

## review essay

# Cartographies unbound

David Pinder

Queen Mary, University of London, UK

---

*Else/where: mapping – new cartographies of networks and territories.* By Janet Abrams and Peter Hall (eds). Minneapolis: University of Minnesota Design Institute. 2006. 320 pp. ISBN 0972969624.

*You are here: personal geographies and other maps of the imagination.* By Katharine Harmon (Ed). New York: Princeton Architectural Press. 2004. 192 pp. ISBN 1568984308.

*A history of spaces: cartographic reason, mapping and the geo-coded world.* By John Pickles. London and New York: Routledge. 2004. 233 pp. ISBN 0415144981.

Wood, Denis and Krygier, John (eds) (2006) 'Art and mapping', *Cartographic perspectives* 53: 1–83.

Near the beginning of Deborah Levy's novel *Beautiful mutants*, a character known as The Poet turns to the main figure, Lapinski, who is a Russian exile living in London, and says: 'like all people who feel uncomfortable in an uncomfortable world you want to make a map'. But she then adds: 'Well let me tell you it is difficult to make a map in splintered times when whole worlds and histories collide'.<sup>1</sup> Renewed interest in maps and ways of mapping has been apparent across a range of cultural, intellectual and political spheres in recent years. Cartographic practices and metaphors have become central to much critical and cultural endeavour and are being discussed, deployed and reinvented in numerous ways. The appeal of maps for some, as The Poet suggests, may be the reassurance they seem to offer in 'uncomfortable world' as a means of navigation, plotting routes, and taming its unknown and bewildering complexities. But also common has been recognition of the difficulties of making them in 'splintered times', and of the impossibility and even undesirability of seeking an Archimedian point from which the world can be represented, and from which the partiality of viewing practices erased. Important for this process has been the critical literature, developed in particular by Brian Harley, Denis Wood and others during the 1980s and early 1990s, although itself part of a longer tradition within the discipline, on the power and politics of maps and mapping.<sup>2</sup> This has helped to undermine claims about the neutrality of scientific maps by addressing how maps work in practice and by placing cartography firmly within worldly struggles and conflicts between different social interests.

Alongside theoretical moves, however, has been a flourishing of mapping practices themselves from a variety of perspectives including from within the creative arts, design, architecture, activism, community groups and 'grassroots' initiatives. While much academic discussion has tended to portray maps as a discourse of the powerful, and mapping as an instrument of power and authority, these practices suggest the potential for other ways of conceiving them as more exploratory, experimental, playful, popular and even subversive activities. This has been particularly apparent in recent arts practice where, as Denis Cosgrove puts it, 'maps and mapping have proved astonishingly fertile material for artistic expression and intervention'.<sup>3</sup> The publications under review here are part of the current interest in unmaking, remaking and *unbinding* cartographies from powerful institutions and from monochromatic views that see them as expressions only of the dead-hand of power. Two of the books centre on the intersections between art and cartography, representing a nascent but expanding literature on this theme that has been developing alongside a considerable number of related art exhibitions and events in different parts of the world. In *Else/where: mapping*, Janet Abrams and Peter Hall bring together contemporary artists, designers and writers to explore innovative digital mapping techniques, locative media projects and other 'new cartographies of networks and territories'. In *You are here*, Katharine Harmon gathers an array of imaginative and artistic maps from past and present, and from different geographical contexts. I consider these books alongside an important contribution to the social theorization of maps and mapping by John Pickles in *A history of spaces*. I also draw on a recent issue of *Cartographic perspectives* on art and mapping edited by Denis Wood and John Krygier, who present four essays and a catalogue of 'map artists'.<sup>4</sup>

## Technologies of mapping

What lies behind the current surge of interest in maps and mapping among artists and designers? Awareness of the need for new ways of mapping spaces and places to respond to social, political and economic changes is undoubtedly fuelling cartographic imaginations. Technological changes in map making, reproduction and display are another frequently cited reason. This is not only in deepening the extent to which social life is map immersed and hence the extent to which maps are a significant part of the social world with which to engage, but also in increasing the availability of digital forms of map generation, design, manipulation and display. Such technological changes are addressed by John Pickles in the final chapters of *A history of spaces*, where he poses significant questions about 'the worlds that are being produced, in the digital transition of the third industrial revolution, the conceptions of history with which they work, and the forms of socio-political life to which they contribute'.<sup>5</sup> A key concern of his book more generally is to understand 'the ways in which mapping and the cartographic gaze have coded subjects and produced identities'.<sup>6</sup> Drawing particularly on Harley and Wood to consider maps as social products and social actors, his approach revolves around the 'dreams' embedded in mapping enterprises, the 'magic'

