

Ruins Recast

Appropriated and fabricated ruins in the work of Scott Myles

DOMINIC PATERSON

Some people hand things down to posterity by making them untouchable and thus conserving them; others pass on situations, by making them practicable and thus liquidating them. The latter are called destructive.... The destructive character sees nothing permanent. But for this very reason he sees ways everywhere. Where others encounter walls or mountains, there, too, he sees a way. But because he sees a way everywhere, he has to clear things from it everywhere. Not always by brute force; sometimes by the most refined.... What exists he reduces to rubble – not for the sake of rubble, but for that of the way leading through it. Walter Benjamin (2005: 542)

DRIFTING

In his polemic memoir *Panegyric*, Guy Debord suggests that the circumstance of being born 'virtually ruined' gifted him the leisure to live life as he wished, since he 'had no ruined properties to manage or dreams of restoring them' (2004: 11–13). Among other advantages, this gave him time to drift. In a text published in November 1956, Debord reports a *dérive*, or drift, undertaken in the company of fellow Lettrist Gil Wolman in the March of that year. Having set out from the Marais aiming to bear north and cross Paris, the two men – appropriately enough – drifted from their intended course. By Debord's account, only amusement at seeing a delicatessen run by 'A. Breton' mitigated their desultory journey through the eleventh arrondissement, 'an area whose poor commercial standardization is a good example of repulsive petit-bourgeois landscape' (Debord, 1989 [1956]: 138). Moving out of a district spoiled for them by its very improvement, Debord and Wolman traversed 'a dismaying monotony of facades' before alighting upon

'the impressive rotunda by Claude-Nicolas Ledoux, a virtual ruin left in an incredible state of abandonment, whose charm is singularly enhanced by the curve of the elevated subway line that passes by at close distance' (139).

Despite the Lettrists' prior claim of indifference to 'the charms of ruins', as averred in short text on 'The Destruction of Rue Sauvage', passages such as this make Debord's preference for sites of dereliction over the seamless boulevards of Paris evident enough (1996 [1954]: 45). Although it goes unremarked in his text, his choice of this rotunda as exemplar of psycho-geographical ambience befits its historical resonance. For the Rotonde de la Villette, designed in imitation of a Palladian villa, and perhaps influenced, too, by the classical ruins of Saint-Rémy, was built in the 1780s as part of Ledoux's programme for the 'Wall of the Farmers-General' that encircled Paris in order to impose import duty on goods entering the city (Vidler 1990: 142). By the time of Debord's mid-twentieth century *dérive*, it was one of only a handful of Ledoux's toll-gates to have survived the attentions of self-proclaimed 'demolition artist' Baron Haussmann and his successors.

Ledoux's wall had preceded even the Bastille as a target for the first acts of the French Revolution: such was its status as emblem of corruption that, according to one speculative account, amongst those to attack it on the night of 12 July 1789 may have been stonemasons who had helped build it only a few years before (Schama 1989: 386). For Debord, it was precisely Paris's revolutionary history that led to the city being 'ravaged a little before all the others', so as to 'bury so many fearsome



■ Figure 1. Scott Myles, *Potlatch*, 2014. Documentation of a project for Lafayette Maison, Paris (in collaboration with Foundation Lafayette). Photo Scott Myles. Courtesy of *The Artist and The Modern Institute/Toby Webster Ltd*, Glasgow

memories' (2004: 38). If not literally *abandoned* nor buried, the rotunda was ignominiously serving as a salt warehouse by the 1950s – a 'virtual ruin', then, preserved out of its own time, a fragment testifying to radical hopes and to their disappointment, a material remainder and reminder of history. For Debord, it seems, ruins offered respite from precisely those spaces such as department stores, and their successors in supermarkets, the 'temples of frenetic consumption', which are themselves subject to obsolescence and displacement in a 'general process of dissolution which brings the city to the point where it consumes itself' (1994: 123–4). The historic layers that remain potentially available in ruins, especially when they illuminate the very processes of ruination itself, are no doubt what led Debord to pitch them against consumption, understood as a kind of amnesiac self-devouring without remainder.

