English Language Notes

52.1 Spring / Summer 2014

Imaginary Cartographies

SPECIAL ISSUE EDITOR:
KAREN JACOBS

Department of English
226 UCB
University of Colorado Boulder
Boulder, Colorado USA 80309-0226

English Language Notes

© Copyright 2014, Regents of the University of Colorado. All rights reserved.

English Language Notes, under the sponsorship of the University of Colorado, is published twice per year, in Spring/Summer and Fall/Winter. Institutional subscriptions are $65.00 for the United States and Canada, $75.00 for all other countries. Personal subscriptions are $40.00 for the United States and Canada, $48.00 for all other countries. Back numbers of ELN beginning with Vol. XX, Number 1 are available for $24.00 each from English Language Notes, Hellems 101, University of Colorado Boulder, 226 UCB, Boulder, CO 80309-0226. Periodicals postage is paid at Boulder, CO. Claims for undelivered subscription numbers will be honored if received within one year of the publication date. No refunds offered for cancellations.

POSTMASTER: Send address changes to English Language Notes, University of Colorado Boulder, 226 UCB, Boulder, CO 80309-0226.

ISSN 00138282 USPS 176-720

English Language Notes is indexed in the MLA International Bibliography.

Contact Information:
English Language Notes
Department of English
University of Colorado Boulder
226 UCB
Boulder, CO 80309-0226
eln@colorado.edu
http://english.colorado.edu/englishlanguagenotes/

Cover design: Karen Jacobs
Printed on recycled paper

English Language Notes

Senior Editor
Laura Winkiel

Managing Editor
Jenny Cookson

Business Manager
Olivia Ernst

Editorial Board
Katherine Eggert
Jane Garrity
David Glimp
Nan Goodman
Kelly Hurley
Karen Jacobs
William Kuskin

Advisory Board
Elizabeth Abel, University of California, Berkeley
Adélékè Adéẹ̀kọ́, Ohio State University
Matthew Anderson, University of New England
Jan Baetens, University of Leuven (Belgium)
Sara Blair, University of Michigan
Rob Breton, Nipissing University (Canada)
Anna Brickhouse, University of Virginia
Steven Bruhm, University of Western Ontario (Canada)
Lennard Davis, University of Illinois, Chicago
Madelyn Detloff, Miami University, Ohio
Wai Chi Dimock, Yale University
Laura Doan, University of Manchester (UK)
Dino Felluga, Purdue University
Cathrine Frank, University of New England
Esther Gabara, Duke University
Laura Green, Northeastern University
Jennifer Green-Lewis, The George Washington University
Elena Gualtieri, University of Groningen (Netherlands)
Steffen Hantke, Sogang University (South Korea)
Richard Hornsey, University of the West of England, Bristol (UK)
David Kurnick, Rutgers University
Doran Larson, Hamilton College
Tirza Latimer, California College of the Arts
Caroline Levine, University of Wisconsin-Madison
Jill Matus, University of Toronto (Canada)
David McWhirter, Texas A&M University, College Station
Richard Menke, University of Georgia
Kent Puckett, University of California, Berkeley
David Palumbo-Liu, Stanford University
Terry Rowden, City University of New York
Martha Rust, New York University
Shawn Michelle Smith, School of the Art Institute, Chicago
Brian Stefans, UCLA
Rebecca Totaro, Florida Gulf Coast University
Martha Merrill Umphrey, Amherst College
Rebecca Walkowitz, Rutgers University
William West, Northwestern University
Mark Wollaeger, Vanderbilt University
Sue Zemka, University of Colorado Boulder

Table of Contents

Introduction

(Dis)orientations 1
Karen Jacobs, University of Colorado Boulder
karen.jacobs@colorado.edu

Epistemologies

Planet vs. Globe 19
Jennifer Wenzel, Columbia University
jw2497@columbia.edu

At the Mouth of the Gironde: 31
On Force and Science in French Hydrography (1580–1641)
Tom Conley, Harvard University
tconley@fas.harvard.edu

Literary Topographies and the Scales of Environmental Justice 45
Hsuan L. Hsu, University of California, Davis
hlhsu@ucdavis.edu

In the Suburbs of Amaurotum: 57
Fantasy, Utopia and Literary Cartography
Robert T. Tally Jr., Texas State University
robert.tally@txstate.edu

Visual Provocations: 67
Using GIS Mapping to Explore Witi Ihimaera's *Dear Miss Mansfield*
Anouk Lang, University of Strathclyde
anouk.lang@ed.ac.uk

Sebald's Dissecting Table: 81
Subverting Cartesian Rigidity in *The Rings of Saturn*
Kelvin Knight, University of East Anglia
kelvin.knight@uea.ac.uk

Mapping Minor Spaces: 91
Towards a Critical Literary Geography of Hardy's Wessex
Matthew Burroughs Price, Pennsylvania State University
mbprice@psu.edu

"Everything only connected by 'and' and 'and'": 103
Elizabeth Bishop's 2,000 Illustrations and a Cartographic Phenomenology
Alba Newmann Holmes, Willamette University
anewmann@willamette.edu

Portfolio: Map Artists

Val Britton 116
Collapsible City
Worldscape II

Ingrid Calame 118
#383 Drawing (Tracing from Perry St. Projects Wading Pool, Buffalo, NY)

Dan Mills 119
Road Map

Karey Kessler 120
Cosmic Sea

Jeremy Wood 122
My Ghost
Nine Years of Mowing

Brigitte Williams 124
Between the Lines

Peter Dykhuis 126
HomeWork
Apr 28 14:55Z (YHZ Series #1)

Matthew Picton 129
Saint Petersburg

Mobilities

Mrs. Dalloway here, there, everywhere 133
Eric Bulson, Claremont Graduate University
eric.bulson@cgu.edu

The Map of *Down Below*: Leonora Carrington's Liminal Cartography 145
Ella Mudie, University of New South Wales
ellamudie@yahoo.com.au

Vernacular Geographies: Space, Power, and Slave Territoriality in the Favelas of Paulo Lins 155
Edward Piñuelas, Duke University
edward.pinuelas@duke.edu

Herman Melville's Navigational Aesthetic 165
Andy Hines, Vanderbilt University
andrew.j.hines@vanderbilt.edu

The Geocritical Imagination 175
Paul Smethurst, University of Hong Kong
paulsmet@hku.hk

Unraveling the City: A Psychogeographical Experiment at the Edge of Moscow 187
Adeola Enigbokan, CUNY Graduate Center
enigbokan@gmail.com

Remapping the Viewer's Experience with Alighiero e Boetti's *Mappa del Mondo* 197
Charlotte Kent, CUNY Graduate Center
clatham@gc.cuny.edu

