

Mapping Power and Practice

Protest maps:
Counter-mapping: the art of angry
subversion and resistance

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By the end of this session you should be able to

- explore the possibilities of an empowered critical cartography
- be aware of the inherently destabilizing forces in mapping
- understand the contexts where opposition is likely to be most productive in terms of examples of counter-mapping and map art
- to explain the changing cultural role of protest maps

1. Towards an empowering cartography: retheorizing power

How might cartography become critical?

- A *critical* cartography would involve the following (Crampton, 2002)
 - Problematization
 - rendering problematic existing accepted ways of doing things
 - Struggle
 - political intervention or participation in power.
 - Ethics
 - a way of doing, a practice
 - Technology
 - Beyond existing narrow instrumental definitions of the word encompassing art and science

Theorising the counter: some principles

- Need to understand *context* in which meaning and opposition are created
- Need to move beyond textual analysis and focus upon *mapping* rather than just *the map*
 - Calls for process based research (Rundstrom 1991)
 - Cosgrove (1998) on Mappings
 - Recent performative studies
- Methodological implications: *multi-method*, ethnography as well as textual work

- Recognise *reciprocal power of map* image:
active agent as part of political process,
constituting worlds rather than neutral tool
- *Action* not just theory
 - Krygier on Praxis
- Need for *argument* and engaging with power-
knowledge

Time to revisit Harley?

Harley argued that

- Power resides inside the map and outside in the contexts in which the map was created and used
- Drawing on Foucault that the map was a form of power knowledge reinforcing (and embedded in) the discourses of the powerful
- ‘The history of map use shows how often maps embody specific forms of power and authority.....**maps are authoritarian images**..... Without being aware of it they can reinforce and legitimise the status quo’ (Harley, 1989)

He used many examples to illustrate the thesis, in particular drawn from the early modern period

- Atlases (especially renaissance period)
- Amerindian mapping of North America
- Colonial mapping of North America
- Tudor county maps of England and Wales
- Much more limited coverage of more modern examples
 - e.g. comments on GIS and Peters controversy

His approach to theory was eclectic and practical

- Foucault
- Derrida
- Lip service to Barthes
- Applied with political project in mind (to attack technocratic apolitical notions of cartography as science)
- Hyperbolised and simplified context

Critics have suggested Harley misread Foucault's theorising of power (Belyea, 1992; Sparke, 1995; Crampton, 2002)

- He failed to read original texts relied on translations and commentaries
- More a *demythologization* than a *deconstruction*
- Distinction between power within and without is flawed
- Over-simplistic notions of single authorship
 - over-emphasis upon the *cartographer's* power
 - in practice power distributed and contested between many agencies
 - digital developments have rendered authorship problematic: users now also authors
- Power and surveillance are *not inherently oppressive or negative: they include the possibilities of resistance* (Crampton, 2002)

Maybe then maps are inherently less authoritarian than Harley theorised

- Karen Piper 2002 argues that
 - Mappings have always sought to distance themselves from the subject, to “leave the ground”, yet have inherently always displayed subjective anxieties
- Evidence increasingly exists that power is subverted even in the most authoritarian contexts. Maps as a form of power-knowledge are no exception to this
 - Helgerson 2001 argues that
 - “Maps were regularly inserted into interpretive contexts that radically altered their meaning, contexts that turned their worldly uses against themselves, revealing the folly of both maps and modernity” p242.

Not only is the authoritarian image capable of being subverted, contexts in which mapping exerts and enacts power are changing

- Technological change taking power away from the corporation and back to ‘the crowd’ (Web 2.0 and wiki mapping)
- Artistic re-imaginings
- Indigenous mapping
- Counter- mapping: protest maps

2. The contexts of counter-mapping

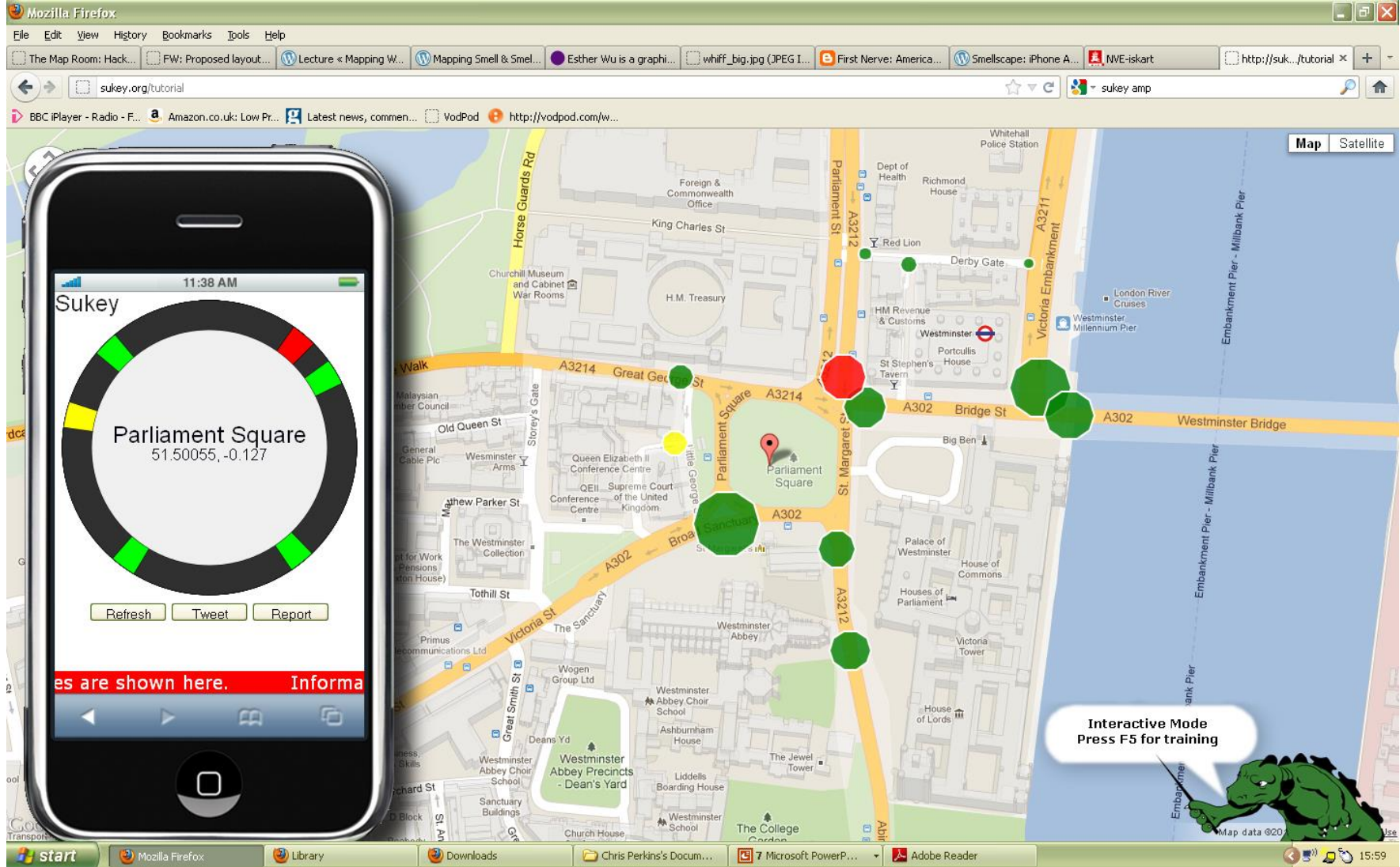
Differing sets of contexts and roles for counter-mapping

- 1. Create new genres and possibilities for mappings
- 2. Make new maps – reclaiming the past, indigenous peoples
 - reclaiming the past
 - resource struggles 3rd world
 - niche commercial products – consumerist opposition
 - participatory GIS
 - community mapping
- 3. Use existing maps in new subversive ways
- 4. Map art

a. New genres for power: mass information as democratising and empowering

Benedict Anderson on vernacularising thrust of capitalism in early modern Europe.

- Local language replacing Latin for bourgeois class
 - Rise of middle classes with strategies for representing their interests
 - Role of the map in trade, administration
-
- Brian Harley 1990 on the printed map as democratic resource
 - Jack Dangermond's GIS empowered citizenry: ask the audience?
 - The Web as an empowering device: a voice for the dumb?: VGI, wiki-mapping and the emerging socially networked crowd



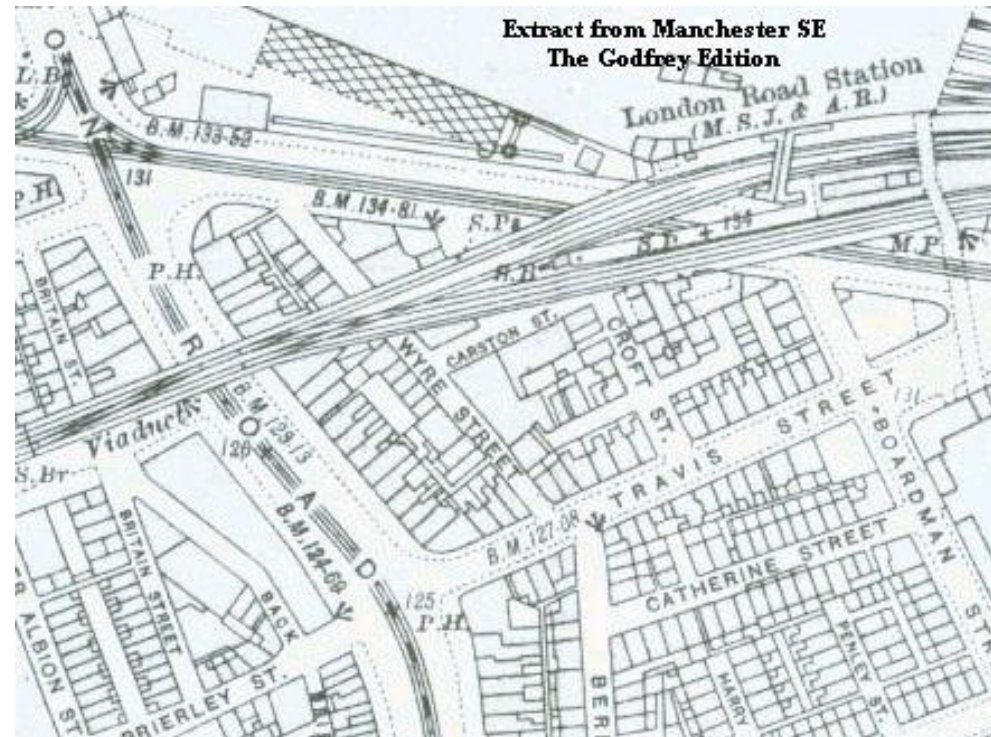
“Subversive apps help citizens to fight state silencing”