that enables them to transform worlds, and the ‘performances’ through which they shape understandings and produce effects. In an echo of Jean Baudrillard, Pickles notes how maps and mapping ‘precede the territories they “represent”’ as they inscribe boundaries, define spatial categories and construct forms that have material effects.<sup>7</sup> He nevertheless worries about what he terms reductionist ‘power talk’ that moves too quickly to uncover determinate social interests behind maps, and his own genealogies of the map engage with science studies in their attempts to account for multiple and disseminated *bricolage*-like practices of map making.

There is not space here to consider the wider ramifications of this theoretically rich and highly stimulating book with its discussions of visualization and the rendering of the ‘world-as-picture’, the historical intertwining of cartographic reason, economy and state in processes of colonization, dispossession and the production of abstract spaces, and the perpetual decoding and recoding of the world by maps and their associated interests in both past and present. A striking aspect of Pickles’s approach, however, is his emphasis on multiplicity, on tracing out different forms of mapping impulse and his insistence that cartographic imaginaries might be other than they seem. He situates developments in digital mapping and geographical information systems within transformations of capitalism and the emergence of new ‘cyber-empires’, and in relation to techniques of war, surveillance and security. He notes that the book was composed during a long period of ‘sustained and repeated modern warfare’, in which ‘increasingly advanced imaging and mapping practices have been deployed’.<sup>8</sup> Transparency may be the wish image of the new cartographies but, while often being presented in seductive ways, it is not something that should go unquestioned. Nor should attendant claims about the democratizing effects of the new technics, based as they are on myths of open discussion that fail to consider sufficiently geopolitical issues of uneven access and the interests of private property and state power. Yet Pickles does not simply renounce such digital mappings for he also asks, how do they at the same time create ‘new potentialities for social action and new configurations in social life?’ In what ways might they be employed in anti-imperial projects, for instance through being turned into a form of ‘critical theatre or art which challenges and destabilizes the categories and arrogance of bourgeois culture and life?’<sup>9</sup>

## Redrawing lines

Pickles avoids prescribing new techniques. Instead he argues for opening up practices to ‘new cartographies and new geographies’, and for rethinking cartography as it already is as well as what it could become. In this regard he alludes to current experimentation by artists, activists and other cartographers although provides frustratingly few details. For fuller discussion of examples, one can turn to the pages of *Else/where: mapping*. In their introduction, Janet Abrams and Peter Hall suggest that technological changes have led to the spawning of ‘a new generation of “user cartographers” who are not necessarily trained mapmakers in the traditional sense, and are more likely to be working in groups than alone’. Freed from imperatives to represent

territories with comprehensive accuracy, they 'can manipulate their data into any number of visual representations' as they approach mapping as 'a way of making sense of things'.<sup>10</sup> Their book teems with short essays, discussions, artist projects, colour images and mappings from sixty different individuals or groups. The editors offer it as 'a work in progress' that, given current developments, is 'already a period-piece' but one that indicates 'a sphere of intellectual and practical endeavor whose true dimensions are only just coming into view'.<sup>11</sup> The result can feel overwhelming with its tangle of positions and arguments, and its multiple cross-references to images and internet links. Despite moments of relative calm, for instance an erudite essay by Denis Cosgrove on the historical intersections between urban and cartographic space, the book is best approached less as a critical study than as a generous if at times slightly scattered guide or resource, which branches off to further web resources, and which can be joined and left at different points. As such it contains some fascinating and inspiring projects.

Among them are critical or dissident cartographies that attempt to map the networks, social organizations and power relations of contemporary capitalism. These in effect take up the challenge issued by Fredric Jameson more than two decades ago for 'an aesthetic of cognitive mapping', which he presented as a response to the spatial and social confusions wrought by contemporary capitalism and its cultural clothing of post-modernism, and as 'a pedagogical political culture which seeks to endow the individual subject with some new heightened sense of its place in the global system'.<sup>12</sup> The difficulties of such a project, underscored by Jameson himself, are readily apparent in the complex web of relations plotted by the French group Bureau d'études, for example, in its organizational charts or 'organigrams', two of which are reproduced in *Else/where*. These come out of activist struggles against the closures and controls of contemporary capitalist globalization, and detail the connections between transnational corporations, financial funds, government agencies, industrial firms, 'civil society' groups and the like. As antagonist maps primarily distributed at activist meetings and reproduced on the web, they are meant not only to act as guides conveying specialized information but also, in their very excessiveness, to function as what the group's collaborator Brian Holmes calls 'subjective shocks, energy potentials', which inform protest performances and encourage resistance. At the same time they are 'signs pointing to a territory that cannot yet be fully signified and that will never be "represented" in the traditional ways'.<sup>13</sup>