Contributors 207

Introduction: (Dis)Orientations

Karen Jacobs

IN RECENT DECADES the map has emerged as a key site of cultural and imaginative reworking; and yet the complex and ancient histories of such symbolic mediations between humans and their spatial environments belie their contemporary currency. This special issue of *ELN*, "Imaginary Cartographies," follows a range of mapping enterprises across five centuries and numerous cultural contexts and imaginative media. To view cartographic methods, aims, and practices across this broad field is to challenge many assumptions about the novelty of our contemporary cartographic categories of understanding. "Imaginary Cartographies" includes those methods of mapping literary and other imaginary spaces that generate culturally revealing understandings of recognizable and/or created worlds and their modes of habitation and navigation. The writers and artists contained herein have interpreted the term as a reference to actual as well as purely conceptual forms of mapping, and include spaces of considerable variability and uses. In these pages we encounter the contemporary ambition to "think more like a planet," alongside the early modern effort to map French river systems without sacrificing their imaginary resonances. The issue considers innovative collaborations, from adapting GIS (Geographic Information Systems) mapping into a tool for indigenous postcolonial resistance, to supplementing cartographic techniques with literary and filmic resources to expose global environmental injustices. Some of the "Imaginary Cartographies" in this volume provide new models for reading "minor" or liminal literary spaces, for identifying heterotopic and phenomenological spaces, and for comprehending the often-elusive spaces responsive to bodily movements and sensations. "Imaginary Cartographies" considers actual as well as representational spaces and their navigation, re-introducing us to psychogeographical experiments, and to ways of interactively mapping museum space. The issue also includes the work of eight contemporary artists who critically engage with conventional cartographic methods and vocabularies.

Geographers such as J.B. Harley have argued that the social history of maps, unlike that of literature, art, or music, appears to have few genuinely popular or subversive modes of expression, because maps pre-eminently are a language of power, not of protest; "Cartography," he insists, "remains a teleological discourse."[1] While Harley's contention is undoubtedly true in a general way, his account of an uninterrupted trajectory of cartographic knowledge recast as a spatial writing of power begs a central question: is there a tradition that runs counter to the Cartesian map he implicitly invokes—a subaltern or alternative cartography—that eludes, interrupts, or disperses forms of power, or serves a spectrum of interests situated not "from above" but "from below"? What forms of mapping or lived itineraries might flow from a conception of the subject whose embodied fluidity and multiplicity might breach or disfigure borders? If the god's eye view naturalized in Cartesian maps erases the particular, tactile, and

potentially interactive experiences through which it surveys territory, just as it homogenizes and evacuates that territory by depriving it of its specific densities of habitation, what might a view be like "from below" that secures itself through attachments rather than distance? What kinds of maps or mapping practices could emerge from proximate or haptic relations of visibility and touch, and could such encounters permeate boundaries, or disestablish hierarchies by fostering a heightened awareness of qualitative difference? Could such maps alter cartographic representation, or even obviate the need for the map as a complete rather than provisional object? What would maps become if the traces of their becoming augmented or supplanted the rationalist grid, and how might such an archival preservation of "the sum of imaginary wanderings"[2] across its surfaces redescribe individual and collective remembering? Such maps might best be conceived as potential spaces of interaction more than of record; as spaces wherein their destiny to become an object is of a profoundly secondary order.

The essays in this volume constitute a compelling intervention into these questions. They therefore join a broader reorientation of mapping toward embodied and situated epistemologies and ontologies that take their bearings from a variety of traditions that include indigenous mapping; postcolonial discourses on travel, migration, exile, and diaspora; feminist and queer epistemologies and their attendant views of time and space; poststructuralist explorations of post-Cartesian subjectivities and spaces; and a growing archive of materials emphasizing process, sensation, and mobility, many of which can be traced to the influence of Alfred Whitehead and Gilles Deleuze. These varied traditions, replete with mutual echoes, parallels, and contradictions (internal and otherwise) have brought us many ways to re-conceptualize space, not as an empty container waiting to be filled or as a static, measurable site, but as a dynamic set of lived relations that unfold within a fluidly conceived spacetime[3] whose resources might be marshaled to resist the rationalized, abstract, commodified space so powerfully described by Henri Lefebvre, among others. In order to organize our thinking about so vast a conceptual territory, I've imposed an (inevitably artificial) division on the volume's essays that I follow in this introduction: between epistemology and mobility. Of course, in the wake of poststructuralism, we can entertain no credible way of knowing that is detached from a complexly situated body and its available modes of movement and perception; nor can we imagine a form of mobility that would fail to shape the contours and possibilities of knowing in profound ways. The difference, then, is a question of emphasis rather than distinctiveness, given the ways spatial epistemologies and mobilities are mutually embedded and enmeshed.

Epistemologies

Because the first group of essays in "Imaginary Cartographies" may be defined within an epistemological dialectic anchored in Cartesian thought, I want briefly to rehearse some of the chief philosophical charges laid at Descartes' mainly reviled feet.[4] The question of whether the detached and disembodied Cartesian subject ever existed in fact must be preempted by its incontestable longevity as an operative fiction; as, in other words, an ontological and disciplinary ideal from which have issued tangible material effects. The ordering and classifying imperatives of Cartesian panoptic space arguably find unique expression in modern maps, and thus may be counted among its effects: as prosthetic extensions of the Cartesian subject and its protocols into, and onto, space. Historians typically look to Renaissance

rules of perspective as a key material correlate of the Cartesian subject's epistemological standpoint and its social consequences, which I'm reducing here to a few familiar heuristic outlines.[5] To begin with, perspectival rules can be said jointly to inform the foundational continuities between the Cartesian subject and the Cartesian map. Renaissance perspective's conventional vanishing point arguably finds its origins in the Cartesian subject's monocular gaze, and the spray of publicity through which perspectival lines radiate across the surfaces of the Cartesian map (extending as rhumb lines from compass roses) suggests its triumphal occupation of imaginary space. The grid-lines crisscrossing the globe furnished the Cartesian subject with a geometric framework for comprehending a known world grasped no longer as a mythic cosmology but as a finite totality—as a geometry ordered by reason, and actuated by individual perspective, albeit best understood as a distillate of fantasy and privilege, a god's eye view. The now finite and knowable globe, product both of the Age of Exploration and its European, masculine subject, became the site upon which ever-finer discriminations and grids of knowledge could be imposed—a stratifying array of "spatial disciplines" whose reach is on par with the impact of clock-time upon a more fluidly lived temporality.

