I Map Therefore I Am Modern

Cartography and global modernity in the visual arts

Ferdinand, S.R.

Publication date
2017

Document Version
Other version

License
Other

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
Acknowledgements

This study of mapping and art has a geography of its own. Over six years and in several countries, a number of people have offered me their collegiality, friendship and support, and I owe them a huge debt of thanks. This project was first conceived in 2011 while teaching in the History of Art department and completing an MRes dissertation at the University of Warwick. The initial proposal improved greatly thanks to the advice of my MRes supervisors Daniel Katz and Margaret Shewring, as well as the more general guidance of Nicolas Whybrow and Nadine Holdsworth at the Theatre and Performance Studies department.

I am grateful to Christoph Lindner for his initiative in pursuing my final PhD offer at the University of Amsterdam in Spring 2012. During the fellowship, I have felt privileged to be part of the vibrant interdisciplinary research cultures of the Amsterdam School for Cultural Analysis (ACSA) and Amsterdam Centre for Globalisation Studies (ACGS). The community of PhDs and other scholars transformed the potentially lonely process of writing into a shared and sociable experience. Thanks to Selçuk Balamir, Britt Broekhaus, Adam Chambers, Erin la Cour, Enis Dinç, Alejandra Espinosa, Aylin Kuryel, Nadia Desscher, Penn Ip, Josip Kesić, Tijmen Klaus (who kindly translated my PhD summary into Dutch), Asli Ozgen-Tuncer, Nur Ozgenalp, Flora Lysen, Geli Mademli, Niall Martin, Jeffrey Pijpers, Federico Savini, Rik Spanjers, Mikki Stelder, Hanneke Stuit, Margaret Tali, Birkan Tas, Thijs Witty and Tim Yaczo, without whom the ASCA’s seminars would hardly have been so stimulating, its offices so relaxed, nor its borrels so fun. My deskmate, Peyman Amiri, has been unfailingly humorous and supportive, Melle Kromhout a great help in sharpening key drafts, Lara Mazurski a constant source of encouragement (especially in inviting me present developing ideas to her classes) and Lucy van de Wiel a model of optimism and scholarship. I shall not forget Irina Souch’s warmth and encouragement, Blandine Joret’s verve and rooftop
parties, nor Nathan van Kleij’s indefatigable cheeriness. Whether in plowing the lanes of the Zuiderbad, discussing our intellectual (and other) quests, or cementing the larger group of promovendi, Irene Villaescusa has been a constant companion and co-conspirator, and I look forward to collaborating beyond our PhDs. I very much enjoyed co-organising the annual ASCA workshop in 2014 along with Artyom Anikin, Uzma Ansari and Annelies Kleinherenbrink (aided greatly by Eloë Kingma and Jantine van Gogh at the ASCA office). Thanks especially to Annelies and her husband Sander for their friendship in recent years.

The triumvirate at the heart of the ASCA’s Cities Project - Pedram Dibazar, Miriam Meißner and Judith Naeff - have been especially collegial and inspiring. Both at the ASCA and subsequently while lecturing together at Amsterdam University College, Pedram’s personal and intellectual fellowship has been invaluable. From the start of my time at ASCA, and even now from the distance of the University of Lancaster, Miriam has been a great friend for whose warmth and support I am deeply grateful. I am similarly thankful to Judith for her energy and generosity, not least in allowing me to descend with tourists on her picturesque canal-side home.

Beyond the ranks of ASCA, I would like to thank the transient but close community of researchers with whom I lived on IJburg for their companionship and support: thanks to Hideki Kakita for his late-night postmodern musings, Effrosyni Mitsopoulou and Quentin Perrenoud for their friendship, Lutz Hofer for his gezelligheid, and especially Andrei Barcaru for his irony and good-humour. Having befriended Milou van Hout on IJburg, I am glad that we are now colleagues at the university too. I have enjoyed the messages, visits and support of English friends, particularly Catherine “Monkey” Allen, Peter Atkinson, Gwilym Lawrence, Robert Paterson and Rachel “the Robot” Robson. Even from the distances of Sheffield and Japan, Gwilym and Robert’s friendship has been as important as ever. My family has been still another crucial source of support: thanks to my brother Joe, parents Helen and Paul and the wider family for their encouragement throughout.

I am beholden to my promotor, Jeroen de Kloet, who brought his characteristic good humour to the process of supervision. His confidence in the project, and thoughtful advice, have been hugely important, and I am also grateful for Jeroen’s generosity in inviting me to participate in the opening, seminars and wider programme of the ACGS from the beginning of my time in Amsterdam. I can scarcely envisage bringing this project to a successful completion without the commitment, rigour and trust of my supervisor Esther Peeren. From my initial interview onwards, her enthusiasm and doggedness have been indispensable not just to this dissertation, but in guiding my academic
pursuits more generally. Whether commenting on abstracts, articles, book reviews and prospective projects, or involving me in seminars, summer-schools and conferences, Esther’s support has transcended supervision to encompass something much more holistic and formative: tremendous thanks. Lastly, I owe huge gratitude to my fiancé Suzanne Vonk, who, during the course of this research, has come to share her home and love with me: thanks to her and her family, David, Milan, Ronald and Yvonne.

This dissertation has benefitted greatly from the challenging feedback I have received on presentations to numerous different conferences, seminars and workshops. Thanks to the organisers of these events, and to my interlocutors for their comments on my developing ideas. Versions of Chapters One and Three in this dissertation have appeared as journal articles (see Ferdinand 2016a and c), a portion of chapter Five is set to appear as a chapter in the edited book collection *Visualizing the Street* (Amsterdam University Press) and a version of Chapter Three will be reprinted in Gert Jan Kocken’s forthcoming book (Roma Publications). Thanks to editors of these publications, Steyn Bergs, Deborah Cowen, Pedram Dibazar, Deborah Dixon, Gert Jan Kocken, Judith Naeff and Natalie Oswin, and to five anonymous reviewers, for their time and feedback, which has fed into this dissertation. Thanks also to Alison Hildreth, Gert Jan Kocken, Satomi Matoba and Jeremy Wood for valuable discussions about their map art and providing me with images of their work.