GIFT WRAPPED

One can hardly imagine a more inauspicious setting, therefore, in which to pay tribute to Debord's work than the pristine premises of Lafayette Maison on the Boulevard Haussmann, a refurbished outpost of the renowned Galeries Lafayette. And yet, for one week in the summer of 2014, artist Scott Myles did exactly that. From 29 June to 5 July, shoppers at Lafayette Maison found that their purchases were wrapped not

in the store's usual plain tissue, but in Bible paper printed with twelve photographs taken by Myles of the exterior of Debord's home in the rural hamlet of Champot (fig. 1). The resolutely closed doors and shuttered windows pictured in these photographs resonate uncannily with the knowledge that it was here that Debord took his own life in 1994. In these images, indeed, the house becomes something of an involuntary monument to its owner. At one point Myles had considered using a frottage taken from Debord's tombstone as the image printed on the wrapping paper. It is clear enough even in its realized form that the gesture consciously plays on the idea that offering up a memorial to Debord in such a context could be read as a mortifying recuperation: his epitaph – '*Ici repose Guy Debord*' – is the implicit caption to each transaction performed during the piece. But for all that, Myles's project certainly did not seek to entomb Debord's critique of spectacle within Lafayette Maison. Rather, it hoped to put his thought back into circulation, the paper functioning, perhaps, analogously to Debord's own wrapping of his 1959 *Mémoires* in a sandpaper dust jacket: destructively, antagonistically, subversively. But in order to affect this, Myles had to consciously render his own artwork in profane complicity with the spaces of spectacular consumption, each photographic image deformed by its literal accommodation to the contours of commodities. The particular stakes of constructing ruins in a profanatory practice will be amongst this essay's ultimate concerns; first I want to dwell on *Potlatch* a little longer, before considering how Myles has engaged with the topoi of ruins and ruination in his practice more widely.

That Myles titled the project *Potlatch* offers a significant guide to the dynamics of the work. The title refers to the newsletter *Potlatch*, in which Debord and other Lettrists published texts in the mid-1950s, but it alludes also to Marcel Mauss's theorization of gift exchange, predicated upon Native American practices of 'Potlatch'. As Myles wryly put it in a text on this work, 'like Debord, Potlatch has cultural and intellectual currency' (2014). The foreignness

or otherwise of Potlatch rituals to our own systems of currency, based as they are on credit and debt, is a vexed question in Mauss's text, and made more so in Derrida's deconstruction of it in *Given Time: 1. Counterfeit money* (1994), a text that exposes, again and again, Mauss's difficulties in maintaining for the gift, and for his argument, a moderate position 'between economy and non-economy, in the "not too much," "neither too much this nor too much that," "a good but moderate blend of reality and the ideal"' (1994:63). Myles's work, likewise, troubles any simple opposition of the gift to more formalized systems of exchange, and eschews finding a moderate balance – hence the excessive or ruinous character of his own *Potlatch* for Debord. Further, while Mauss is concerned to show that the obligations to give, to receive and to reciprocate structure all gift economies, he emphasizes, as the characteristic feature of Potlatch rituals, the additional injunction to outdo one's partners in the exchange, even if this reaches a pitch of destructive extravagance. Here it seems that the only way to proffer a 'pure' gift is to destroy goods, 'so as not to give the slightest hint of desiring your gift to be reciprocated' (Mauss 2002:47). The gift, therefore, is either cancelled out in its conversion into a regulated exchange, a form of debt, or must appear – and disappear – through its destruction.

Myles explored these economies in a series of earlier works made using sheets of paper sourced from Felix Gonzalez-Torres's paper stack pieces. Positioning these freely given sheets as requiring reciprocation, Myles marked their versos and presented the resultant two-sided images in bespoke frames. Taking their source material out of circulation, these works point to the fact that the very contexts of display in which artworks are made most at home – museums and galleries – are also those that arrest their movement and render them untouchable, unusable.

There are other important precedents for *Potlatch* in Myles's oeuvre. As a form of delegated performance, enacted by paying customers and Lafayette employees rather

than by Myles himself, *Potlatch* recalls the 2001 *Untitled (Smoking)*, in which a man was paid to take smoking breaks alongside 'real' workers in Glasgow's financial district. As an intervention within a pre-existing commercial structure, it is redolent, too, of *Untitled (newsagent intervention with flyer, March 14 1999 – March 14 2000)*. Here the artist shoplifted magazines from newsagents in transport terminals, replacing them in other branches at the end of his journey, with only the information he gleaned from his reading remaining in Myles's possession. As he puts it, the project treated commercial chains as 'a UK-wide library service' (2009:109). In this work, one may say, Myles acted as if – like the Papuan and Melanesian tribes that Mauss discusses – he has 'one single term to designate buying and selling, lending and borrowing' and therefore could not differentiate these activities from one another (2002:41).