The Cartesian map, while hardly an isolated artifact of the Cartesian subject position (literature's omniscient narrator has sometimes been considered another), is a particularly legible one because it at once inscribes the will to mastery at the heart of its panoptic vision and serves as a tool for its actualization. And yet, like any binary element, the Cartesian map has necessarily been the progenitor of its own terms of opposition: the post-Cartesian or anti-Cartesian map must inevitably be seen as its "other"—its constant companion and "dark double" (a term through which I mean to acknowledge the racialized history of what has been opposed to Cartesian transparency), shadowing it as a kind of cartographic imaginary from the beginning.[6] We can understand the post- or anti-Cartesian map as an antidote of sorts to the perceived depredations of its predecessor: where Cartesian space can be mapped with rational tools, anti-Cartesian space rewards desiring, imaginative ways of knowing. Where Cartesian space promotes conquest and mastery, anti-Cartesian space invites exploration, discovery, and surrender, along with the promise of getting lost. Where Cartesian space is associated with detachment and optical mastery, anti-Cartesian space reveals itself though proximate, haptic relations. Where Cartesian space is static, finite, and implicitly gendered masculine, anti-Cartesian space is mutable, porous, and implicitly gendered feminine. And so on. Like any binary system, this one too falters under the weight of its unacknowledged shared features and disruptive incongruities; indeed, as many of the essays that follow show, the literary is frequently the means for igniting the inevitable cascade leading to its internal combustion. While some essays show the ways that Cartesian epistemologies can be borrowed or adapted to serve anti-Cartesian ends, others teach us still more complexly about the historical co-presence or simultaneity of these models which, by virtue of their occupation of the same conceptual or physical territory, inaugurate exemplary spaces of disorientation. Cumulatively, these essays perform a dialectic between two imaginary extremes: the dream of a Cartesianism perfected or a Cartesianism subverted.

Jennifer Wenzel's "Planet vs. Globe" asserts that we've come to know and name these titular spatial environments through that cultural imaginary that necessarily constrains our vision;

and yet it nevertheless may spur a post-anthropocentric epistemological future. Considering planet and globe as variant totalities that differently order our imaginations of a borderless world, Wenzel offers a shrewd reassessment of their socio-political resonances and utility. Arguing that things "global" have fallen entirely under the sign of capitalism while things "worldly" evoke the universalizing discourses of a high-minded cosmopolitanism, Wenzel asks if "planetarity" might alternatively name a subaltern understanding of our habitation of the world, one that could provide the basis for an ethic beyond unconstrained capitalist expansion. The turn to planetarity requires a perspectival (and thus epistemological) shift: from the Apollonian view "from above" where the globe is a thing we live upon, a surface waiting to be occupied, to a subaltern position "from below"—a position that nods to class but turns more broadly to a spatiality locatable within or amidst the world. Dualistic frameworks that separate self from world must yield to complexly multiple imbrications in this reorientation to a subaltern planetary subjectivity. That subjectivity seeks to think beyond anthropocentrism, and just as critically, to think beyond a facile sense of the human as inevitably bound by ties of species or community. To neglect this second provision would be to court a "gentrification of the imagination" destined to mask fundamental inequalities. Wenzel furthermore invites us to critique the distanciating concepts of alterity and autonomy at work in mid-twentieth-century American environmental thought and literary criticism toward imagining our interpretations of environmental space (and text) differently, foregrounding the figurative operations of analogy and personification on which those interpretations depend. Through such a perspective we might begin to reground the ambition "to think," as Wenzel puts it (echoing Leopold), "more like a planet, less like a person."

With Tom Conley's "At the Mouth of the Gironde: On Force and Science in French Hydrography (1580–1641)" we turn from planet to nation, from the present tense to early modern France, as we attend to the cartographic representation of its hydrographic network of waterways. In maps that effectively describe the nation's circulatory system, we see that Cartesian and anti-Cartesian epistemologies did more than peacefully co-exist in these early modern maps: they functioned as fluidly mutual articulations of national space. Conley's essay explores how, at the dawn of oceanic travel in the early modern period when the demands of global navigation and emergent Western imperialism placed a growing premium on scientific accuracy at the expense of the "imaginary dimension" of pre-modern times, map-makers nonetheless continued to "take pains to blend the virtues of fantasy and observation" in their work. The essay's own itinerary leads from Montaigne's imagination of his nearby River Dordogne that figures in "Des cannibales" (1580–95) to the textual complement to Nicolas Sanson's authoritative map, *Carte des rivières de France curieusement recherchée* (1634 and 1641), a two-volume work of the same name, authored by Louis Coulon. The essay revolves around five maps conspicuous for their desire to reconcile topographical exactness with the expression and satisfaction of human interest and fantasy; these desires lead to the enactment of simultaneously present, conflicting episteme. Conley illustrates this simultaneiety most forcefully through these maps' depictions of rivers: although depicted with striking accuracy, they are also personified, suffused with mythologies and mental reflections, elusive in their variable impact on the land. In the bends and curves of the cartouches decorating Sanson's 1641 map of the five major river

valleys of France, Conley finds an image "reminiscent of a drawing of female genitalia" that imbues the mapped territory with a sense of fecundity, and invites the reader to see the nation "as a living body whose rivers assure the circulation of its vital fluids." "Fiction scaffolds fact," Conley concludes, and yet such "twists of fantasy [...] are not to be confused with inaccuracy" but rather as declarations of a persistent epistemological dialectic.

Perceiving Cartesian and anti-Cartesian spatial epistemologies not as dialectical partners so much as collaborative strategies, Hsuan L. Hsu's "Literary Topographies and the Scales of Environmental Justice" contends that the imaginative media of literature and film are key ingredients of environmental justice cartography that extend the epistemological reach of conventional cartographic practices. Because these media aren't bound by objective criteria about scale and data, Hsu argues, literary and cinematic narratives can connect experiences of risk across disparate location, times, and cultural frameworks. Cartography naturally has been a powerful tool for environmental justice advocates because it can visually correlate data about environmental risk factors and its consequences. Maps, furthermore, can present evidence of the harm wrought by radioactive and chemical pollutants that are frequently invisible and whose effects tend to be temporally and spatially dispersed. And yet cartography has had only limited success confronting a recurrent obstacle to environmental politics: the overemphasis on the proximate or local. Hsu's essay brings together a range of projects that deploy the techniques of Katz's "countertopography" to dramatize, track, and compare environmental injustices that flow across boundaries and spatial scales—in this case, those produced by US militarization throughout the world. Those projects include, for example, artist Elin O'Hara Slavick's *World Map, Protesting Cartography: Places the United States Has Bombed, 1854—Ongoing*, a map that makes visible the vast range of US bombing locations worldwide; and South Korean director Bong Joon-ho's monster movie, *The Host* (2006), that depicts a mutant monster created by toxic formaldehyde dumped by a US military installation (referencing the Yongsan Camp's order to dump 480 bottles of formaldehyde into a sewer that drains into the Han River). Hsu's own multidisciplinary cartographic method helps us understand the pervasiveness and invisibility of US militarization around the globe, as well as differences in subjective risk perception across locations and specific forms of military intervention. The essay highlights the ways these projects forge deliberate collaborations among seemingly incongruous epistemological and spatial strategies.

