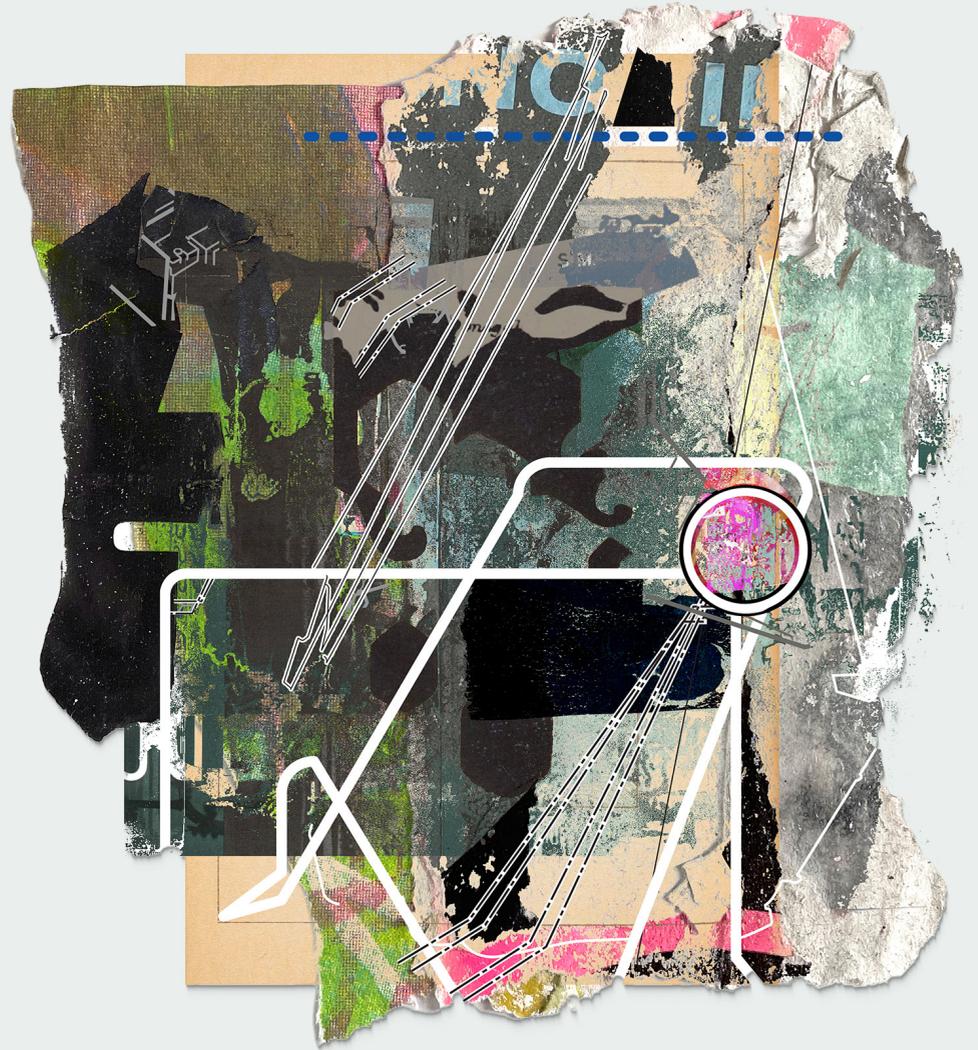


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the journal of creative geography



counter/cartographies

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you are here is an annual publication by graduate students in the School of Geography, Development, and Environment (SGDE) at the University of Arizona that explores geographic themes through poetry, creative writing, maps, photographs, visual and sound art, film, performance, and other imaginable genres.

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Volume XXIV

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foreword: the desire to counter

As a practicing artist, art historian, and Indigenous geographer, I was more than enthusiastic to join *you are here* this year and honored to take on the role as co-editor. I'm grateful to be maintaining a platform that can help this interdisciplinary creative geographies community grow. Reviewing the nearly 300 submissions we've received this year from around the world has validated the reasons why I've followed this path into geography as a creative. I see a tremendous amount of overlap between creative practice and cartographic/geographic methods and inquiries. Among other things, they share a critical understanding of representation and this year's theme, *counter/cartographies*, explores *re-presentation*. If cartography is a practice for rendering geographical information visually, through modes of representations, then our submitters are presenting us with new reinterpretings and reimaginings of our worlds. Their *re-presentation*s act as forms of social and political resistance. Throughout this issue, you will be exposed to various forms and interpretations of countercartography. This curated collection is influential, and if our readers experience anything like I did, you may be able to identify how you either are implementing or could incorporate countercartography into your creative and/or scholarly practice and your personal life.

Counter-cartography, also called counter-mapping, oppositional cartographies, resistance mapping, and remapping, re-presents information, histories, identities, and places toward liberatory ends. Any act of map-making (conceptual, physical, material, or visual) is about relations of power and to counter-map is to redistribute or reclaim power. It's a practice that considers power at different scales, as it appears in different modes, represented in different places, as it occurs at different times, and perceived through different ways of knowing.

Counter-cartographies unfold at scales big and small, reaching across geographic and temporal boundaries and manifesting in the most intimate locations: identity, the body, self, and memory. Remapping my identity means locating, restoring, and *re-presenting* all of the ways that my family's story has been written over and erased. I'm a counter-cartographer. I'm a citizen of the Oglala band of the Lakota Sioux and descendent of French-Canadian, German, and Irish settlers. I grew up in a small town in the Black Hills in South Dakota and unlike many of my classmates, I am a White-passing Native. I was and have been told that I don't "look" Native enough therefore I am not Native. My skin isn't dark enough, my hair is brown but not dark enough, and my eyes are green like my father's, so, yes, not dark enough. Years later, one of my college friends once told me "The moment you feel like you don't belong in your Native community is the moment the colonizers have succeeded. They want(ed) you to feel this way." The profoundness of this statement has never left my mind. My grandpa looked too Native and did what he could to hide his identity for the safety of himself and his family and here I am working to reverse that, for the past and future generations of my family. The decisions that I make as an individual and researcher include resisting White-centered definitions of Indigeneity and ways of knowing. I'm eager to move counter-cartographic practices forward from this starting point to see how they can shape my work as a geographer.

Although the term counter-mapping is not directly named, the practice has been implemented by marginalized communities since the 20th century.¹ For decades, Indigenous people have used and continue to use counter-mapping initiatives to resist colonial cartographies and to press rightful claims to land.² Similarly, for decades Black resistant cartographies have been highly involved in pushing back on how we understand what constitutes a map, who makes the maps, and the subsequent surrounding politics of place, space, and identity.³ While representations and practices of place, space, and bordering have long been active sites of struggle, the term and method "counter-mapping" wasn't officially coined until 1995

by Nancy Peluso. A professor of Forest Policy, the term followed a forest mapping project that Peluso worked in collaboration with the Indigenous Dayak people in Indonesia.⁴ And later, in 2001, the American geographer Cindi Katz put forth "countertopography" in order to explore a feminist political response to globalization and social reproduction.⁵ Many uses and interpretations of counter-cartographies have been taken up in varying fields, academic discourses, and activist groups. Especially after posting our call for submissions, we found more and more people activating this concept in their methods, creative practices, and scholarly research. The attention counter-cartography draws tells me that people are paying attention, thinking critically, and taking action to produce more critical *and* creative imaginaries and practices of space and place. See for yourself in the pages that follow.

Philámayayapi.

Cassidy Schoenfelder, co-editor

A dominant characteristic of you are here is to recognize creative forms of world-making, which is why I wish to recognize how much of our histories, and the histories of our families, include world-taking such as dispossession, stolen lands, and genocide.

Our submissions come from all around the world where words like Indigeneity and Native may or may not resonate with the identities of our submitters and/or readers. How someone defines their belonging to a place is exactly that, their definition, and should not come from an outsider like me. In the spirit of our 2023 theme, counter/cartographies, I'd like to encourage you to recognize how definitions of self matter, including how you define yourself in relation to others. Let's make more worlds rather than take.

Having spent most of my life living within the territory of the Očhéthi Šakówinj, every new place I've lived has meant introducing myself to new people and new beings and doing what I can to learn the history there. Where I currently live, study, and produce scholarship occupies the lands of the Tohono O'odham and Pascua Yaqui peoples. While here, I'm dedicating time and space to learn from and with these lands and all the remarkable beings held within.

¹ Alderman, D. H; Inwood, J. F.J.; and Bottone, E. (2021). "The mapping behind the movement: On recovering the critical cartographies of the African American Freedom Struggle." *Geoforum*, Volume 120. 67-78. <https://doi.org/10.1016/j.geoforum.2021.01.022>.

² Barnd, N. B. (2017). "The Meaning of Set-tainte; or, Making and Unmaking Indigenous Geographies," in *Native Space: Geographic Strategies to Unsettle Settler Colonialism*. Oregon State University Press. 76-100; Johnson, J.T., and Larsen, S. C. (2013). *A deeper sense of place: Stories and journeys of Indigenous-academic collaboration*. Oregon State University Press; Mason-Deese, L. ed. Kobayashi, A. (2020). "Countermapping." *International Encyclopedia of Human Geography* (Second Edition). Elsevier, 423-432. <https://doi.org/10.1016/B978-0-08-102295-5.10527-X>.; Whyte, K. (2017). "Indigenous Climate Change Studies: Indigenizing Futures, Decolonizing The Anthropocene." *English Language Notes* 55, no. 1-2. 153-62.

³ McKittrick, K. (2011). On plantations, prisons, and a black sense of place. *Social & Cultural Geography*, 12(8), 947-963.

⁴ Peluso, N. L. (1995). Whose woods are these? Counter-mapping forest territories in Kalimantan, Indonesia. *Antipode*, 27(4), 383-406.

⁵ Katz, C. (2001). On the grounds of globalization: A topography for feminist political engagement. *Signs: Journal of women in culture and society*, 26(4), 1213-1234.

counter/cartographies: an editorial introduction

It is with a great sense of excitement that I introduce you to *counter/cartographies*, the 2023 issue of *you are here: the journal of creative geography*.

Counter/cartographies begins from a critical curiosity about cartography and cartographic practices, broadly defined. Who makes the maps – who tells the stories – that come to define our world? How can imaginative and creative geographic visions and practices reconfigure those stories and mappings, and, in doing so, bring other worlds into view, into being?

Counter/cartographies features forty five submissions responding to this provocation. The contributions engage a wide range of creative media, including photography, sculpture, multimedia and video, drawing and painting, performance art, sound art, poetry, creative and scholarly writing, cartography, and storymaps.

Our seventy five contributors hail from and move between locations around the world, including Brazil, Canada, Germany, Great Britain, Greece, Ireland, Mexico, Mozambique, the Netherlands, Nicaragua, Scotland, Six Nations of the Grand River, Spain, Switzerland, and the United States. Among them are geographers, artists, researchers, designers, architects, urban planners, poets, data scientists, historians, writers, and educators.

Counter/cartographies is organized around four thematic areas: boundaries, borders & place; countermapping & storywork; technology & information; and land & environment. The contributions work within and across these thematic areas to illuminate the contested terrain of the geographic imagination and propose their own critical cartographies.

boundaries, borders & place

Contributors in this section explore how borders shape our world and sense of place, often in ways that encode forms of racialized and classed hierarchy and division. Through their cartographic, conceptual, and creative interventions, they render borders porous, unstable, and unacceptable.

Verrall and Su-Hui experiment with cartographic conventions, producing uncanny if not unrecognizable maps. Alkabbani & Western, Ioannidou, and Leonardi challenge us to think about or the concept of place without, across, and at odds with borders and boundaries, providing conceptual and methodological tools for querying, subverting, and expanding beyond borders. Fall and Garcia Steib similarly work at borders: national boundaries shored up by pandemic protocols and the borders configuring their autobiography, respectively. Contributions from Phillips, Merchant, and McDermott illuminate the less visible borders and boundaries shaping urban geographies and their classed and racialized unevenness: gentrification, poverty, and racialized exclusions. Rogers and Vural close this section reflecting on the relations between particular spaces, places, and social orders. As a whole, these works bring our attention to the forms of division, differential valuation, and boundary-making that structure our worlds and lives while calling for their questioning, disruption, and destruction toward alternative cartographies.

countermapping and storywork

These contributions trouble and rework dominant cartographies and cartographic practices through poetry, visual art, data, storymaps, and experimental atlases.

Zeledón-Morasch and Manycolors seek to represent relationality and layerings of spaces, places, bodies, histories, and relations. Bowstead maps in order to render visible – tracing the displacement of victims of domestic violence – while Almodéver Chanzà cleverly and carefully maps queer cruising spots to evade detection in a homophobic social order. Sperling and Nobre, as well as Rega, et al., compose decolonial mappings that rework the stories and coordinates of dominant histories and geographic imaginaries. Cirefice, Nickel, Lubitz and Taylor-Hasty resist reductionist and often violent representations of space and place to reimagine more vibrant and just futures. Taken together, these contributions critique existing representations and realities of space and place and, in the process, make alternative readings and mappings of space visible, knowable, and imaginable.

technology and information

The contributors in this section examine the relations between technology, cartography, and space. Their work gestures strongly toward the dystopian potentials of spatial technologies, but also how data and technology can be reworked to render visible and critique the terms of dominant political and spatial orders.

To this end, O'Neill and O'Leary attempt to locate "the cloud" and render visible the materiality of the data infrastructure that increasingly shapes our world. In a similar vein, Kanouse and Krupar map the often hidden infrastructures and networks of the nuclear industry in Colorado. Müller, Peters & Gross and Morphic Rooms experiment with the 'leftovers' of data and the images in the public domain, respectively, reworking their forms and meanings in the process.

In their films, Peterson and Greenberg provide sharp and provocative portraits of technologically-mediated visions and enactments of space and place. Blasko's convincing maps of non-existent islands similarly convey the power of technological visions and cartographic conventions to authoritatively represent space despite their incompleteness and deceptions.

land & environment

Our final set of contributions focuses on reimagining land, landscape, and environment and our relations to them. Arthur and Kinkaid draw us toward a vision of queer landscape, locating queerness and transness in geological motifs and the horizons of landscape photography, respectively. Landon Newton similarly explores embodied relations to the earth and other species through the propagation of abortion herb gardens. Banks crafts a map of Glasgow's trees that centers their stories and the memories of the humans that know them.

Other contributors in this section provide innovative ways of seeing, hearing, and otherwise sensing environmental change. Segal and Fréant create data sculptures that creatively visualize and materialize flood and fire data in 3D, while Bosco stitches multimedia re-mappings of floods and soils. Simons' soundtracks take us on tour of the Ottawa River's geologic and colonial/industrial histories, while Hessek & Mackey's creative rescripting of Philadelphia's nature trails center voices minoritized in imaginaries of the

outdoors. Moffett's durational performance video piece provides a haptic and experimental way of experiencing and knowing land and landscape.

McDowell's study of former plantations, Linn's climate change maps, and Buitrón Cañadas' story provide compelling accounts of how dominant social, political, and economic orders transform the ground beneath our feet and redraw taken for granted cartographies. Closing out the issue, Chang and Baker's *MAPPA* offers a radically reimagined performance and practice of knowing and representing nature, space, and place.

...

With introductions out of the way, I will leave you to exploring the issue. I hope it fills you with inspiration and imagination as it has me. I am excited to see how it travels and contributes to a collective reworking of the geographic imagination that is well underway and happening all around us.

With love,

Eden Kinkaid, co-editor



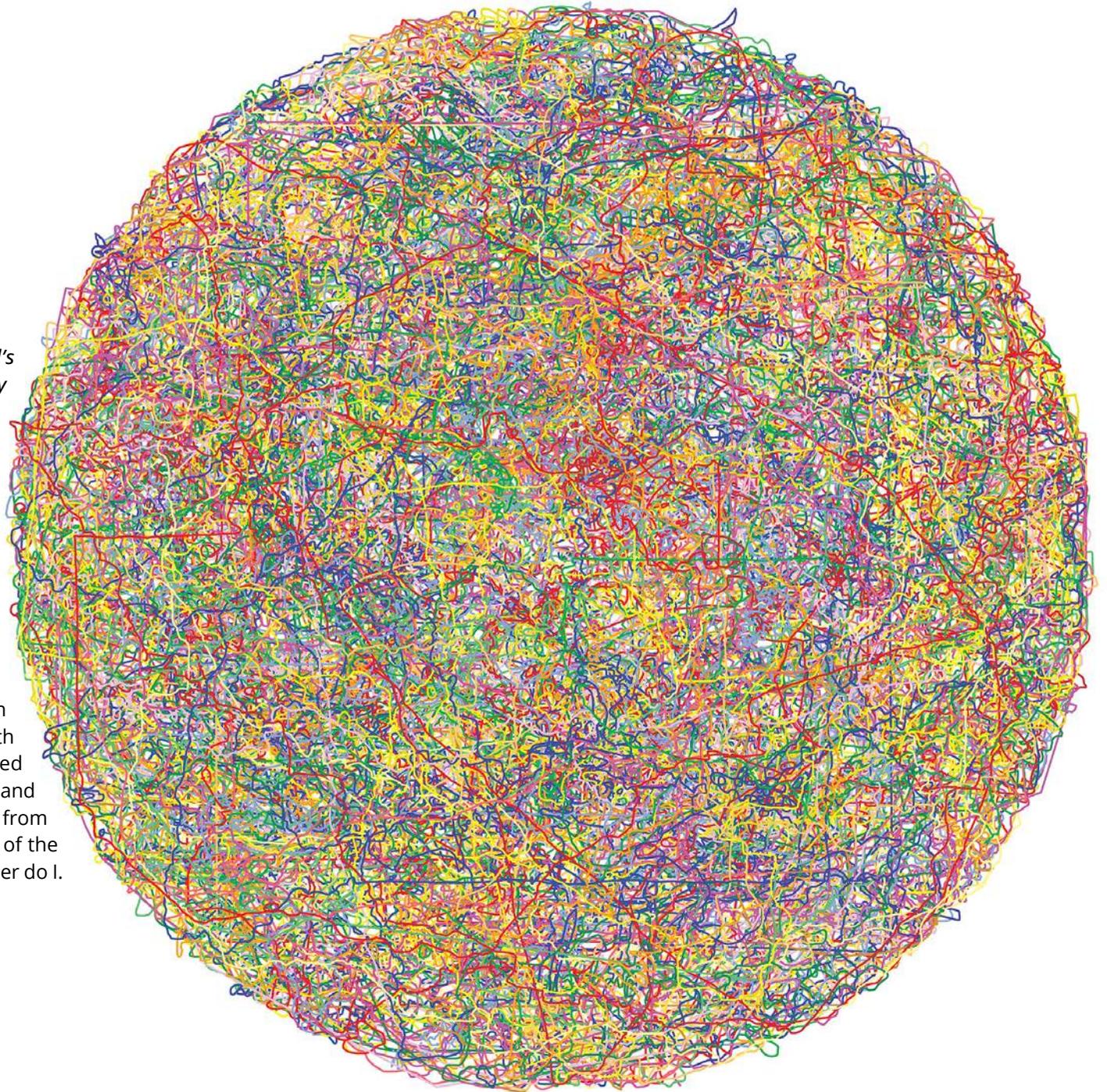
**borders,
boundaries
& place**

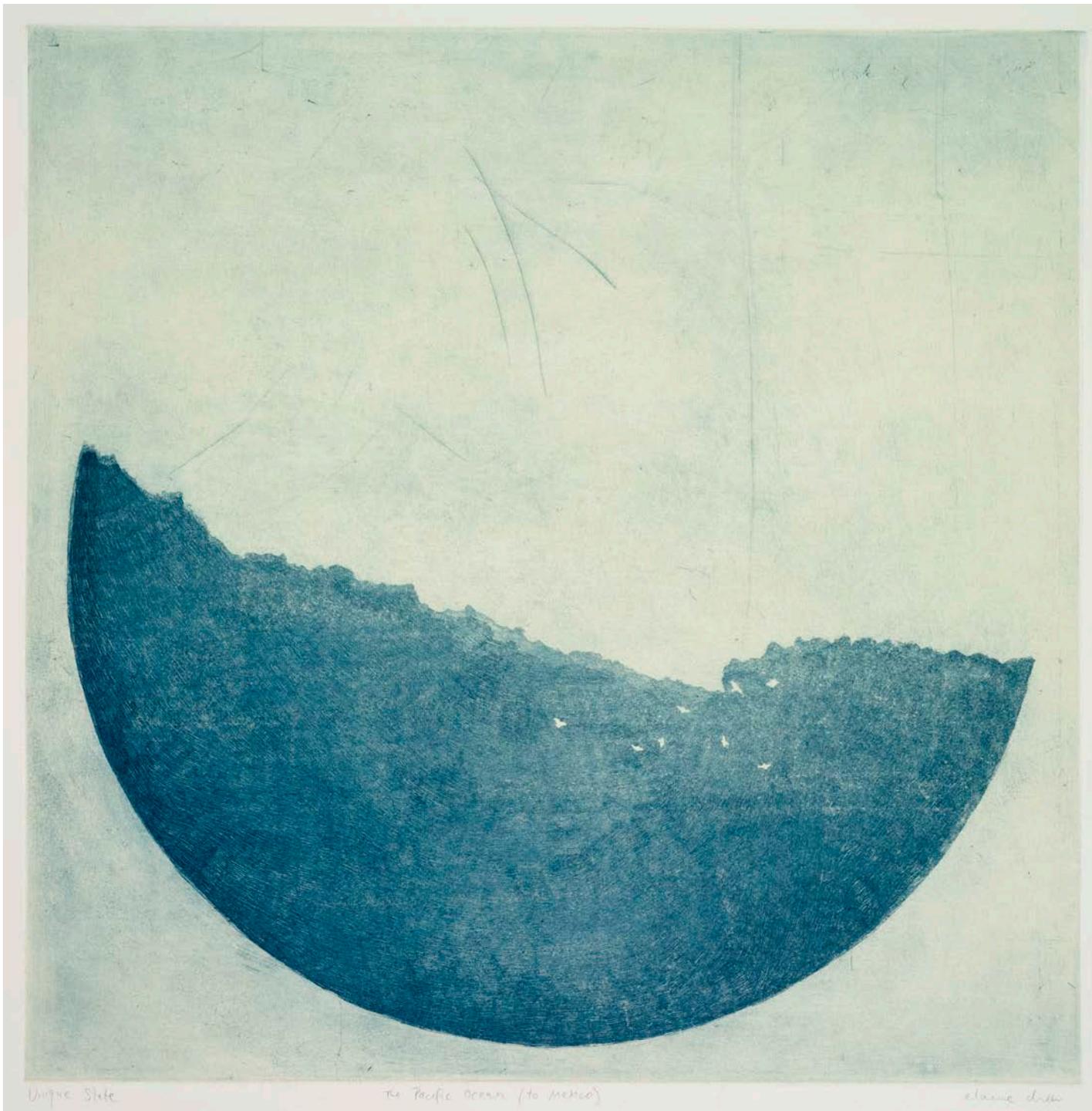
atlas

by ray verral

Atlas (Superimposed Outlines of the World's Countries, Nations, and Territories, Variably Scaled to Fit Within a Circle) emerged quickly as a cartographic concept but required a painstaking process to produce. Thankfully, I enjoy doing strange and repetitious things like tracing over maps in Photoshop for an entire weekend, and it was quite exciting to see the final image take shape after exploring several other versions (fat, fuzzy cords; thin, spidery threads; grey, unfathomable forms).

My eight-year-old daughter said, "It looks like a tangled ball of wool." I agreed and tried to explain how the world can feel like that sometimes, with disrupted space-time relationships, dislocated cultural identities, constantly contested edges and boundaries, and the multiple crises resulting from climate breakdown. "See?" I said. "It's a map of the world." She didn't understand. But then neither do I.



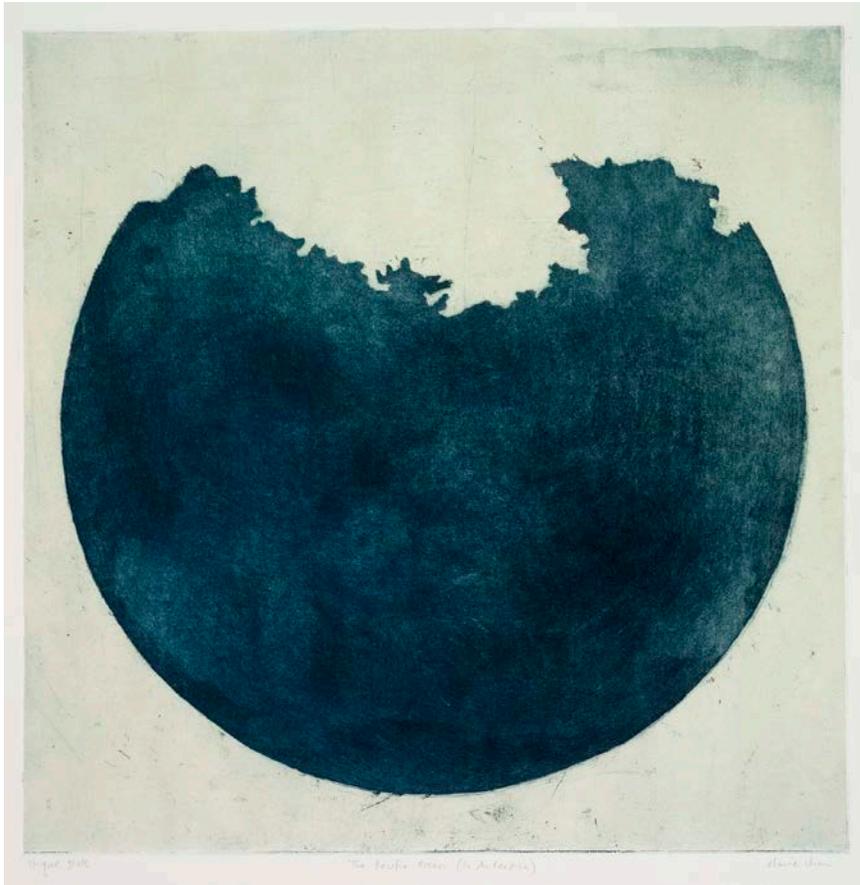


unmap by elaine su-hui

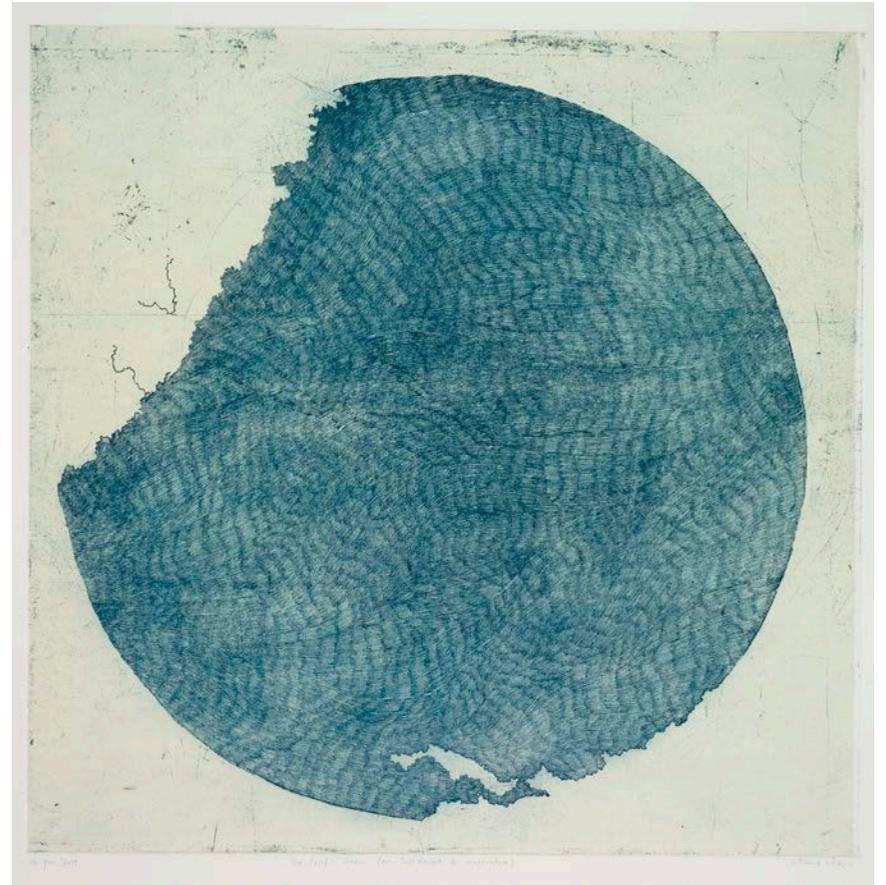
I have been painting and drawing these ocean maps since 2004, first as a way to subvert our commitment to human-made borders, but more recently to emphasize a return to a more ecological, non-separative consciousness.

