



Contemporary artists map the city

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Research project

- Examine how cities are perceived, represented and enacted in **contemporary art mapping practices**
- Analyse the development of these practices in the urban context, reviewing literature in the fields of **geography, urbanism** and **visual arts**
- Discuss the **performative** character of artistic mapping, considering its multiple meanings (aesthetic, informative, cultural, political)

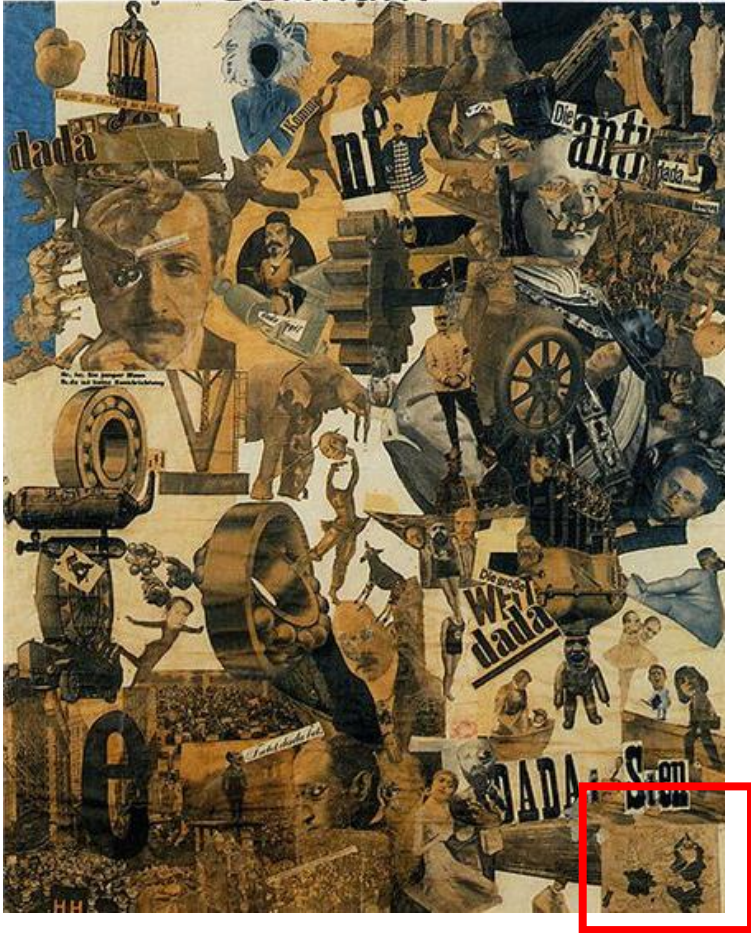
Interviews

- four British visual artists, investigating their techniques, concepts and personal experiences in mapping and map-making.
- four artists who produced three maps for Liverpool between 2005 and 2011, analysing different artistic mapping practices in the same urban and historical context.

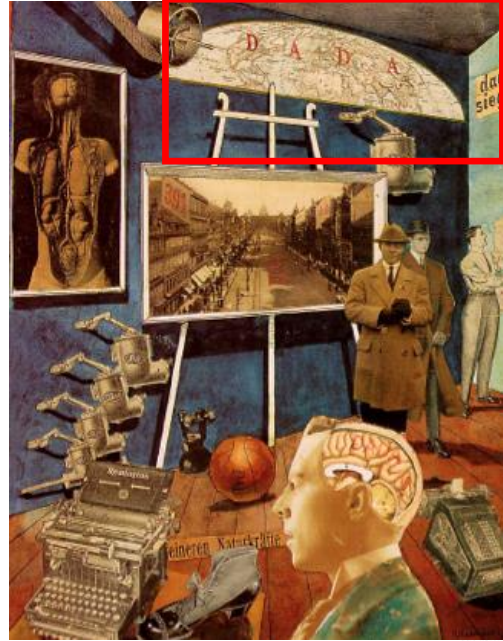
Perception – How do artists capture the urban space?

Representation – What is the subject and the narratives of the artists' practices?

Performance – How the art work can transform perceptions and re-imagine the urban space?

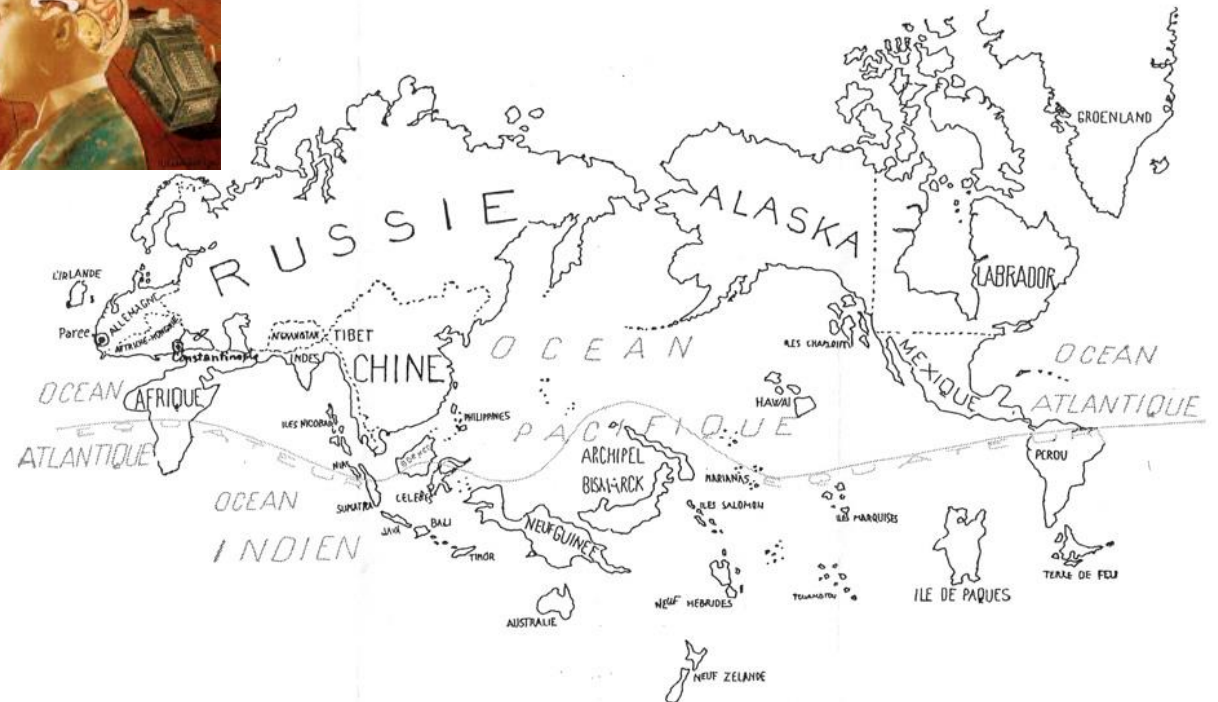


Cut with the Kitchen Knife Dada through the Last Epoch of Weimar Beer-Belly Culture of Germany.
Hannah Hoch, c. 1919-1920.