<http://www.newscientist.com/article/mg21128305.800-subversive-apps-help-citizens-fight-state-silencing.html>

b. Making new maps

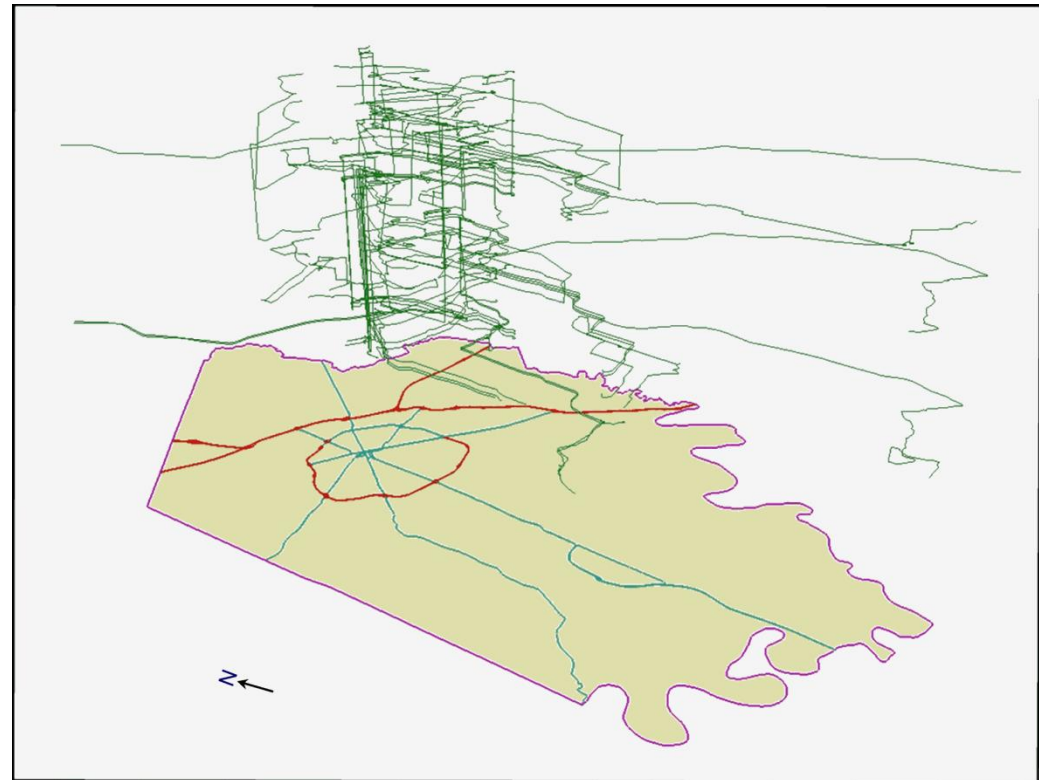
Reclaiming the cultural past

- Aboriginal land rights
 - e.g. Berg and Kearns, 1996; Sparke 1998
- Inuit place name re-creation
 - e.g. Rundstrom 1991
- Heritage facsimile mapping
 - e.g. Alan Godfrey



Participatory and feminist GIS

- Planning protest
 - e.g. Towers, 2000; Monmonier (hazards book); Kwan, 2001
- Participatory development
 - e.g. Harris et.al.
- Eco-protest
 - e.g. Foe

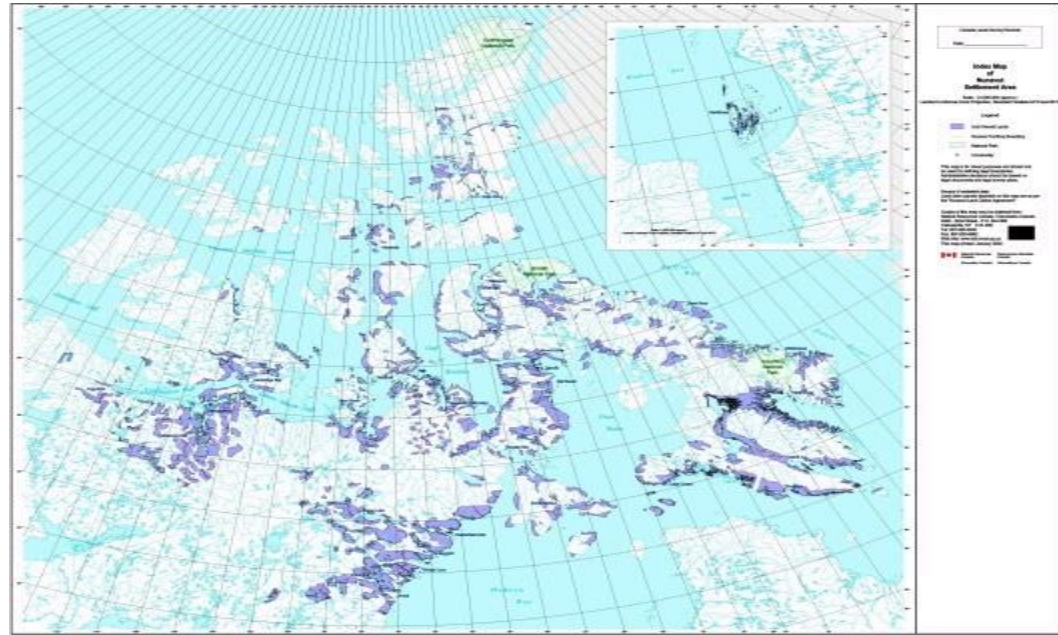


The map as oppositional political tool in 3rd world contexts

- Forest mapping
 - e.g. Peluso, Walker and Peters

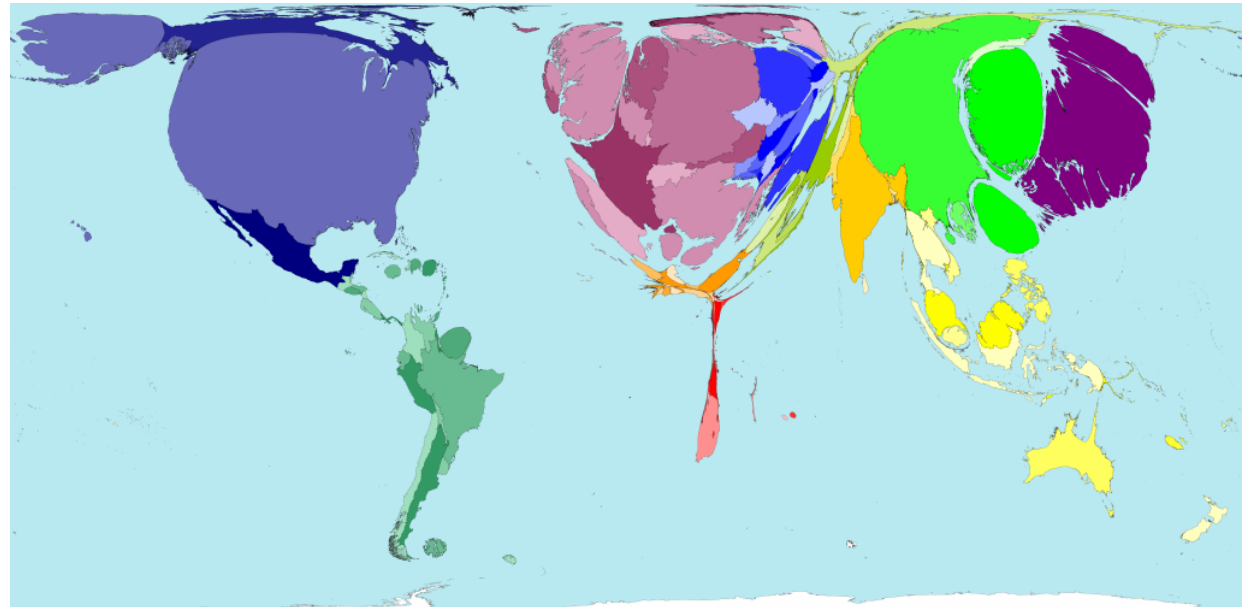
Resource struggles

- e.g. Orlove, Hodgson and Schroeder, Rochelau
- Land claims
 - e.g. Anderson, Jacobs, Sparke, Harris and Wiener