The power and politics of drawing maps are demonstrated vividly elsewhere in the book. The geographer Gunnar Olsson once asked, in a line quoted by Pickles at the beginning of his own study, 'What is geography if it is not the drawing and interpreting of a line?'<sup>14</sup> Pickles returns repeatedly to questions about which lines are drawn, how they are drawn and the effects they have. Such questions also come to the fore in an interview with Eyal Weizman in *Else/where*, in which he discusses the maps he made of the Jewish settlements in the West Bank with the Israeli human rights organization B'Tselem. Referring to the importance of maps in earlier negotiations between Palestinians and Israelis during the 1990s, he points to the asymmetry in their respective access to geographical information and to how this enabled Israel to use and manipulate drawings to its territorial advantage. 'A line is not an abstract thing', he

notes, 'each small fluctuation determines the fate of a neighbourhood, a village or a group of houses'.<sup>15</sup> In producing new maps of the actual and possible future outlines of settlements, Weizman and B'Tselem aimed to question the current organization of space and to reveal how architects and planners cause material damage and violate international law and human rights. The maps became notorious after the Israel Association of United Architects banned the exhibition 'A civilian occupation' in which they were due to appear in Berlin, in 2002, but they have since found audiences through other exhibitions as well as through the web, where they have been saved in a modifiable format so that they are open to additions and collective reformulation.

The lines drawn on maps may not always be followed, of course. 'The map is not absolute,' Weizman stresses, 'the power it represents can never be perfect. It can be constantly subverted and challenged'.<sup>16</sup> Lines may also be drawn and redrawn on maps for other purposes, and many of the other projects in *Else/where* are suggestive in the ways in which they take experimental and open approaches that interact with, bypass or scramble standard cartographic procedures and embark on different lines of flight. In their wanders they frequently (mis)use technologies such as Global Positioning Systems receivers and mobile phones for creative and artistic ends. Against the background of dominant mapping technologies it is possible to discern here the rise of what Holmes refers to as a 'cartography of dissemination' that may elude panoptic administration and regulation.<sup>17</sup> Also apparent are the kinds of 'experiments with shattered logics, flowing art forms, and situational performance' that Pickles finds so productive and encourages at the end of his book.<sup>18</sup> As Pickles makes clear, though, rethinking cartography should involve not only looking towards the development of new techno-cartographic practices, exciting as some of these might seem, for its task is also to explore contradictory moments within existing practices to see where they might lead, as well as to appreciate the multiple, imaginative and contested modes of mapping and counter-mapping that have long been present. This therefore involves looking not only to the future but also to the past, to acknowledge the diversity of practices beyond the institutionalized terrain of cartography.

## **'The map is dead! Long live the map!'**

What might it mean, for example, to map moods, experiences, emotions and desires? To produce maps based on dreams, drug-induced visions and fantasy worlds? To use maps to convey bodily geographies, physical or metaphoric journeys, love and passionate relationships? To make maps of stars, the play of light through trees, the shades of leaves? To reverse the familiar orientations of maps or to rework and rewrite their names? To incorporate into the legends of maps the words: 'The scale is nobody's business', and 'One of the charms of a map like this is that nothing is any where near correct. What are you going to do about it?'<sup>19</sup> To see maps as 'a vehicle for the imagination', from which our minds may 'take the information and extrapolate from it a place where they can leap, play, gambol'.<sup>20</sup> Such is the spirit of Katharine Harmon's *You are here*, a collection of almost two hundred maps that are beautifully reproduced in colour,

accompanied by short captions and interspersed with several short reflections on maps and mapping. The book is a visual delight, a testament to the seductiveness as well as diversity of maps to which Pickles among others refers. While some images are too small to discern details clearly, the book shares the high reproduction qualities of *Else/where* (in the process throwing into relief the relatively disappointing visual design and production of *A history of spaces*, in which interesting visual materials are too often cramped or rendered indistinct). The collection is 'idiosyncratic' by the editor's own admission, and ranges widely across history and geography as it incorporates passion, humour, critique, kitsch, religious doctrine and much else. There is no central argument and little critical discussion or contextualization but, through juxtaposing images within particular themes, it sparks off dialogues between them and provokes thoughts not only about the varied means available for mapping and map making, but also why cartography has conventionally been so constrained, so intent on shutting out so much.