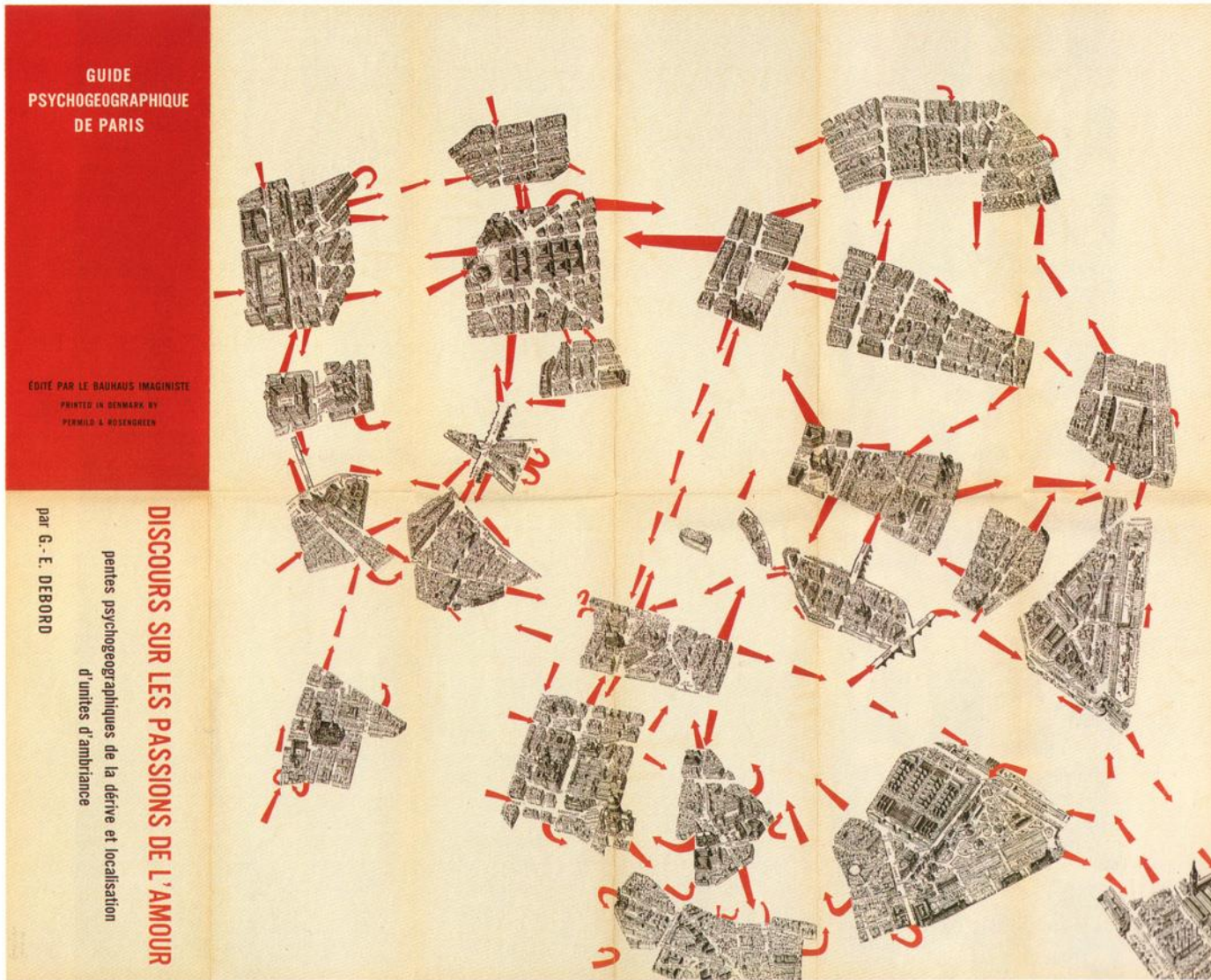


A Bourgeois Precision Brain Incites World Movement, a.k.a. Dada Triumphs! or Dada Conquers.
Raoul Hausmann, 1920