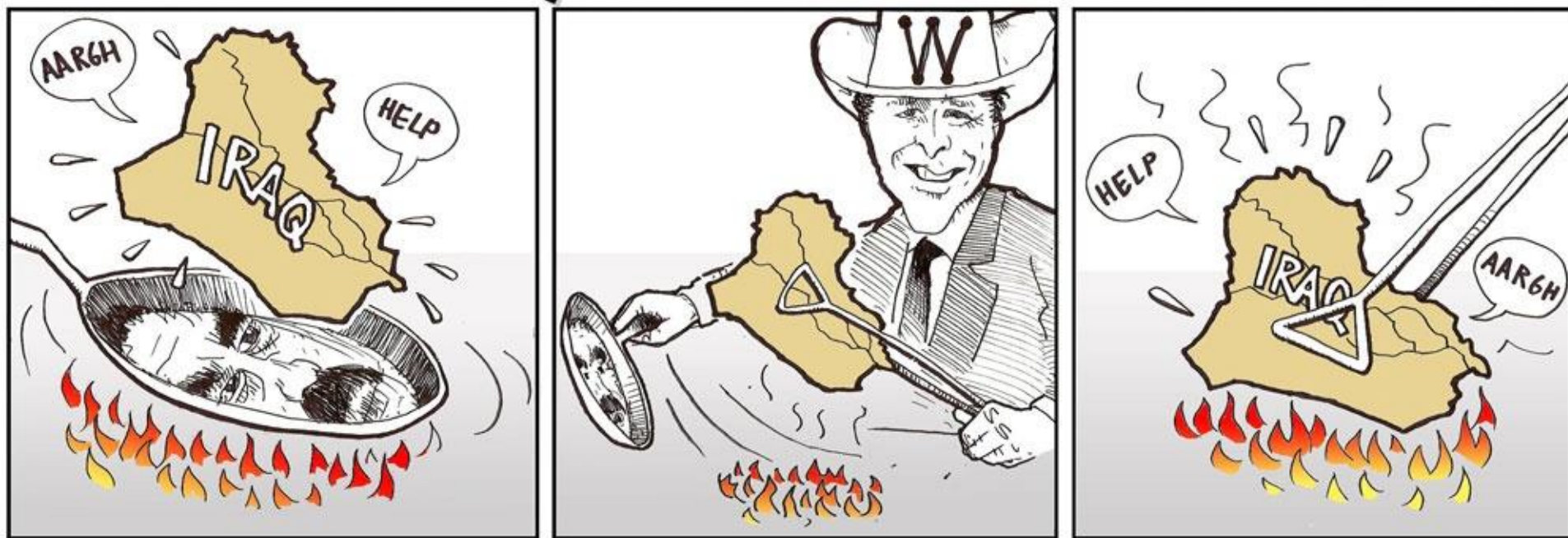
Niche commercial marginalized minority alternative expressions?

- Gay, women, disabled, peace activists, vegan, First Peoples, eco-warriors etc
- ‘On the map’ for mass audiences?
- Pluto Press
- Bill Bunge
- Worldmapper



Angry and ironic practical devices?

SAVING IRAQ FROM SADDAM HUSSEIN



Copyright 2005 Richard Stallman and Inne ten Have. Verbatim copying, distribution, and public display of this cartoon are permitted worldwide without royalty in any medium if this notice and the copyright notice are preserved.

Mapping anger?

In design

- Colour, shape, words, juxtapositions, intertextualities

In content

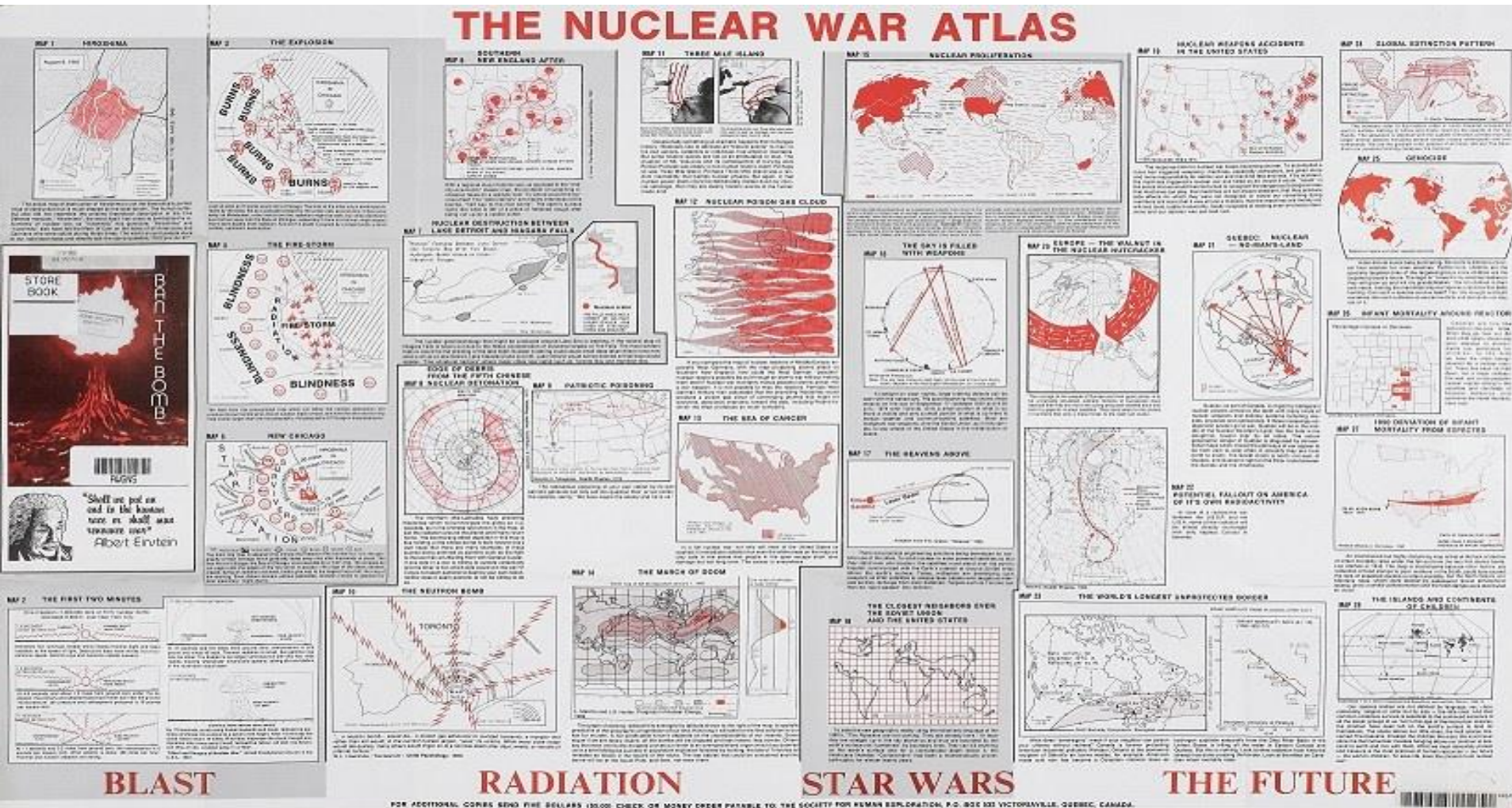
- Cruelty, suffering, immorality
- War, racism, genocide, exploitation, poverty, disease, misogyny, abuse, crime

In reaction

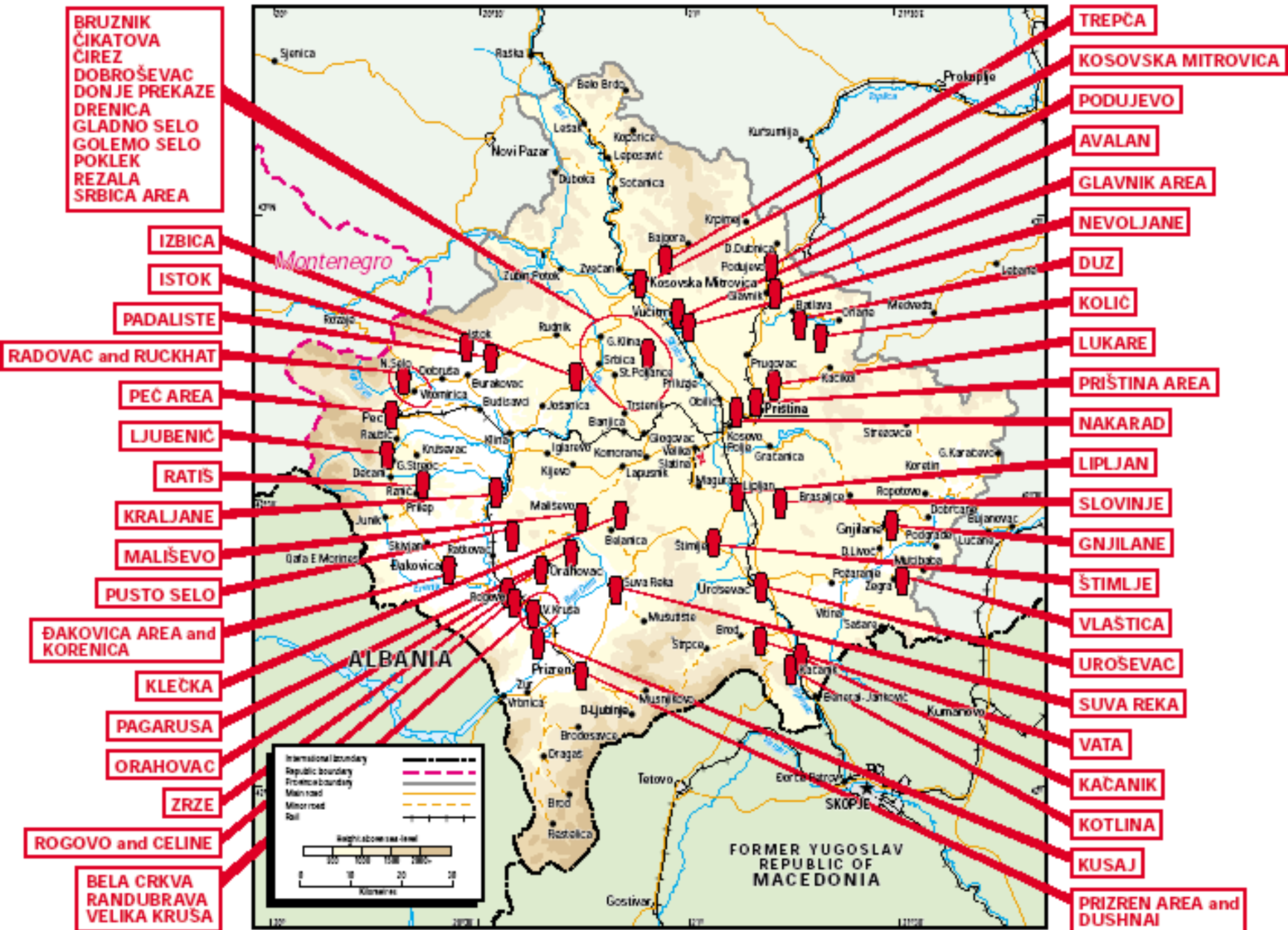
- To look
- To omission
- To issue
- To performance
- To other emotions