Among the reproductions of map art is the 'Surrealist map of the world' from 1929 that loudly proclaims its opposition to bourgeois western values in its violent reworking of the Mercator projection of the world. But there are also many that have a basis in personal and tender geographies, more in keeping with a map not reproduced in the book but whose influence is apparent in many that are, that is the 'Carte de tendre' by Madeleine de Scudéry from 1654. Originating from her female salon and engraved for her novel *Clélie*, it is a spatial mapping of emotions in terms of the intimate ties between friends. Place names take the form of activities and states of mind as the viewer is invited to imagine taking different potential paths through this land towards Tenderness. It depicts a fluid space of movement and emotion that emphasizes subjectivity, intimate experience and stages of love.<sup>21</sup> A number of images in *You are here* play upon the form of Scudéry's influential map. While some from the nineteenth century are meant to guide the wanderer through life, taking a didactic and closed form as instructions for how to proceed towards salvation and away from the 'falls of eternal despair' and Hell, others more openly depict amorous or emotional experiences as a journey. The influence extends to the work of contemporary artists, including an image from Annette Messenger's series 'Mes Tropheés', which maps journeys in exquisite detail on the soles of her feet, and the extraordinary evocations of domestic spaces and displacement by Guillermo Kuitca. One of these shows his apartment as a living, pulsing, blood flowing entity. In another, mattresses are layered with road maps, the faint print seemingly absorbed from bodies that once lay there or from the churning of their dreams, offering traces of spatial stories and experiences that can only be guessed at.<sup>22</sup>

Such images are examples of 'map art' that has a long history but that, as Denis Wood argues in his recent paper on the subject, along with 'counter-mapping' more generally has expanded significantly since the 1960s and 'really gained authority' since the 1990s.<sup>23</sup> Wood has long championed a diversity of mapping practices against an elite institutionalized practice of cartography, declaring with glee both 'the death of cartography' and at the same time the significance of pluralizing and innovating mapmaking and map use. Hence his refrain here: '*The map is dead! Long live the map!*'<sup>24</sup> What distinguishes the standard map, he argues, is its 'mask' of neutral objectivity, through

which it hides its social construction and secures its authority apparently to 'transmit the world *as it is*'.<sup>25</sup> In contrast, he states, map artists typically tear off this mask or refuse to put it on. Whether or not they adopt an explicitly contestatory perspective, as the surrealists did in transgressing codes and conventions in their map of the world, he suggests that all map artists contest aspects of the normative mapping programme and employ the language of mapping for other ends. In the process they direct attention to the procedures and effects of normative maps. Two of his own maps are reproduced in *You are here*, both from a long term and unpublished project on mapping Boylan Heights, a neighbourhood of Raleigh, in North Carolina. Based on mapping as a way of investigating place, one maps the location of pumpkins during Halloween, the other maps the numbers of times particular addresses are mentioned in the neighbourhood association newsletter over an eight year period. Together, in his inventive hands these curious images point towards an urban geography of class and tradition.<sup>26</sup>

Wood accompanies his journal essay with a preliminary catalogue of 'map artists'. It is a work in progress that is due to go online where it may be added to and edited. Publishing these contributions alongside three other essays in an issue of *Cartographic perspectives* on art and mapping, he describes them collectively as 'necessarily preliminary forays into what is still largely a *terra incognita*'.<sup>27</sup> The collection is significant not only for how it advances debates on these themes but also for its location and what that might say about an emerging if still marginalized acceptance of such issues within cartographic literature where, as Dalia Varanka notes, it is under-theorised and under-studied.<sup>28</sup> The two other essays in the volume by John Krygier and the Boston-based artist, kanarinka, demonstrate the inventiveness and liveliness of current artistic mapping practices, as their emphasis shifts from maps as visual artifacts to maps as practiced and performed, whether that is in sharing and conveying stories about places, or in exploring and intervening in spaces. For kanarinka, thinking of maps as 'recipes' that need to be activated and performed enables their use in experimentally engaging with the world, an attitude that she sees as characteristic of the convergence of artistic and cartographic practices within contemporary versions of 'psychogeography' and what I have discussed elsewhere as 'arts of urban exploration'.<sup>29</sup>