Pioneers: Dada and surrealists



Le monde au temps des Surréalistes, 1929

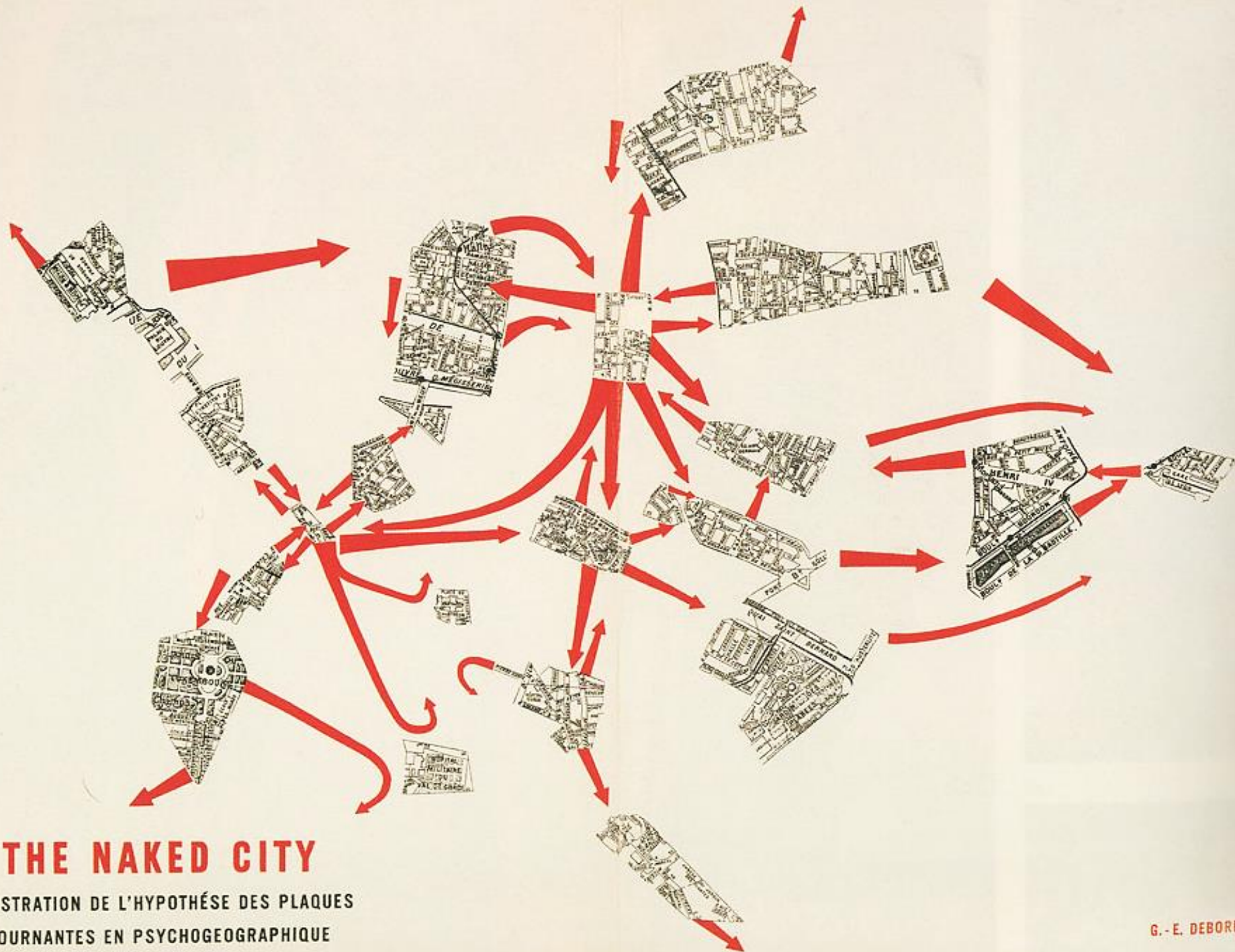


Urban wanderings: the situationist international

In the 1950s, **Situationists**, a group that congregated artists, writers, philosophers and political activists, created their own maps to challenge discourses about city and urban planning.

They were based on 'dérives', experimental walks in the city

The 'Guide Psychogéographique de Paris', 1957.



THE NAKED CITY

ILLUSTRATION DE L'HYPOTHÈSE DES PLAQUES
TOURNANTES EN PSYCHOGEOPHIQUE

G. - E. DEBORD

Conceptual Artists

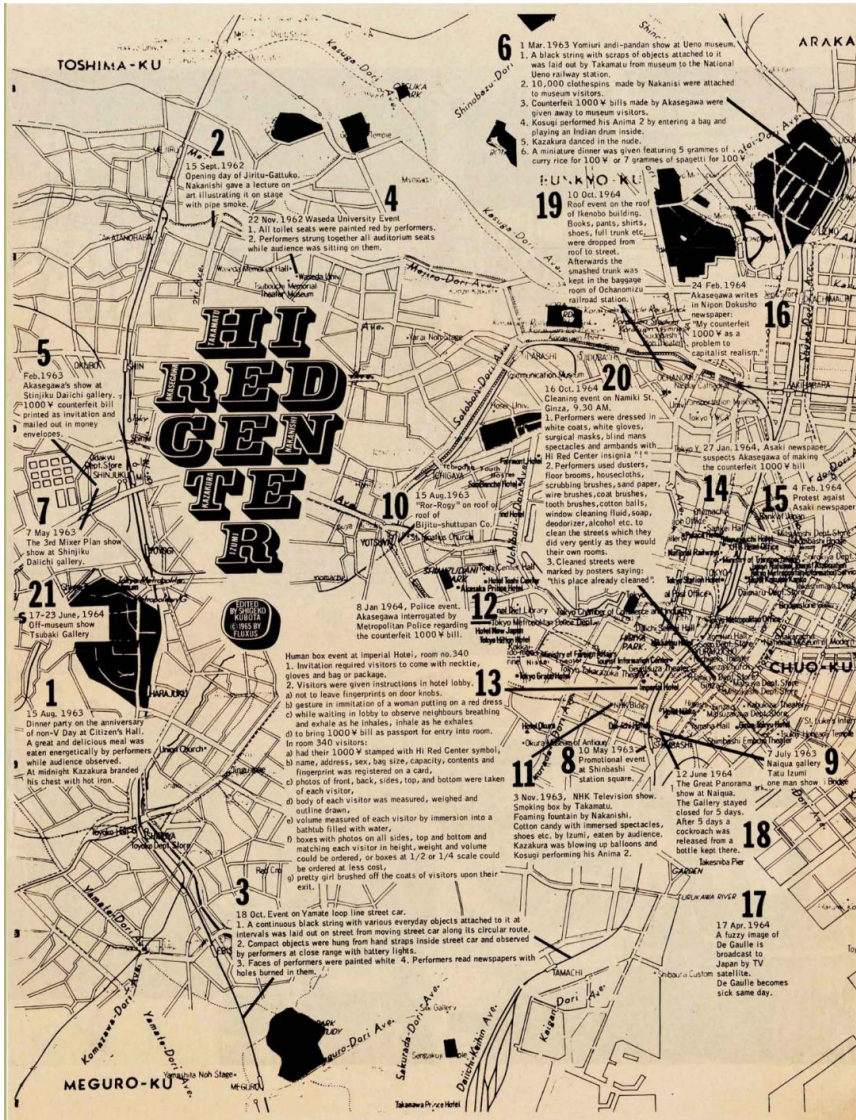
Draw an imaginary map.

Put a goal mark on the map where you want to go.