I use satellite maps to create an observational drawing of each coastline, and often intentionally shift or re-orient perspective away from "true north" – as a form of questioning and as an existential reminder that we are part of an infinite, timeless universe.

elaine su-hui
pacific ocean to mexico
etching with chine collé on paper
31 x 31 inches



elaine su-hui
pacific ocean to antarctica
etching with chine collè on paper
31 x 31 inches



elaine su-hui
pacific ocean to australia to new caledonia
etching with chine collè on paper
31 x 31 inches

the spill, the fold, the spiral (undercartographies against the border)

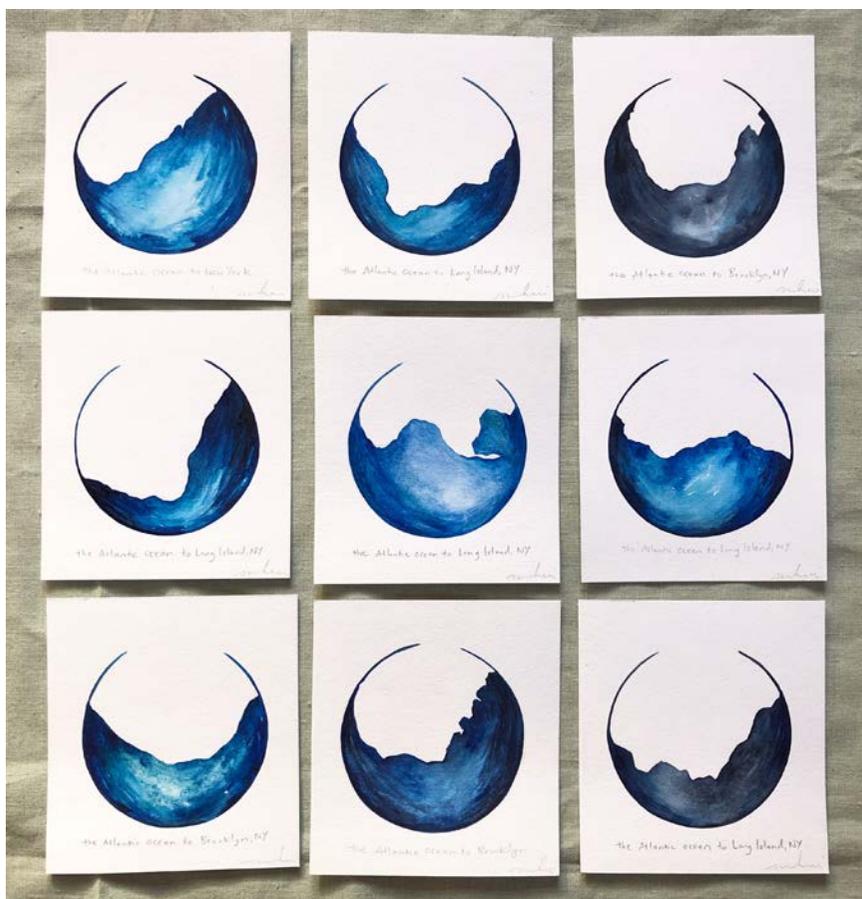
by kareem alkabbani & tom western

A border, like race, is a cruel fiction
Maintained by constant policing, violence
Always threatening a new map.

Wendy Trevino

In Athens borders follow people around. The colonial map weighs heavy, pressing down on people forced to move or unable to move or both. But the city gathers spatial imaginations, made of errantry and history and multiplicity, and the city becomes mobile. Here we write shapes and strategies that turn the city into a sea and the sea into a city. We write Mediterranean futures. We write the spill, the fold, the spiral.

All are ways of thinking against the imperial transparencies of maps, ways of evading control and capture. These are undercartographies: maps that can't be seen but can be felt and heard. Maps that are invisible to border enforcement. The below is a gathering of imaginations, rhythms, entanglements, and spatial inventions. Practices that write against Euro-colonial cartographic cruelty. Athens and the Mediterranean are always caught up. A testing ground and a dumping ground.



elaine su-hui
atlantic oceans to new york
collections of watercolor drawings on paper
4.5 x 5 inches each

We follow the counterstrategies detailed by Edward Said when writing of reinscribing a Palestinian presence on the map – counterstrategies which always have to come from on the ground, from below. “Geography,” he wrote, is “the art of war but can also be the art of resistance if there is a counter-map and a counter-strategy.”¹ In Athens, and in the seas that it opens onto, these become undercartographies – geographies invented and inscribed at street level, that write spaces into existence and support free movement.

The Spill

We imagine cities running into each other. Or seeing their reflections across a watery expanse. Athens is Damascus, is Beirut, is Amman, is al-Quds, is Alexandria. The colonial map turns the sea into a border, turns continents against one another. But the Mediterranean itself is a city, with all its geographies spilling over.

The old Greek word $\lambda\alpha\delta\epsilon$ – or seawards² – makes conversations. Cities speak circling histories. We know Damascus through the Greeks and Phoenicians, the Kurds and the Palestinians. We know Athens the same way. Cities spill over the map. Diversity is the first part of every sentence.

In an essay on the Aegean sea as a “far-flung city,” historian Spyros Asdrahas narrates the Greek archipelago as a dispersed urban complex, with islands grouped together and understanding themselves in relation – “a microcosm weaving a net of communications from one end to the other of the centreless sea-city.”³ Communities are migrations, from all around the Mediterranean and between the Aegean islands themselves.

“In 1673, 15% of the population of Patmos bore names of local origin, and so on.”⁴ The border is a fiction. The sea-city is spatial continuity, gathering up all the edges.

To spill is to flow over, to pour out, to move quickly, to be liquid, to disclose truths.⁵

Athens today does this work, holding and supporting other cities and movements. Places depend on each other. Cities layer over one another. Not as palimpsest (“palimpsest is too archaeological”, writes Doreen Massey, and stays too closely to the imagination of surfaces⁶), but as counterpoint, written together as a fugue.⁷

The contrapuntal city is a sea and a method. We don’t see the fish speaking Greek or speaking Arabic. The spill smudges the lines – the linear histories and geographies of empire.

The Fold

Poet and painter Etel Adnan wrote that “folded maps push countries aside.”⁸

She made maps on leporellos – books that fold outwards like a concertina – the folds making geographies that multiply and recombine, that are infinite and pleating,⁹ that knock borders out of joint so the lines don’t align and the placenames become multilingual. So the sliproads open and the territories collapse. The folds open escape routes, ways of losing those who shout race and nation.

Pinch two points and bring your hands together. We enact what history already knows but that maps deny: that geographies are already embedded within one another.

The first articulation of Greek citizenship came not from the Greek state or from the European “protecting powers.” It came from Haiti. In 1821, inspired by the Haitian revolution some decades prior, Greeks fighting for independence from the Ottoman Empire sent a letter to Haitian president Jean-Pierre Boyer, to which Boyer replied sending news and support, writing “Citizens! Convey to your co-patriots the warm wishes that the people of Haiti send on behalf of your liberation.” Signed: “in the 15th of January 1822 and the 19th year of Independence, BOYER.”¹⁰

This is the Aegean-Caribbean – that which Derek Walcott called “reversible seas”¹¹ – a co-mapping that has been written through literatures and that enfolds and unfolds.¹² Folded maps bring places closer together, making geographies that blow so far past the border it becomes both a footnote and a stupor.

The Spiral

The border is a fiction. The work of unimagined geographies of the nation, of Frontex, the border agency (why do we give the border agency?). These unimagination are small and recent and we have histories and futures on our side.

The artist Meriem Bennani makes a future where teleportation has become the main form of transport and border militarisation involves dematerialising people on the move. There's a scene in one of her videos where a group of crocodiles are taking the now-old-fashioned route of crossing the sea on a small boat. The boat has a synthesiser and a sound system and they sing in autotuned voices of persecution and the danger of the journey.

Soon an enormous weaponised border tanker cuts across and intercepts them. The song stops, and the small boat appears as a target in the crosshairs. The scene depicts a pushback. Yet the crocodiles start a new beat, and their rhythm whips the sea into splashes and dances and starts to generate a spiral, becomes frenetic and irresistible. A message flashes on the border guards' binocular lenses reading "target lost" and the spiral opens a portal in the sea through which the boat descends and escapes. The scene ends and the video's narrator tells us that there are countless stories like this, all with different starts and ends, but that the border guards "never win."¹³

Adnan writes that "nations are sitting and crying in front of screens larger than their borders. Their brains are starting to fall apart."¹⁴ Massey calls it "falling through the map:" a means of getting away from the surface and transparency and the codifications of cartography.¹⁵ We call it the undercartography, with rhythms to outrun the border and the citizenship regime.

They call it a pushback, but you can't push back centuries that render the border untenable. Music sends movements spiralling off the map, spinning away from capture. In our Mediterranean, music moves, picks up and feeds back, resonating from its anticolonial and anti-border histories into anticolonial and anti-border futures.

At the other end of the reversible sea, another spiral. In the 1960s, Haitian writers began to reimagine the whole world as a spiral – something that obeys no predetermined order, and that puts all beings into relation.¹⁶ The spiral is ex-centric, making cartographies that write away from so-called centers and their systems of validation. "A formal testament to the possibility of the infinite."¹⁷ An undercartography. A nonlinear unmapping of geography and history.

¹ Edward Said, 1994. *The Politics of Dispossession: The Struggle for Palestinian Self-Determination, 1969-1994*. London: Chatto and Windus, p.416.

² Phoebe Giannisi, 2017. "Seaward: The Sound of Eros and an Athenian Avenue to the Aegean," trans. Konstantinos Matsoukas. *Montreal Architectural Review*, 4: 21-39.

³ Spyros Asdrahas, 1985. "The Greek Archipelago – A Far-Flung City," in *Maps and Map-Makers of the Aegean*, ed. V. Sphyroeras, A. Avramea, and S. Asdrahas. Athens: Olkos, p.246.

⁴ Asdrahas, 1985: 243.

⁵ Alexis Pauline Gumbs, 2016. *Spill: Scenes of Black Feminist Fugitivity*. Durham, NC: Duke University Press.

⁶ Doreen Massey, 2005. *For Space*. London: Sage, p.110.

⁷ A fugue is a form of musical composition where multiple melodic lines are happening at the same time, woven together through counterpoint, and all gathered around the same theme.

⁸ Etel Adnan, 1997. *There: In the Light and the Darkness of the Self and of the Other*. Sausalito, CA: The Post-Apollo Press, p.41.

⁹ Jennifer Scappettone, 2022. "The Infinite Cartography of Etel Adnan." *Poetry Foundation*, 21 November – <https://www.poetryfoundation.org/harriet-books/2022/11/the-infinite-cartography-of-etel-adnan>; Mahwash Shoaib, 2003. "Surpassing Borders and 'Folded Maps': Etel Adnan's location in There." *Studies in the Humanities*, 30(1-2): 21-28.

¹⁰ E.G. Sideris and A.A. Konsta, 2005. "A Letter from Jean-Pierre Boyer to Greek Revolutionaries." *The Journal of Haitian Studies*, 11(1): 167-171.

¹¹ Derek Walcott, 1997. *The Bounty*. New York: Farrar, Straus and Giroux, p.62.

¹² Emily Greenwood, 2009. *Afro-Greeks: Dialogues Between Anglophone Caribbean Literature and Classics in the Twentieth Century*. Oxford: Oxford University Press.

¹³ Merriam Bennani, 2021. "Guided Tour of a Spill (CAPS Interlude)" – <http://meriembennani.com/>.

¹⁴ Etel Adnan, 2008. *Seasons*. Sausalito, CA: The Post-Apollo Press, pp.3-4.

¹⁵ Massey, 2005: 106-111.

¹⁶ Kaiama Glover, 2010. *Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon*. Liverpool: Liverpool University Press.

¹⁷ Glover, 2010: viii.

elsewhere is a negative mirror

by stella ioannidou

Elsewhere is a Negative Mirror is a short meditation on an imagined city in the form of a textual and visual essay. Composed of film footage taken in Athens, Alexandria, and Marseille, it draws a fragmentary cartography of desires and experiences, contradictions and symbiosis that arise from urban landscapes.

The video engages with myths of ancient glory, romances of the Mediterranean, and fantasies of a stable present. It reassembles slippages and discontinuities of our dominant imaginaries into narratives that offer new connections and possibilities of solidarity. It asks: how do we navigate political desires and embodied territories? How do we interact with fragments of imagined worlds—fragments that sometimes cut sharp while others envelop us softly? The city's multiple fictions, beginnings, and endings, swell beyond confines of desire, denial, and territory in their past, present, and future articulations. The city is never complete.



scan code to
watch the film





This project concentrates on the land borders, which are perceived as points of both exchange and collision; the concept of geographical Europe is juxtaposed to that of political Europe/European Union.

This series focuses on the connection between people and territory and the significance of trans-national and transcultural identities, exploring the relevance of European identity and its relationship with concepts of home and belonging, memory and territory and how these have been shaped by events. It offers a unique perspective on the construction of European identity and investigates how people relate to the territories they inhabit, reflecting upon how the physical presence of a border impacts the construction and perception of cultural identities in individuals and communities.

I cover long distances on foot, walking along the borders and often relying on the hospitality of the people and communities that I meet. I utilize a map and a compass to guide me. I choose to photograph using an old analogue Hasselblad because it's light and easy to carry. It also looks old, so it does not intimidate people and it is a point of conversation. The analogue process matches the slowness with which I proceed along the borders. Furthermore, in many places it is illegal to photograph borders, and a Hasselblad is much less noticeable than a new flashy digital camera!

borderlands: the edges of Europe by paola leonardi

Borderlands: The Edges of Europe is a collection of analogue photographs representing the people and places along the borders of the European Union, developed with the purpose of narrating life in the peripheries of Europe and of portraying communities that are rarely represented in mainstream narratives.

Since 2012, I have photographed along the edges of the European Union, following methodically the boundaries traced on maps, building up a distinctive experience of the European frontier that includes unplanned encounters with its inhabitants.







The trans-national background of my own family inspires the project, which has grown in relevance in light of the current socio-political climate. My personal interest stems from my own family history of transcultural and cross border experiences, and specifically from my grandmother, whose family originated from the border area of Istria in present-day Slovenia. Born as a refugee in Switzerland during World War I, she later moved to Italy and went on to support the partisans in World War II, driven by the hope of regaining a land she had never seen but felt her own. At home, my grandmother was nicknamed 'the Slavic' as other family members humorously referred to her life experience through an idea of otherness.

This body of work has been further inspired by the current socio-political climate. We have seen new countries such as Croatia joining the EU, whilst Greece has been under the threat of economic collapse and expulsion. More recently we have witnessed the Brexit referendum, in which the UK has rejected its European identity and left the European Union. Observing this process of expansion and contraction has led me to question the relevance of European identity in relation to its geopolitical configuration, and how the opening and closing of borders affect the communities that live along them.

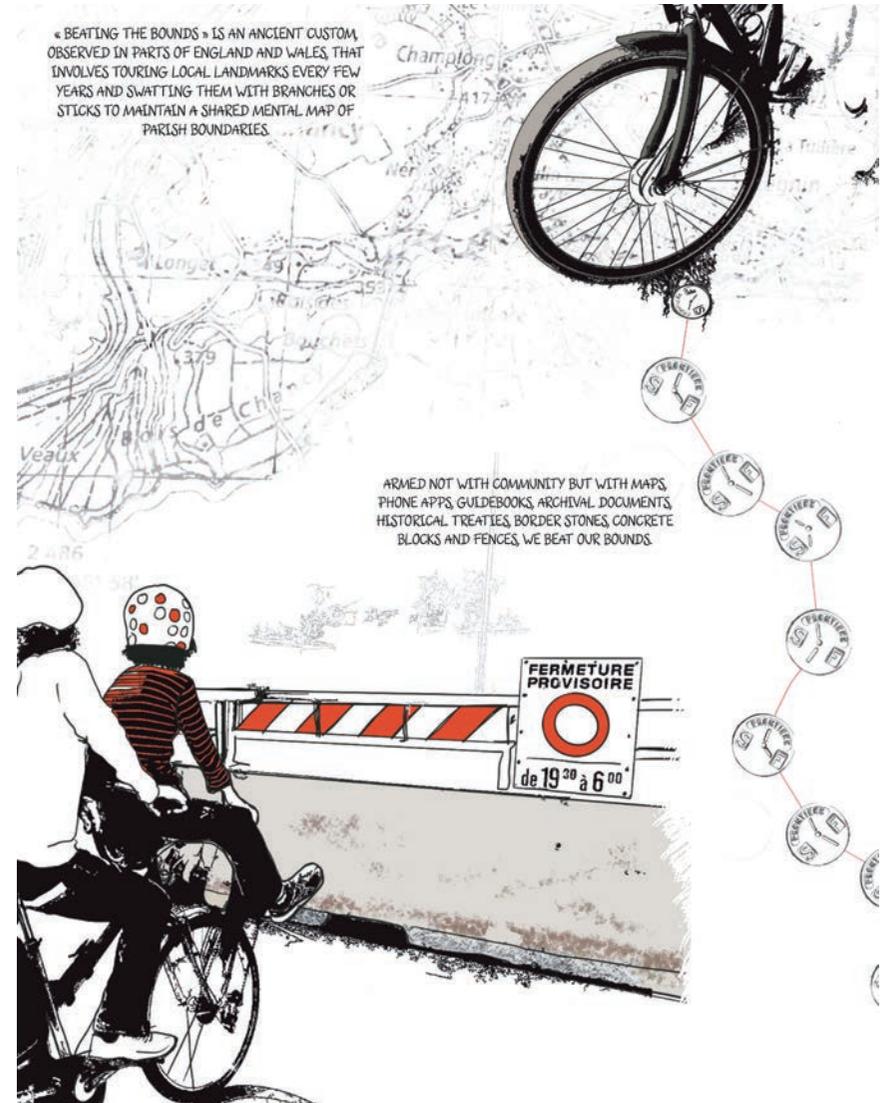


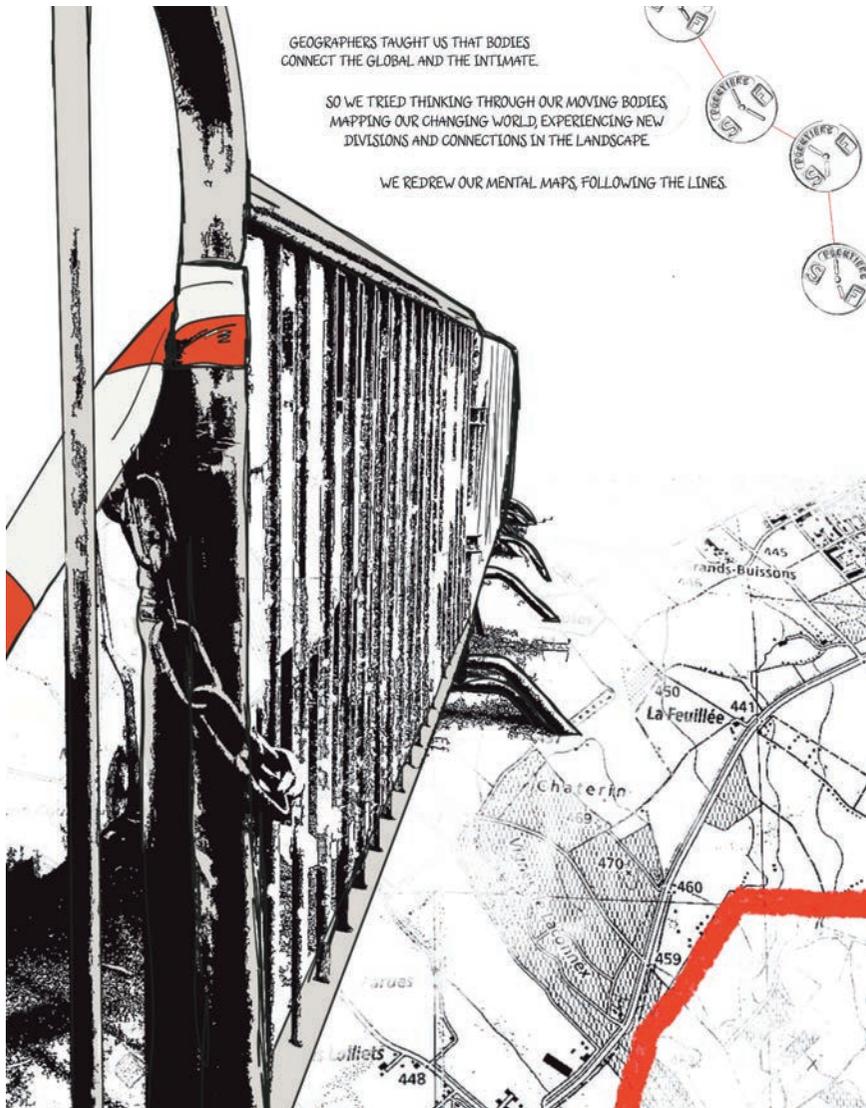
scan code for
more content



beating the bounds

by juliet jane fall





GEOGRAPHERS TAUGHT US THAT BODIES
CONNECT THE GLOBAL AND THE INTIMATE.

SO WE TRIED THINKING THROUGH OUR MOVING BODIES,
MAPPING OUR CHANGING WORLD, EXPERIENCING NEW
DIVISIONS AND CONNECTIONS IN THE LANDSCAPE.

WE REDREW OUR MENTAL MAPS, FOLLOWING THE LINES.



MAYBE WE HAD NEVER TRULY EXPLORED
OUR WORLD BEFORE THE PANDEMIC?

MAYBE WE HAD JUST TAKEN OUR MOBILITY AND
PRIVILEGE FOR GRANTED AND HAD SIMPLY
ACCEPTED THE LINES DRAWN ON OFFICIAL MAPS?

THE CRISIS RESHAPED OUR LANDSCAPES, TEMPORARILY
CLOSING, THEN REOPENING, THE BORDER CROSSINGS. IT
MADE US WANT TO GO AND BEAR WITNESS.

IN DOING SO, THE LINES REDREW US.

THREE YEARS LATER, OUR BODIES ARE STILL BEATING.
MAPPING OUR LIVES AND LANDSCAPES ALONG THE LINES.



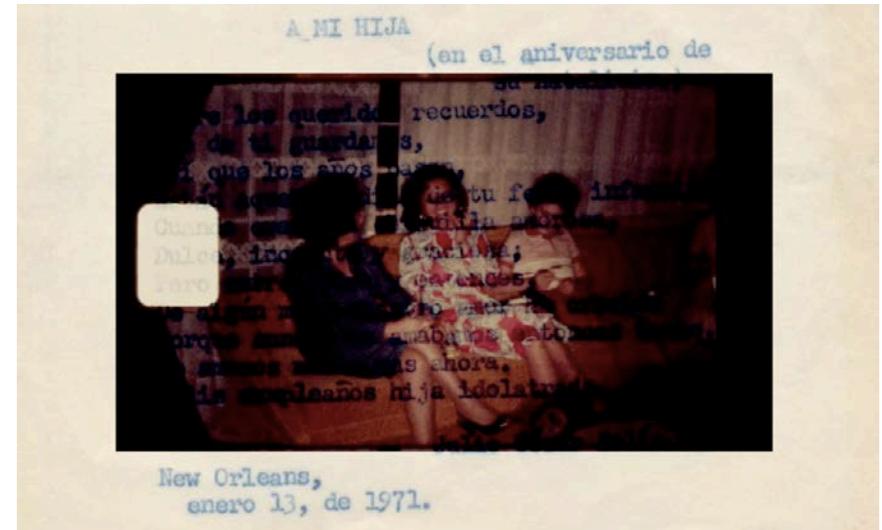
landscape fever

by gabrielle garcia steib

In 2020, after 3 years of sitting on 40 minute-long interview I did with a close friend of mine from Honduras, I finally decided to compile archival footage with the interview I had collected with her via WhatsApp audios. My friend had faced extreme challenges and violence on her way to New Orleans, where (by word of mouth) there was an ever-expanding Honduran community that had developed since Hurricane Katrina. These specific landscapes— the swamps, the desert, the greenery of Honduras— had intrigued me as the transformative geography of my friend — the places she had known by passing, had chosen to live, and had experienced.



scan code to
watch the film



the past is a foreign country

by gabrielle garcia steib

This piece is a meditation on my relationship between New Orleans and Latin America. My maternal family is from Mexico and Nicaragua, and it began out of understanding my mom's assimilation, as I was digging through familial archives. The super 8 footage is mostly from when I was living in Mexico City, and from my summers in Managua. This video pieces together memories, stories, images, and voices of my time home and abroad in these countries. Ultimately it is a portal into landscapes of nostalgia.