## Map performances

An emphasis on cartographic practices and performances is common to the publications. Their concern is not only with the power and politics of maps and mapping but also with the possibilities of using them for different aesthetic and political purposes. As the examples illustrate, if one of the reasons for making a map is in response to feeling 'uncomfortable in an uncomfortable world', there are many others. They include the intent to experiment with and intervene in that world, at times with deliberately discomforting consequences. Yet, if the publications help to open up understandings of cartographic practices and artistic experimentation, it is in the form of preliminary exploration rather than definitive statement. This is especially the case in relation to technological developments in digital mapping and information systems where the



pace of change is so rapid and the consequences so disputed. In this regard, many questions remain. Significant among them are those relating to the risks as well potentialities of the kinds of artistic, critical and dissident cartographic projects documented in *Else/where*. For while such projects open up possibilities through their use of tools associated with military-industrial and commercial developments, what dangers are also involved? In what ways might they fuel troubling aspects of dominant cartographic imaginations and associated fantasies of transparency and total knowledge? In what ways do even critical voices become caught up in a giddy, spectacularized techno-rush that promises ever more powerful techniques of visualization? Here there may also be value in slowing down. In pausing. In bringing to bear other important questions raised by Pickles in particular that are in need of further development about the political economies of techno-cartographic developments, about their situatedness within the dynamics of capitalism and changing social institutions, about their relation to longer histories of cartographic reason, and about their many sided and emergent properties. In slowing down, it may also be possible to attend more closely to other cartographies from the past, and in the process explore further – as Pickles, Wood and others do here – how existing cartographies are less fettered than is often acknowledged.

## Acknowledgements

I would like to thank Alison Blunt for her encouragement, and Gyan Prakash and colleagues at the Shelby Cullom Davis Center for Historical Studies at Princeton University, for providing a stimulating environment within which some of this thinking was developed.

## Biographical Note

David Pinder is Reader in Geography at Queen Mary, University of London. His research focuses on utopian visions of cities associated with modernist and avant-garde groups, especially the situationists; and on artistic practices, urban interventions and the politics of space. He is author of *Visions of the city: utopianism, power and politics in twentieth-century urbanism* (Edinburgh University Press and Routledge, 2005), and co-editor of *Cultural geography in practice* (Arnold, 2003). He can be contacted at: Department of Geography, QMUL, Mile End Road, London, E1 4NS, UK; email: d.pinder@qmul.ac.uk.

## Notes

<sup>1</sup> Deborah Levy, *Beautiful mutants*, p. 8. (London, Jonathan Cape, 1989).

<sup>2</sup> See, in particular, J.B. Harley, *The new nature of maps: essays in the history of cartography*, ed. Paul Laxton (Baltimore, Johns Hopkins University Press, 2001); and Denis Wood, *The*