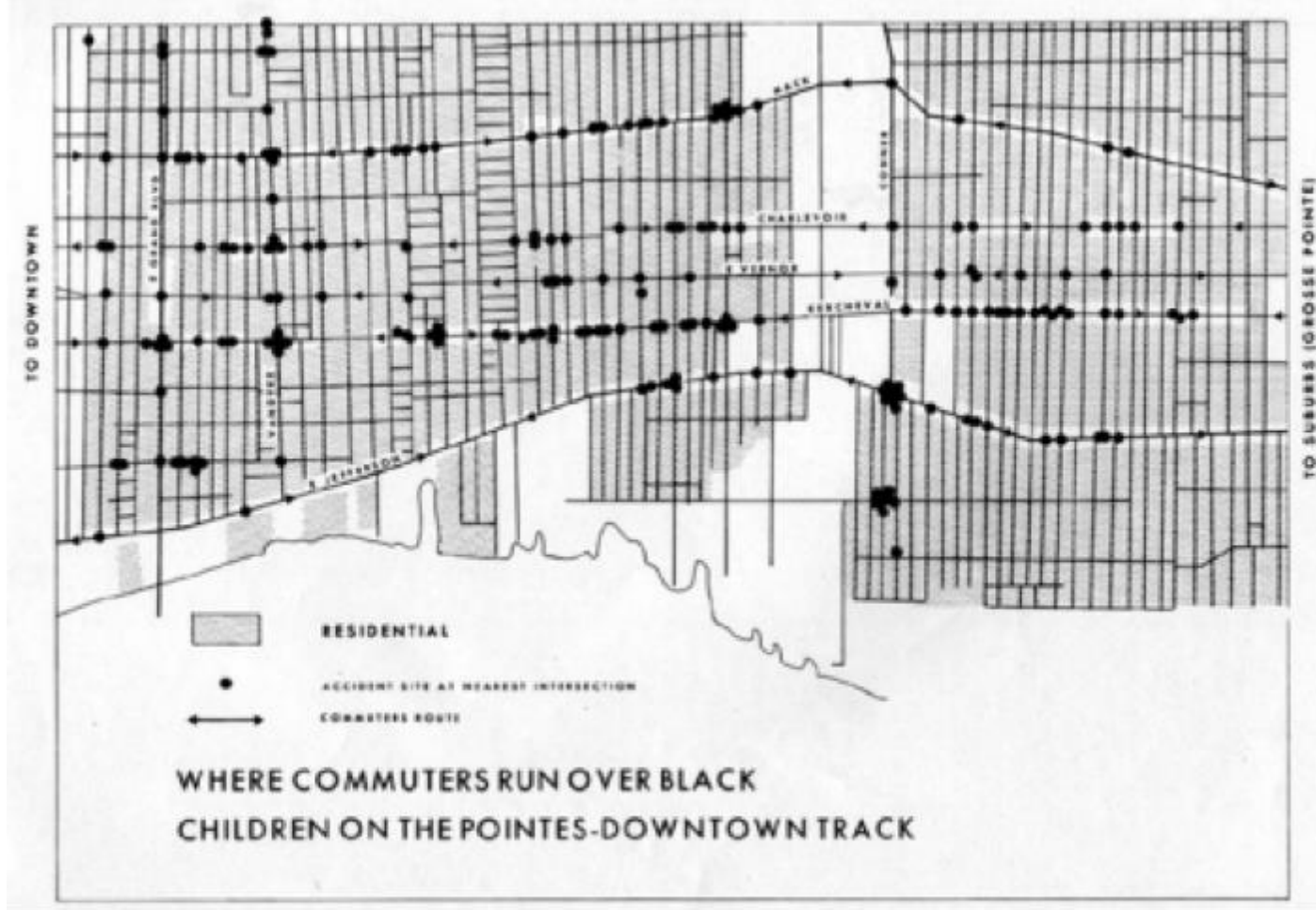
Go walking on an actual street according to your map.

If there is no street where it should be according to the map make one by putting the obstacles aside....

Yoko Ono. *Map Piece*, 1966



Fluxus / George Maciunas. *Hi Red Center*, 1965

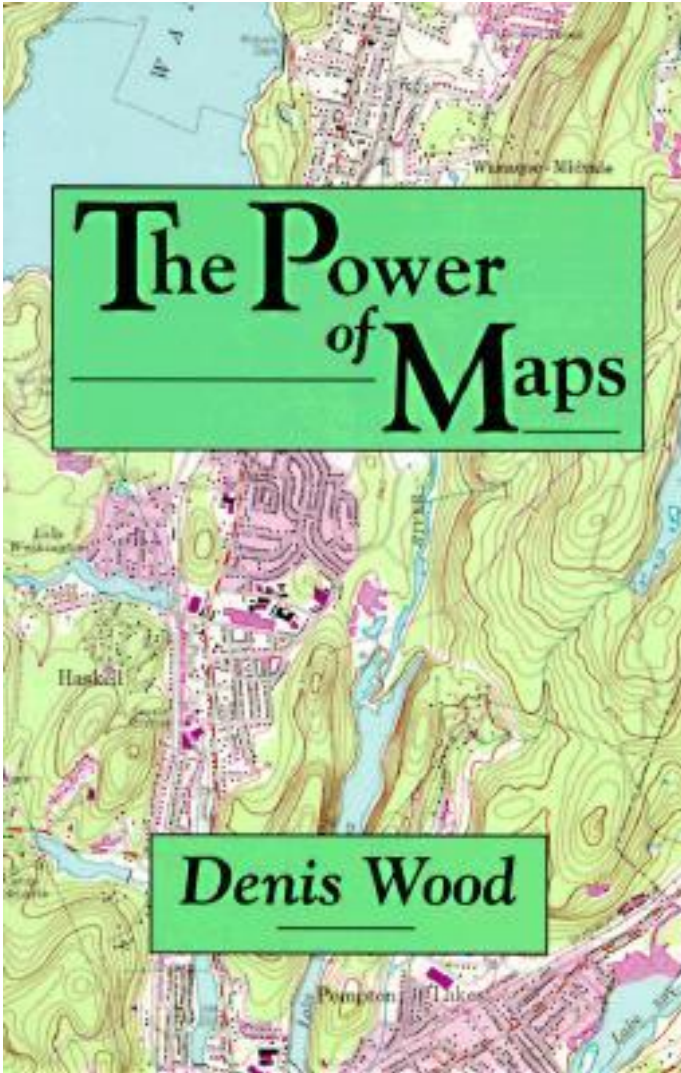


Where Commuters Run Over Black Children - Detroit, 1968

Scholar critique: mapping differently

In the 1960s and 1970s, a '**geography from below**' was advocated by scholars using maps as tools to **emancipatory** relationships with the territory.