Where Hsuan L. Hsu conveys the conceptual advantages conferred by bringing together "real" (a.k.a. quantifiable) versus imaginary forms of cartographic knowledge, Robert T. Tally Jr.'s "In the Suburbs of Amaurotum: Fantasy, Utopia, and Literary Cartography" encourages us to see the rationalist discourses of modernity as dependent on the rigorous policing of imaginary materials; and, just as tellingly, it shows us that the discourses of modernity are themselves the product of fantasy—a Cartesianism so perfected that it could never claim any but an heuristic anchorage in the real. Tally uses a woodcut from a 1516 edition of Thomas More's *Utopia*—a text in which conceptions of fantasy, spatiality, and modernity intersect—to argue that the denigrated genre of fantasy is in fact intrinsic to modernity's self-definition. More's vision of utopian place enacts a distinctly modern reorganization of social spaces that anticipates the changing spatiality of the Baroque epoch and the project of Enlightenment

rationality, including the massive social and spatial transformations associated with the emergence of the modern nation-state. The rationalization of social space that More envisions "partakes of the same sorts of revolutionary spatial transformations that have been famously described and analyzed in Foucault's archaeologies of the medical 'gaze' or genealogy of disciplinary societies." More's social spaces, standardized with the mathematical precision of the Cartesian grid, should be seen on a continuum with the transformations of time and experience within a capitalist spatial framework, all, materializations of fantastic modes of thought. The genre of fantasy thus emerges as the repressed other of Modernity. If fantasy, as Tally suggests, is both a powerfully generative mode and one that must be continually de-authorized in order for modernity to insist upon its revolutionary novelty, then we must recognize the tenuousness of modernity's claim to break with the past. That fantasy emerges as the signature genre of the late twentieth and twenty-first centuries may signal the return of the repressed for global capitalism.

With its direct employment of GIS (Geographic Information Systems or Science) mapping technology, Anouk Lang's "Visual Provocations: Using GIS Mapping to Explore Witi Ihimaera's *Dear Miss Mansfield*" adopts perhaps the most overtly Cartesian spatial tool to its uses—one with origins in military action, state surveillance, and corporate profit-making. And yet Lang (following in the footsteps of established critiques by feminist and digital scholars) works to reclaim GIS from its masculinist bias and putative objectivity by producing maps that bring to visibility New Zealand's historically marginalised Māori people, particularly as they've been represented in Ihimaera's literary dialogue with Katherine Mansfield. While Lang's project demonstrates that GIS's historical associations with the control of indigenous peoples (as part of colonial expansion) are no obstacle to its use as a tool of postcolonial resistance, she also makes clear that her essay's maps should not be taken as geographical "truths" about the workings of place in Ihimaera's texts, but rather as "visual provocations" meant to incite new interpretive possibilities. The essay discusses two stories: "On a Train" and "Halcyon Summer" from Witi Ihimaera's 1989 *Dear Miss Mansfield*, a collection that was written as an homage of sorts to his compatriot Katherine Mansfield. And yet, Lang argues, a strong strain of ambivalence runs through the volume that manifests itself in part through Ihimaera's treatment of place. Through eight digital maps of both real and imagined geographies in Ihimaera's stories, Lang shows how spatial patterns interweave historical consciousness, cultural memory, and literary associations in ways that conventional tools of literary analysis might leave oblique. For readers unacquainted with New Zealand's local conditions, GIS has the potential to alter their perspective from that of "universal" reader to one situated by specific forms of cultural literacy. The GIS maps furthermore reveal that Ihimaera's engagement with geographical specificity can be read as a form of spatial code-switching, representing at once the promise and limits of competing forms of cartographic knowledge.

If Anouk Lang shows us how Cartesian tools of spatial mastery can be adapted to subaltern uses, Kelvin Knight's "Sebald's Dissecting Table: Subverting Cartesian Rigidity in *The Rings of Saturn*" emphatically returns us to scenes of their critique. Knight argues that Sebald's semi-autobiographical travel memoir *The Rings of Saturn* (1995) unsettles the rigidity of Cartesian epistemology and cartography via a range of rhetorical and visual devices. These

devices include the peripatetic narrative itself which doubles as a wandering, anti-teleological method of geographic exploration that remains irreducible to quantitative grids and measurable coordinates. They also include the text's strategic deployment of photographic images. Knight draws our attention to the "deliberate inexactitudes" that characterize Sebald's treatment of space and place through his discussion of two key image-based scenes. The first concerns Rembrandt's famous painting, *The Anatomy Lesson of Dr. Nicolaes Tulp*: Sebald's narrator makes much of the incompatible perspectives in the painting, in which the flayed left hand of the cadaver is represented both as oversized and inverted. That the technique aligns viewers with the cadaver's point of view functions as a critical counterpoint to the objectifying, distanced gaze of the surgeons attending the autopsy. For Sebald, these conflicting perspectives subvert the Cartesian connection between space and thought. The second scene is comprised by the text's controversial juxtaposition of two documentary photographs, one depicting an historic herring surplus at Lowestoft, and the other (reproduced without commentary just several pages later) displaying a pile of corpses at Bergen Belsen. The incompatible perspectives sustained by the two photographs, Knight suggests, correspond to the incompatible perspectives depicted by Rembrandt's painting, with the implication that the two scenes comparably foreground competing "episteme." Sebald thereby conveys that the space of his narrative is not a tabula on which different historical events can be evaluated according to measurable and visible characteristics, but rather is analogous to Rembrandt's dissecting table, on which "different modes of representation and perception sit side-by-side" in all their incalculable incongruity.