In its invocation of Debord, *Potlatch* was preceded by Myles's borrowing of a work by Rirkrit Tiravanija for his contribution to the Tate Triennial in 2006 (fig. 2). Tiravanija's 2001 *Untitled (no fire no ashes)* – itself a *détournement* of Jannis Kounellis's doorway pieces – includes a stone inscribed with the famous graffiti painted on to a Paris street by



■ Figure 2. Scott Myles, *The End of Summer* 2001. Silkscreen on paper. Part 1: 103 x 72 cm; part 2: 50 x 83 cm. Edition of 8. Installation view 'Tate Triennial: New British Art', Tate Britain, London, 2006. Photo: Andy Keate.

■ Figure 3. Scott Myles, Printed Matter Project, 'Op Art', *The Guardian*, London, 8 April 2006. Images courtesy of the Tate Archive © Tate Archive, London 2006



Debord in 1953: *Ne Travaillez Jamais* ('never work'). While this addition inflects the stones with the aura of those cast against the social order during the events of May 1968, Myles framed this appropriated appropriation with two silkscreen prints that document his own encounter with Tiravanija's work at a commercial gallery in 2001, and which note its careful dismantlement and storage at the end of the exhibition – confirmation of its status as artwork and commodity, and the cue for Myles's realization that 'it felt like the end of summer and time to get back to work'. Myles's *The End of Summer*, then, implicitly situates artistic labour somewhere between work and its negation, and the artwork somewhere between making and unmaking. Amplifying this sense, at the time of its exhibition Myles also placed a telling juxtaposition of images in an edition of *The Guardian* newspaper – one showing bomb damage to the Tate Gallery during World War II, the other a tour group standing around Carl Andre's *Equivalent VIII*, in the same location (fig. 3). The juxtaposition points to a movement between destructive fragmentation and formal resolution that can be found in much of Myles's

practice, but the means of its dissemination also indicates his interest in the movement of artworks across the thresholds of the museum, the home and the spaces of commerce.

HABITATS

While the aforementioned pieces took shape as performance-based projects, or performative reiterations of extant artworks, Myles has also made significant appropriations in his sculptural works in recent years, works that may be said to perform the visual rhetoric of ruins. Here the political stakes are perhaps less immediately obvious, but are certainly present in his constructions of what I want to provisionally term 'virtual ruins', borrowing Debord's resonant phrase. This is especially so in a sequence of sculptures made since 2008 in the wake of global recession.

An electroformed copper cast of the sign that formerly adorned the Glasgow branch of (homeware and furnishings retailer) Habitat is a key example here (fig. 4). Myles reproduced not only the chain's iconic 'home is where the heart is' logo, but also a black plastic covering

placed over it when the store closed. This covering suggested a mourner's veil, and one may think here of Craig Owens's recourse to Benjamin's analysis of Baroque mourning plays (1992), in his attempt to theorize an 'allegorical impulse' in appropriative postmodern art. Myles's work, however, in a manner unlike Owens's modelling of allegory as ruin, does not oppose itself to the symbol, understood as a modernist trope of wholeness and innate meaning. Rather, Myles allegorizes precisely a symbol that has become a symbol of ruin. In so doing he shifts from the problematic that motivated Owens's account (namely, postmodern allegory as the refutation of modernist symbolism) and comes closer to Benjamin's own allegorical practice in *One-Way Street*, in which the signs and symbols of Weimar Germany are taken as allegories of a state in which 'money stands ruinously at the centre of every vital interest' (2004: 451–2). Myles's recasting of forms picked out of recessionary ruins comes closer than Owens also to that dialectic *between* symbol and allegory that Gail Day has identified as crucial to a proper grasp of allegory's functioning in Benjamin's thought (1999).