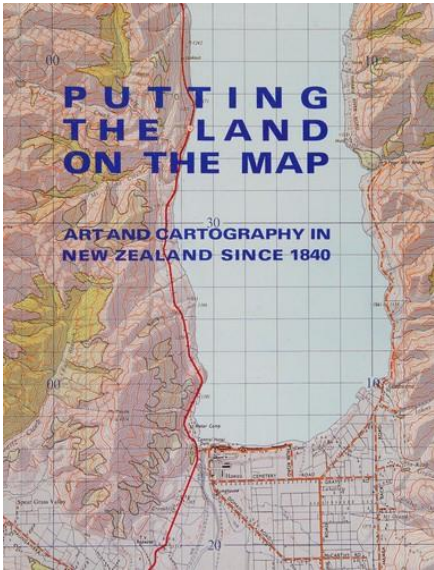
William Bunge, co-founder of the **Detroit Geographical Expedition**, is one of the pioneers of what was latter recognised as '**counter mapping**' or '**radical cartography**', inspiring cartographers, geographers and artists in practices that combined aesthetic defiance and activism.



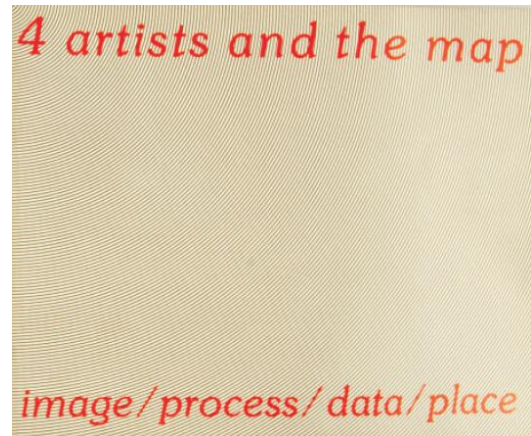
The power of maps. Denis Wood, 1992

Scholar critique: mapping differently

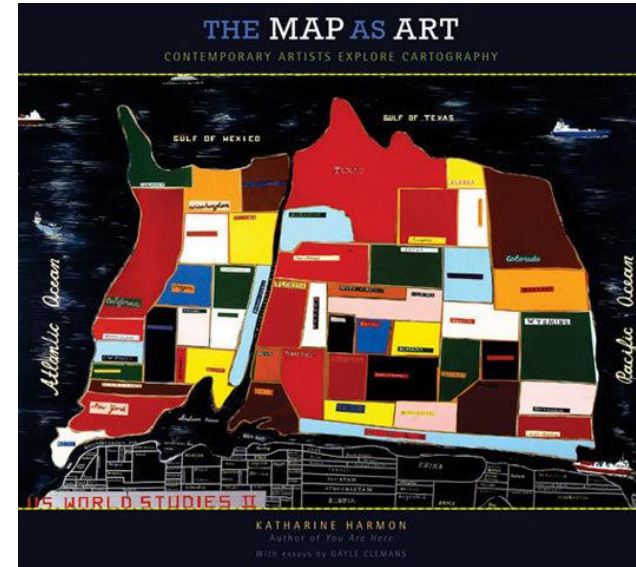
- In 1989 Brian Harley's paper *Deconstructing the map* debates the concepts of power, ideology and surveillance in cartography, arguing that no understanding of mapping was complete without them.
- In the 1990s critical cartography rose to prominence, "slipping from the **control of the powerful** elites that have exercised dominance over it for several hundred years" (Crampton, J and Krieger, J., 2006)
- In 1992 Denis Wood publishes *The Power of Maps* (1992) makes an argument that maps depict interests that are often hidden, and therefore they have the power to dictate, change and predict the social life of populations.



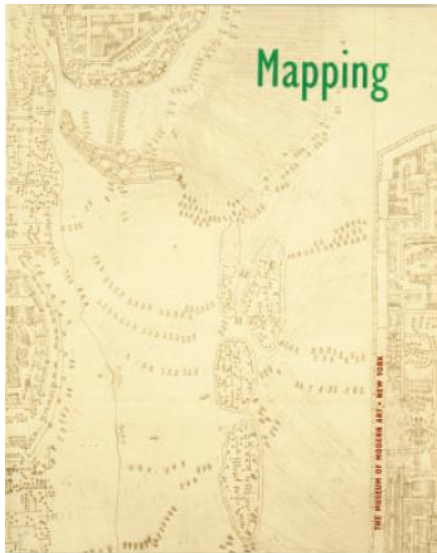
Govett-Brewster Art Galley and national tour, New Zealand, 1989



Spencer Museum of Art, Lawrence, KS, 1981



Katharine Harmon. *The map as art: contemporary artists explore cartography*, 2009