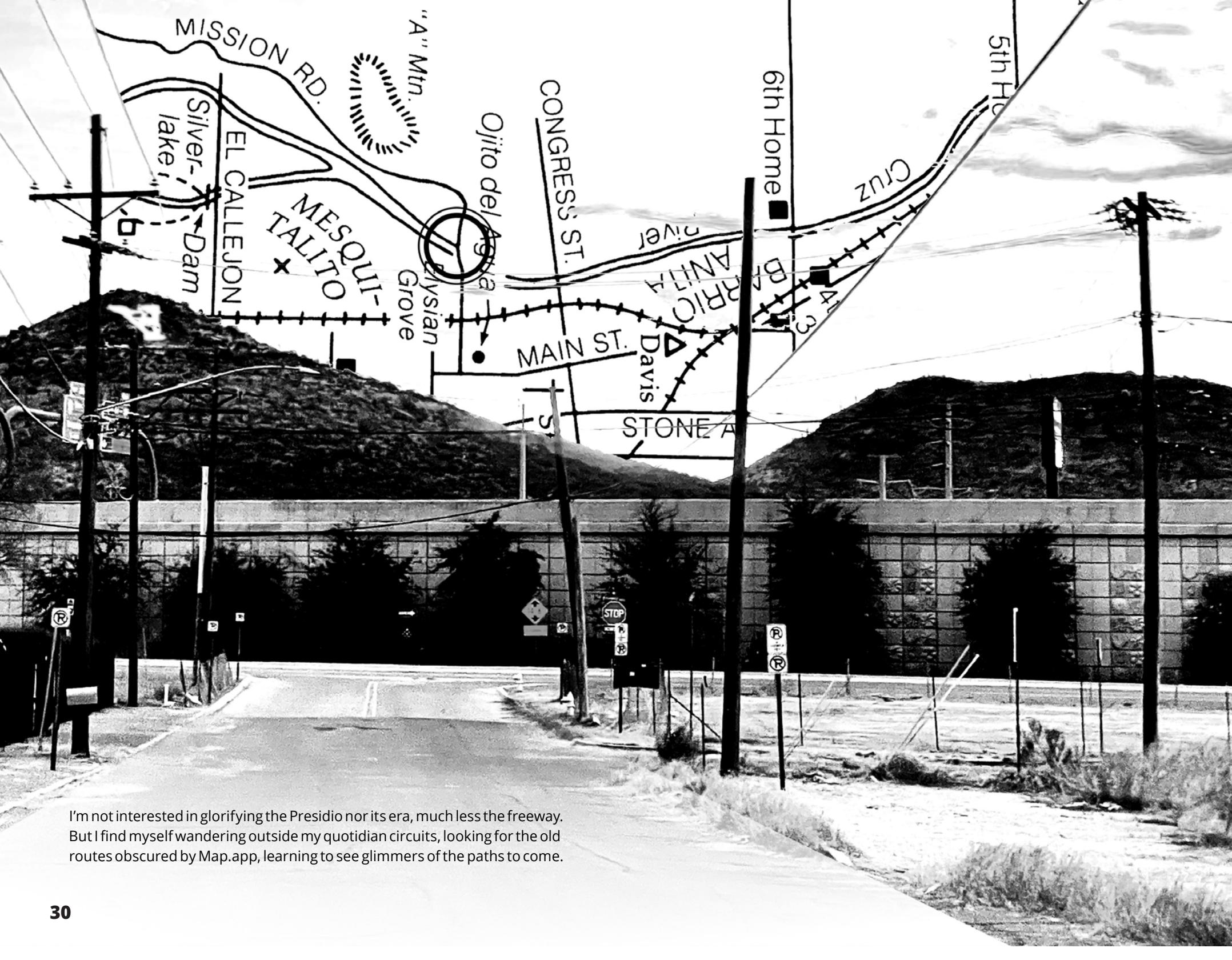


scan code to
watch the film



mission lane: triple triptych
by logan phillips

Mission Lane was an important route for Spanish and Mexican Tucson, connecting El Presidio to the Santa Cruz River, the convent, Mission Gardens, and eventually San Xavier del Bac. The road was cut off by the construction of I-10 in the 1950s, as vividly documented by Lydia Otero's *In the Shadows of the Freeway: Growing up Brown & Queer* (Planet Earth Press, 2019).



I'm not interested in glorifying the Presidio nor its era, much less the freeway. But I find myself wandering outside my quotidian circuits, looking for the old routes obscured by Map.app, learning to see glimmers of the paths to come.

HOW MUCH FOOD WAS GROWN UNDER THIS PARKING LOT TELEVISION VILLAGES FRONT OF PROWESS
THERE FROM HERE BOOM HOLDS THE BUS I'M A WANDER ANOTHER ARRIVALLESS SPECTRE
DOING THE HAUNTING TWISTED ROUTE THE FEELING OF SOMETHING ELSE BEYOND A DOG
NOT A DOCUMENT NOT A PREDICTION A GLIMPSE AT TIMES DIFFICULT TO WORD IT SUCH
FALSE BINARY OF SYMBOL AND REALITY FALSE TRIPTYCH PASTPRESENTFUTURE IMAGE R
BODY MAPS IN THE POWERLINES WHAT ARE MAPS BUT LINES OF POWER I WAS BO
THE SANTA CRUZ FLOODED IN THE FALL RIVER'S LAST VIOLENT MEANDER THE BANKS W
SOON AFTER THIS SPOT THE RIVER LEFT CROSSABLE KIDS ON BIKES FAMILIA
CADA AMBRE KROEGER LAKE WHERE PEOPLE STILL TOUCH RIVER
CARDENAS UNDERSTANDS THE LAND TO BE HEALING ITS
ING RAINDROPS VILLA TALKING TOAD CULTURAL
RIVER VILGINATE A SCULPTURE
DON'T LET THE V



Here is a triple triptych of visual spells, divined just before and after dawn, part of my ongoing research for *NoVoGRAFÍAS*. Elements include aerial imagery, a map drawn by Nora Voutas for the book *Autobiography of a Yaqui Poet* by Refugio Savala (The University of Arizona Press, 1980), my own photographs, sigils and notes made while repeatedly walking this route: from my house to the base of Sentinel Peak and back.



scan code for more content

When I think of the ecology of my body I am thrust into the reality of fractured foundations and strong roots. I am Black American. Born and Raised in East Oakland until my mother and father's falling out, leading to my brother being born in Utah as an infant and being brought back to Oakland. Until they separated, bringing my brother and I to Louisiana. And back. Different schools. Different summers. My grandfather on my mother's side was born and raised in Louisiana until he moved to the Bay Area, then Utah, then back to Louisiana. Was a brilliant man who didn't need to finish school to make something of himself. Loved his family and was the "Bat Signal" whenever something went wrong, needed to be fixed, guarded, supported; whenever someone needed to be cared for. He was also a flawed man. Had affairs with the neighbors, flawed. Left even his own children jilted. And still, there was space for everyone in his house. He was an anchor and reminder of what life outside of poverty could look like. On my father's side, information is limited. He was a private person. I know the significance of the year he was born: 1964. I know he was part-time revolutionary, full-time extremist. I know he wanted to love me, my brother, my mother, even the world if he could, but, more specifically his people. He never left the Bay. Was excellent at reading maps; drove a cab for a living. Use to co-manage the apartment he died in with my mother. Smoked marijuana daily. Was still ill-tempered. Believed pain was necessary for survival, thus, most of our conversations, or lack thereof, were rooted in that: His trauma he never talked about. His pain was enabled to the point of my brother and I constantly searching outside for what we couldn't receive when untethered from our mother: A woman who struggled with loving the ungrateful, mental illness – after a while holding down a job as a natural born healer and culture keeper, but never struggled with loving us.

-joshua merchant

home by joshua merchant

I'm from here, but it don't always feel like it, with all the street signs, the church across the street next to the soul food spot that was a taqueria, that sold ice cream, down the block off Bancroft is chico's corner store, and then there's the corner store that popped up in the middle of the block, down the street from Frick Middle School, which was across the street from pop's, where I was popular for a week, until my peers decided otherwise, the park across the street from Frick where pops swore we would be college basketball players, and the cemetery across the street from the park where one or several of our relatives are, and the boys mean mugging who looked at me the way we all first looked at the random corner store, the boys who lingered before the cops and obituaries, before the new paint job and gate that didn't keep us blacks out, the boys who lingered near the chevron parking lot on Seminary and Mac, where moms used to live, where she kept several jobs, where one of them was downstairs next to the basket robin's, where she loved us but didn't want us to be sweeter than the ice cream she bought us, where our uncle lives now, all this, all these street signs, turns and corners, remind me of a place I love. but don't always feel comfortable. Oakland be a hoodie that's not always my size. sometimes gets shrunk in the dryer. sometimes gets wet in the rain and expands; too cold and too big to fit. but it is home.

imposter syndrome

by joshua merchant

if we're going to call perspective a garden
first we must address the body: how vast
and vacant of a lot it can be. how the dark
ones tend to be the emptiest
and the light lush with green.

this Black didn't grow up with money
but learned what it looked like from my grandpa.
he'd pick my brother and I up every summer.
we were guaranteed at least a month
of Utah sunlight. a house with a basement,
guest rooms, and jacuzzi jet bathtubs.

cable with more channels than I was used to counting.
white neighbors who shared their trampolines and smiled
in our faces more genuinely than I was used to. a dinosaur
themed park and an old black couple correcting us
whenever we misused our Oakland tongues in public.

we'd come back to see our friends sitting
on top of the same cars in the same parking lot
we left. even then, I understood I was receiving
something they possibly never will, how this new
would sprout from my mouth in conversations- a vegetable
I discovered was a fruit. a fruit I couldn't remember

the name of but could describe vividly,
how suddenly we were the most interesting folks to talk to.
suddenly, we were the richest kids in the neighborhood.

it's weird. feeling like a power agent to something I don't
claim. years later, with friends more educated than me
and affiliations with nonprofits, I am still hungry with no degree
or anything that will equate to the fruits of labor tied to my lineage.

and still, I know the torso with a disappearing face called me
classist when he texted me other than sex we don't have shit
to talk about – the last time we hung out he talked
about why he thought Tyler Perry was a good filmmaker
and Wayne's latest album. I ranted for almost fifteen minutes
about Tyler Perry hating himself and Wayne being an in-cohesive
ass nigga. as I watched his eyes gloss over, I helped him
unbuckle his pants to fast forward what would be another
one night stand. it is a couple of years later when a friend
teaches me the term imposter syndrome. I think

this is the discomfort I feel when talking to anyone. especially
white people. their eyes become shovels digging at the roof
of my mouth wondering how all this soil got stuffed between
my gums. the relief they must feel when asking the right questions.
the ones I can't answer without chipping my teeth against
green signs branded by an Oak symbol, sacred as Adinkra
but not nearly as celebrated unless feared. unless misinterpreted.
unless followed by the nod afterwards – a confirmation saying
oh. you were one of the lucky ones. but not that lucky.

said owners, said lots
by sarah mcdermott

All Covenants Herein and *To Bind Said Lots* are screenprints that visually incorporate the documents and objects surrounding the signing of race-based housing covenants by White factory workers in 1920s Huntington, West Virginia. They are imagined spaces from two subdivisions that adopted the covenants, each of which was anchored by a factory – one producing overalls, and the second producing pottery. Decorative surface patterns from the factories' products layer with flattened figures, and the interaction of the figures with maps of the housing lots gestures to the interplay between individuals and broader social systems.

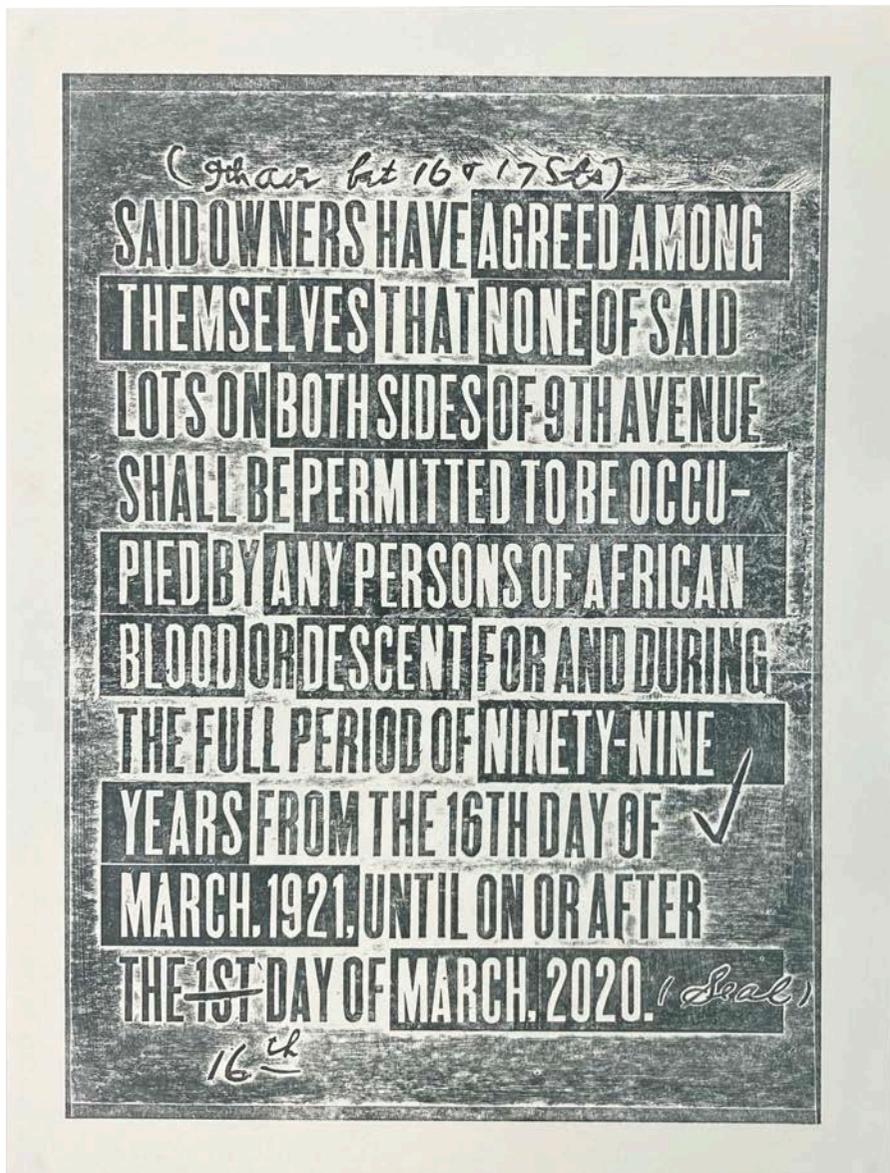
Said Owners Themselves and Said Premises are letterpress-printed collagraphs that use text from covenants from the same subdivisions, and include the handwritten notes found in the margins as an indicator of their use as working documents. The prints bring this history to the surface and ask viewers to question how it remains manifest in contemporary geographic and cultural footprints, both in Huntington and elsewhere, as racial covenants were widely adopted across the United States in this time period.



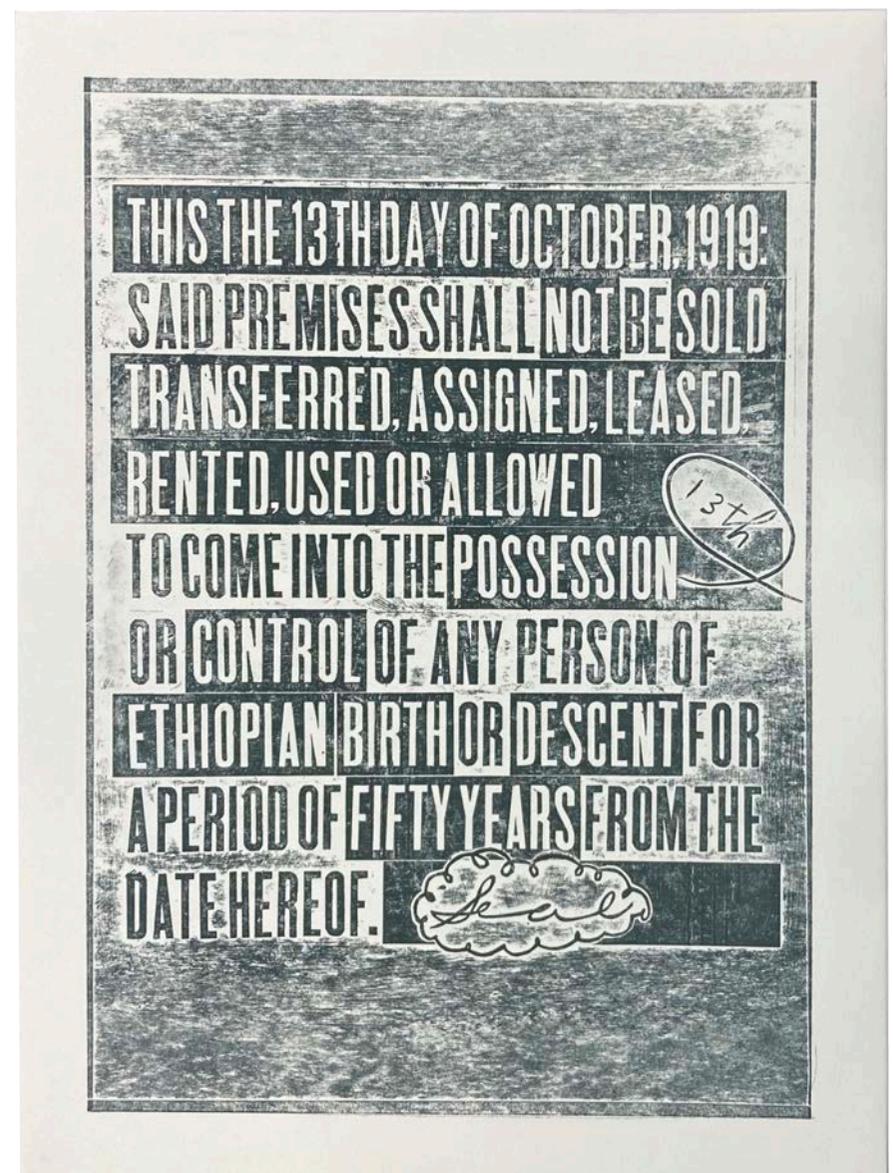
sarah mcdermott, *all covenants herein*, screenprint.



sarah mcdermott, *to bind said lots*, screenprint.



sarah mcdermott, *said owners themselves*, letterpress-printed collagraph.



sarah mcdermott, *said premises*, letterpress-printed collagraph.

three day road by january rogers

Dirt doesn't want to stay down
welcome winds whip, nothing
is put back in place
dust storms and rain clouds
Halloween goblins appear
peeling earth sounds like lost love
left on horizons, behind, forgotten
wide open air, long sad stretches
sky reaches down
tenderly kisses earth
leaving rearranged landscape

no one travels roads
where birds are left hovering, not
moving backwards or forward
just struggling against winds
sacrificial plastic bags plant themselves like flags
and wave their monochrome confessions
to anyone who cares to listen
evidence of man and nature, whatever

ice water now the temperature of tea
sustains until the next
rez stop, re stop, restart
life elevated in Utah, gawd hours honoured in Arizona

tumble weeds and raw earth, looks like open battle wounds
gorges burnt earth sage brush holy land hot souls
long roads ash-fault
bill-boarders build on the backs of Black/Hispanics
descent warnings foreshadowing rocks falling
sun blocked bright rays make way for end-of-day rains
don't drink the poison, don't you dare sigh with boredom
hot winds die pulling down cloud poetry
faces, places, displaces, wide-open Red
horses of courses

this land is my favourite song that skips at my favourite part
that floats like boats from another land
rough ride, perilous endless packing experience
conquered with confidence we are promised
ice cream for goodness (sakes)
parcels of land expanded in price
buy a ticket, win farm
the canyons are kidding, the bluffs aren't bluffing
the towns aren't turning
don't give it another thought

man's attempt at wit in creative critter names
Devil's Canyon, Eagle Ridge, Rattlesnake Lake
Fox Tail Trail, Horseshoe Pass, Billy Goat Harbour
Buffalo Landing, Prairie Fox Foothill
Raven's Ridge, Sleeping Giant Mountain

dried-up underwater worlds spitting back time
elevations challenge, motivations questions
blocked hearts connect and autumn comes fast
forward forth, a home for the free, a home for the brave

broken barriers land borders
unbelievable scenarios that put people in their place
traced back to somewhere fake
where the idea of original is absolutely lost
but tell it like legends cobbled together from inaccuracies
nationalism is a blank buffet feeding the starving

it's okay to forget who we are for a while
not forever never forever

did I die? am I dreaming? I am drunk
I've never seen the world look so beautiful
the political is ironical all the talk dismisses this
this is where food comes from
this is where the moon lives too
the light makes love to the land every day
we stay here and play in this
home, all of this is home

suicidal plastic bags, frozen poses of roadkill critters
rivers, where women's bodies are littered so many
to make the two synonymous, Green River
this is a-merry-merry-merica of visitor settlers
and those who lay claim, R-I-P

is this where peace fell? Is this where the arrows got broken?
two sides collide in deadly dust-up
don't trust the lakes, they have collected the lies of years
in the rain that fell from the sky
the lakes are busy cleansing and processing
the deceit of strangers, recycled back up to become
a better truth, less lies
the years will make perfect, the perfect lie

west is best, east is worst, nothing is north
south is Red
the mountain brushes crumbs from her lapel
sending gravel down, rerouting travellers
news reports nothing the rocks don't already know
and the road bends a little, it send the dust flying
it wants to stay wide open, it wants to marry the clouds
here, a ten-mile wingspan doesn't even touch the sides
this is forever, the energy expands, never ending the great mystery
will bring you into who you who you who you really are
life's a bitch, you needn't fear it

the moon has finished it's coffee and is just hang'n around
for the next time to shine, it likes to see things in daylight
compliments the sun when things look good
before waving goodbye tucking in tired before returning
of this, we can be sure, you needn't fear it

the moon likes to see if anyone will rewrite the legends
wants to hear the stories retold to see if they are still true
can you write about the moon without romance
or righteous moral, something that won't insult
something occult, the moon will approve
it likes all the gossip, it loves to be included
in the glamour magazines
posing in all the pictures with all the stars
the moon won't let us forget her
controlled roads say "go here, don't go there, follow
no passing, absolutely no passing"
I've got my poems, I've got my sage, I've got my corn
I've got my rocks, I've got the memories that made the poems
I've got my medicine of root
I've got the pictures, I've got my songs
I've got my sounds, I've got my eyes
I've got my feet, I've got my voice, I've got my fingers
I've got the time change and the way of it

the people don't speak of land, they speak of the people
who speak of industry that speaks in big fat numbers
but never bigger than the horizon that holds them
or deeper than the canyons where they'll fall
west-side stories, Ameri-Ka-Ka-ka never talks about the land
only commerce and how many times
they can come inside her



OCTOBER 1966

rest in peace? the moral topography of New York City's potter's field

by leyla vural

Perhaps you already know, but many of us wonder what'll happen when we die. Is there an afterlife, a return to Earth, nothingness? And what of the body? If you die broke in New York City, or no one comes for you, you're headed for Hart Island, a small spot off of another island, City Island, itself off of the Bronx. More than one million people have been buried on Hart Island since 1869, following the same method of mass graves devised in the nineteenth century. Burial workers – until covid, they were incarcerated men from the city's largest jail – dig long trenches, one for adults, another for infants, that stay open until filled. That's 150 adults, stacked in pine boxes, two across and three deep, and up to 1,000 babies. When a trench is closed, it's marked with a numbered piece of white pipe. There were more than 1,200 burials on the island in 2018, nearly twice that in 2020 when covid struck.

The places we make – the land we shape – inscribe a moral topography into the landscape that reveals who we are and who we think belongs, and who doesn't, to the larger we. Hart Island is no accident: New York has been making and remaking the place in the same image for more than 150 years.

Places like Hart Island are called "potter's fields." It's from the Judas story, literally Biblical, in which priests use the silver Judas returns to buy land "to bury strangers in" because they can't put blood money back into their treasury. "Strangers" has come to mean poor and unclaimed people, their burial site a public graveyard.

Hart Island is on the map. Just type it into Google Maps. Still, it's one of those places you just don't see. To get there, you take the #6 subway to the last stop in the Bronx and then the BX 29 bus across a causeway to Fordham Street on City Island and walk a couple of blocks to a gated ferry dock and, when allowed, take the ferry. You don't get there by mistake or on your way any place else.



When it comes to potter's field, at least in New York City, there's blood on our hands: we continue to accept a nineteenth-century burial method and a burial ground for the poorest people among us that in no way resembles the fundamental respect humans deserve in death.

It's easy to think that the people pushed to the social margins are strangers, somehow other. But the first person I met, in a city of more than eight million, who knew about Hart Island from something other than press coverage was a neighbor, Rosalee. I'd seen her in an MSNBC story about Hart Island because her mother – who called herself Karaoke Gladys – was buried there in 2014. Gladys lived with Rosalee and sang karaoke on Sunday nights at a bar around the corner from our block.

"If one has chosen to live mindfully," said bell hooks in *Belonging: A Culture of Place*, "then choosing a place to die is as vital as choosing where and how to live." hooks returned to Kentucky, where she grew up, to live, work, and eventually die because she felt she belonged there. Perhaps, like hooks, we each make a "narrative map" of our lives and mark it with the places that locate our story. If Hart Island is on your map, is there what hooks called a "language of belonging" for you?

Karaoke Gladys was beloved. Her karaoke community gave her a surprise birthday party – with noisemakers, balloons, gifts, and a cake – held a "Gladytude" memorial for her, and set her photo, ringed with lights, on the bar on karaoke nights. Maybe the ultimate insult of Hart Island is the bad math that equates money with belonging.