The last two essays in this section develop specifically literary tools of analysis for understanding spatial epistemologies. Matthew Burroughs Price's "Mapping Minor Spaces: Towards a Critical Literary Geography of Hardy's Wessex" seeks to move beyond the binary of imaginary (or diegetic) geometrics and real geography and to re-constellate the meanings of "major" and "minor" spaces and characters. The essay begins with the conundrum inherent in Hardy's Wessex map that was first included in the 1895-6 editions of his novels: Hardy's Wessex map remains part reality, part dream, a semi-fictional region whose standardized place-names at once consolidate his fictional settings and perform a kind of geographical violence upon Wessex itself, abruptly transplanting places or leaving them without confirmed historical referents. Price's essay aims to create a productive dialogue between real and imaginary spatial discourses, via a method that "reveals Wessex to be a transformative medium for spaces, societies, and selves." The novel's totality is formed of hybrid spaces—fictional and real, geometric and geographic—and this totality both reflects and rewrites the socio-spatial totality out of which it arises. We may find in the uneven distribution of resources in the social totality, furthermore, a scrim through which to view Hardy's fictional system of unequal—that is, major and minor—spaces. It's in the analysis of the types, qualities, and uses of minor spaces that Price situates his critical literary geography of the novel. To survey Hardy's novelistic landscape, Price employs four distinct narratological axes or planes: the functional, the social, the diegetic, and the actantial. These axes of spatial signification reveal that minor spaces are not minor, or at least, their minorness requires a new template of understanding. To reconceive the spatial relations of Hardy's Wessex, Price turns to Hardy's vision of a carpet

through which he once described his theory of perception: each novel foregrounds a different weave in its pattern, and no single thread determines the whole.

Alba Newmann Holmes' "Everything only connected by 'and' and 'and'": Elizabeth Bishop's 2,000 Illustrations and a Cartographic Epistemology" seeks to move beyond earlier thematic approaches to mapping in Bishop in order to "forge a specific, substantial connection between poetic and cartographic structures." In her reading of "Over 2,000 Illustrations and a Complete Concordance" Newmann Holmes addresses the ways in which complex, articulate symbols like maps are read and how they articulate specific ways of knowing. Challenging readings of Bishop chiefly as a narrative and descriptive poet, we are reintroduced to Bishop's poems as phenomenological experiments that seek to represent rather than describe experience, and to recreate for the reader a primary experience of disorientation contextualized broadly in the experience of travel. The poem may thus be read as a kind of phenomenological map. Via Edward Casey's analysis of cartographic phenomenology, the essay shows how the poem "structures experiences of space in a way that disrupts temporal relationships." Distinguishing (following Casey) between the world that is written about, and the world that is written down, Newmann Holmes shows us that in the poem the former involves a linear geographic itinerary, whereas the latter does not. Through a range of literary devices that disrupt part/whole relations—from polysyndeton and asyndeton to parataxis—the poem thwarts linear narrative impulses by bringing disparate sites into a "common space" beyond conventional spatio-temporal linkages and sequence. "Maps," Newman Holmes observes, "use lineation and mensuration in their bid for authority—the less conspicuous these are, the less they seem to participate in the world rendered by the map." Bishop's poems comparably use poetic conventions to erase the mark of the maker, but they also resist these naturalizing forces by conscripting the reader's imaginative resources, converting resistant surfaces into mysterious and immersive depths. In this way the poem reproduces for the reader Bishop's own ambition to capture "not a thought, but a mind thinking."

Mobilities

"If movement is the dynamic equivalent of location," as Tim Cresswell elegantly frames it, "then mobility is the dynamic equivalent of place." [7] As we observed even with the seemingly overdetermined meanings of Cartesian space, the operative meanings and political valences of mobility, too, can't fully be known in advance. *Elective* mobility is likely to be classified and experienced as liberatory—an expansive and joyfully embodied practice that flirts with a humanist resistance to situating itself within the contexts of power that likely granted or enabled it. This variant of mobility gives us an ambivalent spectrum of cosmopolitans, wanderers, psychogeographers, explorers, travelers, tourists, border crossers, and conquerors. *Imposed* mobility is more likely to be classified and experienced as oppressive—the precondition for harsher disciplinary practices and displacements; and imposed mobility directly raises the specter of social hierarchies and state power. This variant of mobility, still more ambivalently, gives us migrants, exiles, nomads, guest workers, slaves, itinerants, displaced persons, and the endlessly wide class of externally imposed or complexly internalized spatial disciplines and practices.[8] To be sure, locatedness—mobility's stationary other—is equally labile: under what conditions should we equate it with stability and home, and under what

conditions recast it as entrapment? And yet, to the extent that mobility's structural charter commits it to itineraries that cross borders and territories—the meanings of which vary in themselves and in response to the status of those who traverse them—mobility continually renegotiates center and periphery, margin and mainstream, above and below, vertical and horizontal meanings through its provisional fusions of space and time.

These characteristics have lent credence to those who've worked to find in mobility the vehicle for co-existent meanings and practices. Michel de Certeau is the chronicler of that "second poetic geography" achieved by walking that envisions liberatory spatial practices in the very midst of those spatial practices imposed from above. Certeau's spatial graffiti writes its subversive meanings in spaces both beyond and within spaces otherwise defined by the panoptic scrutiny of Cartesian strategies of mapping and social control.[9] Similarly Henri Lefebvre finds the potential for the bodily creation of differential space at the peripheries of the very spaces otherwise defined by rationalized and commodified abstraction.[10] Gilles Deleuze and Félix Guattari's conception of rhizomatic space renders any binary spatial conception obsolete, and within its dynamically evolving lines of flight resides liberatory potential.[11] Others, of course, are less sanguine about mobility's possibilities. Marc Augé envisions a world increasingly colonized by "non-places"—places largely of transition that strip subjects of their markers of individuation. These proliferating non-places contribute to a more regulated, homogeneous globe in which we are "always, and never, at home"; non-space may thus render the literal spatial advancements inherent in mobility moot.[12] Theorists of the postnatural such as Bruno Latour differently note the ways the homogenization and mediation of global space limits mobility's potential to encounter difference,[13] while the globe's ongoing upheavals of population, following Anthony Vidler, recast it as the space of the unhomed, the uncanny.[14] Theorists of "empire" such as Michael Hardt and Antonio Negri, along with geographers attuned to spatial models of capitalist expansion such as Doreen Massey,[15] note the paradox of advancing economic homogeneity and inequalities of access to mobility that capitalist expansion imposes on global space. Once we speak of inequalities of access, furthermore, we need to consider several wide canons of works devoted to showing how the positions of gender, race, class, ethnicity, sexuality, and nationality, to name the most obvious, differently shape the contours of mobility while themselves remaining shifting and mobile categories of analysis.