In *context*

Bill Bunge Nuclear War Atlas: academic as activist



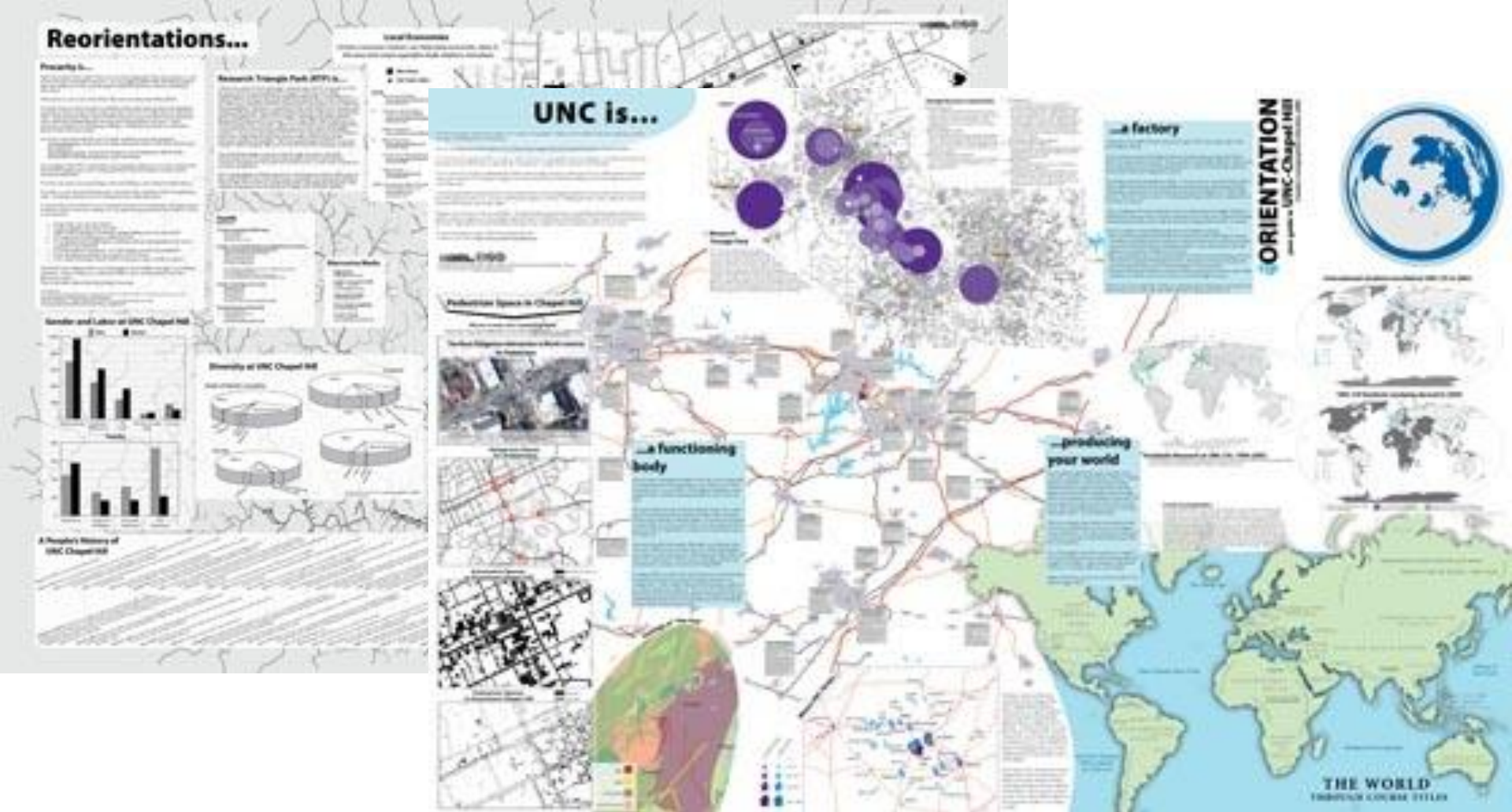
KOSOVO - LOCATIONS OF MASS GRAVES - REPORTED OR FOUND AS AT 20 JUNE 99



12351(CAD) - June 1929 57100

Foreign and Commonwealth Office Library Map Series 162/00

Users should note that this map has been designed for briefing purposes only and it should not be used for determining the precise location of places or features. This map should not be considered an authority on the delimitation of international boundaries nor on the spelling of place and feature names. Maps produced for the FCO Library Map Service are not to be taken as necessarily representing the views of the UK government on boundaries or political status. © Crown copyright



Presenting 8...

Reinhardt, Triangle Park (NTP) is.

UNC is...

—a factory

ORIENTATION

...a functioning body

—producing
your world

THE WORLD
ENGLISH COURSE TITLE

Figure 1 consists of two bar charts. The top chart shows the number of children (ages 0-17) and the bottom chart shows the number of adults (ages 18-64). The x-axis for both charts represents age groups: 0-4, 5-9, 10-14, 15-17, 18-24, 25-34, 35-44, 45-54, 55-64. The y-axis represents the number of individuals. For each age group, there are two bars: a white bar for males and a black bar for females.

Age Group	Gender	Children (0-17)	Adults (18-64)
0-4	Male	120	100
0-4	Female	150	120
5-9	Male	100	80
5-9	Female	120	100
10-14	Male	80	60
10-14	Female	100	80
15-17	Male	20	10
15-17	Female	30	20
18-24	Male	0	100
18-24	Female	0	120
25-34	Male	0	80
25-34	Female	0	100
35-44	Male	0	60
35-44	Female	0	80
45-54	Male	0	40
45-54	Female	0	60
55-64	Male	0	20
55-64	Female	0	40

A. Ruppel's History of IHC Chapter 198

Performance Space 12/Chicago, Ill.

Verbal Ability: 100-120



1998

1998

1. *Chrysomelids*

11

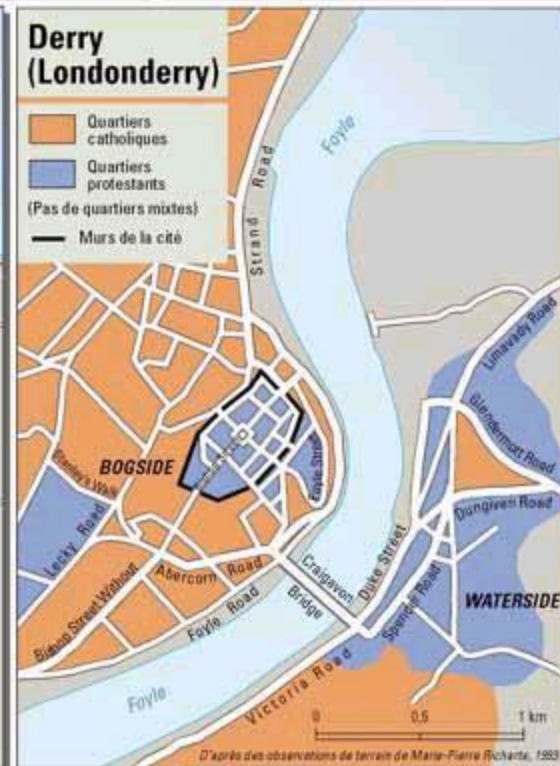
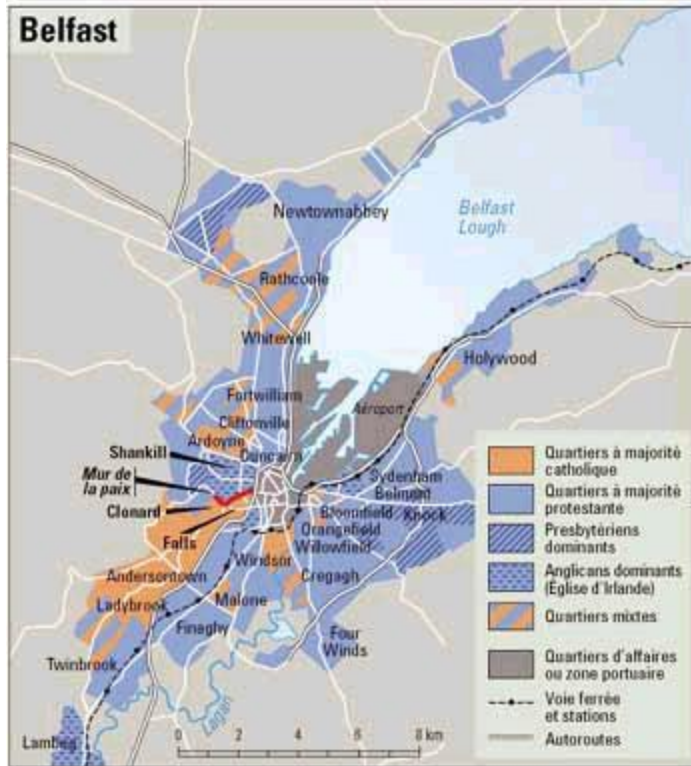
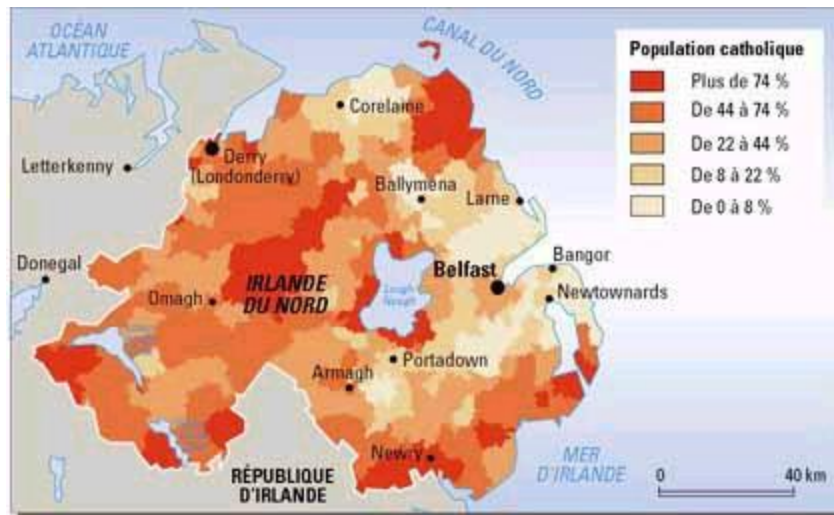


