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knowledge now depends on code is at the core of the “software studies” agenda (Manovich 2013).

This is a self-centred book on the work of a creative person, but we learn very little about Laura Kurgan personally. We are presented with art images, but there are no images of the artist at work. The mapping is avowedly political, but what of the politics of the map-maker herself? In many respects the last two pages of acknowledgements in this book are as revealing as the author’s rather dry reflections and reinterpretations of her past projects. I did also wonder whether it would have been worth reflecting more on her own positionality: I was struck by the several throw-away mentions of her simply purchasing satellite imagery for projects. She was also able to get hold of a GPS unit to “play with” in the early 1990s, when they were still expensive, specialist bits of kit. Clearly she was able to assemble the resources to do this, ensconced within the supporting context of elite North American cultural institutions. While Kurgan does discuss the availability of high-resolution imagery – especially in relation to the US government’s continuing “shutter control” over key commercial suppliers – more needs to be said on the political economy of satellite imagery supply, the pseudo-market, and its uneven coverage; and, directly in relation to her work, who was paying, how much did it cost, and was it supplied without any licensing/copyright strings attached?

The book also just seems to stop after documenting the most recent relevant spatial project Kurgan has selected. She gives us with no real summation of what she has learned from two decades of her mapping work; there is no conclusion, no set of suggestions as to what others might do to further understand the politics of mapping through practical action. As noted earlier, Kurgan’s work is most interesting in flagging practice as a way to move map studies forward from social critique and deconstruction, but she does not really show us how to proceed. In some senses the work presented in the book seems just too orderly, square on, with tightly scripted captions – I wanted to see more of the disorderly, uneven, and unscripted practice that brought them into being: the real map-making. Given the egocentric nature of the book, there are also no connections made to much other creative counter-mapping and playful repurposing of militaristic geospatial technology and surveillance imagery. So while *Close Up at a Distance* presents interesting mapping material, I felt it was perhaps a bit too self-indulgent in its focus on the author’s own tightly controlled cartographic interventions.

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- WALKING AND MAPPING: ARTISTS AS CARTOGRAPHERS / Karen O’Rourke. Cambridge, MA: The MIT Press, 2013. Pp. 360; illus. (115 b&w photos); index; 7 × 9”. ISBN 9780262018500 (cloth), US\$40.00, £27.95. <http://mitpress.mit.edu/>
- In *Walking and Mapping: Artists as Cartographers*, artist and scholar Karen O’Rourke reflects on a diverse body of cultural activities conducted where three fields of practice – cartography, art, and walking – interlock. An often provocative probing of the formal and political tensions involved in those conjunctures, this book contributes the important problematic of walking to the nascent scholarship at the interface between cartography and contemporary art.
- The structure of *Walking and Mapping* is quite experimental, with comparisons weaving back and forth across chapters. Its first third grounds contemporary walking practices in twentieth-century avant-garde attempts to overcome the division of art from lived practice (predominantly those of psychogeography and post-war experimental performance), while the remainder turns more closely on the relationship between walking practices and various forms of mapping. Moving from “top-down” artistic visions to “bottom-up” participatory projects, the book unpacks artists’ experiments with quotidian mental maps and models, cartographic traces of walks, works that allow people to “annotate” specific sites, “hybrid data-scapes” (experimental geographies in which a range of new and sometimes older media collide), and subversions of surveillance mapping.
- O’Rourke’s complex, cross-disciplinary work is of constant relevance to themes and debates surrounding cartography. A central point of interest is the basic methodological challenge surmounted by the research: that works of “walking art,” far from being the stable made objects to which art historians are accustomed, are frequently defined by their ephemerality. The value and challenge of these fleeting practices are often bound up with their intransigence, and distance from textual or cartographic paraphrase. O’Rourke negotiates the issue by providing lucid, and often first-hand, accounts while also

setting out the ways in which artists have themselves navigated the tensions between walking and mapping. The divide is occasionally overcome: artist Jeremy Wood describes his walking body, tracked by satellite and traced on a map, as a “geodetic pencil” (p. 134). Many pieces, however, privilege graphic demands above the walk (I am thinking of Heath Bunting and Kayle Brandon, who cut fences to avoid deviating from a circle drawn on a map of Bristol, pp. 49–50). In others it is the map that concedes, either signalling its basic difference from the walk or reforming entirely so as to record experiential dimensions of walking. Indeed, we encounter artists testing and stretching the possibilities of documentation throughout the book. For the cartographic reader, which of the creative and often strange forms that result should be designated “maps” and why are questions that provoke definitional and even disciplinary vertigo.