WRAPPED IN RUINS

Myles's photographic work *STABILA* offers further evidence of just such a dialectic between destructive or disruptive forces and forms seemingly predicated upon rationality and aesthetic unity (fig. 5). The work presents a series of court production photographs acquired by the artist after their use in the trial of a man convicted of assaulting a fellow worker at a construction site with a 'Stabila' brand spirit level. Clearly, the irony that a spirit level, the very means by which art works are neatly aligned and levelled off in exhibition, is here revealed as a potential tool of unbalanced aggression is not lost on the artist, nor is the particular resonance of its brand name, with its overt connotations of stability. This work played a formative role in Myles's first sculptural fabrication of a 'virtual ruin'. Having

interviewed the man whose battered body appears in *STABILA*, Myles learned that he had worked on the construction of Heinz Mohl's Heinrich-Hübsch-Schule extension in Karlsruhe in the 1980s, only a few miles from the Stabila factory itself. Mindful of the economic determinants that led British labourers to seek work in Germany, Myles capitalized on the coincidence in *Law of Large Numbers*, a free-standing sculpture consisting of powder-coated panels, marbled and screen-printed to replicate the appearance of the Schule's exterior brickwork (fig. 6). The sculpture forms a portal or gateway which replicates the proportions of a doorway between the office and exhibition space in the gallery for which it was made. The form of the sculpture itself reconstructs a juxtaposition of two contrasting architectural elements that Myles had encountered in London, one a glass and metal high-rise office block in the Barbican area, the other an older wall in a state of partial ruination in front of that block. Whereas these contrasting forms of order and decay remained distinct in their abutment in reality, Myles rendered the tension between them internal to his work, which appears as a unified form, albeit one wholly



■ Figure 4. Scott Myles, *Habitat* 2013. Electroformed copper, 289 x 226 x 10 cm. Edition of 1 + 1 AP. Photo Fredrik Nilsen. Courtesy of The Artist and The Modern Institute/Toby Webster Ltd, Glasgow

■ Figure 5. Scott Myles, *STABILA*, 2008 (details). 24 Giclee photographs, 49 x 39 cm each. Edition of 3 + 2 AP. Courtesy of The Artist and The Modern Institute/Toby Webster Ltd, Glasgow



given over to fragmentation: one that as a 'virtual ruin' is not fully identifiable as either symbol or allegory.

The polyvalent role played by ruins within debates on postmodernism, particularly architectural postmodernism, in the late 1970s and 1980s forms an instructive interpretive context for Myles's 'virtual ruin' works. These debates are most clearly invoked in Myles's recent appropriations of the form of a faux ruin designed by the architectural practice SITE, one of a series of remarkable hardware stores made for the Best chain from 1972 to 1984 that mobilize Louis Kahn's premise of 'wrapping ruins around buildings' (1961:9). The terms by which James Wines describes *Indeterminate Façade*, are indicative of SITE's self-declared genealogy in the work of, amongst others, Beckett, Duchamp and, above all, Smithson (1987:116–65). For Wines, *Indeterminate Façade's* suggestion of collapsing brickwork on a functioning store produced the 'disconcerting appearance of a building arrested somewhere between construction and demolition' (Wines et al. 1980:25). In his *Displaced Façade (Hotel for Sonia Rosso)* (2011) and the larger *Displaced*

Façade (for DCA) (2012) Myles borrowed the form of the fragmented and staggered brick walls of SITE's (1979) *Cutler Ridge Showroom*, similarly redolent of a structure being both built and destroyed, adapting their design to the particular circumstances of each installation context (figs. 7–8). At Rosso's 'Lira Hotel', the wall became a dreamlike intrusion within an immaculately furnished room, and an *unheimlich* dimension in what is usually a 'home from home'; at Dundee Contemporary Arts (DCA) it became not only a portal displaced to the interior of the building (and perhaps, therefore, an intimation of a passage within, that is, to psychic space), but it also functioned as a support for a printed work by Myles, in the appropriated style of instructional signage, which read *BOY*. This work alluded to the artist's own childhood memories of playing in the site that is now DCA, but was in his boyhood a derelict garage. Again, we may note an affinity with Benjamin's allegorical practice in *One-Way Street*, in which picking through the ruins of economic collapse leads again and again into childhood memory, for as Esther Leslie puts it, in Benjamin's text 'the house of the self carries in it a mausoleum

¹ Crimp (1997) emphasizes the extent to which Schinkel's museum embodied an idealist, and avowedly Hegelian, conception of art. Built in the 1820s to house the Prussian royal collection, the *Altes Museum* used a neoclassical architectural style featuring frequent allusions to Greek and Roman precedents (most notably in the rotunda's echoes of the Pantheon) to display works determined as outstanding instances of *art qua art*, as well as those of historical import. Schinkel's museum is, therefore, not only of architectural significance, but is emblematic of the nineteenth-century museum's epistemological and aesthetic programme.

or museum' (2013: 10). And indeed, for Benjamin, the museum itself is a 'dream house' (1999: 407) accommodating precisely such memory fragments.