Entall

map

Catalog

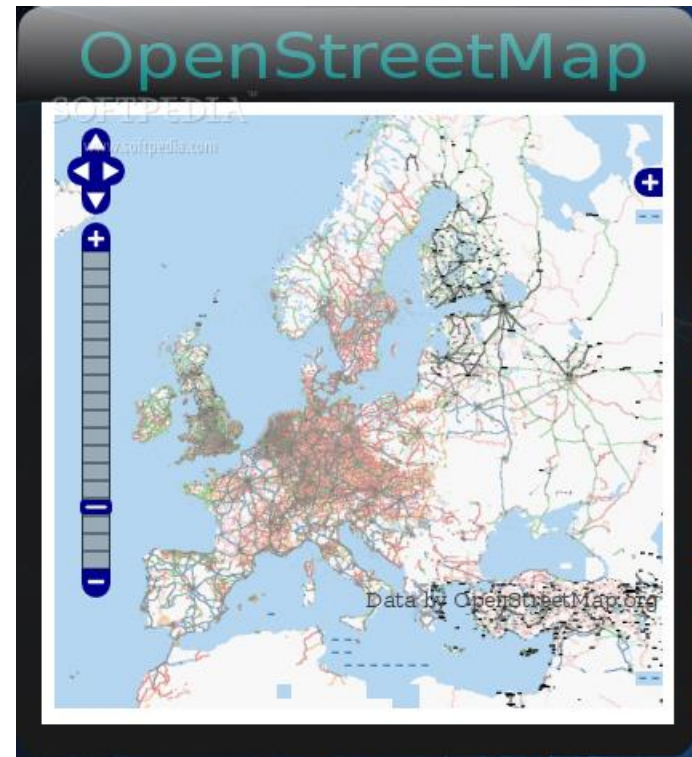
UNC Disorientation guide C3C everyday
oppositional map by students for students
[p://www.countercartographies.org/](http://www.countercartographies.org/)



Community mapping

- Are you local? :the rise of western bottom-up collaborative community mapping (see Perkins 2007)
- Mapping Mashups and Hacks
Alternative copyright-free GPS-derived urban mapping tracks

e.g. OpenStreetMap.org



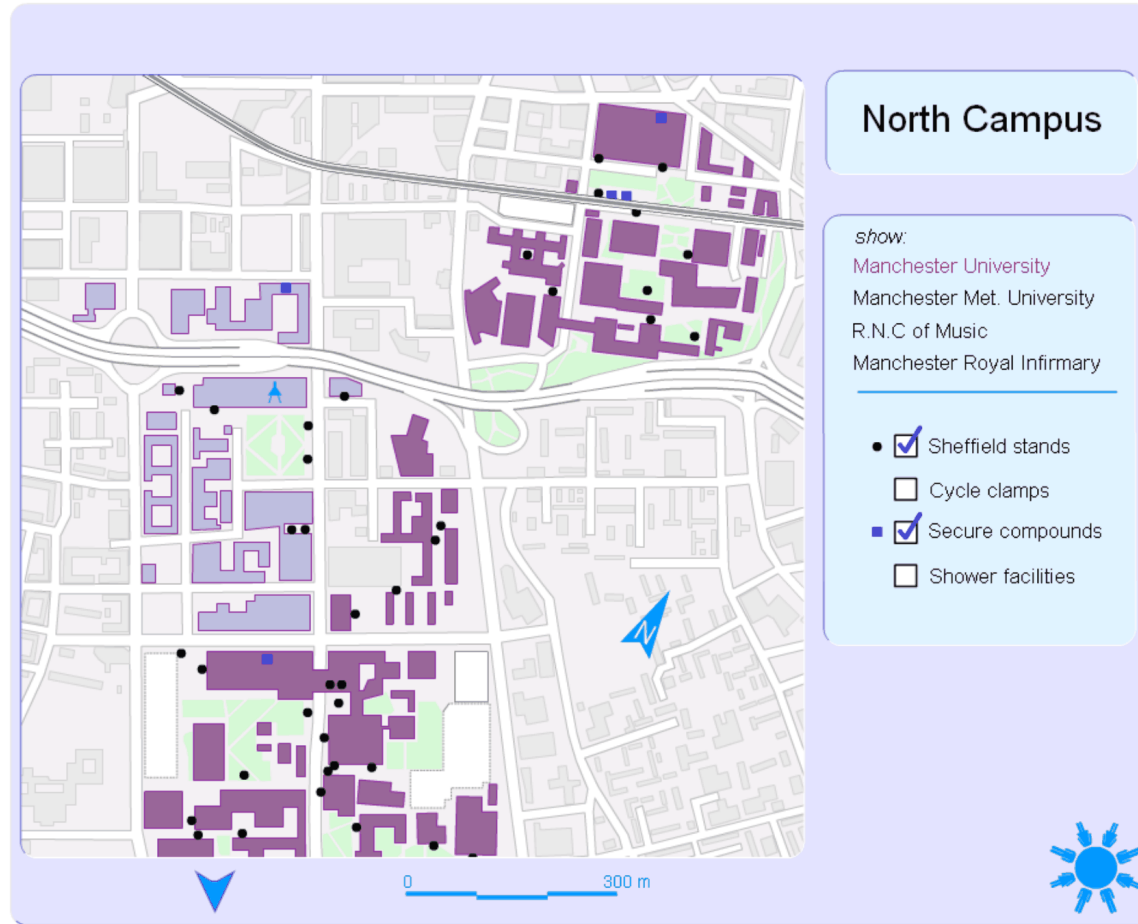
Community Mapping project in Manchester

- Cycling and walking maps for health
- e.g. Perkins Scarle and Thomson 2005

Hard copy leaflets



Web site

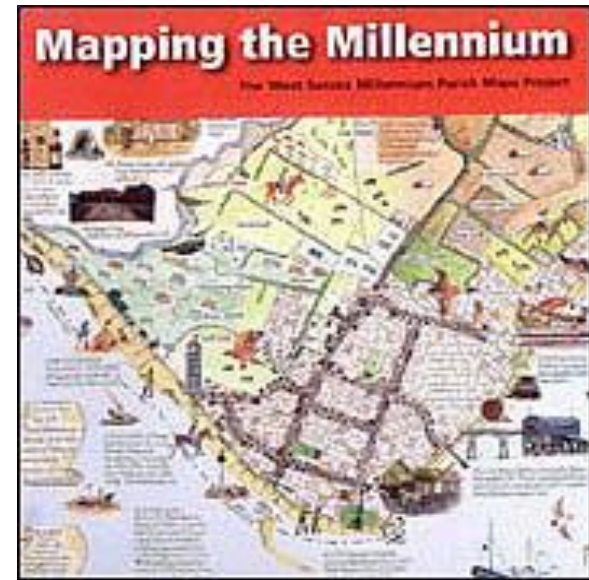


- Accessibility
- Cost
- Currency
- Interactivity
- Feedback

<http://www.sed.manchester.ac.uk/mapping>

Parish maps

- Common Ground
 - Environment and Arts Group in UK
 - Established 1983
 - To promote active engaged local conservation and artistic endeavour
 - To promote the common+shared not just the rare
- Employed a number of different projects to focus attention on these aims
 - *Parish Map Project*



- Two sorts of maps encouraged
 - Artists
 - Community
- 1500 maps by 1995 – now probably double that number
 - Encouraged by WEAs, WIs, Parish Councils etc
 - Mainly rural?
 - Mainly middle class?
 - Conservative reimaginings?
 - Mainly artistic *Not* political?



c. Subverting the existing map

- Quality in design: art despite modernity
 - e.g. Tufte, Pirsig, Keates
- Re-read maps as discourse in new way; polysemic destabilizing potential
 - Crouch and Matless, 1996 on the Parish Map Project
 - del Casino and Hanna, 2003 on tourism maps
- Complex intertextuality altering readings
 - media mapping, TV+print
 - adverts
 - internet
 - cyberspace

- Feminist re-imaginings
- Mapping the imagination e.g. Huggan, 1994 on literature
- Creative and performative potential for alternative readings
 - Mapping ethnographies
- Maps in Art
 - postmodern artistic fascination with mapping
 - e.g. Schulz, 2001, Wood 2009

d. Map art

Contemporary modern artists are almost obsessed with mapping

- ‘Which modern artists don’ t like maps..... a surprising number of twentieth century artists have incorporated maps or map-like elements into their art’ (Silberman, 2001: 35)
- ‘During recent years the number and variety of worked by contemporary artists based on maps has been remarkable’ (Schulz, 2001: 1)
- 25+ different major exhibitions on theme of maps and modern art between 1981 and 2000

Paradox that this has taken place in the late twentieth century

- when art and science are apparently more separated than ever
- at a time when imagery is increasingly mass produced

Documented by Schulz, 2001; Curnow, 1998; Silberman, 2001, Wood 2010

- What kinds of art, who, where?
- What meanings might these images signify?
- Why in the late twentieth century?