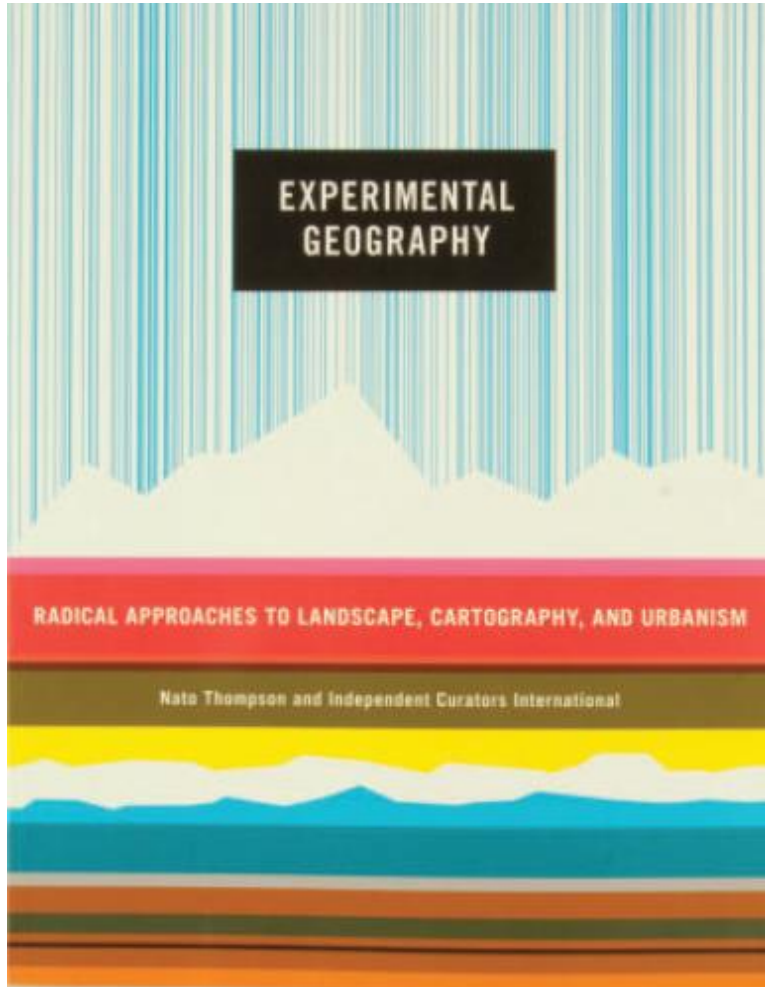


Museum of Modern Art, New York, 1994



Institute of Visual Arts, London, 1996

**The art map as a genre:
exhibitions and
compendiums**



Experimental Geography explores distinctions and connections between the fields of geography and arts, through projects and artworks produced between 2000-2009. Featuring artwork by Francis Alÿs, Alex Villar, and Yin Xiuzhen; and projects conducted by The Center for Land Use Interpretation, the Raqs Media Collective, and the Center for Urban Pedagogy.

The collection includes essays by Trevor Paglen, Jeffrey Kastner, and editor Nato Thompson.

Mapping differently: counter, radical and experimental

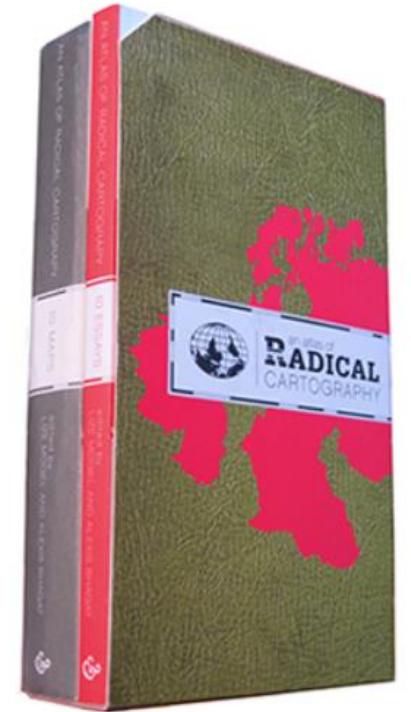
Lize Mogel & Alexis Bhagat
An Atlas of Radical Cartography, 2007-2011
Publication & exhibition project

An Atlas of Radical Cartography was an exhibition and publication project elaborated by artist Lize Mogel and writer and curator Alexis Bhagat.

The authors define *radical cartography* as **“a practice that uses maps and mapping to promote social change”**.

The book contains 10 maps and 10 essays about social issues around the world.

The exhibition *An Atlas* toured to 19 venues in the US and Europe.