If Benjamin's frequent evocations of that 'house of the self' in ruins were aimed against the prevailing politics of his own moment, and if SITE's construction of quasi-ruins aimed at an architecture that would be both 'a product of and a description of entropy' in a similarly critical key, then it must be acknowledged that rhetorical ruins also served contrasting projects in the heyday of architectural postmodernism (Wines 1987: 125). A trenchant example here would be Douglas Crimp's polemic against James Stirling's (1977–83) Neue Staatsgalerie in Stuttgart, a building which Crimp saw as celebrating the most conservative traditions of the museum via an affirmative postmodernism of historicist references, and exemplifying this in the parodic fabrication of a wall that collapses into ruin – a folly-as-retort, Crimp suggests, to his own call for a radical postmodernism constructed 'on the museum's ruins'. For Crimp, the apotheosis of Stirling's conservative postmodernism as a recovery of an idealist rather than a materialist project for art comes in the Staatsgalerie's imitation of the rotunda in Schinkel's Altes Museum.¹ Both these spaces, in Crimp's mordant account, function as quasi-religious sanctuaries for art and refute the critical dream of ruining the museum and finding other spaces for art to reside.

As Crimp notes, Stirling's quotation of the Altes Museum in his Staatsgalerie was interpreted as achieving a reconciliation of Corbusian modernism with Schinkel's classicism. It is interesting, therefore, that Le Corbusier himself had reprised Schinkel in his unbuilt designs of the late 1920s for a 'world museum', which would lead visitors on a promenade through human history beginning with the skull of the first human, and culminating in a display in which Haussman's Paris stood as the exemplar of modern achievement. At the centre of *this Mundaneum* was to be the 'Sacrarium', a space for a universalized religious experience. As Anthony

Vidler suggests, Le Corbusier here echoed Schinkel's 'ur-type' of nineteenth-century museology in order to establish 'the atemporal centre of aesthetic value within a historically envisaged route through a chronologically arranged museum' (2003: 175). The Sacrarium's synthesis of museum and temple is anathema to the Lettrists' calls to 'raze churches to the ground and build ruins in their place' and abolish museums altogether (1996 [1955]: 56–7).² Moreover, its putatively timeless aesthetic stands in the sharpest contrast to Debord's *dérives* as historical drifts through 'a fragmented city that is both the result of multiple restructurings of a capitalist society and the very form of radical critique of this society' (McDonough 1994: 68). If postmodern follies, such as Stirling's, suggest that the virtual ruin is aligned with the retrenching of tradition, I want to argue, in conclusion, that Myles's works effect something closer to a *détournement* of such a rehabilitation of ruins, even if they cannot, of course, fully restore Debord's attacks on art and spectacle alike.

RUINS PROFANED

Let us drift back, then, to the Rotonde de la Villette. Ledoux's appropriation of antique forms for the utilitarian purpose of levying taxes was aesthetically problematic from the outset, as Vidler argues, in that he 'had in effect made

² It is worth noting that this specific proposal is attributed to Michèle Bernstein and was made during a meeting on urban planning in September 1955. In the same meeting Debord argued 'for the complete demolition of religious buildings of all denominations. (No trace should remain of them and their sites should be used for other purposes)' (1996 [1955] 56). Debord, it seems, understood ruins as retaining the power to figure forth their histories and former uses, whether those be revolutionary or conservative.

■ Figure 6. Scott Myles, *Law of Large Numbers* 2008. Powder-coated steel, paint and screenprint on aluminium. 240 x 226 x 224 cm. Installation view 'We Require a Response', Meyer Riegger, Karlsruhe, 2008. Courtesy of The Artist, The Modern Institute/Toby Webster Ltd, Glasgow and Meyer Riegger, Karlsruhe.



an object of use monumental, or worse, made a monument useful' (1990:250). Precisely such a breach with decorum through making useful is the subject of a short essay by Giorgio Agamben that may illuminate the stakes of Myles's work with fabricated forms of ruination.