What kinds of art, who, where?

- Surrealists
 - Map of the world
 - Vlahovic *World cow*
- Pop artists
 - Jasper Johns
 - Claus Oldenburg
 - Saul Steinberg
- Situationists
 - (Pinder, 1996)
 - » psycho-geography
 - » *dérive*



Surrealist "Map of the World," 1929.
Alberto Rios

<http://www.public.asu.edu/%7Eaarios/resourcebank/maps/page2.html>

- Land art
 - Richard Long
 - Hamish Fulton
 - Kathy Prendaghast
- Conceptual art
 - Robert Smithson
 - Marcel Broodthaers
 - Simon Patterson Great Bear
- Community art
 - Common Ground
 - Aboriginal art
- Electronic art, new media
 - Masaki Fujihata Coast Digital Mersey Circle
 - Degree Confluence Project (<http://confluence.o>)



THE TATE GALLERY
by tube



New Yorkers World View
March 29, 1976
by Saul Steinberg

Hurrell Kerry and Parsons' 2009 art work *By Day and not By Night*

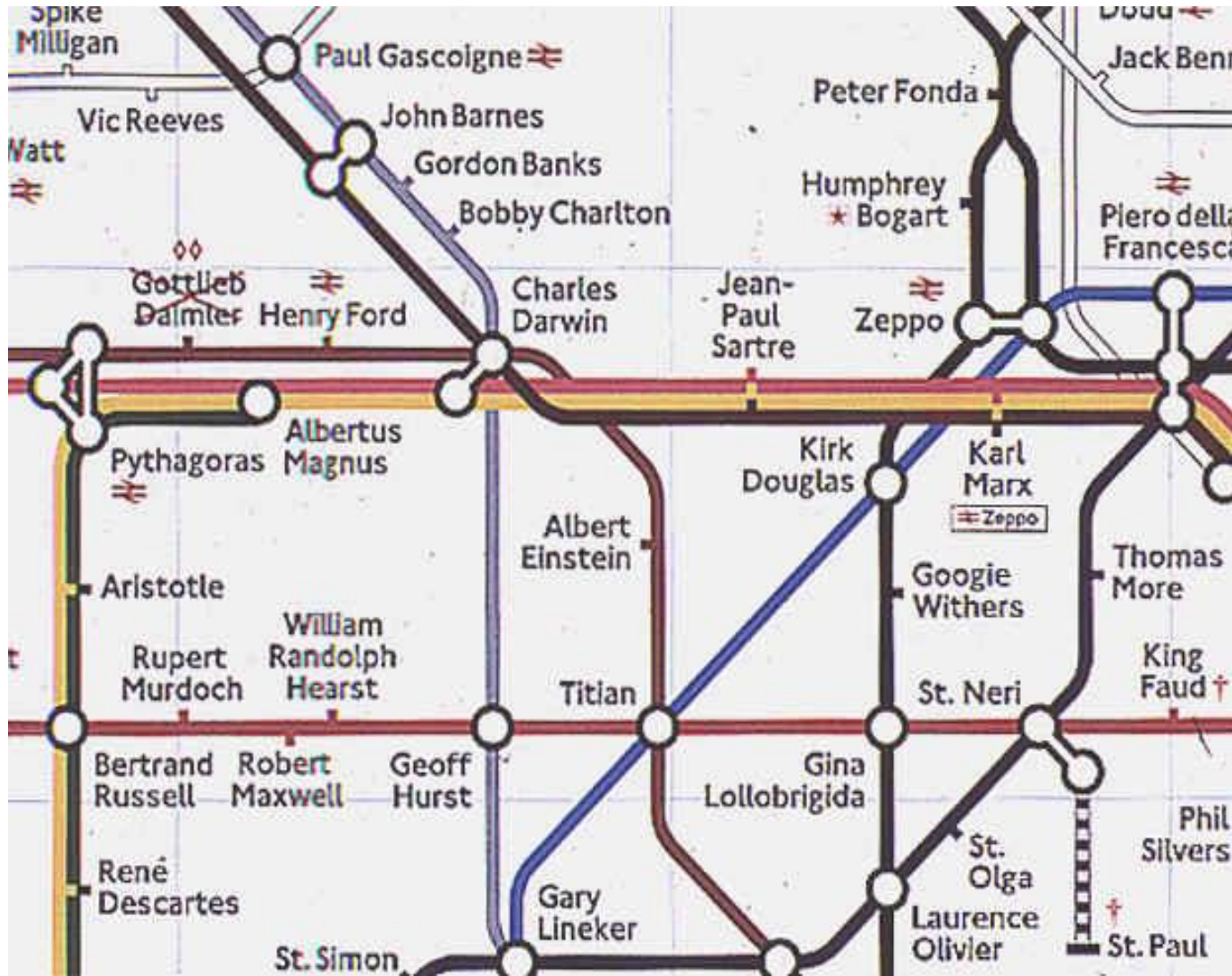


Kathy Prendergast *Land* 1990
Exhibited in the Lie of the Land
exhibition 2000



http://www.arnolfini.demon.co.uk/visual_arts/lie_of_the_land/

Simon Patterson 'The Great Bear' (detail)
lithograph (edition of 50) 1109x135cm 1992



<http://www.dareonline.org/artwork/patterson/patterson3.html>

Alighiero Boetti Map, 1988 Embroidery on canvas

Private collection, Rome



<http://www.artincontext.org/LISTINGS/IMAGES/FULL/6/B1IEXVC6.htm>

Joyce Kozloff

Around the world on the 44th parallel: Sarajevo

Mankato State University's Memorial Library June 1995.

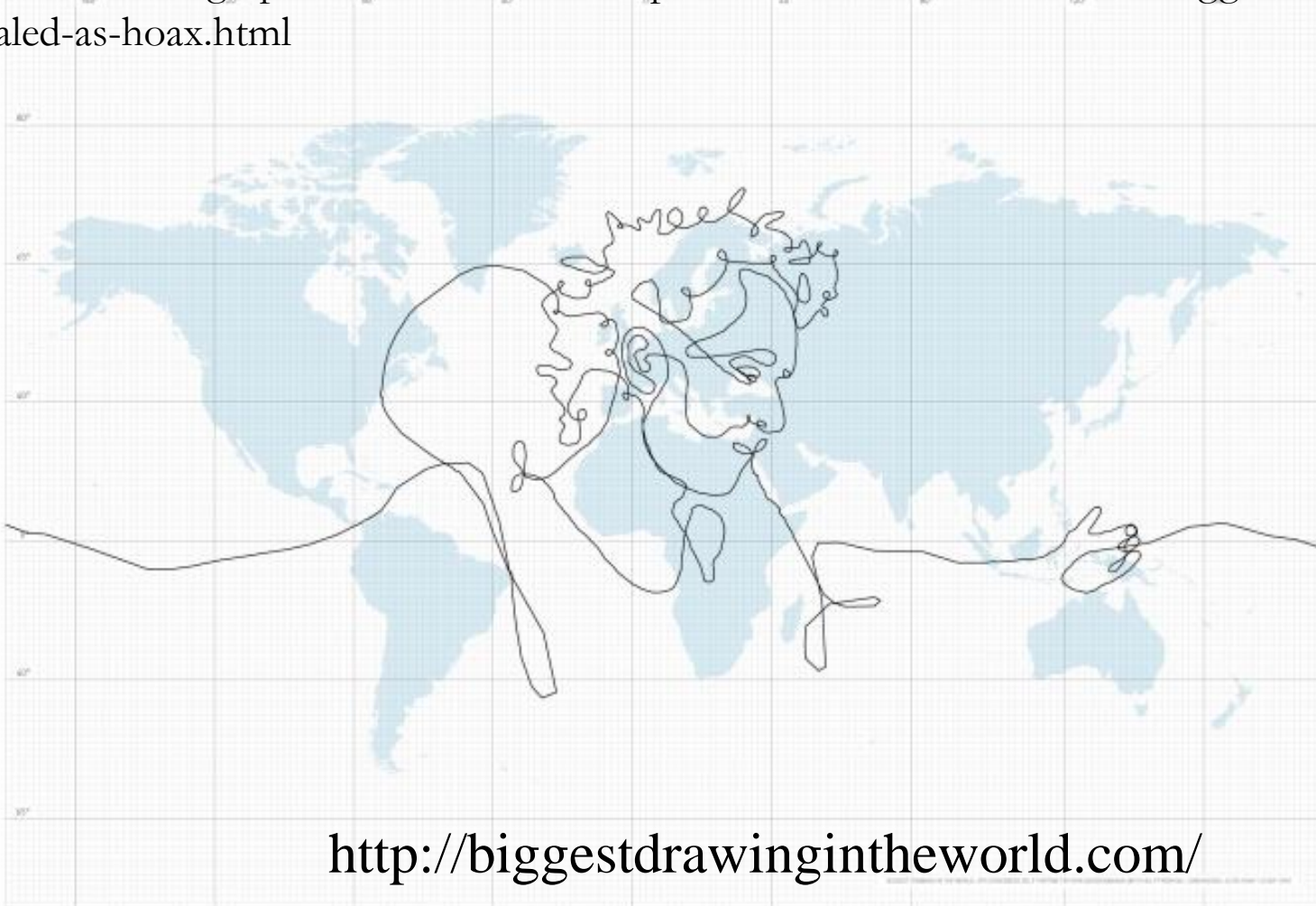


<http://www.lib.mankato.msus.edu/News/Kozloff.html>

'Biggest drawing in world' revealed as hoax

A Swedish artist who claimed to have drawn the biggest picture in the world using a GPS device stuffed inside a briefcase has been exposed as a hoaxer.