In literary and other representational contexts, of course, the practices and relations of mobility are mediated not merely through form, but through figural languages and symbolic processes that constitute additional folds within the mobility of meanings. Eric Bulson's "Mrs. Dalloway here, there, everywhere" argues that we can trace the novel's use of stream-of-consciousness technique to the characters' navigation of London's inherent dislocations as an imperial site. Whereas others have mapped the novel's central characters' itineraries through London (on the basis both of Woolf's map—"a few hastily sketched lines"—and narrative clues), they've confined themselves to sociological observations about their significance. Bulson instead attends to the divergence between the narrative voice's specification of place and the interior consciousness of the characters, which leads to a bifurcated sense of "here" and "there." The resulting nuanced interplay between the specification of place and its simultaneous disregard provides the initial complication of this modernist novel's

cartography; the imaginary impact of London on the characters' consciousness—as an imperial site persistently decentered through its connections to numerous colonized peripheries—provides the second complication, the "elsewhere" of the essay's title. "Empire" becomes the condition of possibility for the detachment of consciousness from local circumstances, and also an opportunity for Woolf to represent consciousness in numerous and conflicting spatial registers. In this process the characters' physical mobility is key, forging a method of interaction with the material, social, and political dimensions of a London "that always exceeds the imagination of everyone who walks through it." While the itineraries of mobile, street-level bodies anchor our perspective "from below," the city's imaginative influence over the direction of a given character's thoughts, memories, and desires complicates and disorients their positions. Thus, Bulson concludes, "Clarissa manages the impossible: she crosses the city of London while managing to remain comfortably inside her house."

Whereas Eric Bulson stresses the ways imaginative space can displace characters from material territory, Ella Mudie's "The Map of *Down Below*: Leonora Carrington's Liminal Cartography" shows us how Carrington employed the physical practice of mapping to reground the more spiritual terrain of the psyche. The essay considers the text's map of the Spanish asylum where Carrington was committed as well as the discourse of mapping that is central to the British surrealists' autobiographical novella, *Down Below* (1944). The text, Mudie tells us, provides an unflinching account of Carrington's decline into mental illness, at the same time that it demonstrates her re-imagination of that staple surrealist character, the *femme-folle*, or madwoman. Mudie situates the text within surrealism's well-known engagement with cartographic practices, as well as the more recent reassessment of the surrealists through the lens of border crossing, insisting however that the feminine appropriation of these practices and figures fundamentally reorients them. *Down Below*, she argues, inverts the surrealist logic of revelation gained through dissociative mental states by instead depicting Carrington's "flashes of lucidity"—embodied moments of heightened awareness brought about by self-location rather than dissociation. Mapping is the means by which she achieves that lucidity. Down Below thus calls into question the liberatory promise of male surrealist's "hysterical re-mappings," instead demonstrating how Carrington appropriated cartographic strategies to navigate her way back to psychic self-mastery. By increasing her sense of geo-spatial awareness, we learn, Carrington acquired a growing sense of agency; here, locatedness paradoxically underwrites mobility. While Carrington's bout of psychiatric illness placed her "off the map," she was able to employ mapping to facilitate "a process of psychic *reconnection* between the unconscious and the ego that departs from the surrealist strategy to surpass the limits of the conscious mind through dissociative states."

Like Ella Mudie's essay, Edward Piñuelas' "Vernacular Geographies: Space, Power, and Slave Territoriality in the Favelas of Paulo Lins" traces a spatiality based on embodied knowledge. But here that spatiality forms an alliance with local knowledge and the forms of mobility it makes possible, in opposition to those varieties of official knowledge intent upon their repression. The essay deftly blends the nineteenth-century history of slave rebellions in Brazil with two contemporary fictional representations of spatial organization in the favelas of Rio de Janeiro. It opens and closes with an episode from the television series *City of Men* in

which young characters plan to map their favela in an attempt to codify its informal spatiality; they later change all the street signs they've just erected once the urban police confiscate their map. The story contextualizes Piñuelas' main argument that Paulo Lins's novel *Cidade de Deus* draws from the racialized conflicts over national spatiality during the slavery and immediate post-slavery periods in order to analyze late twentieth-century urbanization in Brazil as a repetition (continuation) of competing strategies of imposing and resisting cartographic order. Lins' project, Piñuelas suggests, animates the favela not only by mapping its various spaces and territories, or even by relating these territories to the myriad legacies that continue to shape the complicated relationship between Afro-Brazilian territoriality and the Brazilian state; although, to be sure, each of these strata remains enormously significant. In Lins' hands, the favela's animacy chiefly derives from his characters' mobility—the ways they navigate and violate the spatial order of the favela and its periphery. The favela's alleyways and back-passages become "the very plastic geography the outlaws engender, what North American slavery historian John Michael Vlach calls an 'alternative territorial system,' rooted not in stability, but in fluidity—not in settlement, but in movement." In that fluidity and movement, Piñuelas shows us, we find resistance.

Andy Hines' "Herman Melville's Navigational Aesthetic" brings us a more finely grained understanding of mobility by focusing on the impact of proprioception—that mode of orientation defined by one's attunement to the sensation of one's own movements. Hines argues that in *Moby-Dick* and the late fictions that follow, Melville maps an aesthetic that values "circumambulation over the violence of enclosure" and privileges sensation and experience over plot and destination. Melville's fictions disorient the reader from rational signposts and replace them with a dynamics of dislocation predicated on a metaphysics of decay and the myriad sensations of proprioception. The former (metaphysics) pertains to objects as much as to humans, in the sense that it explores the role of extraneous and discarded matter; it thereby implicitly opposes capitalist efficiency toward shaping an alternate, imaginative cartography. The latter (proprioception) figures as a form of distraction or digression, a medium of "non-thought" that forms the precondition for acts of becoming. Melville's narrative backgrounds at once mirror and facilitate these processes: rather than passively functioning as the backdrop against which narratives take place they actively shape the movements of the novels' titular figures and nearly fuse with them. Hines demonstrates this through the character of Pierre, whose practice of urban walking culminates in his drifting into a gutter where he loses both sight and feeling. By rendering figure and ground so ambiguously reciprocal, Melville "presents meaning as a horizon, rather than a depth"—a categorically unreachable destination. Through the arresting medium of Melville's navigational aesthetic, then, modes of "non-active resistance" meet attentiveness to distraction and the possibilities of non-thought. Through these strangely suspended forms of mobility, "the constructedness of one's self emerges if only for the blink of an eye."