Referencing Benjamin's notes on 'capitalism as religion', Agamben stresses how the separation from common use that characterized the sacred in the ancient world is now ubiquitous. 'An absolute profanation without remainder now coincides with an equally vacuous and total consecration. In the commodity, separation inheres in the very form of the object, which ... is transformed into an ungraspable fetish' (Agamben 2007: 81). Reinforcing this point, he invokes Debord to claim that 'spectacle and consumption are two sides of a single impossibility of using' (82). This impossibility of using finds its exemplar in the museum, where things are put definitively out of reach and beyond use. And 'museumification' extends beyond the museum's walls, so that in Agamben's view 'everything today can become a Museum, because this term simply designates the exhibition of an impossibility of using, of dwelling, of experiencing' (84). By Agamben's reading, then, the 'sacred' museal rotundas of Schinkel and Stirling have a profound affinity with the Art Nouveau dome that is the headquarters of Galeries Lafayette, and with Ledoux's rotunda. All are spaces to

house the 'world interior of capital', examples of the spherical self-contained habitats that Peter Sloterdijk has detailed as the upshot of centuries of terrestrial, and latterly electronic, forms of globalization (2013).

While, in such circumstances, the possibilities for practising profanation as the return of the ungraspable into common use must be deemed circumscribed in the extreme, Agamben argues that certain 'special procedures' may still bring about profaning effects. His model for such procedures is play, specifically child's play, in which we find 'entirely inappropriate use (or, rather, reuse) of the sacred' (Agamben 2007: 75). And not only the sacred, for, in Agamben's argument, once profaned 'the powers of economics, law, and politics, deactivated in play, can become the gateways to a new happiness' (76). In playing with ruins by recasting them, reading them as tropes as well as topographies, Myles arguably profanes the auratic authenticity ascribed to ruins in much contemporary art. And just as Agamben laments pornography as a hijacking of the profanatory potential of sexuality, so we might say that Myles refuses the aesthetic register of 'ruin porn' in which ruins are savoured – consumed – rather than put to critical use.

In *The Arcades Project* Benjamin includes a fragment that refers to Ledoux's gatehouses. 'Until the moment you saw the toll collector appear between two columns,' the fragment reads, 'you could imagine yourself before the gates of Rome or of Athens' (Benjamin 1999: 91). Myles's constructed ruins, which have often taken the form of portals, may be taken for gateways to happiness in Agamben's sense, but they register also the toll that must be paid as art crosses the thresholds between the museum as sanctuary and the consecrating temples of consumption.

Suggesting that if Benjamin's project were to be brought up to date it would need to orient itself to shopping malls rather than arcades, Sloterdijk proposes the Crystal Palace as the true spatial model for capital's world interior, implying as it does 'an enclosure so spacious that one might never have to leave it'

■ Figure 7. Scott Myles, *Displaced Façade (Hotel for Sonia Rosso)*, 2011. Mixed media installation. Dimensions variable. Installation view 'LIRA HOTEL' presents Scott Myles, Sonia Rosso, Turin, 2011. Photo Scott Myles. Courtesy of The Artist, The Modern Institute/Toby Webster Ltd, Glasgow and Sonia Rosso, Turin



(2013: 175). Here he echoes Debord, who only 'when the flood of destruction, pollution and falsification had conquered the whole surface of the planet, as well as pouring down nearly to its very depths' found himself able to return 'to the ruins that remain of Paris, since by then nothing better was left anywhere else. No exile is possible in a unified world' (2004: 40). Like Debord, Myles's artworks are never fully at home in a museumified world interior, but nor do they feign an exile from it. They work, rather, to expose the artwork's exposure to its debasement as mere commodity and its reification as sacred artefact. The recast ruin has equipped Myles with a most appropriate device to figure art's current dependence on coextensive habitats of art and commerce – habitats that, to his credit, he continues to try to find ways through. 'Not always by brute force; sometimes by the most refined', as my epigraph has it.

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■ Figure 8. Scott Myles, Installation view 'This Production', DCA, Dundee, 2012. Photo Ruth Clark. Courtesy of The Artist and The Modern Institute/Toby Webster Ltd, Glasgow