Visiting Hart Island is its own thing. In 2015, still under the control of the city's Department of Correction (DOC) at the time, a Hart Island visit was treated like making a jail visit. "No contraband," I was told when I called to make arrangements for Rosalee and me. If you didn't sign up in advance, you wouldn't be allowed on the ferry. That had happened to Rosalee before.

Rosalee and I went to Hart Island in mid-March, a year after her mother's death, on the one day a month that visits to the island were allowed. Armed DOC guards walked us to a gazebo close to the ferry dock, the only place visitors could go, for what was called a "closure" visit. We stood before a single gravestone, fading buildings, and barren land, no burial-site markers in view.

And it was so still. You could almost feel the land floating. If it weren't so forlorn, could this place feel peaceful, hallowed even?

Rosalee seemed invigorated on the island. She strongly favored a bill to transfer it to the Parks Department (which happened in 2021), but she liked it: “The whole loosening up of getting Hart Island turned into a park has made a wonderful turnaround just as my mommy got there.”

We went again on a Sunday in July, the first day the DOC allowed burial-site visits for family members. The press was waiting by the City Island gate to the ferry. On the island, vans took the various groups to their specific sites. We were with a young couple going to what turned out to be the open baby trench.

When the van dropped us off at the edge of a rocky, dirt field, the first thing we saw was the flowers. On this dreary patch of land lay a bouquet to mark where Gladys is buried, plot #365. It was a nice gesture. A DOC officer had gotten out with us. He hung back, gun in its holster, and stayed quiet as we approached the spot. We saw the ferry dock and condo construction on City Island in one direction and Long Island in the other. Right next to us was an open trench, so far holding just a few pine boxes under a sheet of plywood peppered with dirt and gravel. We each took a couple of rocks.

When we got back to City Island, the press was still there, and Rosalee told reporters she was “glad to be poor” because “the rich don’t get a better place than this.” She was only troubled that the field where Gladys is buried was so bare.

The following March when Rosalee learned she had cancer, she told everyone to bury her on Hart Island. Seemingly a first, that even made the news. “Once I am planted there,” she wrote on Facebook, “I plan to haunt every sucker who won’t let there be grass on the graves. I’ll be a pretty convincing demon if need be.”

The last time I saw Rosalee was a cold, wet April day. We went junking, a favorite pastime of hers, in East Harlem. She intended to bring her daughter and grandson, who’d be visiting from Michigan, to Hart Island in May. Rosalee died a few weeks later. Her daughter and grandson went to Hart Island as planned. They visited Gladys’s burial site and surreptitiously sprinkled wildflower seeds. Soon after, Rosalee was buried in plot #376, not at all far from her mommy.





I went to visit Rosalee's burial site recently. You still need to register in advance and show government-issued ID, but with the Parks Department running the island, it's no longer treated like a jail. There's now one weekend a month with four allotted visiting times open to anyone with close ties to someone buried on the island.

But Hart Island feels even more desolate than I remembered it. Maybe that's because Rosalee isn't with me to point out its inherent beauty. Maybe it's because most of the old buildings with what Rosalee called their "wonderful ruinly character" have been torn down. Even the trench markers look lonely, small sentinels in a field of dirt, mud, and puddles.

What would New York's moral topography look like if we treated our poorest neighbors not as strangers but as people who belong? Maps are imbued with social meaning, just like everything we make. We'd have to become new mapmakers, making new meaning of places and carving a new ethics into the land.

A moral topography wouldn't relegate those buried on Hart Island to numbered trenches and barren fields. We'd value the place because we'd value the people on it just because they were people who lived and loved, struggled and survived the same as everyone. Rosalee saw Hart Island as "the kind of place where one can contemplate infinity" because she thought you could "kind of see all the way to infinity from there." The map we'd make, if right and wrong were its legend, would contemplate that infinity and make a place where rest in peace means something.



countermapping & storywork

feel my way home

by aliera dulcinea zeledón-morasch

This project, ideally experienced through headphones, takes the listener through a journey of language, repetition, layering, disorientation, and found-sounds. It is purposefully overwhelming, overflowing, and non-linear because it relies on the body's reaction to sounds and words rather than the colonial tendency to map out a single narrative. I am looking for the meaning of the place and the people I am made up of: stories of immigration, family, lineage, language, and loss. The soundscape of *feel my way home* is my own map where I allow the rhythms of my environment and my history to ground and guide me. It is a counter-cartography where the metronome of rainfall, the heartbeat of footsteps, the movement of memory guide me. As the mind slowly relinquishes control of narrative and lets go of linearity, the body allows language and rhythm in, and the body and mind reorient. They begin to understand the language of sound, the rhythm of words, finding meaning in the stories I am left with. These stories were passed down to me and through me, and in this sonic piece I work to continue that legacy, to find meaning through feeling, through breath.



scan code
for audio

you are here here here here in this
place you are here standing standing
on this map you are here standing this
map this maze feel your feet touch
the ground the soles on the earth as
you move here you are here move
today breathe today heart beat today
inside today hoy hoy día hoy hoy
todos bailamos do not be tomorrow
or yesterday be here be right now
where you are you are here here here
on this map here in this circle in this
maze this land here together we dance

Me: Alo?
Her: Hola miamor, como estas?
Me: I'm good, how are you?
Her: Ya cenaste?
Me: Yeah I did. Comí carne con arroz. And you?
Her: Y que haces?
Me: I'm just at home. Y tú como estas?
Her: Remember- do not go out by yourself, and siempre alerta, siempre alerta.
Me: I know, I know.
Her: Okay, mija, I love you.

My phone rings. I look down and see my abuela's name on the screen and I know what the conversation will be. I can hear her voice through vibrations in the table.

I can hear the tone of her voice, the way it rises in the middle of her sentences, and descends again at the end. I hear the way her accent sounds against my name, so familiar that I hear her when others say my name just the right way. I hear the sound of her son crying when she leaves him with his abuelos in Jinotega, her daughter's sniffles as she says goodbye to her baby brother. He does not understand why she has to go so far for so long and why he wasn't chosen to go too. I hear her walking down the streets of San Francisco, a young mother, the *click click click* of her heels as she walks up the Bart station steps to go to work. I hear the sound of words in a language that has no meaning. I hear the sound of her own breath catching in fear when she remembers she has a husband who chose to not come back. I hear the sound of words that gradually gain meaning. I hear fumbling through her purse for her cigarettes and her daughter crumbling them into flakes over the toilet. I hear her kiss her daughter's forehead, saying goodbye and siempre alerta, as she heads to work on one bus, and the six-year-old girl heads to school on another. I hear the sound of the tv in the other room, of her daughter repeating words back to the screen. I hear her getting home from work, sinking wearily into the kitchen chair in silence, embraced by soft darkness of night and the sound of her daughter's gentle snores down the hall. I hear the sound of her mother's voice over the phone, saying her son misses her, but that he's okay, que ella está luchando para sus hijos, that she can't give up. I hear her startle awake early in the morning, the beginning of another long day. I hear her hope and contained fear at the airport. She finally has enough to bring her son home, but not enough to get him herself,

so she kisses her daughter on the forehead, saying goodbye and siempre alerta, as the twelve-year-old girl boards a plane to Nicaragua to fetch her baby brother. She steadies her breath and returns to work. I hear the sound her mother's voice over the phone: her children were in a car accident in Jinotega, rolled down a hill. Her son is okay, but her daughter is injured. I hear the fear she cannot contain this time. I hear her breaking alone. I hear her mother signing softly as she massages warm oil into the young girl's back, bent and bruised from protecting her baby brother as they tumbled down the hill. I hear her reciting the rosary, asking for her children to be spared, to be returned, to be whole. I hear her son running into her arms when they finally arrive home (or does he walk with his head down, slowly, untrusting?), as her daughter leans against the doorframe of their small apartment, back forever sore, eyes tired, but miraculously able to stand. I hear her daughter, getting her brother ready for school in the morning. I hear her son, reciting words back to his sister as they brush their teeth before bed. I hear her daughter's grade-school teacher on the phone, when the girl is sent home for punching a boy in class. I hear her pray under her breath that her daughter would be safe at home alone until she could get off work. I hear her finally home, arms crossed, asking her daughter what happened. Her daughter, arms crossed, says she punched the boy at school when he tried to kiss her even after she said no. I hear her arms loosen as she recognizes the look in her daughter's eyes. I hear the sound of her ex-husband's voice over the phone. She always seems to answer when he calls. I hear her hands tremble. I hear her steady her breath. I hear her son, a teenager, slamming doors, still so angry and hurt that he had been the one left behind all those years ago. I hear the *drip drip drip* of the sink faucet as she lays in bed awake. I hear her nightmare of her children tumbling down a hill. I hear her wake at night screaming. I hear her daughter whispering and rubbing her back. I hear the sound of time passing. Of her children leaving her home. Of her parents leaving her world. I hear her faucet, *drip drip, dripping*. I hear her wake at night screaming, alone, finding all the air has gone from her body and she does not know why it has left. I hear her say my name, her voice on the phone, and I know what the conversation will be.

My abuela's name flashes on my phone screen. I can feel her in the vibrations through the table.

Me: Alo?
Her: Hola miamor, do you hear me?

Me: I'm good, how are you?
Her: I am calling your name in my sleep.
Me: Yeah I did. Comí carne con arroz. And you?
Her: La montaña me espera, it whispers.
Me: I'm just at home. Y tú como estas?
Her: Sigue luchando. I do not want to leap without you.
Me: I know, I know.
Her: Okay, mija, I love you.

Meaning of map

Take 1:

map / noun / an object / no / tool / no / weapon / a weapon that transposes / traces over / crosses out / etches out / scratches new lines / draws new words / writes new places / omniscient / thinks itself omniscient / thinks itself all-knowing / thinks all-knowing is knowing / thinks writing over is knowing / thinks thinking is knowing / thinks crossing out is being / but remnants / remnants remain / traces rise / up / a poem carved into the wall / in defiance / painted over / covered up / silenced / it's still there / exists there / in time / in space / when the wall / falls / fall the wall / tear the wall / recall / what was there / what is there / what will be there / has always been there / there / in that space / erased / they say there's no such thing as forever / but words remain / memories rise up / voices remember / and / lead / and leave / a map / to follow

Take 2:

map / verb / an action / a remembrance / a trace / a following / a re-creation that remembers / the passing on / the undoing and the listening / the listening / the translating through time / the untranslating time / and time / again / unknowable truth / unknowable story / unknowable knowing / unknowable being / being / being is knowing / is mapping / is endless / map it backwards / is forwards / map it from above / is below / is inside and out / is language / and movement / and sound / is felt / always / always there / feeling / its way / in / through / onward / starward / to map is unknowable / ungraspable / unreal / and it roots / it grounds / it reminds / it remembers / transforms / and reforms / uniforms / and informs / it inherits / it is the act of inheriting / of passing on / of legacy / of being / of leaving / returning / leaping / remaining / to be free / and to paint / the past / the present / the future / together

sympoietic mapping & rotations by lilly manycolors

Sympoietic is my favorite word. It is a word of biology, lending itself well to biomimicry, and more personally, to healing. It is defined as "*collectively producing*" – two or more entities working together to make. Sympoiesis is a word that allows me to imagine designing, creating, and relating grounded in a politics of care. Due to the biological nature of this word, it becomes a useful concept to employ when taking up the task of figuring how to become welcomed participants of the planetary network and be able to respond to the ecological-cultural-Planetary catastrophe we find ourselves in. Sympoiesis is an important word because it allows us to imagine aliveness as collective intimacy. Sympoiesis always comes to my aid when I attempt to answer Hokulani A. Aikau's challenge to go "*beyond the why of settler colonization...*" and figure the "how of decolonization." It does so through two mechanisms. First, by placing me into what I have come to name as rotations, which are the psychological-spiritual-existential shifts that occur when I/you perform disidentifications and embody a politics of care. Second, it weaves care politics back into contemporary mapping practices which posit that all beings possess animacy (and/or sentience), thus lessening the existential damage cartography can have.

Sympoietic Mapping is the culmination of the last ten years of my survival, trauma navigation, and healing; the result of my need to make material a politics of care, giving tangible symbols and substance to things often only felt, or in western circles, only theorized and patronized. *Sympoietic Mapping* is a visual representation of multidimensional geographies and reimagined mapping that shows my daughter and I accompanied by seven other beings who show us how to do *rotations* from a politics of care, deploying kinship and sympoiesis.



cruising map key: a soft manifesto

by josep almudéver chanzà

Cruising, that is, looking for sex in public spaces such as parks, public toilets or art galleries, is a practice that has received some academic attention in the last few decades, both as a way of writing queer histories, and from the point of view of cruising (walking, loitering, flâneur-ing...) as research method. Cruising as practice defies private/public categorisation. It can disrupt hegemonic ideas and practices of sexuality and sex. It often remains on the border of (il)legality. It affects and is affected by the (miss) use and (dis)organization of space. Practitioners cherish its under-worldness, even when it harbors the potential for queerphobic violence. As a cruising practitioner myself, I have written about the effects and affects of cruising on the body of cruisers, but I have always been reluctant to name places, to map the cruising ground, because visibility, as Foucault reminds us, can be a trap. In fact, cruising grounds have been progressively closed, refashioned, and styled as panopticons in order to stop cruisers (of any queer identity) from gathering. Writing about this historical practice becomes urgent, in order to record, to share, to identify with, to respond to these enclosures. But the writing needs to be done in 'other ways', politically refusing to engage with permanent and explicit acts of cartographic disclosure, yet mapping our experience in critical and creative ways.

- [a tree] Utopia must be green like Whitman's fingertips. Let your legs be trunks and let dragonfly men plant eggs into the bark, so, in the wind, one day you will look like you walk on the eyelashes of the many who touched you. Lay on the grass with a lover.
- [a urinal] At its most symbolic, an open mouth, but also an embrace of stone arms, a sailor. Get acquainted: consider the hours of waiting (with it), meditate on its private fecundity. Breathe. Stand. In the hum of steps, recognise the lovely ones.
- [eyes] Ours is a literacy with no official standard. Readings can emerge through the white grout between tiles, on door hinges. Train your eyes for idioms of desire: learn the vocabulary of after-sex litter, the call in a cough, the signs for an invitation or a refusal that would not stand in court. Look. Look everywhere.
- [a barrier] Know this: we are Ganeshas. Our ancestors were brave, the bravest, their empires made of rubble. Yet amidst ruins, we continue to make and remake paths, guided by the late light of dusk. Like the elephant boy god, we are huge and delicate and remove obstacles. Not even shame can stop us.
- [a knife] Pasolini was killed calling a name. The death named the map and his children retreated for a spell of time and the map disappeared. The routes our feet draw in search of each other become palimpsests, stained and wounded, impossible to look at sometimes.
- [a heart] The first time as an adult someone held my face with both hands, like a heavy goblet, or a sunflower, it was in a sauna. He kissed me and the touch felt like a prayer. Do this to others in memory of those who held you.



legend of a map of las cruces, new mexico

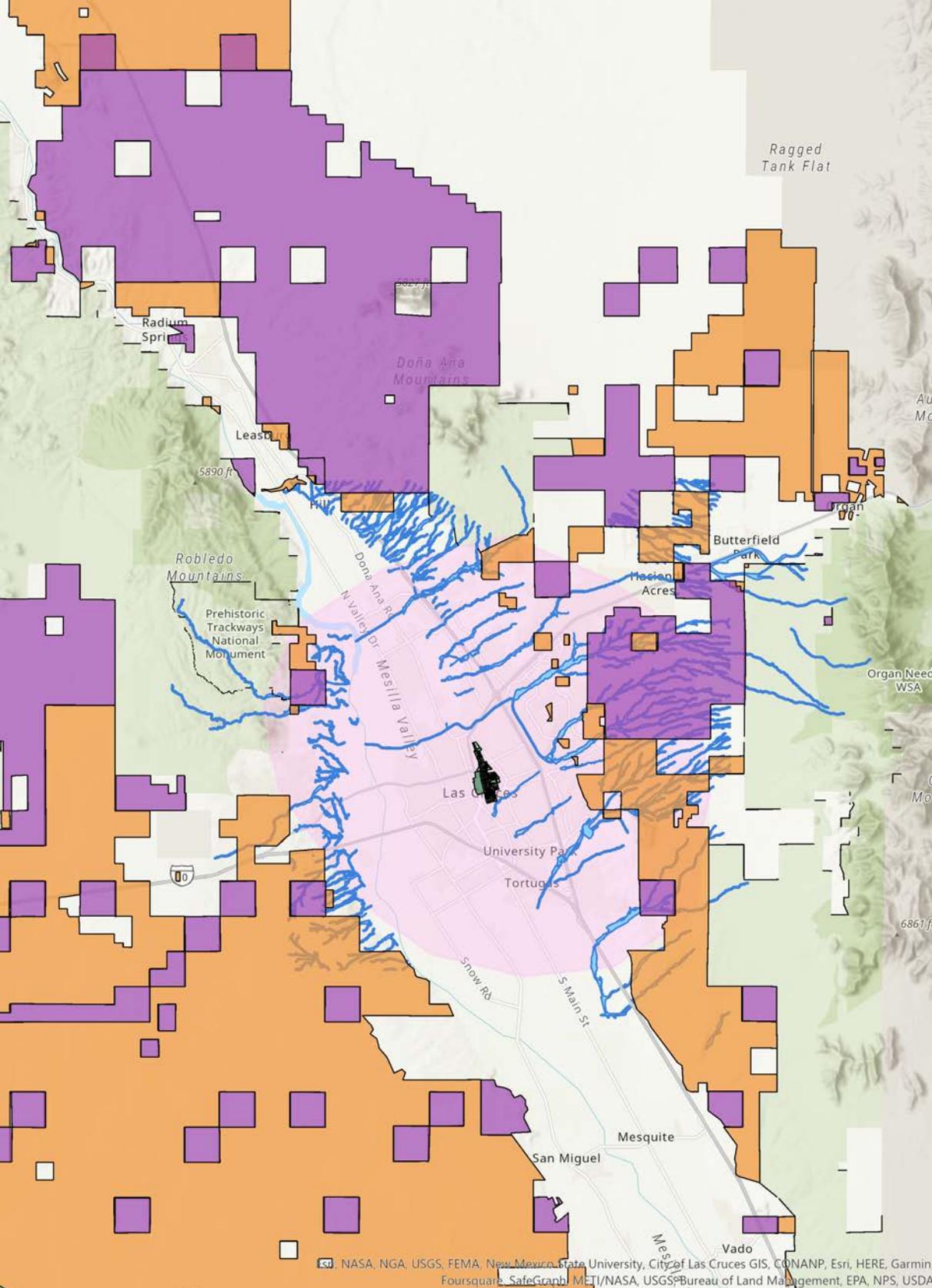
by esperanza uriarte

Data retrieved from The City of Las Cruces' Elevate Las Cruces Comprehensive Plan and Native Land Digital on ArcGIS online.

"What Was Here?/What Will Come?"
Hand dyed and sewn banner on empty City of Las Cruces sign post.

ARROYOS

Water carving Chihuahuan
Desert destiny
City cartographers
Miss
Place
Los Arroyos
Harsh hydrology
With its false edges
Jut out North and East
Nostalgic blue bifurcation
Of "The Original Townsite"
Circumventing the truth:
This story of human history
Begins with Water



STATE OWNED LAND

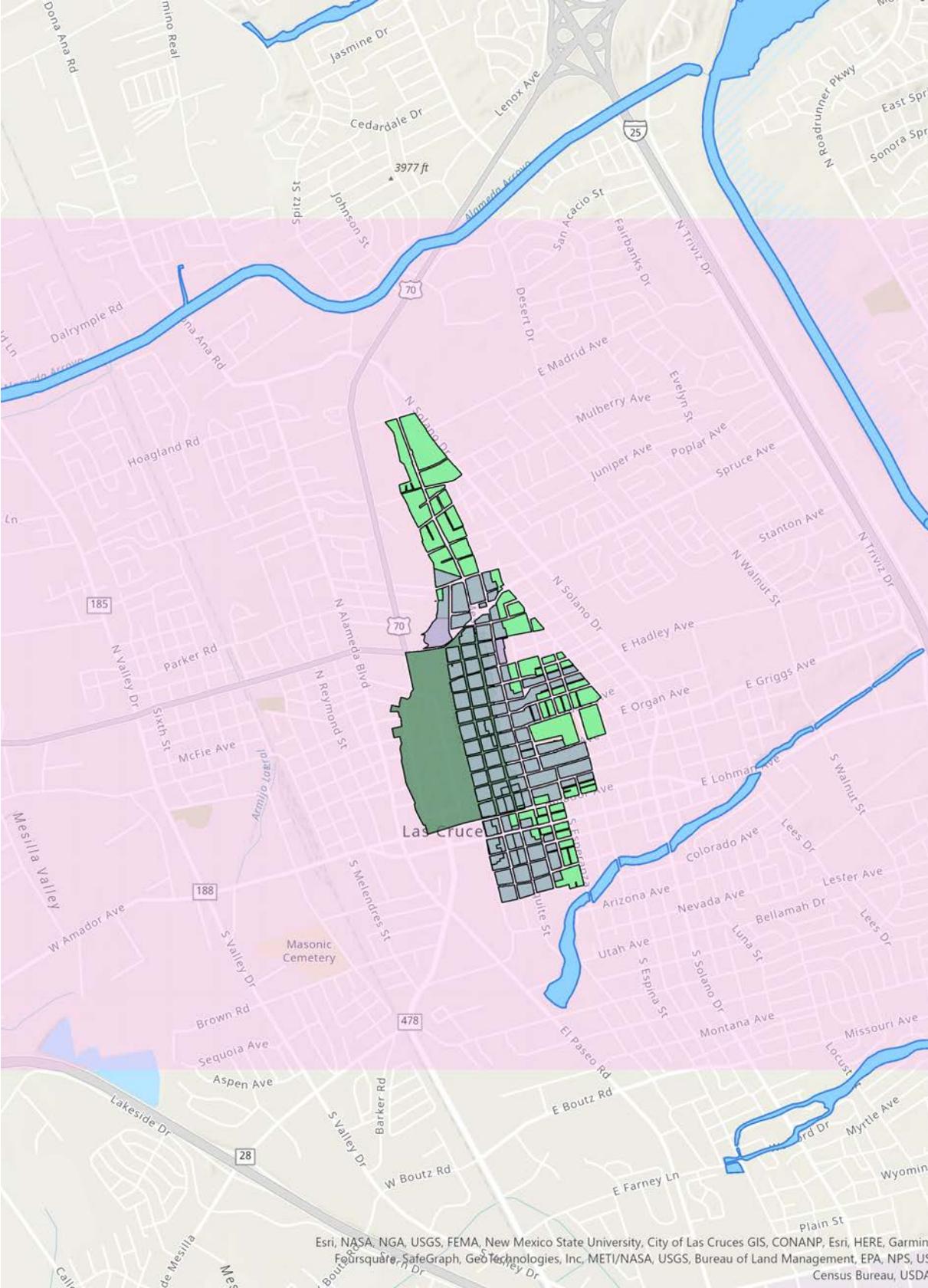
Unskilled purple partwork
 Claim parcels senselessly
 From above
 Unholiness is clarified
 Secular crucifix
 Delineated
 Leaving Hollowness
 All around

BLM OWNED LAND

Orange
 Is where the children
 who never hugged
 their parents' again
 go to search for rest

But The Bureau
 Of Land Mismanagement
 Lends it to grazing cows
 Leases it to oil extractors
 Lets recreators frolic

Orange
 Is where the children
 who never hugged
 their parents' again
 go to search for rest
 but instead find a story
 Of a stolen southwest



PIRO/MANSO/TIWA LAND

Circular reclamation
 Calls all caretakers
 To return like hawks
 To this sacred wheel
 The Piro/Manso/Tiwa homelands
 Have a permeable circumference
 Allowing new and old ideas
 To enter and exit with ease
 This circle is not a boundary
 This circle is not a request
 This circle is a symbol
 Of struggle
 Of Sovereignty
 Of what was
 Is and will be

MESQUITE NEIGHBORHOOD

Overlay District- light green
 Overburdened adobe
 Rehabilitation restricted
 Development standards
 Discipline and demarcate
 Like a taut necktie
 Chafing your throat

Historic District- periwinkle grey
 Where does history begin and end?
 Does it start at Campo, which means field?
 Does it end at Chestnut, which is not native to here?
 Who inherits its weight?
 Is the veterans and kooks?



Certainly not the politicians (crooks?)
What was here?
What will come?

Arts and Cultural District- dark green
A valuable investment
Is an asset, not a commodity
Every community needs its artists
Not for revenue, but for reflection
Abundance of local inspiration
Requires no external validation
Fending of gentrification
Requires humble patience
Discerning between
Prophets and profits

yuki-you: a flow-motion film of critical mapping

by kollektive kartattack



Yuki-you is a flow-motion film that follows the journey of our protagonist Yuki and their friends in the port city of Hamburg and the Elbe River. Yuki is an Elbmonster and a curious, caring, and fun-loving creature. At the beginning of the film, they meet a serious and old-fashioned book that claims to be a real cartographer who has all the necessary skills to create “the” right map. Yuki is irritated by this idiosyncratic and very closed idea of maps. Yuki then meets another little monster named Nirtak who explains the concept and practice of counter-cartography to Yuki and tells them that countermaps are for everyone. Deeply fascinated by this idea,

Yuki wants to make their own map. With the help of an old truck tire, they set out on an adventurous map-making journey. Along the way, they meet a story-loving seagull, an old apple tree, and a very talkative kangaroo. They all want to become part of the map by sharing their stories and gifting Yuki and Nirtak objects that represent the main themes of their collective story (e.g., ecological destruction, healing, community, colonial heritage, the forgotten local language “Platt”, friendship, responsibility). The film ends with the final countermap and the invitation that everyone can be a counter-mapper.



scan code to view video

ground atlas

by david sperling & ana luiza nobre



Figure 1: Ground Atlas platform © Ground Atlas, Ana Luiza Nobre and David Sperling

Introduction

Imagine an atlas at the same time as a collection of maps and an image system that allows one to visualize the world and navigate through it.

Not the heavy, spherical world that the titan carries on his back, but the one that we carry in ourselves, in the metamorphic impulse we call life.

An atlas, therefore, unfinished by nature. Dynamic. Tentacular. Symbiotic.

Where more than the points themselves, what matter are the relationships. Proximities and distances, intervals, contacts. Constellations.

Linking isolated points, generating rhizomatic structures that bring about new meanings to them.

