

FROM ATLAS TO HERMES. PLEA FOR A C/ARTOGRAPHY

Henk van Houtum

Van Houtum makes a strong plea for a *c/artography* that is overtly personal, open-ended, and partisan. Modern cartography benefits from its aura of disinterestedness, of scientific impartiality and accuracy. It should remove this facade, and become honest about the fact that maps are never neutral, and that every map (re)presents and (re)produces a political reality. If cartography wants its integrity and potentiality as a tool for change restored, it should become more like art: *c/artography*. Therefore, not Atlas but Hermes, the agile half god of the in-between, proves to be the shining example for *c/artography*.

THE PSALTER MAP. A CASE STUDY IN FORMING A CARTOGRAPHIC CANON FOR ART HISTORY

Karl Whittington

As art history has expanded its purview to include objects from broader contexts of visual culture, art historians must remain alert as to how new canons are being formed in these subfields. These canons can contain pivotal works, but they also introduce canonical examples. Karl Whittington explores how a cartographic canon is being formed in medieval art history, examining a thirteenth-century world map that is often presented as emblematic and typical of broader trends in medieval cartography. Whittington suggests that the field of art history might be enriched by the choice of messier examples – works that raise more questions than they answer; complicating rather than simplifying. Cartographic works must be engaged by art historians not only as maps, but also as representations.

THE WORLD AS A MAP. ON THE VIEW OF THE WORLD FROM A HOT AIR BALLOON IN THE NINETEENTH CENTURY

Robert Verhoogt

The invention of the hot air balloon by Joseph and Etienne Montgolfier caused a sensation in the late eighteenth and early nineteenth century. Balloonists enjoyed a sublime view of the world, and reported their experiences in words and images. They often described the world as a giant coloured map, as they looked down on its surface from above. Shortly after its invention, ballooning inspired the idea of mapping the world from a balloon. In 1786 Thomas Baldwin published the first image captured from a balloon. It started a visual tradition of images seen from balloons, such as the bright lithographs by Louis Jules Arnout, and the photographs taken by the famous Nadar. Unfortunately, the idea of mapping the world from balloons proved much harder to accomplish than was expected. It was not until the First World War that aerial photography turned out to be an effective method to display the world from above, for which airplanes were considerably more suitable.

DISCERNING THE GRAIN OF THE DIGITAL. ON RENDER GHOSTS AND GOOGLE STREET VIEW

Andreea Breazu

The contested assertion by James Bridle that a ‘New Aesthetic’ has emerged – one which reflects the growing prevalence of machine vision in our physical surroundings – serves as the starting point for Breazu’s discussion of the blurring divide between the digital and the physical in Google Street View. Calling upon the ubiquitous imagery of Google Street View to illustrate a shift in perception towards an increasingly pixelated physical realm, Breazu examines the diverse manner in which these maps are utilized and experienced beyond their role as directives: as documents and tools of surveillance, and as spatial experiences in and of themselves. As such, Breazu delves into issues of psychogeographic mapping, and artistic practices that make use of ruptures in the seams of the Google Street View map, arguing that visible glitches and fuzzy *render ghosts* provide an opening, an integral glimpse of the code that distinguishes the real from the digital.

THE NAKED CITY. PSYCHOGEOGRAPHY AND THE METAPHYSICS OF MAPPING

Christopher Collier

Psychogeography, examined here as a method of mapping, was defined and developed by the mid-twentieth century Letterist International and Situationist International. As David Pinder has noted in his essay 'Subverting Cartography: The Situationists and Maps of the City', the Situationists' psychogeography challenged the universalized representations of cartography from an embodied and participatory perspective. For him, however, psychogeographic maps remained somewhat unsuccessful as articulations of heterogeneous spatial experience. While in agreement with this assessment of their limitations, Collier suggests that positively establishing an alternative means of representing diverse spatial experiences was not the psychogeographic map's primary motivation. Instead, it functioned negatively, as critique, attacking the form of abstraction inherent in the universalizing quantifications of cartography as a metaphysical continuum of commodity exchange. In this sense psychogeographic mapping cannot be bracketed from the Situationists' wider programme: it uses the negative, critical approach implied by the situationist concept of *détournement* against the 'real abstractions' of what they labelled 'the spectacle'. Here, Collier draws upon Alfred Sohn-Rethel's thinking regarding 'real abstraction' to suggest a framework by which psychogeography might be understood in relation to the wider situationist project. He then goes on to explore this interpretation through a new reading of Guy Debord's well-known psychogeographical map *The Naked City*.

GEOPOLITICAL IMAGINATION. THE FOUNDATIONS OF ARTISTIC AND SCIENTIFIC CARTOGRAPHY

Joram Kraaijeveld

For centuries, artistic and scientific practices have shared the aim of making maps to create visual representations of global space. Especially in the 1960s artists increasingly showed interest in map-making, a practice which gained prominence in the 1990s. However, artists no longer exclusively use maps to deal with geographical issues, but also a range of other objects and methods to represent the order of the world. Therefore, a need to theorize these artistic productions that demand a broader understanding of the representation of global political space has emerged. Kraaijeveld argues that representations of geopolitical space involve a geopolitical imagination that precedes these representations, whether they are maps or other images. Functioning as an all surrounding context, this imagination, which originates in the modern view of the world that emerged in the late fifteenth century, is fundamental for the representation of global space. The shared rationale of maps and other representational forms of geopolitical space is further analyzed through a juxtaposition of two artworks: *Mappa* by the Italian artist Alighiero e Boetti and *Gravesend* by the British artist and filmmaker Steve McQueen. Kraaijeveld argues that both are dependent upon the modern geopolitical imagination.

THE MAP IS MORE INTERESTING THAN THE TERRITORY

Steyn Bergs

Artist and photographer Jed Martin, who is the protagonist of *The Map and the Territory*, Michel Houellebecq's latest novel, saw his artistic career take off after having crafted a series of photographic reproductions of Michelin maps. By looking into the specific artistic convictions ascribed by Houellebecq to the artist, Bergs discusses the crucial role this series of photos occupies within the (fictitious) oeuvre of Jed Martin. Consequently, he argues that the motive of cartography in *The Map and the Territory* – which he considers an artists' novel above all – can be seen as a metaphor for the artistic representation of reality.