<http://www.telegraph.co.uk/news/newstopics/howaboutthat/2038701/'Biggest-drawing-in-world'-revealed-as-hoax.html>



<http://biggestdrawingintheworld.com/>

Manhattan resisting the surveillant city



Skye is an anti-globalization activist organizing an April 29th, 2007 anti-war protest march. Knowing that the New York Police Department increasingly relies on surveillance footage to bolster activist prosecutions, she is planning a route that avoids as many cameras possible.

http://www.an-atlas.com/contents/iaa_iaa.html

Aboriginal art as mapping

Traditional

Bark

Body

Rock art

Warumunga men painted
for ceremony in front of a
sand painting
photo by Baldwin
Spencer 1912



Explosive growth since the 1970s

Dot paintings

Links to dreamtime



RAINBOW SERPENT DREAMING, 1991
Billiango Nabegeyo

Aboriginal art as mapping

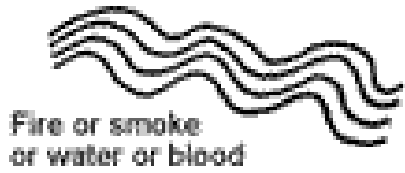
Traditional aboriginal symbols



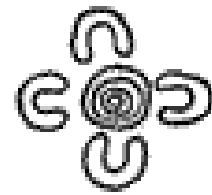
Man



Two men sitting



Fire or smoke or water or blood



Usually means four women sitting



Camp site, stone, well, rock hole, breast, hole or fruit



Waterholes connected by running water



Sitting-down place



Footprints



Clouds, boomerangs or windbreaks



Star



Can mean water, a rainbow, a snake, lightning, a string, a cliff, or honey store



Travelling sign with circles as resting place

Aboriginal art as mapping



Water Dreaming at Ualipnypa

by Johnny Warangkula Tjupurrula (b.
1932)

1972

80 x 75cm (31½in x 29½in)

synthetic polymer powder paint on
composition board

Lot 70

Estimate: AUD\$300,000-500,000

Sold for: AUD\$486,500
(\$298,465)

http://www.cloudband.com/frames.mhtml/magazine/articles3q00/mark_ingram_water_0800.html

Themes and meanings

- Forms
 - The globe
 - The world map
 - The local map
 - Map elements
 - » abstractions
- Multi-mediated
 - Textiles Alighiero Boetti e.g. (*Territori occupati*)
 - Ceramic tiles Joyce Kozloff e.g. (*Around the world on the 44th parallel*)
 - New media
- Challenge the geographically taken for granted e.g.
 - North superior
 - Size matters
 - Propinquity
 - Network

- Political: confront power
 - » Military technologies e.g. Slavick, Biemann
 - » Globalization e.g. Bureau d' Études
- Personal subjective geographies
 - Engaging with rather than presenting to community
 - » Katherine Harmon (2004)
 - » Common Ground (Crouch and Matless, 1996)
 - Psycho-geographic projects
- Juxtaposition of geometry with subject
- Transformation
- Ways of seeing
- Relation to landscape
- External/internal relations
- Issues of authorship, audience and mediated messages

3. Contesting the counter

Countermapping makes assertions about the world

Small wonder the deployment of mapping for political ends is itself strongly contested

Recent case studies show how strongly political this can be

- Earlier studies though also implicitly recognised positioned nature of the counter see Orlove



a. Community mapping: Green maps

Parker suggests empowering potential through in depth study of one Green map

In contrast Perkins (2008) suggests institutional context more strongly affects power of protest

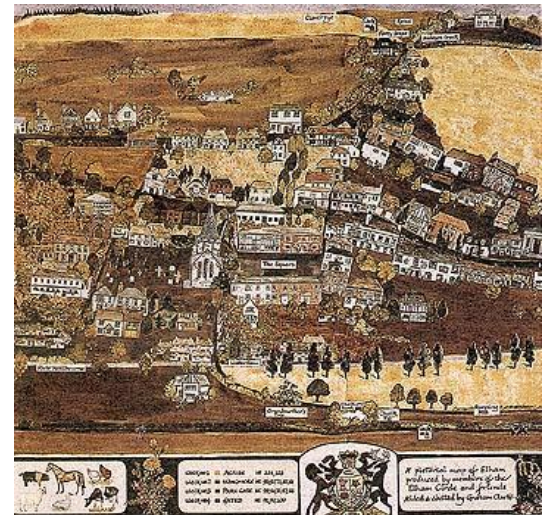
Green Map Impacts and Maps for Advocacy are both rich resources for ideas re team project

Huge variation of interests represented and potentially contesting

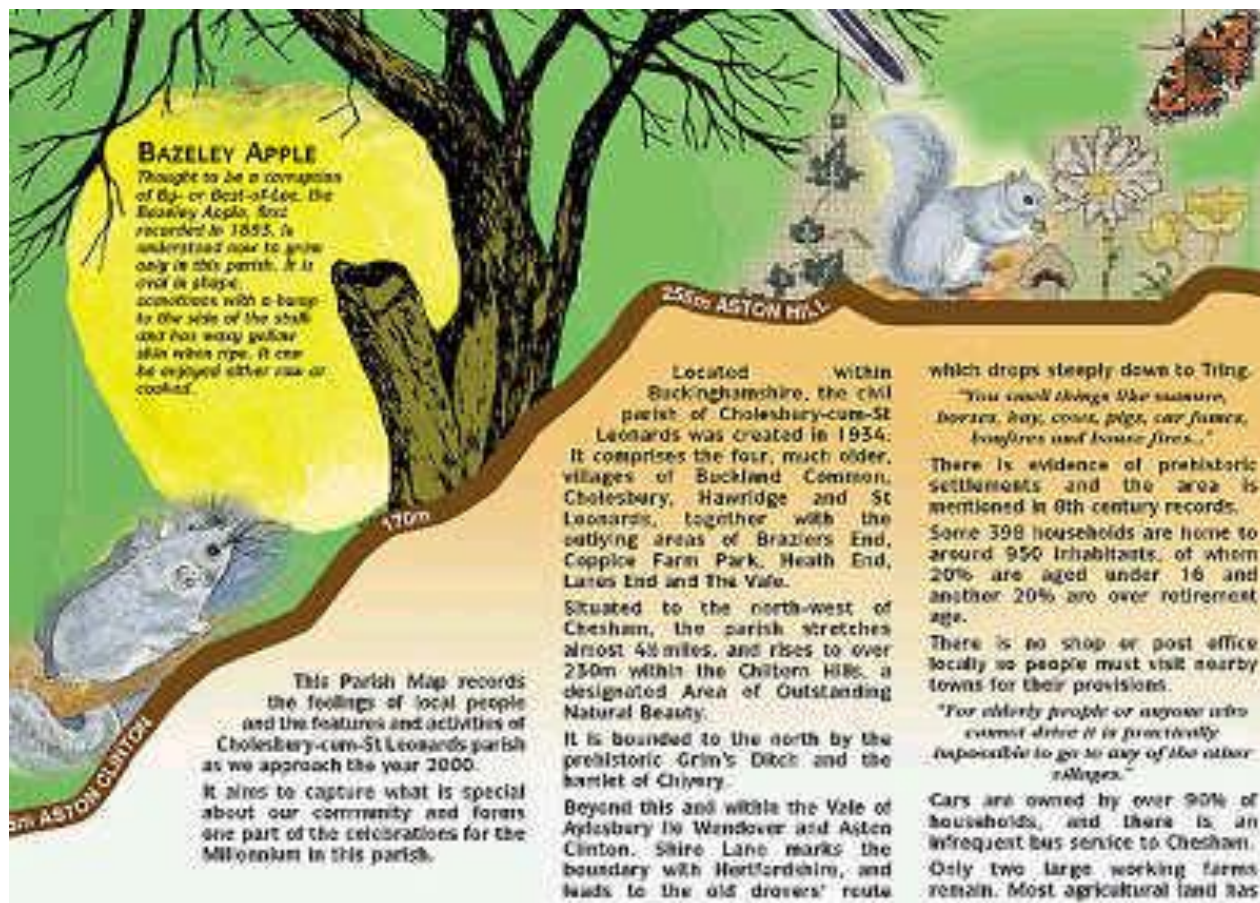
- Govt
- Planners
- Campaigners
- Public
- Commerce
- User groups etc etc

Parish Map project as contested terrain

- Implicit tensions involved in contradictory process of place formation and imagining (Crouch and Matless, 1996)
 - Re-claiming the local back from the state by individual different mapping but paradoxically asserting its own authored values
 - Shared social production: embodying community tensions
 - Mottram map omitting Hattersley estate
 - Charlsbury map as ‘2 D best kept village’
 - Celebrating but creating new differences
 - Radical re-imaginings with the potential to destabilise existing power relations



“The map can become a site of struggle as well as celebration, bringing out social difference by providing one public imaginative space in which to work” (Crouch and Matless, 1996, p253)



b. Bowman expeditions

Dobson et al. (2008)

- Geographical expeditions to ‘put geography back on the map’
 - To counter national, international and governmentasl ignorance of geography using field based GI science
- Named after AGS luminary

First expedition: México Indígena

- GIS-led
- indigenous people
- property rights
- In situ
- Participatory
- Collaborative



México Indígena



A Multi-scale Geographical Analysis of Indigenous Mexico

People

Events

Methods

Online GIS

Property Regime Results

PROCEDE

Awards, Publications, and Reports

Slide Show (PowerPoint)

Does *México Indígena* have a hidden agenda?