Articulating things that are geographically and culturally distant, creating affinities and relationships that are always ready to be reconfigured.

Provisional and sometimes surprising arrangements, offering new reading possibilities as we move around, plotting routes.

An infinite atlas. With a fictional dimension corresponding to the ambition of mapping the ground of the world, in its multiple dimensions and meanings.

In common, the desire to strengthen the ground.

To identify the critical hypotheses in which the ground power reveals itself. To make critically visible actions and practices that involve caring for the ground. To speculate about other possible territorial configurations. Inspire new ideas, projects and thoughts, ways of activating and honoring the ground despite its appropriation as a commodity.

To restore its full potency as a living being, made of the continuous interaction between multiple species.

As a world, in which countless times, organisms, agents, geopolitical forces and logics of territorialization, domain, and power intersect.

And as a world archive, in which all actions (anthropic and non-anthropoc) are somehow inscribed, leaving traces.

Ground Atlas

Ground Atlas [www.groundatlas.org] is a countercartographic/historiographical experiment about the ground and its various meanings.

Each grounded point is composed of geolocation, a text that critically inscribes it in the context of historical disputes over the ground, a set of iconographic references and tags, called layers. Each point is available as an anchor for drawing constellations. While the layers compose strata from which the points are associated by similarities, the constellations are rhizomes, which perform transversalities of meanings.

Ground Atlas is not a mapping method. Here, all mapping modes and methods are possible. But the Atlas explores some methodological concepts:

critical cartographies: enunciating and revealing alternative meanings to the dominant ones in relation to historical places and events;

image atlas: sustaining thinking through images as a way of producing meanings and affections;

constellations of points: co-producing knowledge assuming provisionality, simultaneity, and emergence as qualities;

curatorship: creating an archive that is at the same time cohesive and always open to new insertions proposed by project researchers, guests, workshop participants, and the general public.

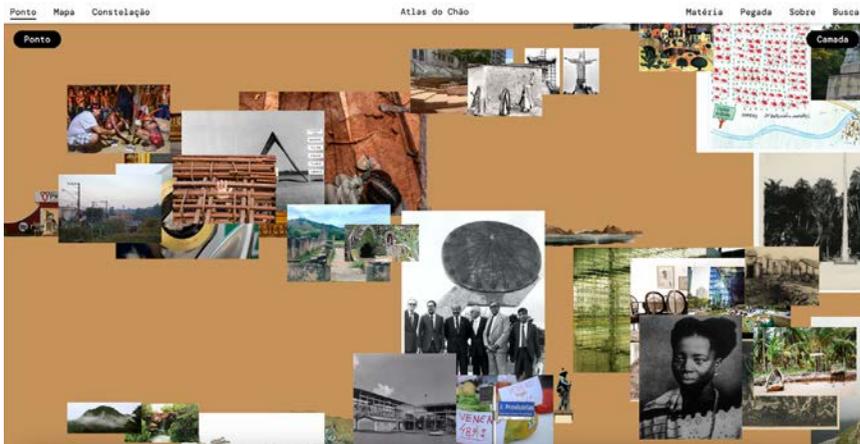


Figure 2: Points table © Ground Atlas, Ana Luiza Nobre and David Sperling



Figure 3: Constellations interface: Independent Constellation / Memory Places of Slavery Constellation © Ground Atlas, Ana Luiza Nobre and David Sperling

Independent Constellation (IC)



Figure 4: Independent Constellation Map interface © Ground Atlas, Ana Luiza Nobre and David Sperling

In 2022, under the far right government of Bolsonaro, Brazil celebrated two hundred years of independence from Portugal. The Independent Constellation is made of two hundred points that evoke and interrogate the Brazilian independence process and its contemporary developments. Two hundred points nailed to the map, which configure multiple nexuses of meaning, not by chronological alignments, but by associations and montages in time and space. Two hundred points excavated in (im)permanences and (in)dependencies written by histories and drawn by geographies.

Rather than celebrating the bicentennial of the Independence of Brazil (1822-2022) through the reiteration of emblematic myths and monuments, we instead mapped points in different temporalities, geopolitical and sociocultural contexts that, placed in relation to each other, can contribute to deconstructing and reconstructing narratives and fostering current discussions about colonialism, postcolonialism, and neocolonialism. *Ground Atlas* critically revisits founding milestones in the official history of the nation that remain somehow inscribed on the ground, thus holding in tension the unity of the territorial space inherited from the colonial period and supporting the construction/reconstruction/regeneration/expansion of territories, symbiotic communities, relationships of affinity and solidarity. It unveils contemporary forms of dependence and devastation gestated and managed by economic and technological, cultural and political formations.

Yet it also gives time and voice to assemblages of resistance that, from this ground, indicate alternatives.

Ground Atlas is a mapping aligned with decolonial perspectives that fight for the historical reparation of silenced peoples, forced to exile and dispersion.

This remapping is ethically and politically committed to the socio-environmental, architectural-urban and political-economic crisis that we are going through and to the problematization of processes of colonization, modernization, urbanization, territorialization, and deterritorialization deeply rooted in what we now call Brazil.

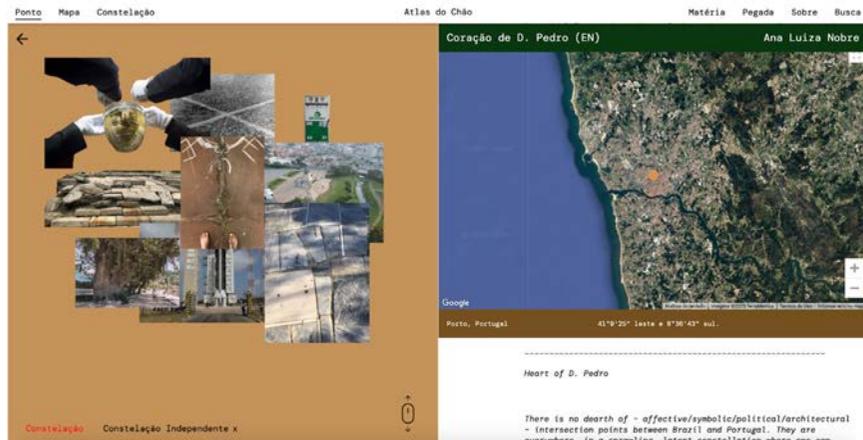


Figure 5: Heart of Dom Pedro point interface © Ground Atlas, Ana Luiza Nobre and David Sperling

Conception and general coordination: Ana Luiza Nobre and David Sperling

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Translation: Gabriel Blum (Portuguese-English)

Independent Constellation Team: <https://www.atlasdochao.org/constelacao/constelacao-independente/>

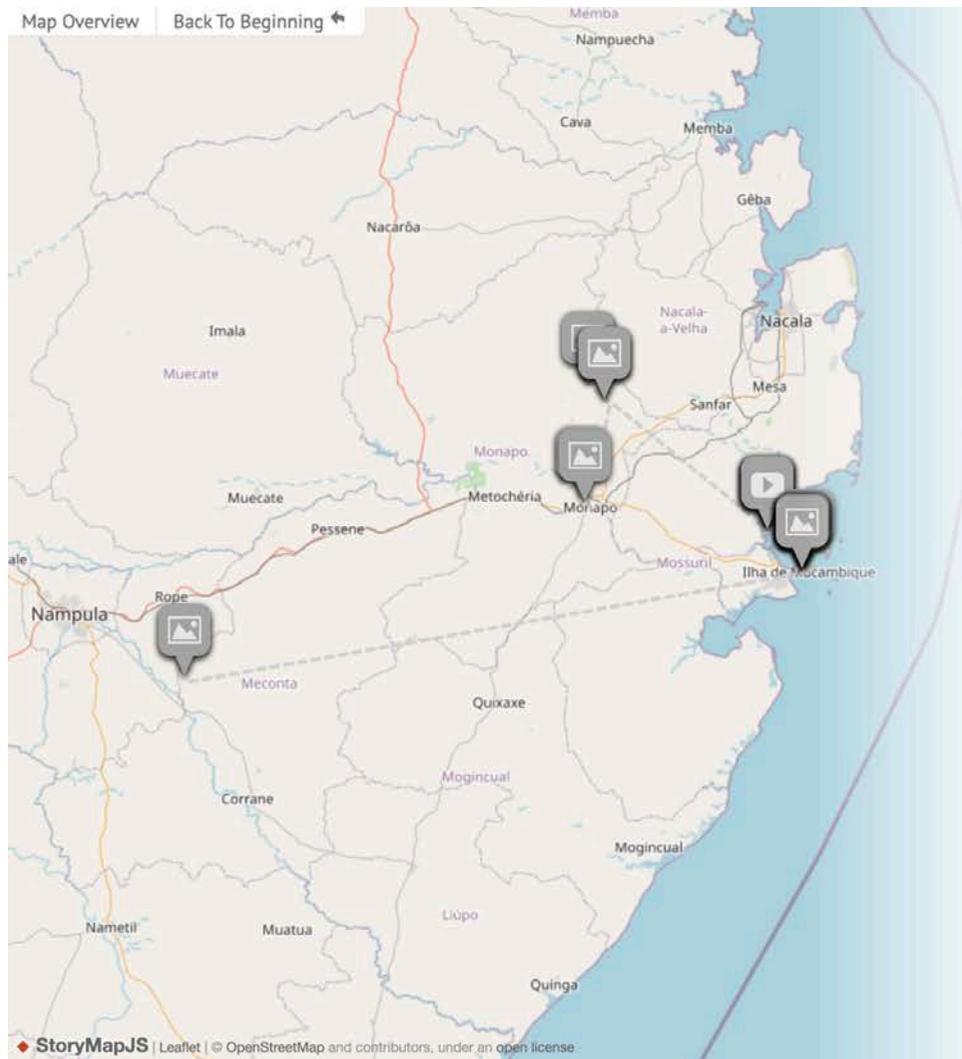
collaborative storymapping

by isabella rega,
juliana mainard-sardon,
innocent hakizimana abubakar,
camila moraes, bernardo de la vega,
& fabian frenzel

This submission presents two StoryMaps developed within the International Network, “Local heritage and sustainability: Promoting reflection and sharing within and across international communities,” funded by the UK Arts and Humanities Research Council. Both StoryMaps are examples of how maps can be used by marginalized communities to reflect on their identity and to promote counter-narratives about their past (in Mozambique) and their present and future (in Brazil), both within and beyond their borders. The StoryMaps have been produced through a participatory process in which the local communities have been involved in the selection of the points of interest to be displayed in the maps as well as the identification and production of the multimedia content.

(Un)told stories of colonial history in Mozambique is a journey through the Ilha de Moçambique corridor, touching the Ilha de Moçambique district and Municipality, Monapo District and Municipality and Mossuril District, in the province of Nampula. The StoryMap gathers local narratives of colonial heritage spoken in the oral tradition of the communities. Local stakeholders – including authorities, artists, and decision-makers – came together and agreed on the content of the StoryMap. This participatory content was then produced by the University of Lúrio.

Favela Virtual Tour (Rio de Janeiro, Brazil) is a virtual tour across some favelas of Rio de Janeiro. The storytellers are local guides and activists from Rocinha, Providência, Pavão, Pavãozinho, Cantagalo, Babilônia, Chapéu Mangueira, and Santa Marta. They present themselves, their favelas, and local projects. All the videos were filmed by the local guides using their mobile phones. The production of the map was coordinated by Observatório do Turismo em Favelas (UNIRIO).



(UN)TOLD STORIES OF COLONIAL HISTORY IN MOZAMBIQUE

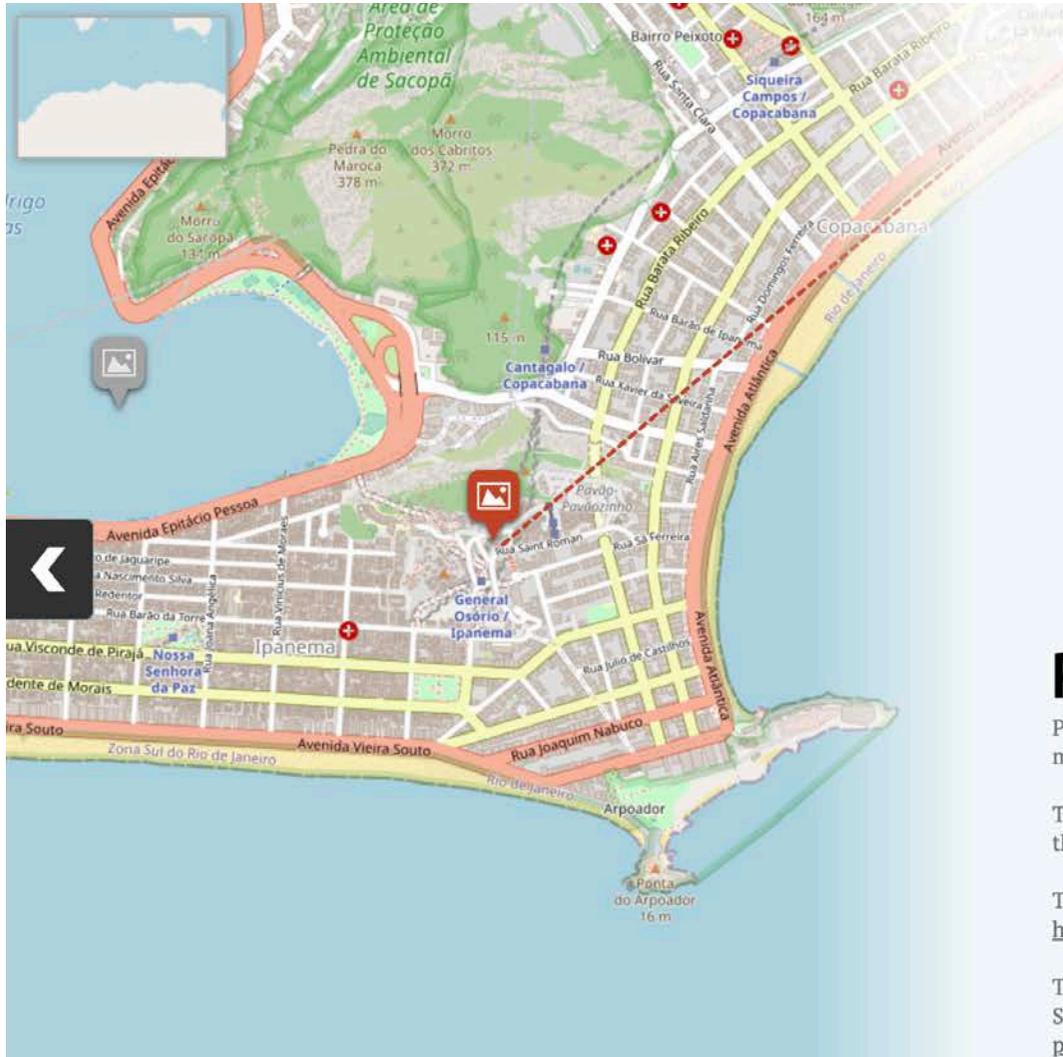
Introduction

This Storymap presents the local narratives of colonial heritage told by the communities by oral tradition. We define a story map as a map which tells history. This one will tell these powerful Mozambican local community stories which are still invisible in the official narratives, as well as in the different initiatives of valorisation of national heritage. All heritage, natural, material and intangible can be inherited, harnessed or marginalized. The dissemination, exploitation, valorisation, and sustainability of this heritage depends on the interests of all those who are entitled, starting with the community, political and economic power, and with a decisive role of international relations and co-operation.

Figure 1: (Un)told stories of colonial history in Mozambique, homepage



scan code to view content



PAVÃO, PAVÃOZINHO E CANTAGALO

Pavão, Pavãozinho and Cantagalo are three favelas that host the first open-air museum in a Brazilian favela - the Museum of Favela.

There we can find alleys converted into graffiti art galleries which tell the history of these territories.

To meet Marcia Souza, click here:

https://instagram.com/mar_cia_sol?igshid=YmMyMTA2M2Y=

To get to know more about its history, people and culture, here is the link to our PPG'

Storymap: <https://uploads.knightlab.com/storymapjs/c0f23ff4a94db1d7ee4c05a7a8a218df/pavao-pavaozinho-e-cantagalo/index.html>

Figure 2: Favela Virtual Tour – Rio de Janeiro – Brazil, access page to the nested storymap of Pavão, Pavãozinho and Cantagalo



scan code to view content

the spatial churn of women's domestic violence displacement

by janet c. bowstead

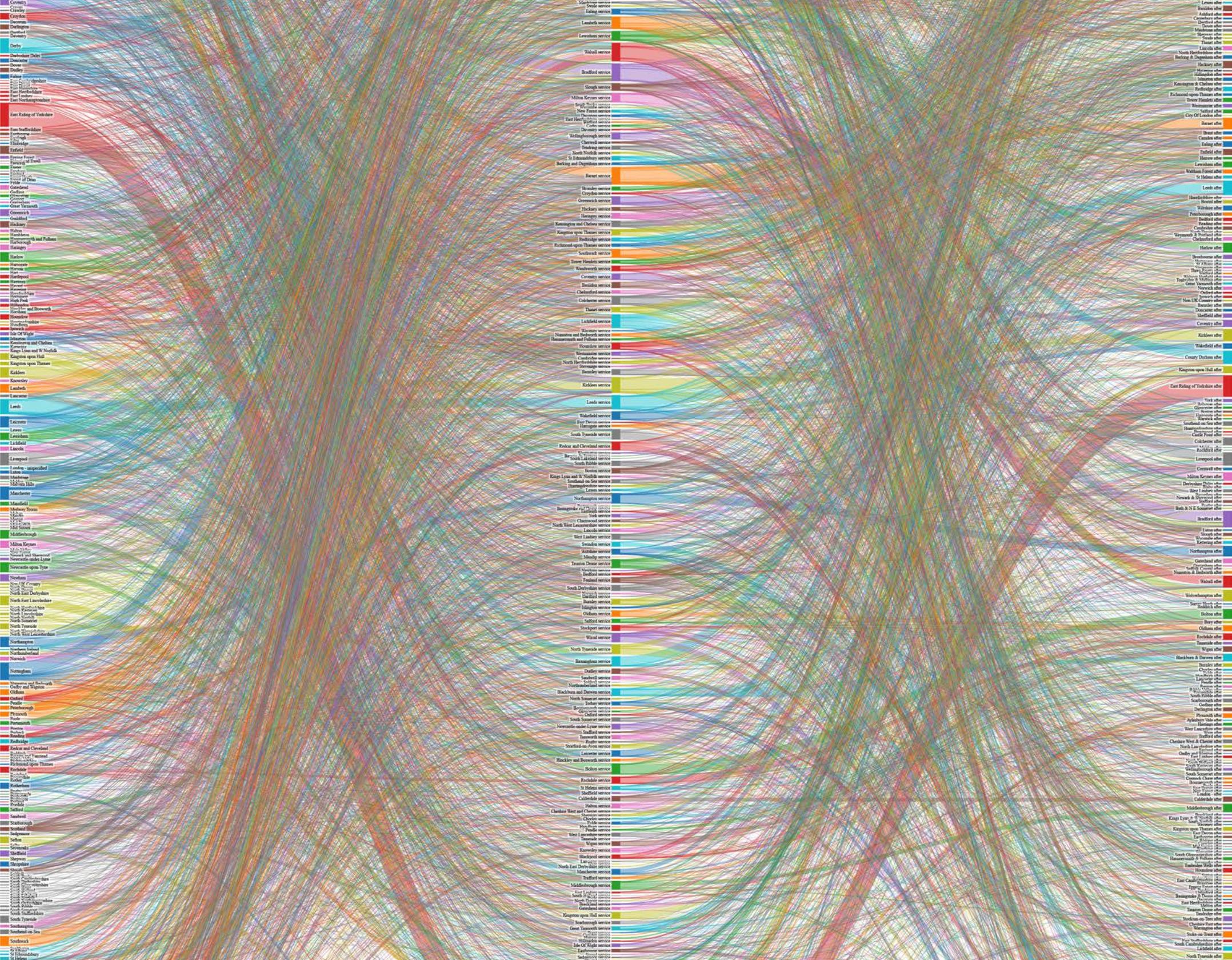
Each woman's experience of domestic abuse is unique, but many relocate to try and escape an abuser who is not being kept away or held accountable for violence or the threat of violence. Women's help-seeking journeys may take multiple stages, but often include accessing support services such as outreach, advocacy, hostels, or women's refuges. Administrative data from such services in England shows individual relocation journeys beginning in a woman's local authority of residence – to a local authority in which they sought services – and then to the local authority to which they next moved (temporarily or permanently). The data are only around three years of displacement in England due to domestic abuse – over 17,300 journeys – and only those who accessed a formal service.

This map of places and flows presents a feminist counter-mapping to the dominant domestic abuse responses which are only required *within* local authorities, and which under-recognize the forced journeys *between* local authorities. The counter-mapping uncovers the spatial churn of women and children which is usually hidden beneath the surface of local service responses. It visualizes the geographies of injustice which are under-recognized and even exacerbated by policy and legislation (e.g. Part 4 of the Domestic Abuse Act 2021 which devolves responsibility for service responses to local authorities in England). We need new geographical knowledge – such as that mapped here – to reshape the world: to develop more appropriate responses to domestic violence, and hold the state accountable for the displacement and disruption in women's and children's lives.

Scale matters. The spatial churn of women and children becomes a blurred mass at the scale of the printed page, but can be explored in more detail online.



scan code to
visit website



countermapping the sperrins

by v'cenza cirefice

The extractive frontier is pushing further into rural and peripheral areas of Europe. As it does so, it is seeking to rebrand mining as essential for the transition to a low-carbon economy. Ireland has not escaped this trend, with 25 percent of the North and 27 percent of the South concessioned for mineral exploration.¹ Dalradian Gold is one such company hoping to profit from this expanding frontier who is seeking planning permission for a gold mine and processing plant near Greencastle, County Tyrone, in heart of the Sperrin Mountains. Communities in the Sperrins have been resisting and in doing so have faced criminalization, harassment, and intimidation.² Despite this, the resistance movement is reaffirming connections between communities locally and globally and re-establishing relations with place and the more-than-human world.

This work explores the clashing ontologies involved in the environmental conflict around gold mining in the Sperrins. The mapping of the landscape through geological survey maps is a tool of the “extractive view”³ used by extractive industries and the State to mark the landscape as mineral rich,⁴ as a dead resource waiting to be exploited. Ways of seeing are highly significant in these extractive projects. The extractive gaze underpins the logic of extractivism and is tied to projects of colonialism and capitalism. Colonial techniques such as mapping developed in Ireland and later exported around the world have facilitated extractivism.⁵ This way of seeing, often from above, is the abstract and “objective stare of profit”⁶ that sees landscapes as sacrifice zones, as mineral rich commodities rather than as living landscapes full of spiritual, social, and cultural value.

However, the humans and nonhumans who inhabit the extractive zone are not passive victims. Countermapping⁷ is a tool of resistance that reverses the extractive gaze by foregrounding submerged perspectives, knowledges, everyday experiences, and the relationships between human and more-than-human. It helps to create counter-narratives to extractivism and centers other ways of knowing the world by offering a grounded gaze informed by those who are living with and resisting extractivism. It challenges the idea that the Sperrins are an empty wilderness, *terra nullius* or a sacrifice zone, by highlighting the agency of the human and non-human community who inhabit, resist, and live their everyday lives there.

In these compositions, geological survey maps which delineate the Sperrins as mineral-rich landscapes are layered with images that highlight the human-nature relationships and embodied realities of life within the extractive zone. These alternative ways of seeing included the occupied site of resistance in the Sperrins, the Greencastle People’s Office, an ancient monument, and a video showing the non-human agency of the Owenkillow River. Lyrics in Irish by local musician Teknopeasant are layered on top, of special significance because this area was one of the last Irish speaking areas in the North of Ireland.

¹ Sullivan, L. (2021). Our Existence is Our Resistance: Mining and Resistance on the Island of Ireland. Yes to Life No to Mining Dispatch. Available online: <https://yestolifenotomining.org/wp-content/uploads/2021/09/Comp-IoI-1.pdf>. Accessed [12/4/23].

² Rimmer, A. (2019). When Irish Environmental Defenders Receive Death Threats. Frontline Defenders. Available online: <https://www.frontlinedefenders.org/en/blog/post/home-turf-when-irish-environmental-defenders-receive-death-threats>. Accessed [17/8/21].

³ Gómez-Barris, M. (2017). *The Extractive Zone: Social Ecologies and Decolonial Perspectives*, Duke University Press.

⁴ Lassila, M.M. (2018). Mapping mineral resources in a living land: Sami mining resistance in Ohcejohka, northern Finland. *Geoforum*, 96, pp.1–9.

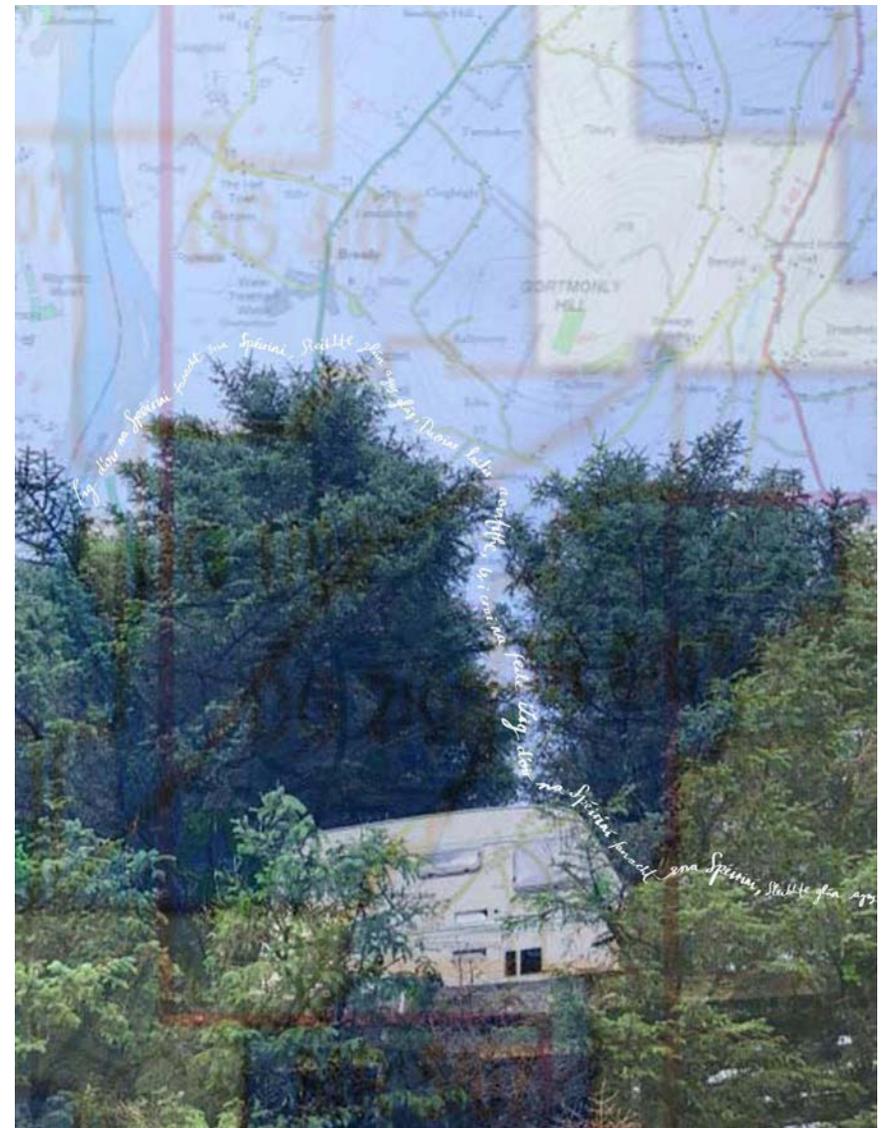
⁵ Deckard, S. (2016). World-Ecology and Ireland: The Neoliberal Ecological Regime. *Journal of World-Systems Research*, 22(1), pp.145-176.