- power of maps* (New York, The Guilford Press, 1992). Longer running critical debates about the politics of cartography within the discipline are noted by Jeremy Crampton and John Krygier, 'An introduction to critical cartography', *ACME* 4 (2006), pp. 11–33; see pp. 19–24 (<http://www.acme-journal.org/vol4/JWCJK.pdf>).
- <sup>3</sup> Denis Cosgrove, 'Art and mapping: an introduction', *Cartographic perspectives* 53 (2006), p. 4. Cf. my earlier discussion in 'Subverting cartography: the situationists and maps of the city', *Environment and Planning A* 28 (1996), pp. 405–427.
- <sup>4</sup> The focus is therefore distinct from discussions of art *in* cartography, or well worn debates about whether cartography is itself an art or science; cf. David Woodward, editor, *Art and cartography: six historical essays* (Chicago, University of Chicago Press, 1987). My review is inevitably selective and among other recent substantial publications not included are Edward Casey's *Earth-mapping: artists reshaping landscape* (Minneapolis, University of Minnesota Press, 2005); and his earlier *Representing place: landscape painting and maps* (Minneapolis, University of Minnesota Press, 2002).
- <sup>5</sup> John Pickles, *A history of spaces: cartographic reason, mapping and the geo-coded world*, p. 146. (London and New York, Routledge, 2004).
- <sup>6</sup> Pickles, *A history of spaces*, p. 12.
- <sup>7</sup> Pickles, *A history of spaces*, p. 5. He quotes Baudrillard directly on this on p. 95, with reference to the latter's *Simulations*, trans. Paul Foss, Paul Patton and Philip Beitchman (New York, Semiotext(e), 1983), pp. 2–3.
- <sup>8</sup> Pickles, *A history of spaces*, p. 152.
- <sup>9</sup> Pickles, *A history of spaces*, p. 171.
- <sup>10</sup> Janet Abrams and Peter Hall, 'Where/abouts', in Janet Abrams and Peter Hall, editors, *Else/where: mapping – new cartographies of networks and territories*, pp. 12–17: p. 12. (Minneapolis, University of Minnesota Design Institute, 2006).
- <sup>11</sup> Abrams and Hall, 'Where/abouts', p. 17.
- <sup>12</sup> Fredric Jameson, 'Postmodernism, or, the cultural logic of late capitalism', *New left review* 146 (1984), pp. 53–92: p. 92.
- <sup>13</sup> Brain Holmes, cited in J.J. King, 'The node knows', in Abrams and Hall, *Else/where*, pp. 44–49: p. 48. See especially the discussion of dissident cartographies and forces of resistance in Brian Holmes, 'Counter cartographies', in Abrams and Hall, *Else/where*, pp. 20–5. The maps are reproduced on pp. 38–41.
- <sup>14</sup> Gunnar Olsson, cited in Pickles, *A history of spaces*, p. 3. The quotation is from a presentation entitled 'On persuasion and power', to the Committee on Social Theory, University of Kentucky, 29 March 1991.
- <sup>15</sup> Eyal Weizman, interview with Stephen Zacks, 'Contested terrain', in Abrams and Hall, *Else/where*, pp. 220–7: p. 221.
- <sup>16</sup> Weizman, 'Contested terrain', p. 227.
- <sup>17</sup> Holmes, 'Counter cartographies', p. 25.
- <sup>18</sup> Pickles, *A history of spaces*, p. 194.
- <sup>19</sup> As did the illustrator John Held, Jr. in imaginative humorous maps he created during the first half of the twentieth century, in Katharine Harmon, editor, *You are here: personal geographies and other maps of the imagination*, p. 84. (New York, Princeton Architectural Press, 2004).
- <sup>20</sup> Katharine Harmon, 'Introduction', in Harmon, *You are here*, pp. 10–11.
- <sup>21</sup> The map was engraved by François Chauveau, in Madeleine de Scudéry, *Clélie: Histoire Romaine*, vol. 1 (Paris, Augustin Courbé, 1654). See Joan DeJean, 'No man's land: the novel's first geography', *Yale French Studies* 73 (1987), pp. 175–89.

- <sup>22</sup> The significance of Scudéry's map for thinking about contemporary art and especially cinema is asserted more generally by Giuliana Bruno in her *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York, Verso, 2002).
- <sup>23</sup> Denis Wood, 'Map art', *Cartographic perspectives* 53 (2006), pp. 5–14: p. 11.
- <sup>24</sup> Denis Wood, 'Map art', p. 11, emphasis in the original.
- <sup>25</sup> Denis Wood, 'Map art', p. 9, emphasis in the original.
- <sup>26</sup> Denis Wood, 'The maps of Boylan Heights', in Harmon, *You are here*, pp. 104–7.
- <sup>27</sup> Denis Wood, 'A map is an image proclaiming its objective neutrality: a response to Denil', *Cartographic perspectives*, forthcoming. This essay responds to criticisms of his original essay by Mark Denil. I'm grateful to Denis Wood for sending me a copy.
- <sup>28</sup> Dalia Varanka, 'Interpreting map art with a perspective learned from J.M. Blaut', *Cartographic perspectives* 53 (2006), pp. 15–23. Having said that, I am not sure how convincingly Varanka's own emphasis on mapping as 'a cognitive and cultural universal' and on the significance of 'cultural orientation', drawn from Jim Blaut's work on mapping, illuminates the different political, artistic and historically-specific challenges of the map art practices cited in her paper. In my view, developing a suitable theoretical framework for this subject requires a closer and wider engagement with literatures on cultural politics and artistic practice, not to mention on critical cartography.
- <sup>29</sup> kanarinka, 'Art-machines, body-ovens and map-recipes: entries for a psychogeographic dictionary', *Cartographic perspectives* 53 (2006), pp. 24–40; and in the same issue John Krygier, 'Jack Barton's performance maps: an essay', pp. 41–50. See David Pinder, 'Arts of urban exploration', *Cultural geographies* 12 (2005), pp. 383–411.

Copyright of *Cultural Geographies* is the property of Sage Publications, Ltd. and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.