Similar to Andy Hines' invitation to reimagine mobility through forms of suspension, Paul Smethurst's "The Geocritical Imagination" calls on us to contemplate the sedimentary, temporal layers of a spatially contained in "vertical travel" as it is manifested in contemporary literature's representations of space and place. For Smethurst, this form of stationary mobility

must be situated historically as well as aesthetically. The geocritical imagination first of all acknowledges the ways that twenty-first-century places, virtual and otherwise, have themselves become mobile, depriving seemingly emancipatory or transgressive models of mobility—from "walking the city" to "nomadic existence"—of their historical relevance. The geocritical imagination is a place-based aesthetic and a critical approach, "an optic for scrutinising place-based strategies in literary texts" that aims to look beyond both realist and postmodernist representational strategies. Building on Bertrand Westphal's conception of geocriticism and its shift of attention away from the subjectivity of the writer and fictional subjects, Smethurst sees the geocritical imagination as a reaction to the relativistic stance of late twentieth-century postmodernism and its overemphasis on the textual qualities of place. The geocritical imagination furthermore presumes the "intrinsic connectiveness of temporal and spatial relations" as a structuring principle in the contemporary novel. Smethurt's aesthetico-critical method finds relevance in a wide spectrum of literary texts, from contemporary novels that resist the post-cartographic dystopia they envision (David Mitchell, Rana Dasgupta); to those that no longer follow the intellectual trends of postmodernism despite retaining some of its stylistic features (Italo Calvino, Don DeLillo, Graham Swift, Jeanette Winterson); to historical novels that mitigate their apparent return to the environmental conventions of the realist novel by registering the impact of globalization (Adam Thorpe, Jim Crace, Amitav Ghosh). The geocritical imagination works to complicate the idea "that place inhabits us."

The final two essays pivot from representations of mobility to its enactment, albeit in ways that retain and newly configure its aesthetic dimensions. Adeola Enigbokan's "Unraveling the City: A Psychogeographical Experiment at the Edge of Moscow" tells the story of an artistic undertaking in Moscow by Collective Actions (CA), a group of writers, artists, poets, and philosophers operating in the USSR in the 1980s. The essay recounts a single action that took place on February 1, 1981, by the group called *Ten Apperances* (*sic*), the best known members of which included artist Ilya Kabakov and the poet Vsevolod Nekrasov. *Ten Apperances* used string as a medium and a method: for engaging participants in an exercise in endurance, spatial navigation, and environmental psychology; and as the basis for an implicit expression of political assertion within a regime that showed little tolerance for it. The essay's sometimes-lyrical form and interweaving of voices and levels of address—including extensive use of commentary from a number of the participants—mimic the peripatetic qualities of the exercise. Enigbokan portrays this psychogeographical endeavor, one that in essence consists in walking and unraveling string across arduous terrain, as a "non experience" but also as an exuberant source of aesthetic pleasure outside the prevailing logics of space and time. In Moscow, Enigbokan explains, "the scarcest real estate was psychic, and the dearest prices were paid in the currency of consciousness, transformed and placed in service of the collective." Enigbokan turns to Marcel Mauss' work on the gift to conceive of the string in *Ten Apperances* as a kind of taonga or ritual item that pulls participants back to the center of the field of action. In hindsight, Enigbokan suggests, the CA experiments highlight the need to reclaim "stringiness" for the post-Soviet era, along with a willingness to participate in the play of alternative spaces. These psychogeographical practices clearly were a necessity for these Soviet-era artists.

Charlotte Kent's "Remapping the Viewer's Experience with Alighiero e Boetti's *Mappa del Mondo*" relocates us to the space of a museum exhibit of the cartographic work of Italian Arte Povera artist Alighiero e Boetti. Through the Bigger Picture caption project, London's Tate Modern changed its model for creating wall texts for this exhibit, encouraging alternative captions written by museum guests to hang alongside the art historical information of the standard caption. The caption project not only resituates the stance of the institution's anonymous voice within competing (and also named and locatable) perspectives, but as the responses to the work proliferate they form a secondary statement in themselves, one defined by changing synchronic and diachronic relationships to one another and the artwork. These continually arising paths of response evoke Deleuze and Guattari's concept of the rhizome as a figure for their unpredictable and interactive mobility. Alighiero e Boetti's sewn fabric work *Mappa del Mondo* itself models such a collaborative process: Boetti painted a world map onto canvas, colored it according to the national flag of each country, and then gave the canvas to Afghan craftswomen to use as the base for a tapestry. "Boetti's maps," Kent tells us, "highlight the ongoing social politics of colonization, the history of weaving in Afghanistan, the country's particular politics, but also the individuality in each weaver's efforts, of each country's struggles, each time period, each parent's personal story, and so the work invites engagement on an individual basis." Kent focuses on caption sociologist Avery F. Gordon to highlight how a viewing path is delineated for art audiences and how new avenues open when non-disciplinary perspectives are included. Such captions do not necessarily provide new information about the artist or the artist's practice, but instead encourage gallery attendees to see for themselves, to map their own viewing experience, and create their own imaginary cartography.

Portfolio: Map Artists

"Imaginary Cartographies" includes the work of eight contemporary artists for whom mapping and cartography are central imaginative catalysts. These artworks rework Cartesian cartographic methods and vocabularies by turns satirically and improvisationally, at times employing comparable levels of quantitative precision but for entirely subjective ends. Dan Mills' *Road Map* begins with a Cartesian map over which he has painted abstract shapes that follow a concealed algorithm; with its idiosyncratic vocabulary overlapping a more legible, conventional one, *Road Map* reminds us of the artifice of all mapping systems. Whereas Cartesian maps have a static relationship to temporality, several map artists reproduced here evoke a temporal weave or continuum to express their preoccupations with memory and history. Karey Kessler considers her maps to be networks that connect "memories, landscapes and mystical places"; her *Cosmic Sea* turns back in time to a moment that predates human presence. Whereas Cartesian maps furthermore work to conceal the material and tactile conditions of their making, two artists here foreground mapping as a material practice that is actively engaged with bodily and evidentiary traces. Ingrid Calame's work consists in indexical tracings of material contexts "that do not look like what we think of a place." Calame's *#383 Drawing (Tracing from Perry St. Projects Wading Pool, Buffalo, NY)* explores "evidence of disintegration and loss of the known," and the ways the materiality of the hand itself mediates or translates the world. Similarly, Val Britton uses collage to "piece together the past"

through found and invented objects that reference physical and psychological locations. In his *Collapsible City / Worldscape II*, staining, seepage, and absorption become metaphors "for the fluidity of remembering, mimicking the geologic layers that constitute memories."