⁶ Macmillen Voskoboynik, D. and Faciolince Martina, M. (2021). Inverting the Extractive Gaze. [online] Medium. Available at: <https://medium.com/new-media-advocacy-project/inverting-the-extractive-gaze-983445823bc3>. Accessed [12/4/23].

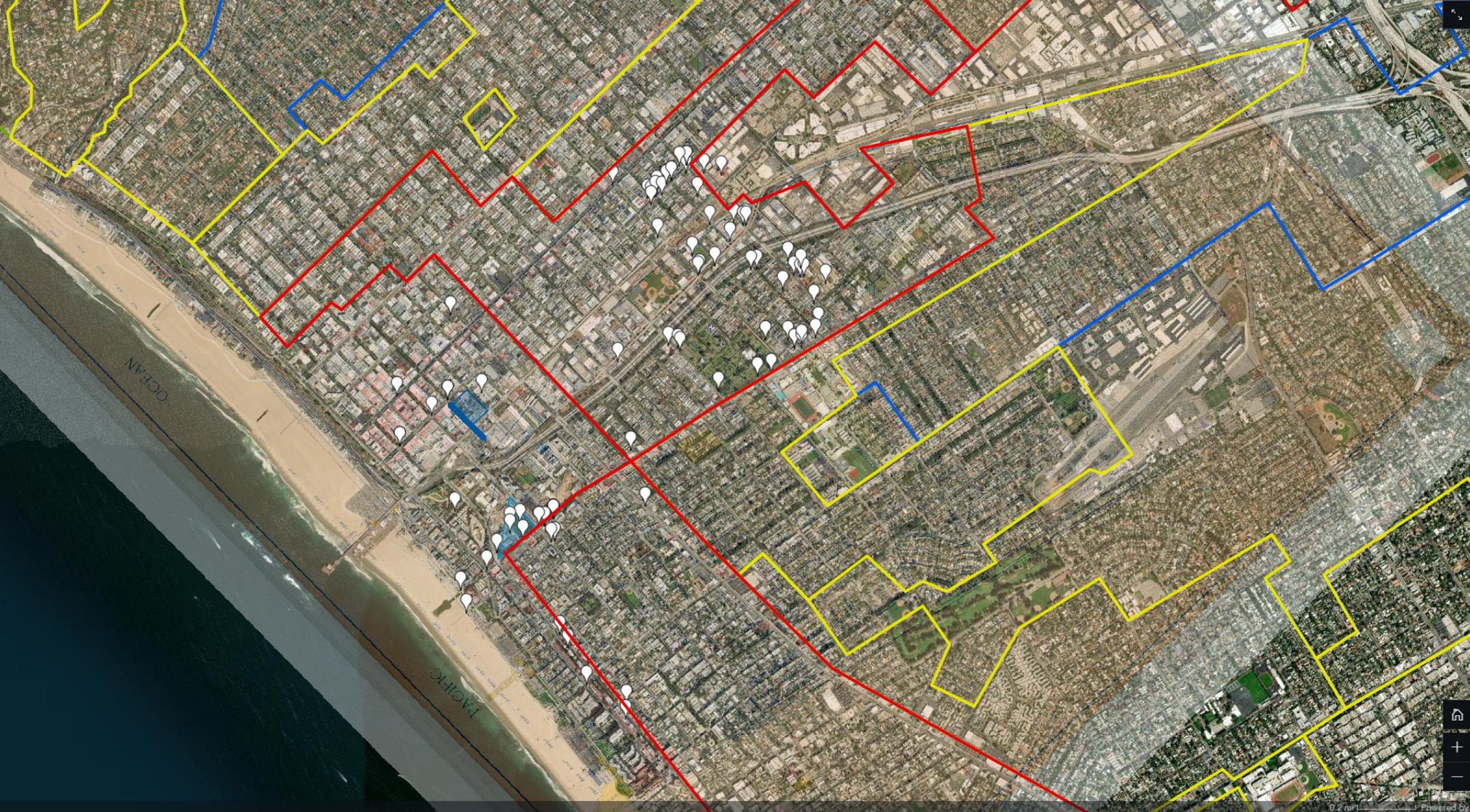
⁷ Kollektiv Orangotango. (2019). *This is not an atlas: A global collection of counter-cartographies*. unveränderte Auflage 2019., Bielefeld: transcript-Verlag.



The Aghascrebagh Ogham Stone is just a few kilometers from Crocknaboy Hill, the site of the proposed mine. The stone is an inscribed burial marker from before 500 AD. Ogham is an ancient language from Ireland, also known as the Celtic Tree Alphabet. What other ways of relating to the land, filled with history, ancestors and story exist within the extractive zone? The Irish landscape is full of pre-modern reminders of alternative ways of relating to the land, from fairy trees, fairy forts, dolmens, and standing stones. These sites are frequently highlighted by participants in the resistance movement. The link to ancestors, the spiritual and the sentient living nonhuman world are never far away; the landscape is social.



The GPO has been the site of resistance for over 1,000 days, a physical occupation of the area that would become a processing plant for the gold mine in the Sperrins. In April 2019, following warnings from the council to remove the caravans, a caravan was found high up on a platform in the trees. What other ways of relating to each other exist in the extractive zone? At the GPO there is a culture of care and commoning as locals and their solidarity visitors do more than just resist, they share cups of tea, celebrations, music, stories, strategy, and laughter.



black santa monica: reframed and reimagined

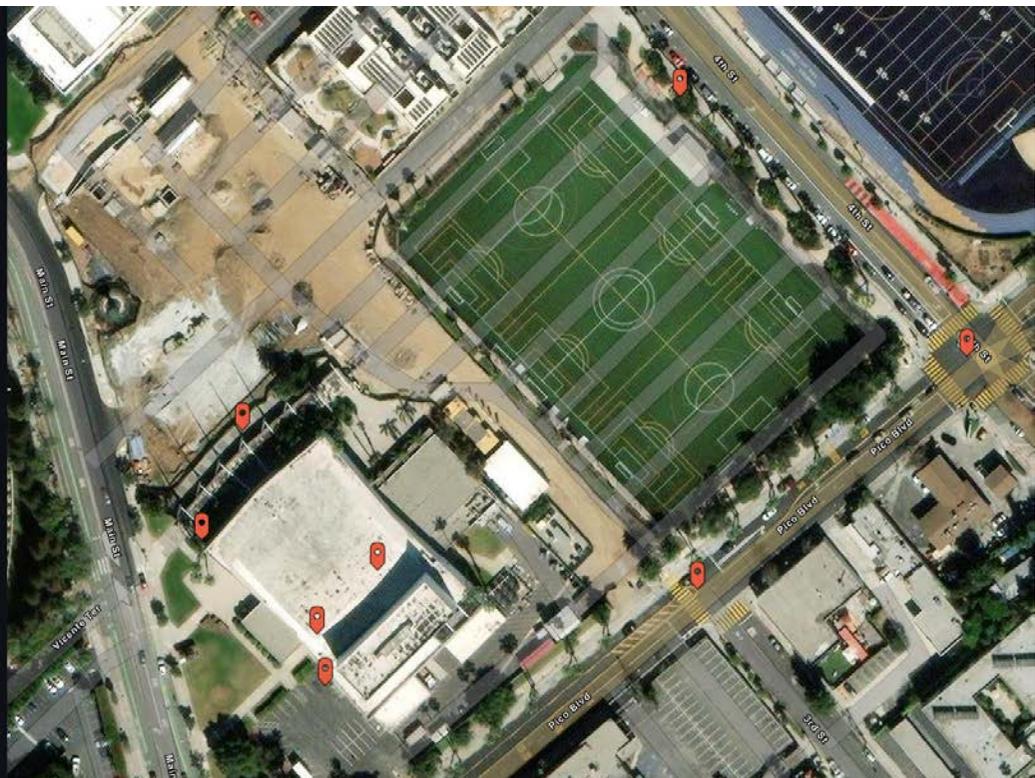
by adam lubitz & katherine taylor-hasty

“Black Santa Monica: Reframed and Reimagined,” highlights and maps Black spaces of resistance and joy in Santa Monica. Our “thick” map is a palimpsest of past, present, and (alternate) futures. By layering a 1926 land-use map, the 1939 Home Owners’ Loan Corporation redlining border data, and present-day satellite imagery of Santa Monica, the map demonstrates how Black Santa Monica was demolished and reconfigured through city planning and urban policies. The term “thick map” suggests that a map should not remain “flat” but rather remain open to include new forms of expression and modes of storytelling in order to transform mapping into an ethical process.



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Belmar Place, 1918	La Bonita Hotel	Caldwell's Dance Hall
The Arkansas Traveler	Everybody's Cafe	Phillips Chapel Christian Methodist Episcopal...
Belmar Place, 1953	Civic Auditorium	"A Resurrection in Four Stanzas"





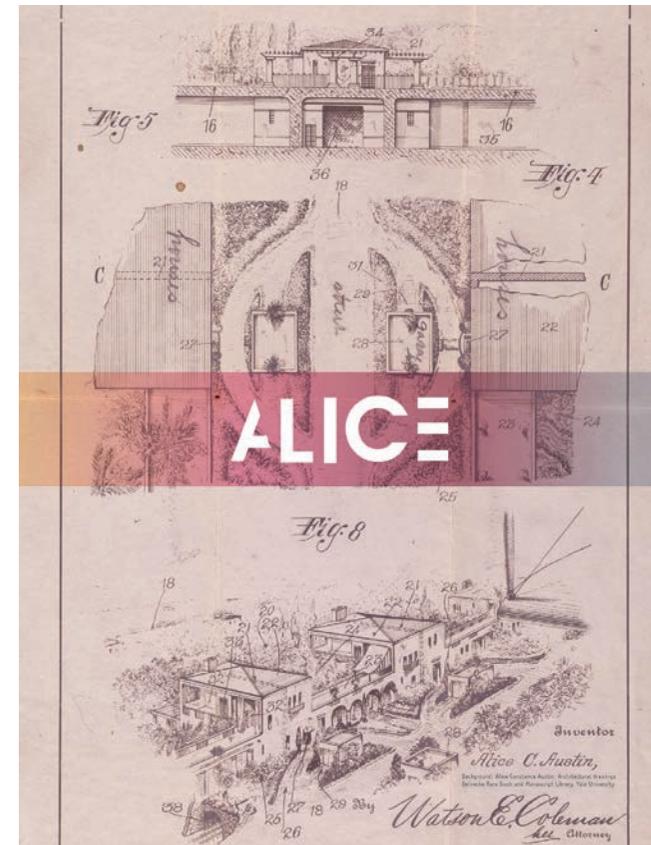
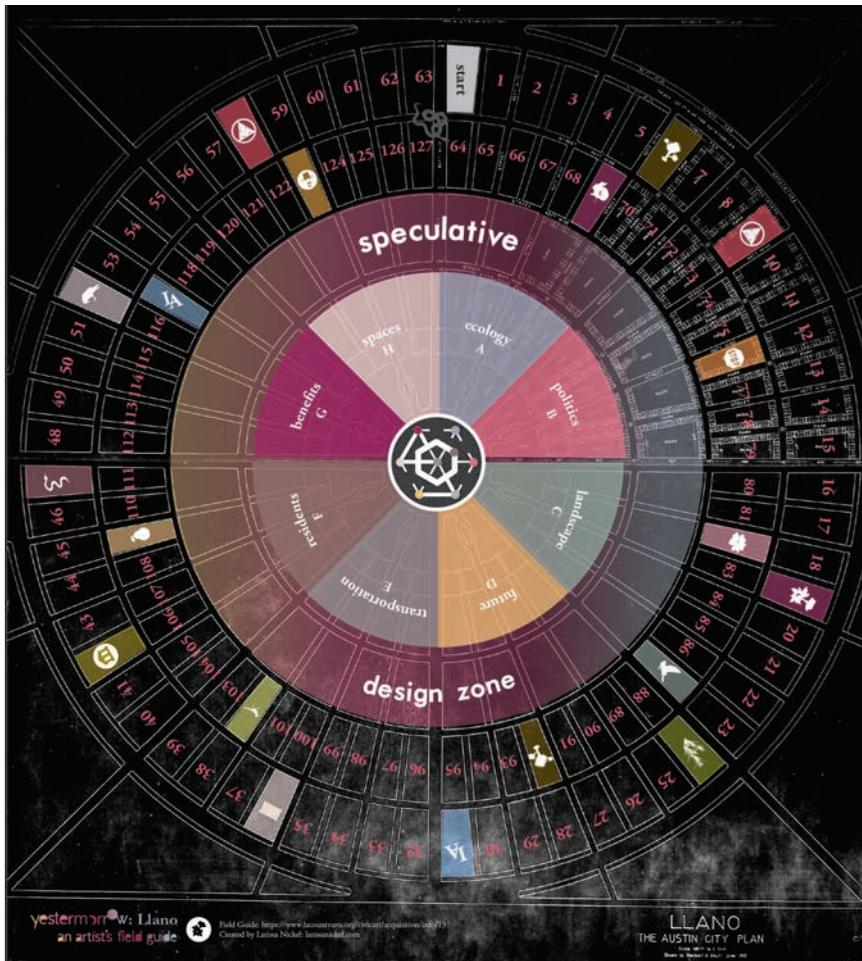
yestermorrow: llano's obvious answers to impossible futures

by larissa nickel

Yestermorrow: Llano, An Artist's Field Guide to Llano, California is a creative work of feminist geography that introduces new and critical ways of visualizing, representing, and performing space, place, and geographic imagination. It is a form of counter-cartography seeking to alter the desert narrative from a space known as abandoned and culturally or artistically lacking, to one that has multi-faceted stories, histories, archives, intersections, and infinite creative possibilities.

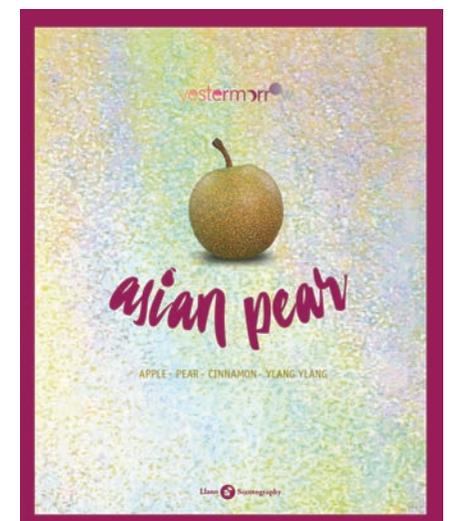
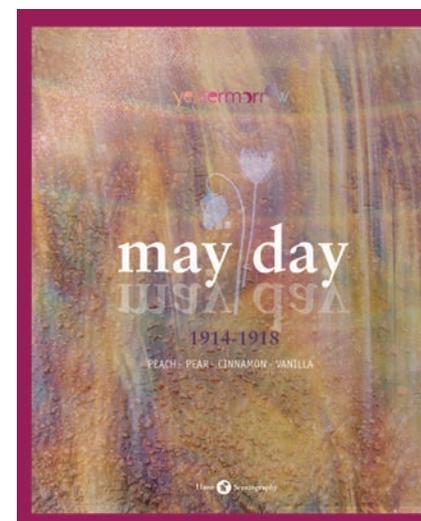
In 2015, the field guide was commissioned by the Los Angeles County Arts Commission to develop an artist-driven project about place that would represent, explore, and address the longevity and sustainability of arts and culture in the desert's rural communities. *Yestermorrow* was initiated with surveys and interviews of local artists and culture-bearers discussing the narratives of Llano – both existing and for the future of the desert region and its relationship to Los Angeles as an urban arts and cultural hub.

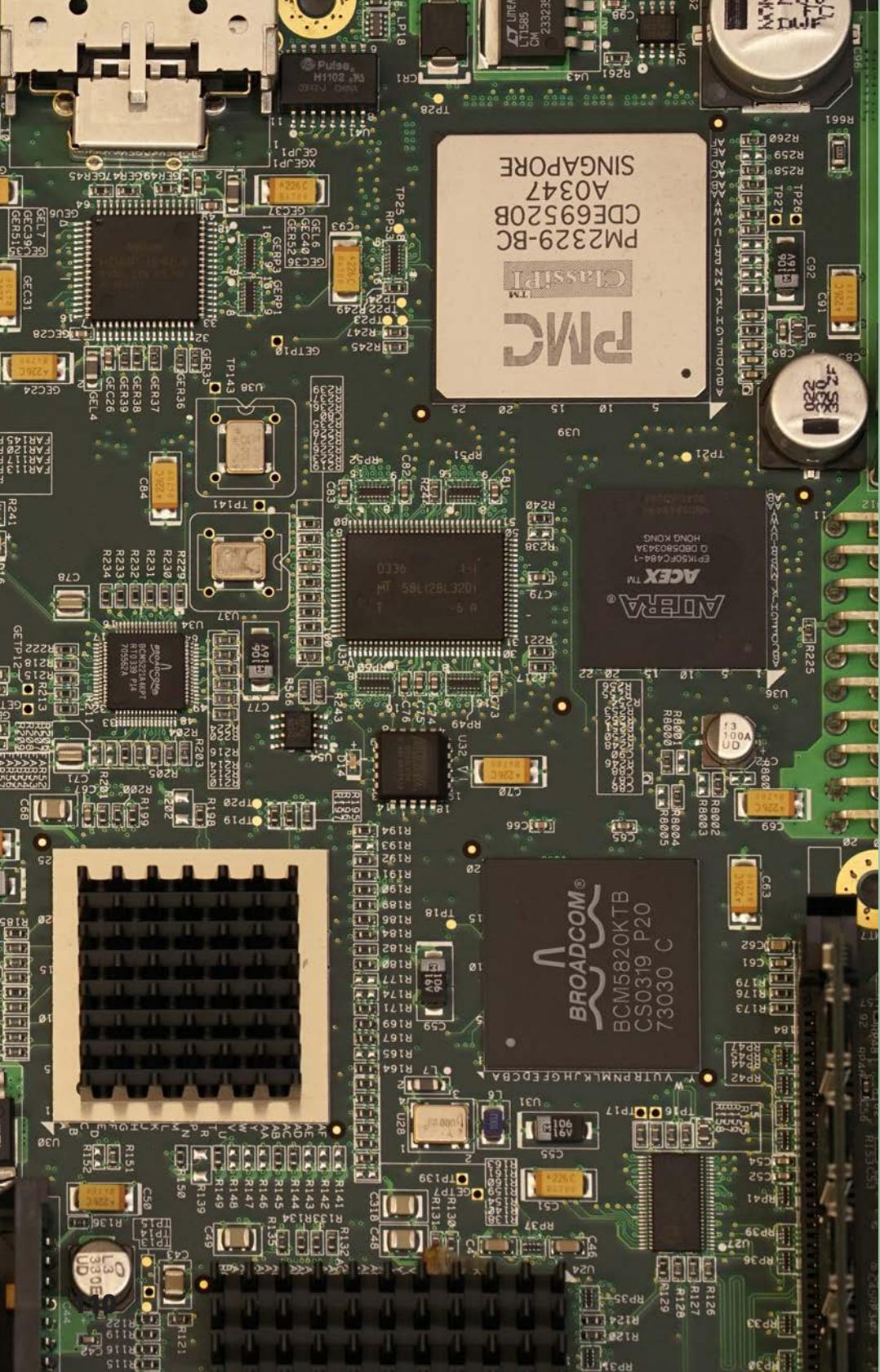
Yestermorrow: Llano's use of embodied feminist geography is a tessellated narrative reference to the character of Alice – the fictional character who entered the looking glass to discover new worlds and possibilities beyond the logic of nonsense, and the factual character of the Llano del Rio Cooperative Colony's early feminist architect and city planner Alice Constance Austin. Much like the fictional Alice whose ingestion of potions and cakes could alter scale and the body as architecture, factual Alice proposed innovative and ambitious ideas to socialize women's labor, and transform the dominant narrative through the spatial design and material culture of homes, neighborhoods, and cities.



scan code to view guide

Through the worlds of design, media, and technology, *Yestermorrow: Llano, An Artist's Field Guide to Llano*, encourages the continued interaction of connections, sensations, and story fragments as a generative archive of place-as-museum. As an experiment in feminist geography, the guide reflects and situates Llano as a space located at the intersections of new media, new materialism, geography, and ecology. The writing and rewriting of a rural desert place such as Llano is a poetic envisioning of a geography that is complex and attuned to the preservation of the past through the creative reimagining of its futures. What those futures look like exists in the engagements and interactions of those willing to explore the creativity, imagination, and continually unfolding narrative of Llano – and its yestermorrows.





technology
& information



Figure 1: Greetings From... (Installation view, A4 Sounds Gallery, Ireland, 2022)

greetings from by paul o'neill

Greetings from... is an artwork comprised of twenty-four postcards that document the global data center infrastructure of Amazon's cloud computing subsidiary company, Amazon Web Services (AWS) (Figure 1). AWS provides scalable and inexpensive storage, computational power, and a host of other networked services to thousands of companies across many different industries and sectors. The scale and scope of AWS is vast – much of today's internet is built upon its infrastructure;¹ it dominates the public cloud sector market and accounts for approximately 16% of Amazon's total revenue.² Aside from providing services to companies such as Deloitte, BBC, Adobe, Netflix and Ryanair, AWS also works with different government, education,



Figure 2: San Francisco

non-profit and healthcare organizations through its *AWS Worldwide Public Sector Hub*. Under this public sector remit, AWS has developed different projects like *AWS GovCloud* and *AWS Secret Region* with various U.S. government agencies to ensure data sovereignty by storing sensitive data in specific geographical locations. The cloud computing company has also developed the *AWS Warfighter* programme – a reconfiguration of its services for *Internet of Military Things* systems and also *Rekognition* – its controversial facial recognition technology.³

AWS provides its cloud services through its data center infrastructure which is currently distributed throughout thirty different geographical locations around the world.⁴ AWS divides these locations into what it refers to as regions, all of which are assigned unique codes, for example, US-East-One (North Virginia), AF-South-One (Cape Town), ME-South-One (Bahrain) and EU-West-One (Dublin). In doing so, the company is remapping the world based on its geographical and infrastructural needs. Unlike other hyperscale data center operators like Google and Meta, AWS prefers not to reveal the exact locations of its data centers.⁵ They are large, modern, windowless buildings with no obvious signs indicating ownership or use and are usually located in industrial estates and business parks in proximity to urban centers.



Figure 3: São Paulo

Greetings from... is intended to facilitate discussion about our collective relationship with Big Tech while demystifying and explaining the technical components upon which the internet functions as a way to challenge technosolutionist narratives and language – emphasizing that the ‘cloud’ is not ephemeral but is in reality ‘stuff you can kick.’⁶ This series was realized using *Amazon Atlas* – a collection of internal Amazon documentation materials released by WikiLeaks in 2018 that listed the specific locations of various AWS data centers globally.⁷

Using Google maps, I was able to identify the locations and then take screengrabs of them.

Each postcard tells its own story. US-West-One (Figure 2) is in San Francisco and appears to be a relatively rundown warehouse, challenging the tech-utopian narrative often associated with the city.

SA-East-One (Figure 3) is São Paulo in Brazil, the data center lies behind a barbed wire wall covered in graffiti with people waiting at a bus stop, a reminder of the material reality of the ‘cloud’.



Figure 4: Sydney



Figure 6: Frankfurt

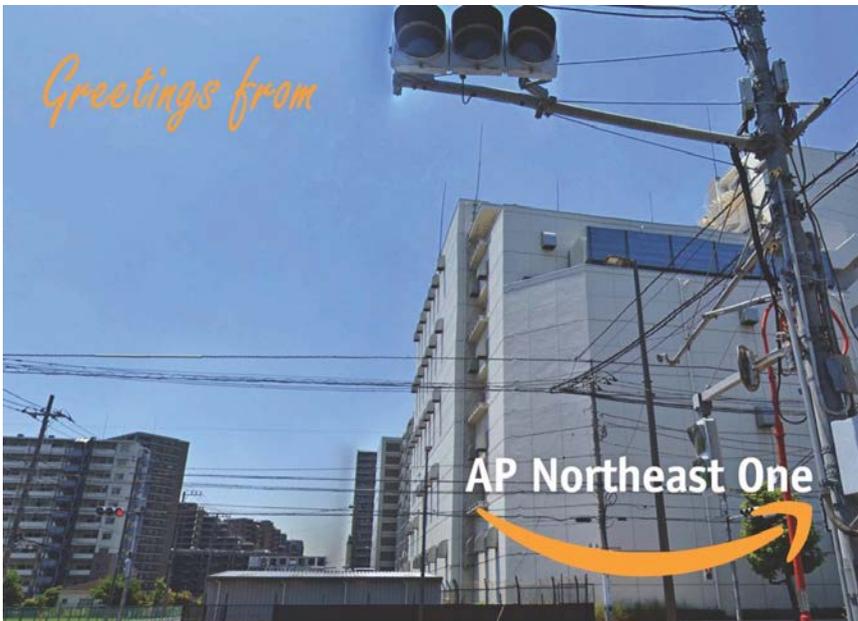


Figure 5: Tokyo



Figure 7: Ningxia Province



Figure 8: Unknown

AP-Southeast-Two (Figure 4) is in the suburbs of Sydney, Australia and appears to be more remote than the dense urbanity of AP-Northeast-One in Tokyo, Japan (Figure 5), or the infrastructural uniformity of EU-Central-One in Frankfurt, Germany (Figure 6).