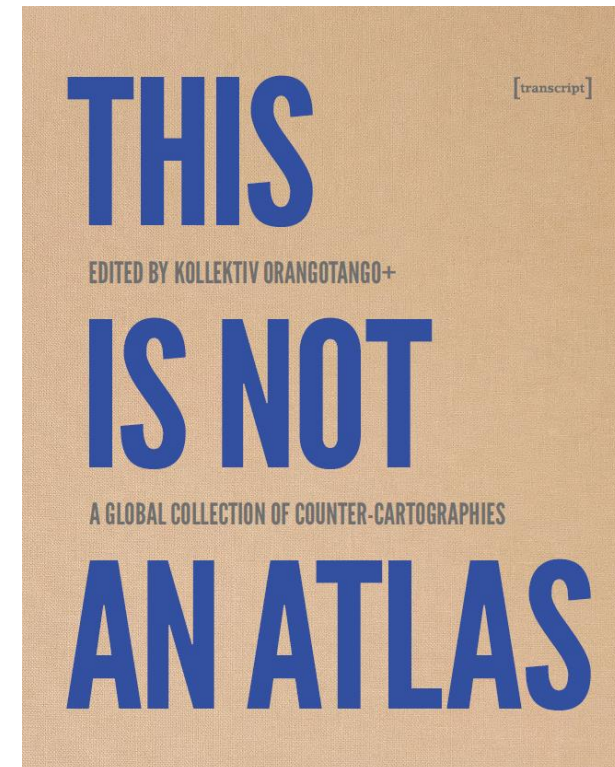




“Mapping What Is Already Ours

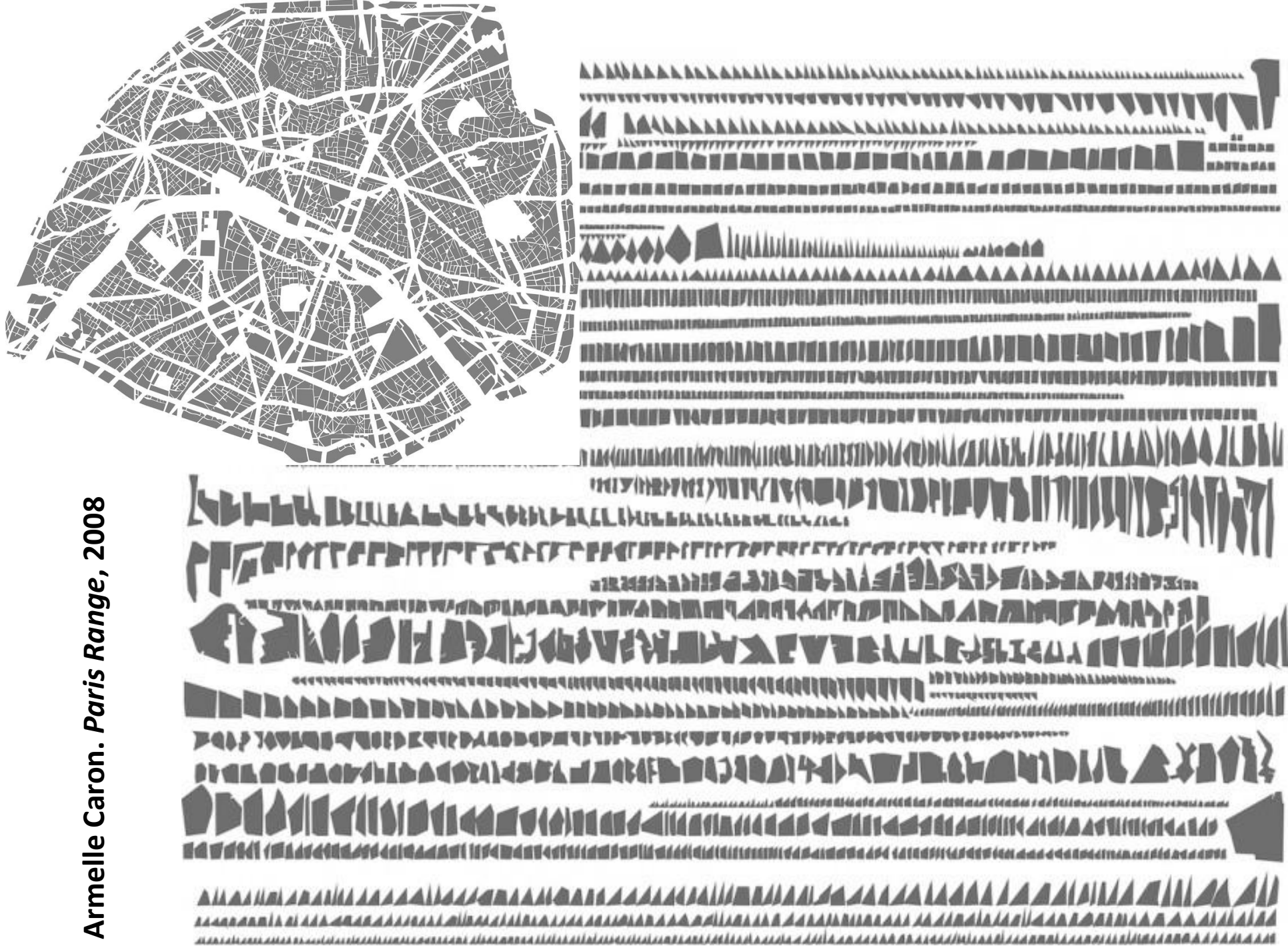
The 596 Acres team started in 2011 by hunting down the **available information** about vacant city-owned land in New York City. We first had to rely on access to City data that was **behind a paywall** blocking it off from general **public access** via an academic center at a local college.”

This is not an Atlas: a global collection of counter-cartographies, 2018



Mapping differently: counter, radical and experimental

Armelle Caron. *Paris Range*, 2008

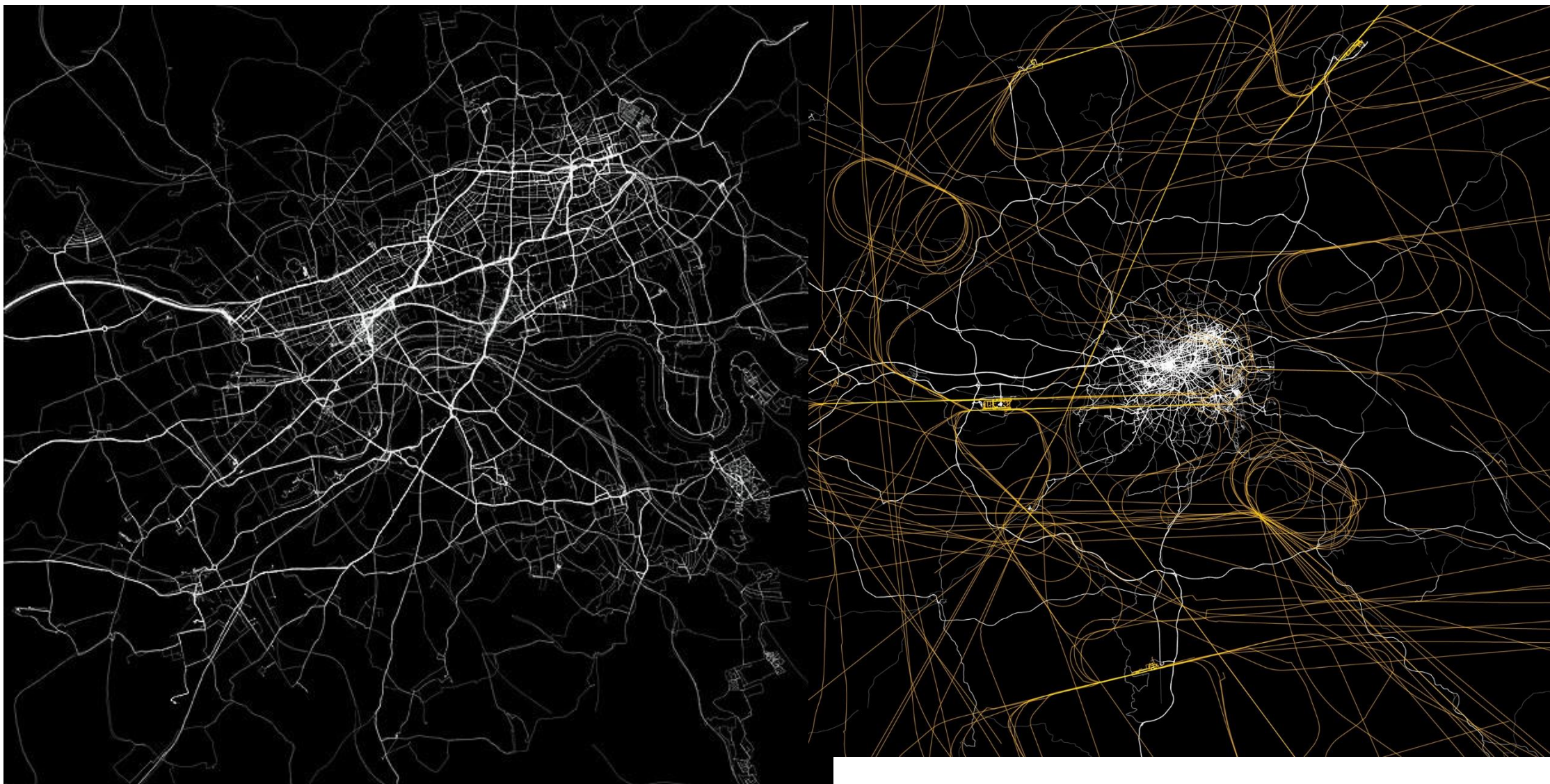


Sohei Nishino. *Tokyo Diorama*, 2014



Sohei Nishino. Tokyo Diorama, 2014 (detail)