The portfolio also includes phenomenological maps that magnify minor, experiential differences that inhere in repetition over time; such maps implicitly contest the ways Cartesian maps homogenize space and treat time as a separate variable. As the basis for his cognitive map *Home / Work* (a genre for which individuals provide descriptions of specific social/geographic territories) Peter Dykhuis based his mapping project on his subject's written synopsis of daily travel from his home to work, reproducing that itinerary in elegant, post-Cartesian grids that make no pretense of mimetically reproducing the territory they represent. Jeremy Wood's *My Ghost* used a hand-held GPS receiver to "collect" all his journeys into a map that despite its conventional appearance records only his own subtly changing movements over time; his *Nine Years of Mowing* tells the story "of a continuous relationship with [the] private space" of his lawn that he transcribed into a spidery overlapping outline that suggests a human figure. The other map artists reproduced here modify or expand on recognizable map elements in ways that reference other media and absorb their connotations. Matthew Picton's *St. Petersburg* (also shown on the cover) uses the poetry of Pushkin, Akhmatova, and Brodsky along with a musical score by Shostakovich to create a sculptural map of St. Petersburg in 1824 depicting the great flood of that year. In Picton's map the city appears "as a series of fragmented narratives and poetic reflections, often related to pivotal moments of change and transformation within the urban body." Brigitte Williams' *Between the Lines* "draws from the shapes of multilaterally recognized, man-made boundaries, and places them in an atlas that seems to describe the after effects of a centrifugal process." The map conscripts the eye into twinned illusory vortexes that read as reflected or alternate imaginative worlds.

Karen Jacobs
University of Colorado Boulder

NOTES

[1] J. B. Harley, "Maps, Knowledge, and Power," in *The New Nature of Maps: Essays in the History of Cartography* (Baltimore, MD: Johns Hopkins University Press 2001), 79.

[2] Christian Jacob, *The Sovereign Map: Theoretical Approaches in Cartography Throughout History* (Chicago: University of Chicago Press, 2006), 9.

[3] David Harvey, "Spacetime and the World," in *Cosmopolitanism and the Geographies of Freedom* (New York: Columbia University Press, 2009).

[4] For a thorough reassessment of Cartesian thought from the perspective of his own time, see Christopher Braider's *The Matter of Mind: Reason and Experience in the Age of Descartes* (Toronto: University of Toronto Press, 2012).

[5] This summary is indebted to David Harvey's excellent discussion in *Spaces of Capital: Toward a Critical Geography* (New York: Routledge, 2002).

[6] For a more extended discussion of the place of racialized bodies within a regime of Cartesian transparency, see Karen Jacobs, *The Eye's Mind: Literary Modernism and Visual Culture* (Ithaca, NY: Cornell University Press, 2001), 7–14.

[7] Tim Cresswell, *On the Move: Mobility in the Modern Western World* (New York: Routledge, 2006), 3.

[8] Here I'm thinking not only of Foucault's foundational work on "the disciplines" but also of Nigel Thrift's more recent project to capture the flow of everyday life in a pre-individualist register concerned with practices, actions, and performance. See *Non-Representational Theory: Space • politics • affect* (New York: Routledge, 2008).

[9] Michel de Certeau, "Walking in the City," in *Practice of Everyday Life* (Berkeley, CA: California University Press, 1984).

[10] Henri Lefebvre, *The Production of Space*, trans. Nicholson-Smith (New York: Blackwell 1974/91).

[11] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (Minneapolis, MN: Minnesota University Press, 1999).

[12] Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. John Howe (London: Verso, 1995), 109.

[13] Bruno Latour, *Politics of Nature* (Cambridge, MA: Harvard University Press, 2004).

[14] Anthony Vidler, *The Architectural Uncanny* (Cambridge, MA: MIT Press, 1992).

[15] Michael Hardt and Antonio Negri, *Empire* (Boston: Harvard University Press, 2000); and Doreen Massey, "Aspatial Globalization" in *For Space* (London: Sage, 2005).

II. Portfolio: Map Artists

DAN MILLS, *Road Map*, 2013, acrylic on printed map on board, 37 1/2 x 47 1/2 inches. Courtesy of the artist and Zolla/Lieberman Gallery, Chicago.

Dan Mills

Road Map

Road Map began with a map, which was painted over into abstract shapes using rules and systems that concealed and were determined by the names, keys, &tc., underneath.

Charlotte Kent, a PhD candidate at the CUNY Graduate Center, is completing her dissertation on experimental writings about art, from museum verbiage to art criticism to literary ekphrases. She currently teaches contemporary aesthetics at the School for Visual Arts, but also the literary canon at Baruch and New York University.

Karey Kessler is a Seattle, WA artist. She received her BA in Fine Arts from the University of Pennsylvania, and her MFA from the Pennsylvania Academy of Fine Arts. She was a resident at the Vermont Studio Center in 2004. Her work is in the flat files of the Pierogi Gallery (Brooklyn, NY) and her maps are included in the books *The Map as Art*, by Kitty Harmon, (Princeton Architectural Press, 2010) and *From Here to There: A Curious Collection From the Hand Drawn Map Association* (Princeton Architectural Press, 2010). Her maps were included in the recent symposium and exhibit, See-Through Maps: Maps that Lay Bare Their Point of View, Global Urban Humanities Initiative (Berkeley, CA). Other recent shows include: Are We Where Yet? at A.I.R Gallery (Brooklyn, NY), Mapping: Memory and Motion at Katonah Museum of Art (Katonah, NY), The Map as Art, at the Christopher Henry Gallery (New York), and All Over The Map, at the John Michael Kohler Arts Center (Sheboygan, WI). Karey will be in Taiwan next year and looks forward to documenting her stay in art and on maps.

Kelvin Knight has recently completed a PhD in Literature at the University of East Anglia. His thesis looks to restore Michel Foucault's concept of the heterotopia to its literary origins and to examine its changing status as a literary motif through the fiction of James Joyce, Vladimir Nabokov, and W.G. Sebald.

Anouk Lang is a Lecturer in Digital Humanities in the Department of English Literature at the University of Edinburgh. Her areas of interest include Anglophone modernisms, postcolonial writing and the application of digital technologies to literary study. She is the editor of *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century* (University of Massachusetts Press, 2012).

Cartography and maps became a topic of interest to **Dan Mills** around 1992, the quintcentennial of, um, . . . (insert euphemism here). Since that time, maps have been a primary subject of his work. Mills has had solo shows recently at the Chicago Cultural Center, Zolla/Lieberman Gallery in Chicago, Sherry Frumkin Gallery in Santa Monica, Tianjin Academy of Fine Arts Museum in China, and a number of academic institutions. His work is frequently included in group exhibitions at institutions throughout the US. In 2009, Perceval Press, Santa Monica, published *Dan Mills, The US Future States Atlas*. His work is in collections including the British Library, University of California Los Angeles, Harvard University, JPMorgan Chase, Library of Congress, and John D. & Catherine C. MacArthur Foundation. Mills lives and works in Maine, where he is Director of the Bates College Museum of Art.

Ella Mudie is an arts writer living in Sydney who has published widely on the visual arts, photography, literature, and design. Currently a graduate student at the University of New South Wales, her dissertation explores the relationship between surrealism and situationist psychogeography in the broader context of the avant-garde critique of everyday life and the novel.