Techno-political realities and creative license both inform the series – Google maps coverage of China is restricted and so a satellite image of Ningxia Province is used, as this is where AWS' CN-Northwest-One region is located (Figure 7).

As previously mentioned, AWS has an extensive relationship with different U.S. government agencies including the Department of Defense and the wider intelligence community. This is materialized in different regions including US-Gov-East-One and AWS-Secret-Region. The location of these regions are unknown, and were represented in this series using black backgrounds (Figures 8 & 9), a reference to the use of 'black sites' by the US military. Aside from the US government regions, the WikiLeaks materials did not have exact locations for all AWS regions – black backgrounds were also used for these regions emphasizing how little is known of AWS despite its scale and influence.



Figure 9: Unknown

The dominance of AWS (and Amazon) both economically and spatially, has been enabled in part because of its extensive global infrastructure. However, despite being increasingly a part of *every where* and every when, most of us – the user – remain largely oblivious to its existence. In recent years, there has been increased awareness of the need for greater literacy in relation to the platforms and networks that we have collectively become so embedded in – this awareness is slowly reaching the infrastructural level, focusing on what Mél Hogan describes as being “one of the most important sociotechnical systems (and topics) of our time,” data centers.⁸

In his essay, *Counter-Cartographies: Politics, Art and the Insurrection of Maps*, André Mesquita asks how arts and activism can be used by cartographers and artists to challenge dominant powers.⁹ *Greetings from...* is intended as a playful and provocative critique of one of the most powerful entities of our current networked era. It is a counter-map of the cloud, it reveals the complex infrastructures beneath our everyday digital interactions, and in doing so, allows us to not only identify the abstraction upon which the cloud exists but to locate and connect it with the idea of a material, real, place. The online world is built upon the physical one: our past experiences, present realities

and future hopes are stored in large, windowless buildings in suburban industrial estates and business parks – following the infrastructural and geographical logic of Amazon Web Services. It is there where we are now.

¹ 'Prolonged AWS outage takes down a big chunk of the internet', Jay Peters, The Verge.com, Nov. 25th, 2020.

² Q3 Cloud Spending Up Over \$11 Billion from 2021 Despite Major Headwinds; Google Increases its Market Share', synergy.com, Oct. 27th, 2022.

'Amazon's cloud business just recorded its weakest growth to date and missed analysts' estimates', Jordan Novet, Oct.27th, 2022.

³ 'Training the Warfighter on the Cloud', AWS Public Sector Blog Team, aws.amazon.com, 10th April, 2018.

'Amazon extends ban on police use of its facial recognition technology indefinitely', Drew Harwell, The Washington Post, May 18th, 2021.

⁴ See 'Confronting the Regionalism of Amazon Web Services', Pat Brodie & Paul O' Neill in Amazon: At the Intersection of Culture and Capital, (2022) Smith, P., Monea, A. & Santiago, M. (eds.), Rowman & Littlefield Publishing, Maryland.

⁵ 'Why Amazon's Data Centers Are Hidden in Spy Country', Ingrid Burrington, The Atlantic, Jan.6th , 2016.

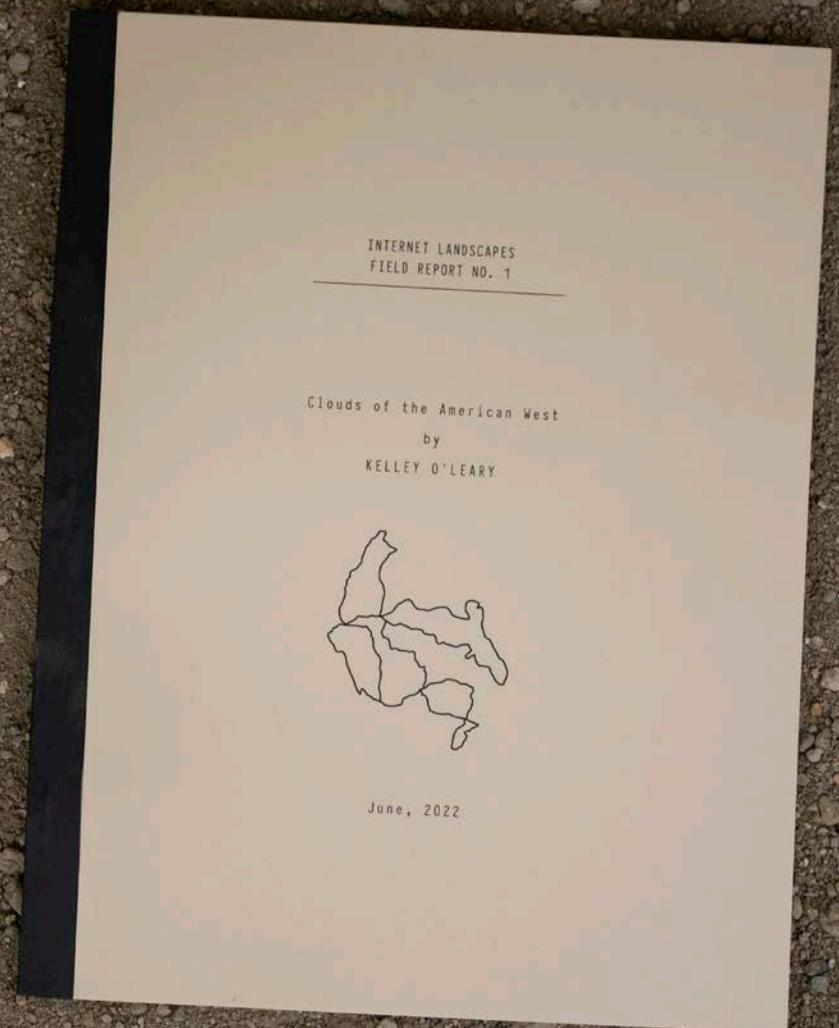
⁶ "'Stuff You Can Kick": Toward a Theory of Media Infrastructures', Lisa Parks in Between Humanities and the Digital, Svensson, P. & Goldberg, D.T (eds.), Cambridge, MA: The MIT Press, (2015).

⁷ <https://wikileaks.org/amazon-atlas>

⁸ 'The Data Center Industrial Complex', Mél Hogan, in *Saturation: An Elemental Politics*, (Jue, M & Ruiz R), Duke University Press, Durham and London (2021).

⁹ 'Counter-Cartographies: Politics, Art and the Insurrection of Maps' (André Mequita) in *This Is Not an Atlas: A Global Collection of Counter-Cartographies*, Kollektiv Oranogotango, Transcript Verlag, Bielefeld (2018).

clouds of the american west by kelley o'leary



Clouds of the American West is an interdisciplinary project by San Francisco Bay Area-based artist Kelley O'Leary that explores the physicality of the internet. In the summer of 2021, O'Leary drove across the western United States to visit eleven data centers containing servers of digital information for corporations and governmental agencies, including Apple, Facebook, and the National Security Agency. The artist's objective was to visit these mysterious and critical pieces of the internet's physical infrastructure, and investigate their relationships to the surrounding natural environments. O'Leary documented her observations, took photographs, and collected samples at each location, processing the experience and materials in real time and later at her studio. The resulting work includes an installation and creative non-fiction field report.

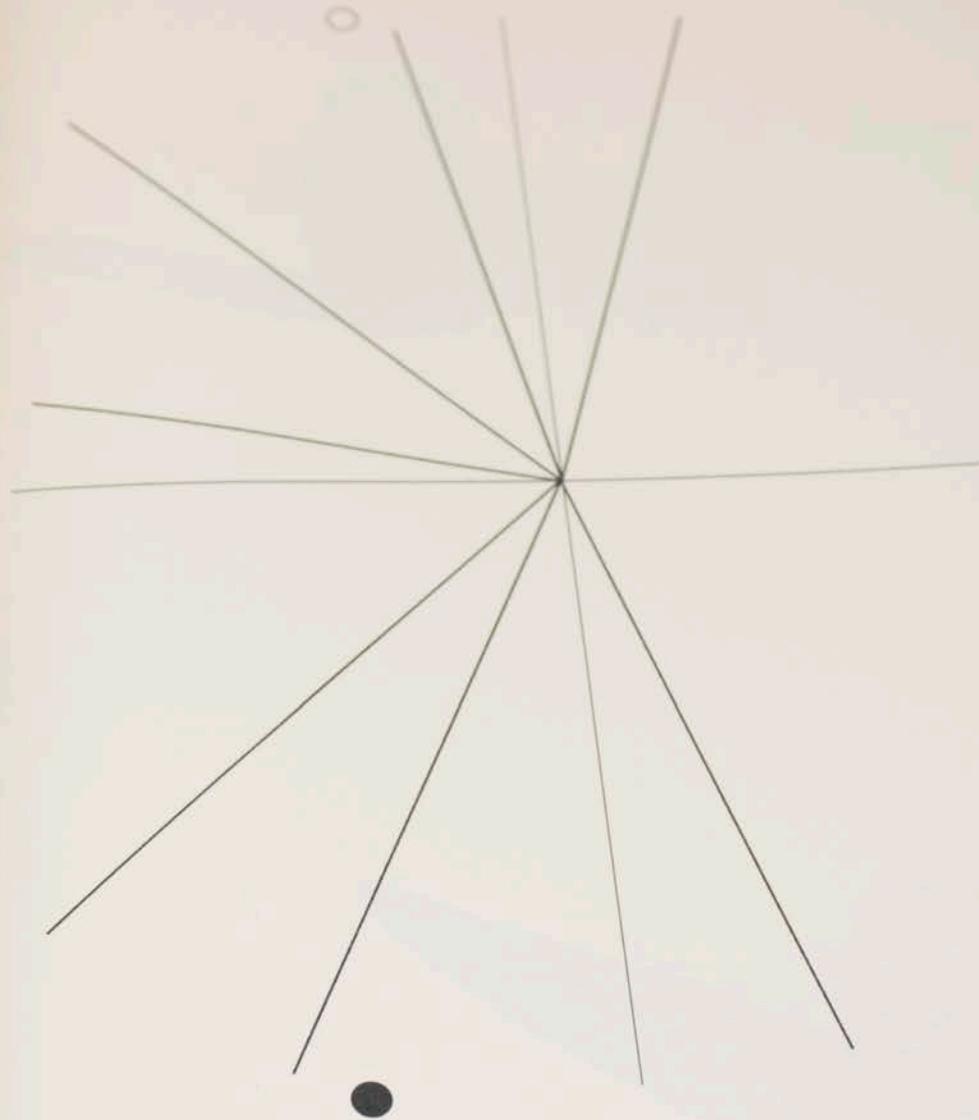


figure 3: path of the sun [S2] 08-13-21

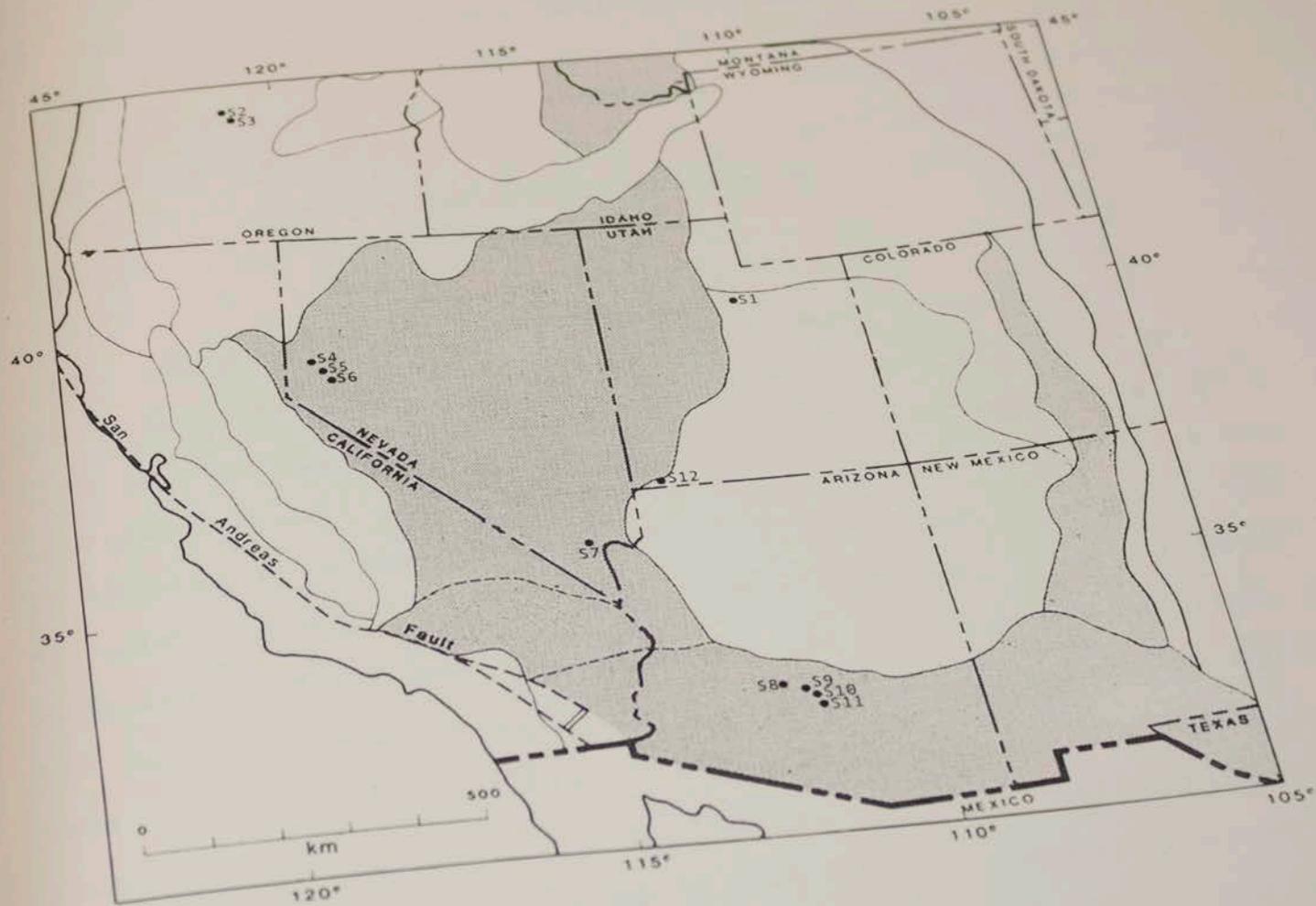
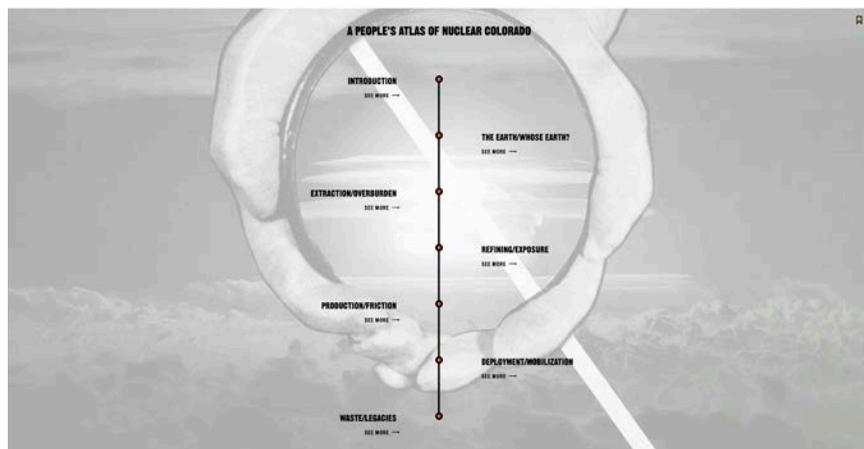


figure 1: map of sites visited



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a people's atlas of nuclear colorado

by sarah kanouse & shiloh krupar

"A People's Atlas of Nuclear Colorado" is a counter-cartographic digital archive of the nuclear weapons complex in the US state of Colorado that hosts arguably the most complete spectrum of nuclear-related activities, from the mining of uranium to the deployment of missiles. As a critical project, the Atlas contests how maps and diagrams typically visualize the US nuclear fuel cycle and weapons complex as a "circular" process whereby all wastes and surpluses are safely reprocessed through activities undertaken at a handful of major sites generally remote from major population centers. By mapping hundreds of sites in a single US state that have hosted (or continue to host) the activities that sustain the nuclear complex, the Atlas reveals just how proximate to nuclear militarism (and its social and environmental legacies) many places and people are – even ones that would seem to be at a supposedly "safe" remove.

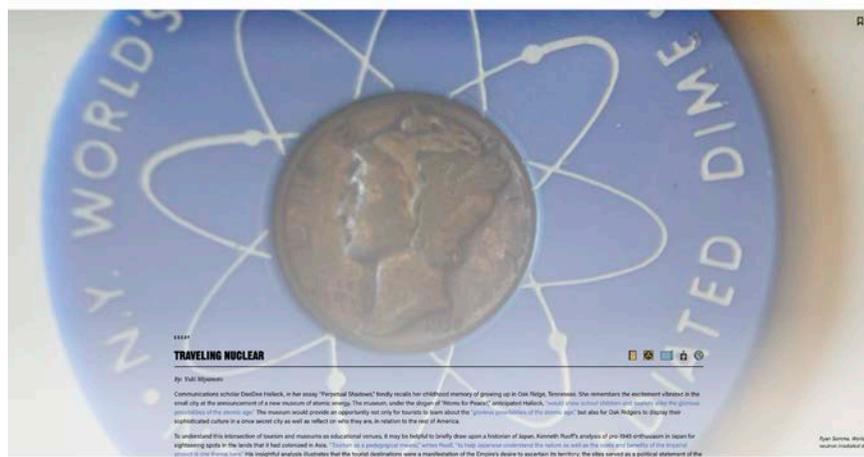
Yet the Atlas recognizes that counter-cartography requires more than simply mapping obscure or overlooked locations: it requires the creation of historical, cultural, and social frameworks in which such information becomes understandable and usable. For that reason, the Atlas offers extensive textual and image-based content: site descriptions, scholarly essays, documentary and archival photographs, historical maps, contemporary artworks, and personal narratives curated into non-exclusive linear "paths" that roughly correspond to the technocratic stages of the nuclear fuel cycle (rendered visually in clean, blown-out white overlays) and their shadow effects (rendered in a gritty, earth-colored overlay).

From the top:

Homepage of "A People's Atlas of Nuclear Colorado" with the black and white photocollage "An Invisible Yet Highly Energetic Form of Light" by Shanna Merola.

Site information page for the Durango uranium processing facility showing a full-screen image of its current use as a dog park. Photo by Sarah Kanouse via Flickr.

Start of the essay "Traveling Nuclear" by Yuki Miyamoto featuring a full-width image of an irradiated dime circulated at the World's Fair. Photo by Ryan Somma via Flickr.





Artwork page featuring the paintings “DNA Damage” and “DNA Repair” by Mallery Quetawki.

Finally, the Atlas presupposes that counter-cartography cannot be adequately produced by a singular all-seeing author, eye, or software platform. Rather, it is an emergent and social process that requires collaboration among people of diverse backgrounds and experiences, and it is necessarily open-ended and incomplete. Edited by Sarah Kanouse and Shiloh Krupar, the Atlas has over 40 contributors to date ranging from an Indigenous health educator using painting to educate tribal members about the effects of radiation, to environmental studies students, artists, academics, local elected representatives, longtime anti-nuclear activists, and others. Catalyzing new partnerships at the nexus of research/art/policy, with nonprofits in Washington state to prospective collaborators in Guam, the Atlas enacts counter-cartography as a lively “doing” that shows, in Ruth Wilson Gilmore’s words, “form does not mean blueprint, but rather the lived relations and imaginative possibilities emanating from those relationships. . . . it is about making pathways and places rather than searching endlessly for the perfect method and mode.”¹

¹ Ruth Wilson Gilmore, “In the Shadow of the Shadow State,” in *The Revolution Will Not be Funded: Beyond the Nonprofit Industrial Complex*, ed. INCITE! Women of Color Against Violence (Cambridge, MA: South End Press, 2009), 41–52.

ship map *by-catch*: research discards and their potentials

by ole j. müller, kimberley peters & thilo gross

By-catch. A noun. British English. “Unwanted fish and other sea animals caught in a fishing net along with the desired kind of fish.”¹

Bycatch. Scientific definition. “Bycatch refers most often to those species incidentally taken in fishing operations aimed at other (target) species... [it] refers to species accidentally caught other than the target species, brought on board, dead or alive, and that can therefore be either released alive, discarded dead, or landed.”²

What happens when you spin a net out into a sea of data? What is returned? What is valuable (what is not)? What is by-catch (or bycatch)? What is unwanted, alongside that which is wanted? What is unintentional, caught by accident? And what should be discarded (or thrown back into the metaphorical waters)? What is kept? *Landed*. Why?

This short intervention asks the reader to think with, and from the perspective of, data bycatch (or by-catch, whichever you prefer). It urges the reader to consider the workings of such discards – the accidental by-products of running code and the visualizations these ‘checking exercises’ – create. It posits that what might usually be understood as the waste material of research may render different knowledges – ways of knowing and thinking about the world. This concept aligns with work (radical, feminist, de-colonial) that seeks to highlight, challenge, and *make visible* the often omitted, forgotten or overlooked modes of knowledge that dominant discourses work hard to obscure, particularly in relation to the ocean.³

We offer here a collection/selection of ‘by-mistake maps’, produced as part of a project focused on analyzing global shipping (im)mobilities using Automated Identification System (AIS) data. AIS was first developed to prevent collision between vessels, but when recorded over longer times the singular positions captured by AIS technology write a complete log of all movements, as long as a vessel remains in detection range.

The project is manifold, tracing a variety of ship movement phenomena, including accounting for ship layoffs (the patterns of where ships stand still), and modeling scenarios of routes (dominant patterns of motion and what happens if some oceanic highways are open, and others closed). The project offers both empirical contributions to understanding transport logistics and mobility infrastructures that shape past, present (and could shape) future worlds on the move. It also aims to offer critical quantitative and cartographic analysis to a largely qualitatively driven field of studies in geography that is attentive to the seas and oceans.⁴

...

In 2022, our research discards produced something interesting. Beautiful. Surprising. Subverting. Powerful. In the process of data confirmation, the bycatch – the unwanted or unnecessary data – offered something significant. As graduate student Ole, working on the project reflected:

I sat down on a Monday morning. I'd let code run for a whole weekend. Twice I thought about canceling the suspiciously long run but as the computer was not in use until Monday anyway. Slight hope remained that everything had worked out as planned. The goal of this code run was to visualize the spatial extent of my dataset – to find out if there were gaps I should be aware of – and maybe to get a good supporting visualization of the study area.

Working with large sets of data can be a bit like going out to sea for fishing, a net is spun in a way tailored to the desired catch, the net then is trawled through the raw data hopefully landing the desired results.

The picture is the result of a net that catches everything, the longitude and latitude of every datapoint in the set 2.757.136.868 in number are used to find their cell in the matrix to add to and generate the values responsible for the coloration.

Being used to traffic density visualization I was quite satisfied with the result of a first cursory visualization, two out of three processes had produced the results as wanted and the map looked sensible, just add a basemap – in other words the standard map with the land defined – and the results could be used.

... But the image created – from discards, from a mere exercise of verification – made me look twice. Was there a basemap there already? Did I need a basemap? What was I looking at? I started to question what additional information the addition of a basemap would even provide. The pure abundance or absence of ships had drawn a detailed outline of the coastline at the 1 nm scale I had chosen for the raster.

I'd accidentally produced a map of the land, from the sea.

Figures 1-4 can be thought of as 'bycatch' (or by-catch, again whichever you prefer). They were maps 'trawled' in from shipping data, which could have been easily 'thrown back'. The maps had no particular significance to the goals and aims of the central research project. But whilst accidental, we had to ask: was this bycatch really 'unwanted'? Should it be tossed back out to sea?

Ole's code run produced what might be considered *counter-maps* of a familiar sight: the land and sea. 'Modern' map drawing techniques, emergent through the colonial and imperial explorations relied (and continue to rely) on visualizing the Earth's features through a grounded, or landed dominance. The outlines we so commonly associate with maps (local, national, regional, global) are drawn from the perspective of the land. The central defining features of maps are the land, which the sea simply surrounds. As Mack writes, "the seas are ... [seen] as the backdrop to the stage on which the real action is seen to take place – that is, the land."⁵ And not only do many maps start from the perspective of land, they also render the ocean empty. As Steinberg posits: "the ocean ... [has been] idealized as an empty transportation surface, beyond the space of social relations."⁶ Resultantly: "geographers... bound by a ... terrestrial bias, have accepted as natural the dominance of the land in understanding human interactions and relationships with environments."⁷

These logics are embedded in world views that are western, and bear the imprints of colonial mind-sets and activities, of expansion and territorial gain. Yet the bycatch maps of our project support a logic that pushes back against and subverts the landed dominance of maps, and also the land-sea binary. They are maps produced *by the sea, by ships*.

Figure 1 uses the traditional color of the land on maps (green) to depict the ocean, teeming with activity. It shows the sheer density of operations at sea, so extensive it can draw the outline of land.

Figure 2 likewise deploys a color palette to play with the notion of land and sea, rendering the 'background space' (both land and sea) as blue, with maritime activity highlighted in brown – the 'traditional' color of the 'land'. It further demonstrates the presence of shipping within landed 'interiors' as the sea stretches inland via rivers and waterways – connecting the often separated spaces of land and ocean.



Figure 1: Vessel position density surrounding the continental United States and Puerto Rico. This shows the accumulated activity of one year. The positional data is dense enough to draw a detailed outline of the sea boundary at a 1 nm scale. Leaving the zone of AIS reception quickly causes the outlines to fizzle out.