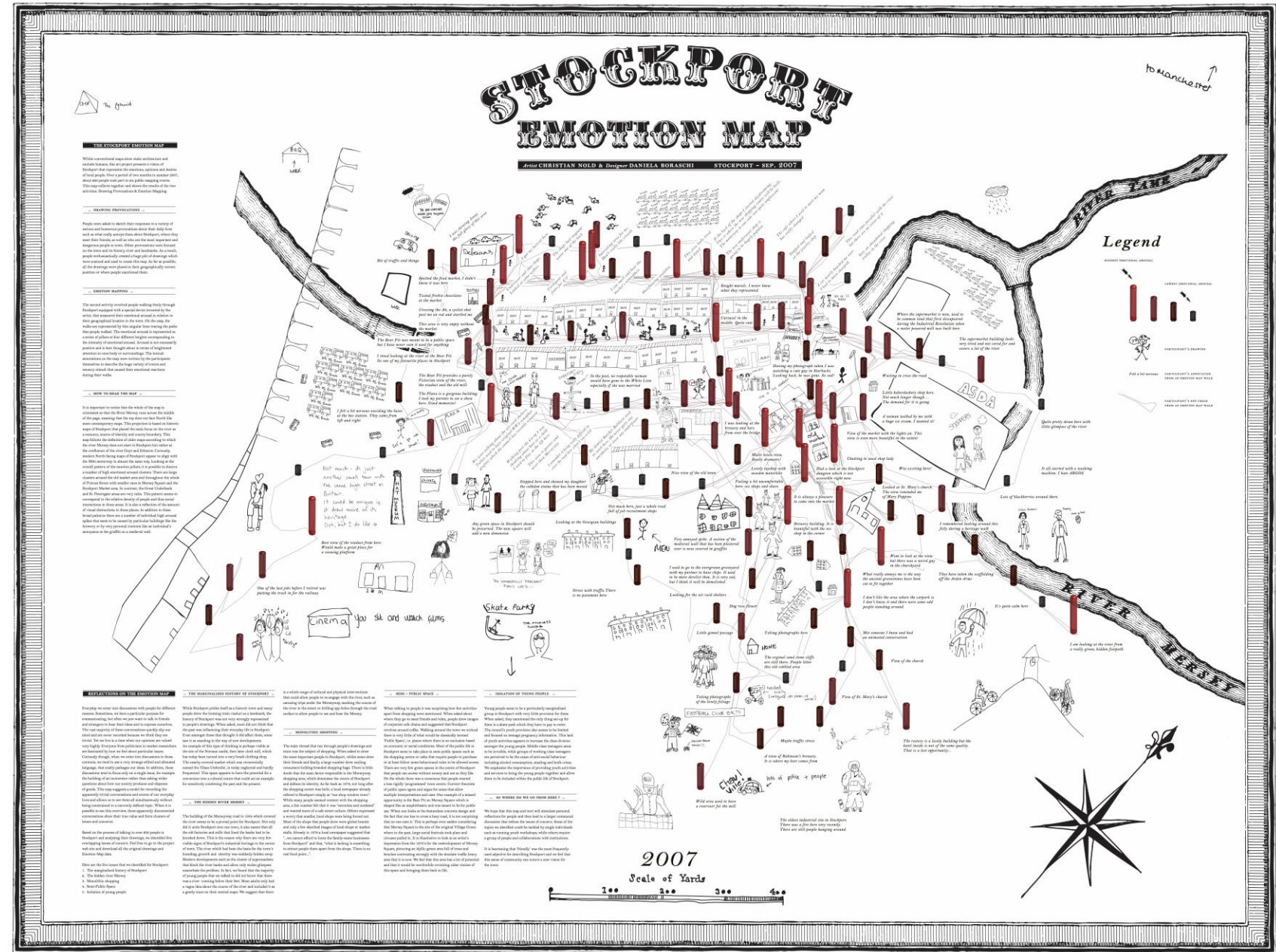




Jeremy Wood. *My Ghost* 2000-16

The question is not between art and science; it is actually between practices that have an actual meaningful relationship to place and relations, and practices that are totally disconnected and abstracted, relating to institutional models of power.”

Christian Nold



Christian Nold. *Stockport Emotion Map*, 2007

“You cannot work with maps and cut them up and not involve politics. You are dividing territories and creating new borders, new juxtapositions. [...] The act of cutting a map or somehow re-arranging it feels violent to me and has the potential to create a lot of disruption on the ground. “

Layla Curtis



Layla Curtis. *NewcastleGateshead*, 2006



Liverpool Cityscape, Ben Johnson, 2008



Liverpool Map, Inge Panneels and Jeffrey Sarmiento, 2011



Liverpool 2008-09, Stephen Walter







The many forms of urban mappings

(based on Crampton, J and Krieger, J., 2006)

- *Artists and Artistic Mapping Practices*: creativity and imagination coming together to aid in re-inventing **spatial narratives**
- *Everyday mappings*: whether **performative, ludic, indigenous, affective or experiential**, emphasising the role of space in people's lives by countering generalized and global perspectives.
- *Maps as resistance*: **counter-mappings** and **participatory GIS**, take up maps and politics in an explicit manner to provide **alternative mappings** of space not represented by official state agencies
- *Map hacking*: provides a whole series of inexpensive or **open source** capabilities that combine spatialized knowledges in ever new ways