Newspaper article

NPR Radio Interview (mp3)

- The First **Bowman Expedition** of the American Geographical Society (AGS), called *México Indígena* (MI), has renewed the society's commitment to inform the public and governments about foreign geography in support of better policy making. Specifically, AGS proposes sending **expeditions** to gather geographic information, conduct place-based research, and combat geographic ignorance.

The **prototype project**, led by a **multinational team** of Latin Americanist geographers, focuses on the geography of **Mexico's indigenous populations** and the changes in the cultural landscape and conservation of natural resources resulting from the gargantuan land certification and privatization program called **PROCEDE**. The MI team believes that this **land tenure change** will undo the **ejido** and other communal land ownership forms, turning social into private property.

México Indígena employs **participatory mapping** combined with traditional, archival, and humanistic methods to develop a truly **participatory GIS** (Geographic Information System). Part of this GIS is now online.

Online GIS

Click on the Mexico map below to access the **GIS**



CURRENT NEWS AND EVENTS

Mexico Indígena project recognized as exemplary research project in AAG Special Session exploring international interdisciplinary collaborations

Participating Institutions



Study Areas



Huasteca Potosina

Sierra Juárez de Oaxaca



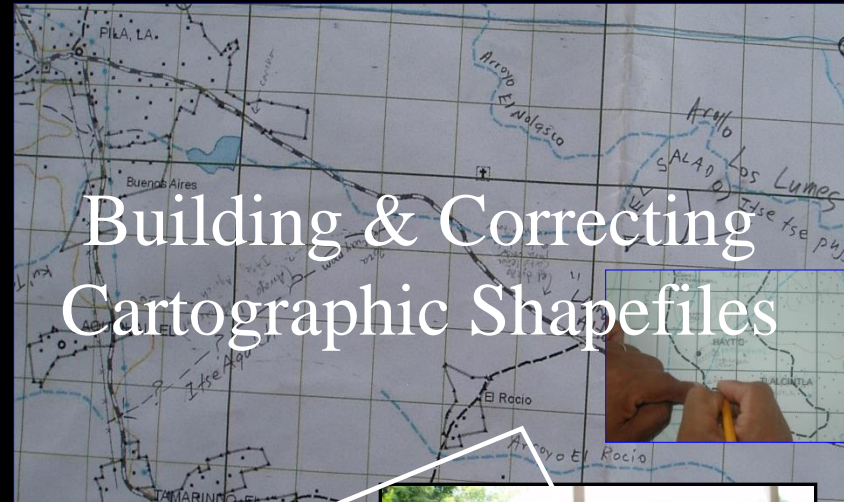
Field Research



Training



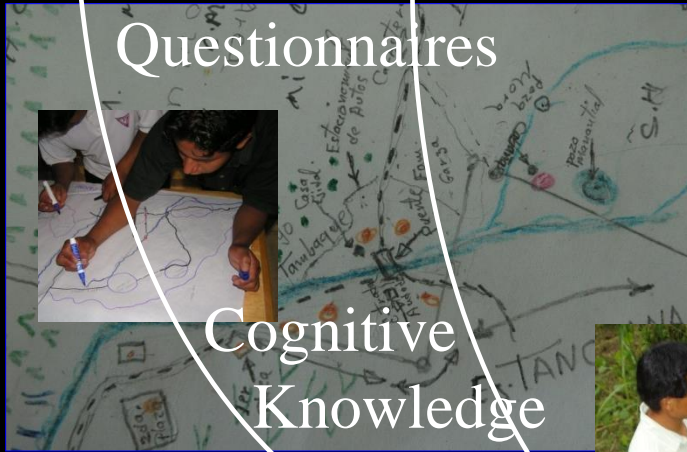
Building & Correcting
Cartographic Shapefiles



Community
&
Parcel
Questionnaires



Questionnaires



Cognitive
Knowledge

Sketch
Mapping



GPS
Mapping



Empowerment



Technical
Skills



Participatory Research Mapping-GIS

Opposition to Dobson: charges (see Mychalejko and Ryan 2009)

- Doubt over ‘whose’ project it is: permissions to participate
 - Charges from Aldo Gonzales head of local NGO (UNOSJO) they should have been involved
- Project implicitly has interest in privatization of communal land through its mapping
 - Biopiracy: mapping to facilitate resource exploitation
- Military-funded (US\$500 000)
 - Part of counter-insurgency project: akin to US military placing of anthropologists in Iraq and Afghanistan
- “Prostitution of geography for the national ruling class” (Neil Smith)

Bowman and Herlihy naïve in their claims to be apolitical

Left and cultural wing of geography in US is itself strongly positioned in its attacks

All countermapping projects represent and enact particular interests

4. Explaining the turn towards counter-mapping and map art

Denis Cosgrove (2005) argues need to consider practices and contexts in order to understand outcomes

Reflection of changing times, technologies and cultures

- Territorial uncertainty (post-Soviet collapse; global war on terror; American cultural hegemony)
- Technological uncertainty
 - constant flux in information economy
 - profusion of product and media change
 - increasingly privatized multi-channel and multi-mediated
 - Rise of the virtual
- Loss of binary certainties
 - Gender roles ambiguities
 - Nature / culture hybridity
 - Blurring of work / home divide

Why the outpouring?

Reflection of postmodern theory. Artists reflecting epistemological change?

- | | |
|------------|---------------|
| • Modern | postmodern |
| • Time | space |
| • History | geography |
| • Linear | lateral |
| • Points | relationships |
| • Dualism | hybridity |
| • Reality | simulation |
| • Reaction | interaction |
| • Tree | rhizome |
| • Work | play |

Foucauldian notions of the **spatial** turn

- » 19th century concerns for historical process transformed increasingly into emphasis upon the network of contemporary spaces.
- *Map is entirely appropriate metaphor to explore these 'heterotopias'*

Serre and Latour: **Actor-network theory**

- » Applied to scientific practices
- » Diagramatic post -structuralist mappings of practice across discourses
- » Map as example of 'immutable mobile' (material agent used to substantiate the truth claims of a discourse, especially science)
- *Maps in art illustrate the pervasive and problematic nature of dualistic notions of subject and object*

Deleuze and Guattari (1988) *Thousand plateaus* use metaphor of the **map as a rhizome**

» ‘The map is open and connectable in all its dimensions: it is detachable, reversible, susceptible to constant modification. It can be torn, adapted to any kind of mounting, reworked by an individual, group or social formation....it always has multiple entryways’

(Deleuze and Guattari, 1988: 12)

– *Mapping metaphor allows the fluidity and ambiguity of the rhizomatic nature of the world to be explored*

Jean Baudrillard *Economies of signs* emphasizing **simulation and hyperreality**

» All modern art plays with signs, self referentially simulating or pastiching itself and other simulations, rather than representing reality. There can be no ‘maps’ because there can be no reality.

– *Maps in art allow artists to parody and play with sign systems*

Judith Butler **Performative and constitutive nature** of all social practices suggesting an embodied approach to mapping practices

- *Installations and artistic mapping performances to reveal the (e)motive nature of all mapping*

Rob Kitchin and Martin Dodge **Emergent nature of mapping**

- » “Maps are of-the moment, brought into being through practices (embodied, social, technical), *always* remade every time they are engaged with; mapping is a process of constant reterritorialization. As such, maps are transitory and fleeting, being contingent, relational and context-dependent. *Maps are practices* – they are always *mappings*; spatial practices enacted to solve relational problems” (Kitchin and Dodge 2007)

Nigel Thrift **Non representational theory**

- *Affect*
 - » Becoming *not* essence
 - » Always outside of consciousness so can't be realised in language
 - » Change in experiential capacity
 - » Embodied practice – change in bodies capacity to act“

The implications of an affectual turn....

Counter-maps are more than just *designs*, or *emotive topical subjects*

Mei Po Kwan 2007 Call for action

“This not only involves reintroducing long-lost subjectivities of the researcher, the researched, and those affected by GT back to geospatial practices, but also involves making emotions, feelings, values, and ethics an integral aspect of geospatial practices. Only then will moral geospatial practices become possible, and only then can we hope that the use and application of GT will lead to a less violent and more just world.” (Kwan 2007: 23)

So we need a positioned and emotional cartography



Conclusions

Social constructivist critique and the focus on deconstruction and representation was inevitably distanced from mapping *practice*

Technologies, social and epistemological change have freed maps and focused on *mapping* and *Everyday* mapping continues apace

We can and should all be *moved* by calling maps into being and enacting them. **That's what geographers do!**

So to understand practices and potential of counter-mapping we need to focus on

- Ethics
- Contexts
- Methods
- Positionality
- Politics
- **Actions**

Reading

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