Walking and Mapping is helpfully illustrated in black and white. It energetically gathers and reconstructs a large and forbiddingly varied set of practices. In a single sitting, the reader might encounter an invisible labyrinth and a city-wide chess game, digital songlines and the West Bank barrier splitting San Francisco. This bracing variety, however, also highlights the book’s major lack: that of integrative argumentation. O’Rourke does make illuminating theoretical connections and give helpful contextual information throughout. But such insights are local, rarely spilling over the thresholds of case studies or chapters to contribute to a larger structuring logic for the book. It should be said that this lack also registers O’Rourke’s unfailing fidelity to her material, which is never subordinated to some generalized schema. For what she calls a “context for listening” (p. xiii) to so many multifarious practitioners, however, the book is long. Across the almost 250 pages of text, I often missed an articulation of the wider stakes and significance of the field and a more programmatic argument for the value of these works as cultural practices and forms of engagement with the worlds that surround them.

The significance of new technologies might have provided such an argument, because walking arts have derived much stimulus and form from satellite, Internet, and more generally electronic cartographies. Here the research is at its strongest, and readers of *Cartographica* with an interest in cultural responses to the development of locative new media will certainly find a great deal to explore and admire. It is unsurprising that *Walking and Mapping* should privilege technology; not only was the book commissioned by Leonardo (the International Society for the Arts, Sciences, and Technology), but its author is herself an artist engaged with the new media that have shaken established cartography to its core. From the introduction onward, it is clear that O’Rourke understands her troupe of syncretic, Leonardian practitioners primarily as engaged with “global networks, online databases, and new tools for

location-based mapping” (p. xviii). Exemplary in this regard are the compelling passages in chapter 7 on hybrid works by Masaki Fujihata and Esther Polak, both of whom force disparate media forms to coalesce and surpass themselves (pp. 161–72). Far from merely responding to wider developments, these two emerge from O’Rourke’s account as real innovators, grappling with some of the most pressing issues facing cartographic figuration. Given the book’s isolation of the basic, indeed primeval, activity of walking in this context, relatively little emphasis is placed on the *negative* tensions between walking practices and much-celebrated locative new media. Indeed, I would suggest that O’Rourke rather underplays the extent to which walking arts emerged in retrograde reaction against the forms of abstraction and pervasive technical instrumentation present in contemporary cartography (p. 246). Explicitly including the role of technology in the book’s title would have pre-empted this small misgiving.

Walking and Mapping exceeds the Leonardo Book Series’ stated aim of examining and precipitating “cross-disciplinary ferment, collaboration, and intellectual confrontation” between formerly discrete fields of cultural and scientific endeavour (p. xi). At once searching, lucid and engaged, *Walking and Mapping* is a remarkable primer for the study of an important and increasingly prominent cultural overlap.

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SECRET SCIENCE: SPANISH COSMOGRAPHY AND THE NEW WORLD / María M. Portuondo. Chicago: University of Chicago Press, 2009. Pp. 352; illus. (10 col. plates, 14 halftones, 5 line drawings); 6 × 9". ISBN 978-0-2266-7534-3 (cloth), \$60. ISBN 978-0-2260-5540-4 (paper, 2013), \$30. <http://press.uchicago.edu/>

María Portuondo’s *Secret Science* represents one of the most significant contributions to the history of science in early modern Iberia in recent years, as well as a smart and imaginative contribution to the history of science as a whole. The book provides something that has been sorely lacking in the study of maps and mapping in early modern Spain: a thorough and coherent narrative covering the history of cosmography – the larger field of study in which much map-making took place – particularly as it attempted to make sense of the New World. It also engages current debates about the nature of early modern science, offering a creative intervention on the topic of science in Spain and its relation to the European scientific revolution.

Many historians, I am sure, would more readily associate the study of cosmography with other parts of Europe. In Switzerland, France, and elsewhere, we find authors such