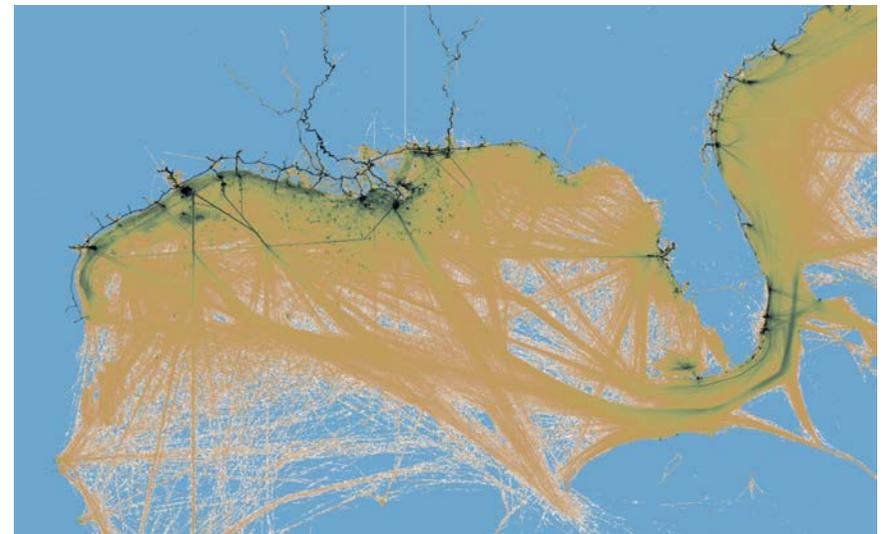


Figure 2: A counter map of the Gulf of Mexico and lower Mississippi, the height of the green hills is defined by the amount of ship positions. The darkest areas point towards areas of concentration like canals or ports. The ships do not remain tethered to the ocean, continuous signals draw the line all the way up the Mississippi into the Great Lakes.

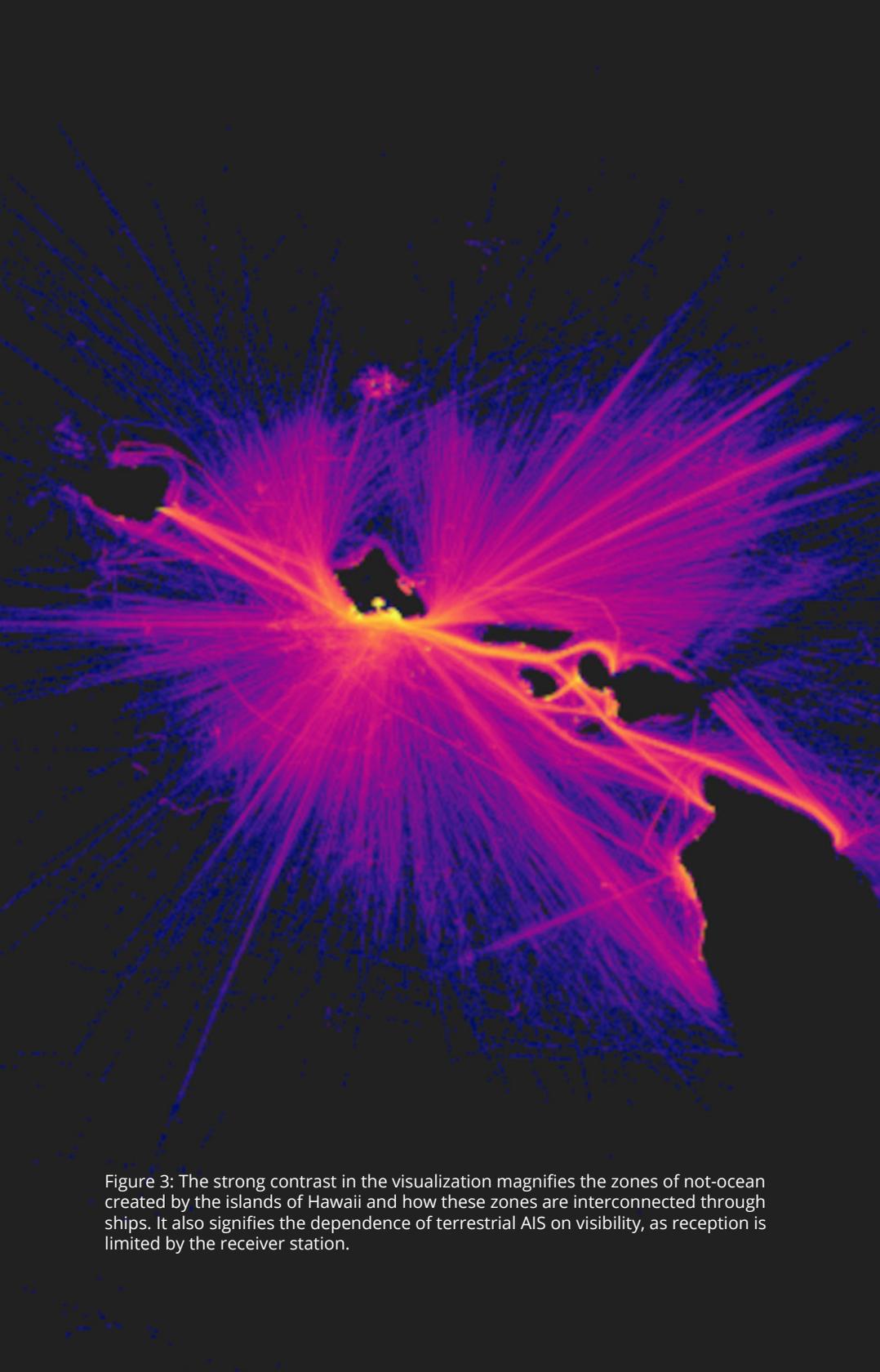


Figure 3: The strong contrast in the visualization magnifies the zones of not-ocean created by the islands of Hawaii and how these zones are interconnected through ships. It also signifies the dependence of terrestrial AIS on visibility, as reception is limited by the receiver station.

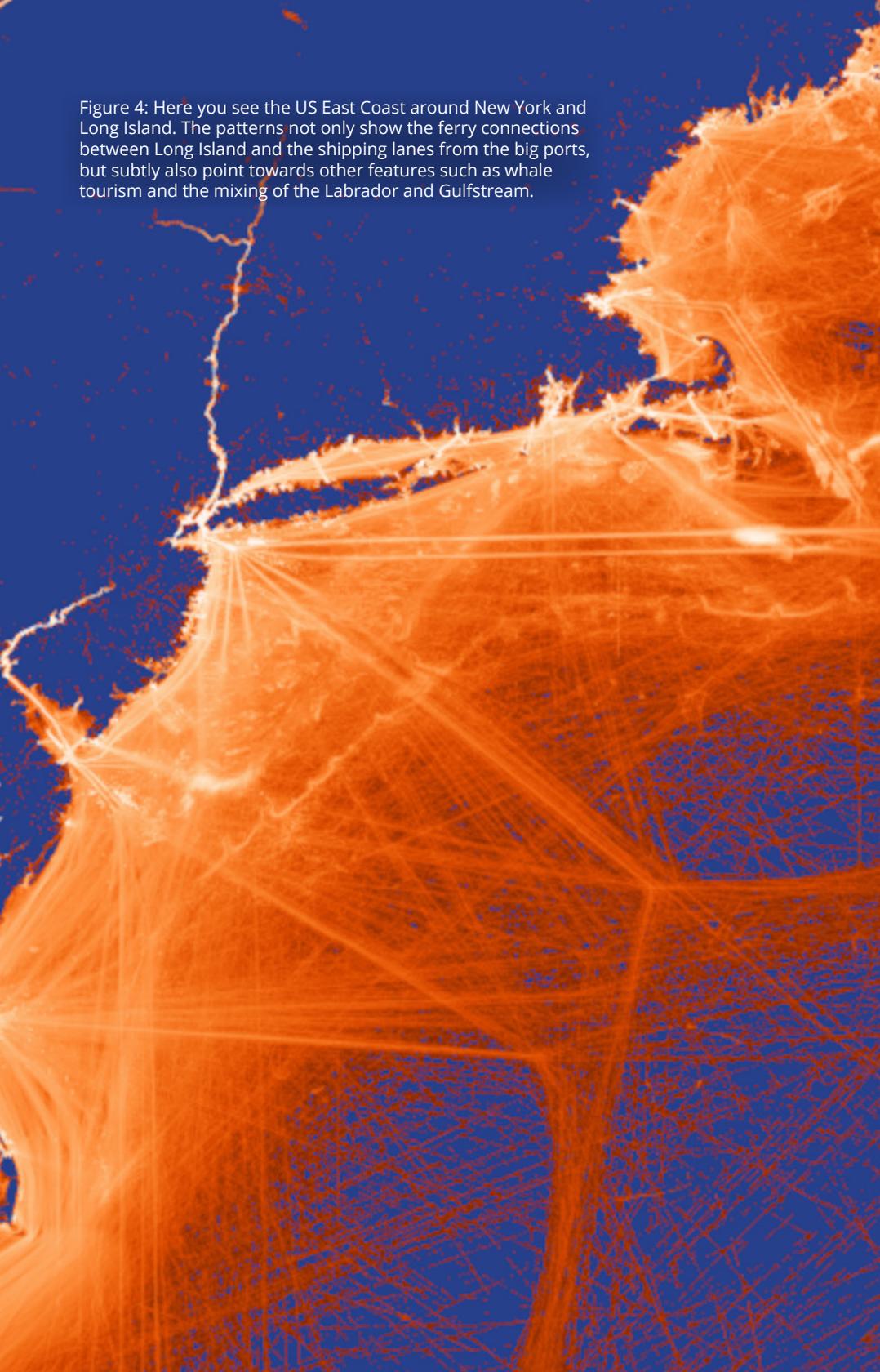


Figure 4: Here you see the US East Coast around New York and Long Island. The patterns not only show the ferry connections between Long Island and the shipping lanes from the big ports, but subtly also point towards other features such as whale tourism and the mixing of the Labrador and Gulfstream.

Figures 3 and 4 again mix color palettes to draw a subverted coastline from ship location points, with here the orange, pink, and purples drawing out depth (or extent) of shipping activity. We invite readers to look and also bring their own interpretations to the visualizations on offer.

Importantly: the maps here depict but also transcend the spatial relations produced by global capitalism, as such not being reduced to straight shipping lanes and hotspots around ports. Indeed, the wealth of detail visible in the maps, especially around the coast, can only be achieved in tandem with the ever-present but often invisible ways in which oceans are approached as *central, full, and meaningful* deriving from Indigenous and local understandings of the sea, long marginalized through projections of power and colonial violence.⁸ They work to show not a world of separate entities: land and sea, but an ocean ever entangled with land.⁹

These maps – which could be easily discarded – we posit, might be better thought of as part of the continual approach to reimagine the ocean subverted from western visualizing logics. They encourage us to think against the norms that frame our way of knowing and seeing the world. They also encourage us to work with that which might be typically rendered waste. Research projects often define what is ‘useful’, and what is not. What is ‘wanted’, and what is not. But the act of looking at the overlooked – at what was ‘just’ the data bycatch of another exercise – can reveal worlds erased, bringing them, quite literally, to light.

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- ¹ Collins Online Dictionary. (2023). ‘By-catch’. Available at: <https://www.collinsdictionary.com/dictionary/english/by-catch>
- ² Squires, D., Ballance, L. T., Dagorn, L., Dutton, P. H., & Lent, R. (2021). Mitigating bycatch: novel insights to multidisciplinary approaches. *Frontiers in Marine Science* 8(3): (online) Available at: <https://doi.org/10.3389/fmars.2021.613285>
- ³ DeLoughrey, E. (2019). Toward a critical ocean studies for the Anthropocene. *English Language Notes* 57(1): 21-36. // Fawcett, Leesa, Elizabeth Havice, and Anna Zalik. “Frontiers: Ocean epistemologies–privatise, democratise, decolonise.” *The Routledge Handbook of Ocean Space*. Routledge, 2022. 70-84. // George, R. Y., & Wiebe, S. M. (2020). Fluid decolonial futures: Water as a life, ocean citizenship and seascape relationality. *New Political Science* 42(4): 498-520. // Steinberg, P. (2022). Blue planet, Black lives: Matter, memory, and the temporalities of political geography. *Political Geography*, 96: (online) <https://doi.org/10.1016/j.polgeo.2021.102524>
- ⁴ Steinberg, P. (2001). *The Social Construction of the Ocean*. Cambridge University Press: Cambridge, MA. // Anderson, J. and Peters, K. (2014) (eds). *Water Worlds: Human Geographies of the Ocean*. Farnham: Ashgate. // Peters, K., Anderson, J., Davies, A. and Steinberg P. (2022) (eds). *The Routledge Handbook of Ocean Space*. Routledge. London and New York
- ⁵ Mack, J. (2013). *The Sea: A Cultural History*. London: Reaktion Books, p. 19.
- ⁶ Steinberg, P. (2001). *The Social Construction of the Ocean*. Cambridge University Press: Cambridge, MA, p. 114.
- ⁷ Jackson, S E. (2005). The water is not empty: cross-cultural issues in conceptualising sea space. *Australian Geographer* 26(1): 87-96.
- ⁸ Belhabib, D. (2021). Ocean science and advocacy work better when decolonized. *Nature Ecology & Evolution* 5(6): 709-710. // George, R. Y., & Wiebe, S. M. (2020). Fluid decolonial futures: Water as a life, ocean citizenship and seascape relationality. *New Political Science* 42(4): 498-520. // Hofmeyr, I. (2018). ‘Oceans as empty spaces? Redrafting our knowledge by dropping the colonial lens’ The Conversation. (online) Available at: <https://theconversation.com/oceans-as-empty-spaces-redrafting-our-knowledge-by-dropping-the-colonial-lens-102778> (accessed 01/12/2019). // Jackson, S E. (2005). The water is not empty: cross-cultural issues in conceptualising sea space. *Australian Geographer* 26(1): 87-96. // Underhill-Sem, Y. (2020). The audacity of the ocean: Gendered politics of positionality in the Pacific. *Singapore Journal of Tropical Geography*, 41(3), 314-328.
- ⁹ Hau’ofa, E. (2008). *We are the Ocean: Selected Works*. Honolulu, HI: University of Hawaii Press. Pugh, J., & Chandler, D. (2021). *Anthropocene islands: Entangled worlds*. Westminster: University of Westminster Press

passing things i-v by morphic rooms

A collage can be a map.

Speaking generally, it can be observed that most collagists draw upon images and textures from the past in their work. This dialogue with the past, indeed, is part of what gives the very medium of collage its power.

Centuries of mechanical reproduction have supplied artists with a deep collection of images to engage with. The array of available visual material that has accreted over this timescale is unspeakably vast – a “megacorpus” which is impossible to fully conceptualize. There have been no shortage of curators, however, who have attempted to chart routes via which to approach it.

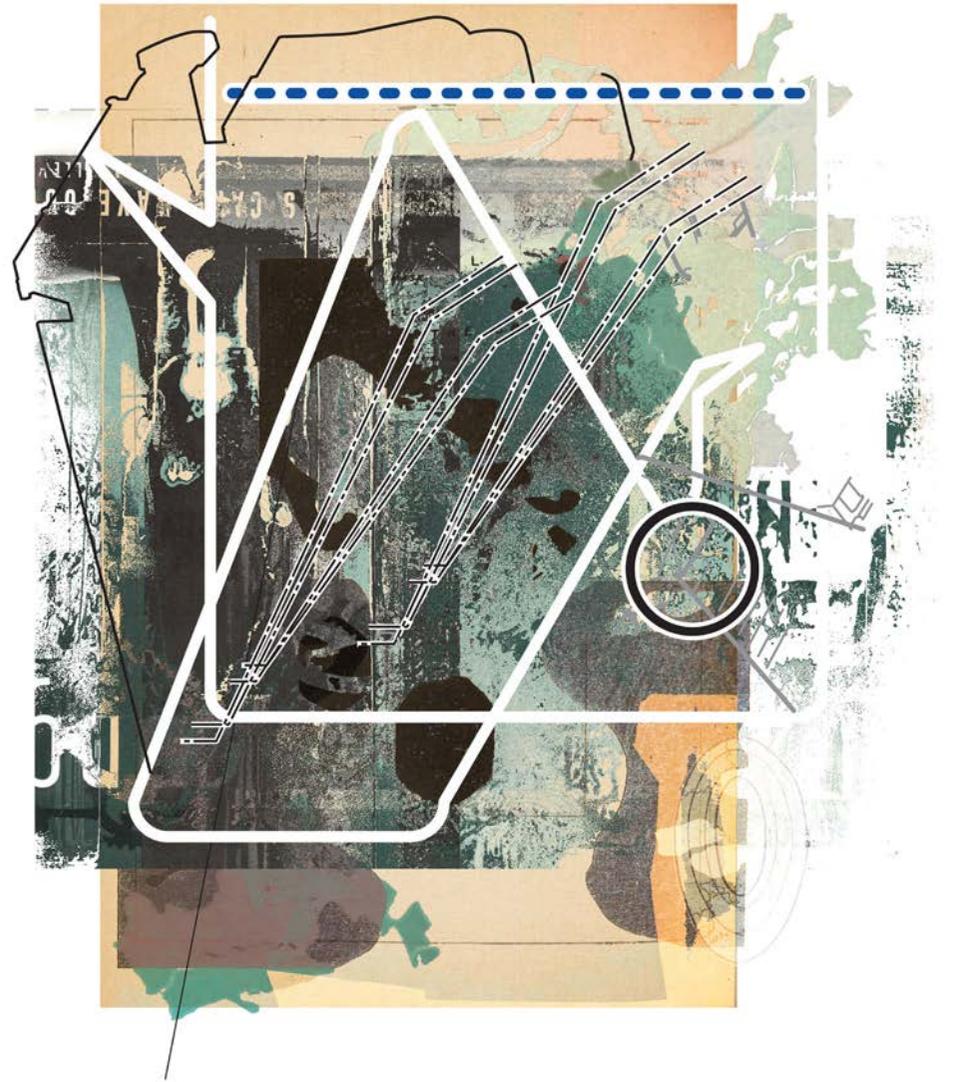
This spatial metaphor is no accident: this material has a long history of being understood as a kind of space. Consider, for instance, the phrase “public domain.” Collage artists are often familiar with the newer usage of the term – established around the mid-nineteenth century to mean “not subject to copyright.” “Domain,” however, plainly connotes spatiality, and indeed the usage draws upon an older, explicitly geographic meaning of the term (“land belonging to the public”).





Together as Morphe Rooms we have taken repeated excursions into the public domain, identifying points of interest. Our cartographic impulses occasionally take traditional forms, such as a guidebook – but we also like to think that the collages themselves can be “read” as maps. These five pieces literalize a spatial metaphor by taking public domain maps as their starting point, but, more importantly, they also reassert collage’s ability to visually represent macrostructures across time. It is our claim that every collage, ultimately, can be seen as an attempt to bind the “fourth dimension” of time into the two-dimensional space of the fine art picture plane – a practice that shares kinship with the cartographer’s struggle to capture three-dimensional space in a two-dimensional medium.







RECREATION

A FILM BY
DUANE PETERSON III

recreation

by duane peterson III

A barrage of home movies and amateur videos provides the visual framework for an investigation into the cult of image-making surrounding one of the world's most iconic landscapes, provoking questions about the relationships between tourism, photography, land use, and memory in the American southwest.

This film was produced on Havasupai, Hopi, Navajo, Zuni, and Paiute land. It is dedicated to all people displaced by national parks.



scan code to
view video











Image Landsat / Copernicus
Data MBARI
Data SIO, NOAA, U.S. Navy, NGA, GEBCO
Data LDEO-Columbia, NSF, NOAA

Google Earth

Still 1 uses a 3D model created by Alabassiny

on exactitude in science, cont'd
by emily greenberg



Still 2 uses a photograph created by Prostockstudio.

As the British statistician George Box famously noted, “Essentially, all models are wrong, but some are useful.” What Box meant was that all models are simplified representations of complex data, tools for scaling reality that are only useful to the extent they allow us to make sense of the data.

Jorge Luis Borges’s short fiction, “On Exactitude in Science,” is an excellent demonstration of Box’s aphorism. In Borges’s tale, an empire attempts to create what Box might refer to as an “accurate” model: a map “whose size was that of the Empire, and which coincided point for point with it.” By the end of the story, a younger generation has deemed the 1:1 scaled map impractical and abandoned both map – and by implication, empire – to the elements.

Although Borges’s fiction was published in 1946, his insights about scale and modeling remain relevant in thinking about digital mapmaking today. As the historian Jerry Brotton observes in his history of mapmaking, Google differs remarkably from previous mapmakers. Much like the empire in Borges’s story, Google Maps and Earth dominate global mapping on a historically unprecedented scale, imposing a “singular geospatial version of the world in an act of cyber-imperialism” with secret algorithms and codes rather than publicly available sources and techniques.¹ Moreover, while previous mapmakers certainly had commercial motives, Google Maps is the only mapmaker whose motives are exclusively profit-oriented.



Still 3 uses a 3D model created by GoldenSkull.

Unlike even the 1:1 map in Borges’s tale, Google Earth seemingly leaves no dimension unrepresented. Users can fly through the air, swim undersea, zoom out to view the solar system or zoom in on details only visible aerially. They can toggle historical layers to view the past and are guided to an overly determined future via Google’s constantly updating directions and recommendations. When a restaurant appears prominently in Google Maps, we become more likely to eat there. When Google predicts heavy traffic, we take an alternate route. Similarly, when Google erroneously shifted a border between Nicaragua and Costa Rica in 2010, the two countries nearly went to war.

On Exactitude in Science: A Film in Three Parts revives Borges’s fable in a loose allegory of Google Earth and Maps: their rise to prominence in 2005, their growing dominance over the next decade, and their involvement in the 2010 Nicaragua-Costa Rica border dispute. Along the way, the video traces Google Maps’s involvement in diplomacy, trade relations, policing, and surveillance, raising questions about the implications for privacy, sovereignty, and the control of public information and space.

All models are wrong, but some are useful. Yes, but to whom and for what purpose is the wrong model useful? Whom does the scaling not serve and why?



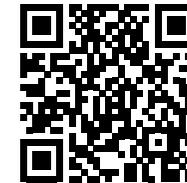
Still 4 uses a 3D model created by Gregg1956 and a photograph created by 4x6.

My video elaborates on these questions while rejecting the traditional documentary's claims to truth or "exactitude in science," claims that too closely mirror Google's own universalizing data aesthetics. My video thus revives the fable within the map-document, staging fantastical, darkly comic fictions within Google Earth. A pixelated traveler floating over skyscrapers, a 360-degree camera gazing down from the mast of a pirate ship, a starry night sky bleeding through underground architecture.

Borges's fiction allows us to glimpse our own world's commitment to "exactitude in science" pushed to an extreme, which helps us imagine alternative configurations for the future. Significantly, Borges also filtered his story through a 17th century narrator describing events from a more distant past. There is a world beyond empire, the narrator's presence seems to suggest, and from that future world, we can re-imagine the past world, re-write its history.

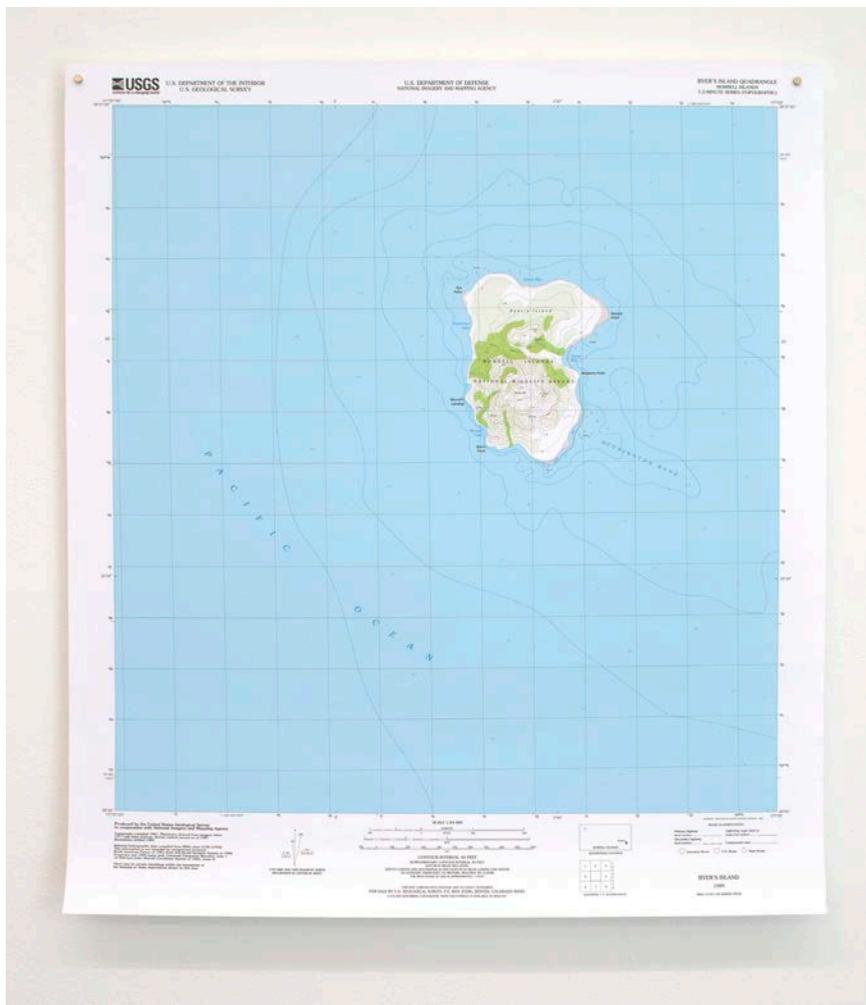
My own work adopts similar scaling strategies, confusing past and present. Is the narrator telling a history, projecting a future, or both, or neither? This confusion operates scenically, in the way I place allegorized historical events alongside speculative inventions, often jumping back and forth between the two; and narratively, in the way I have rendered discussions of 21st century imaging technologies through a 17th century syntax, situating these technologies in the deep past. At the same time, the passing of that 17th century tongue through an advanced AI speech synthesizer alludes to

a possible future where AI has become even more ubiquitous. Perhaps the map has become artificially intelligent and learned to speak, fooling us into thinking it sentient. Perhaps the narrator has died in the war, necessitating an AI clone of his voice. Or perhaps the narrator is still alive but undone by the atrocities he has witnessed. Unable to speak but with much left to say, he develops more useful models, whispering to us of unmappable interiorities and unplottable coordinates, of new scales for resistance.

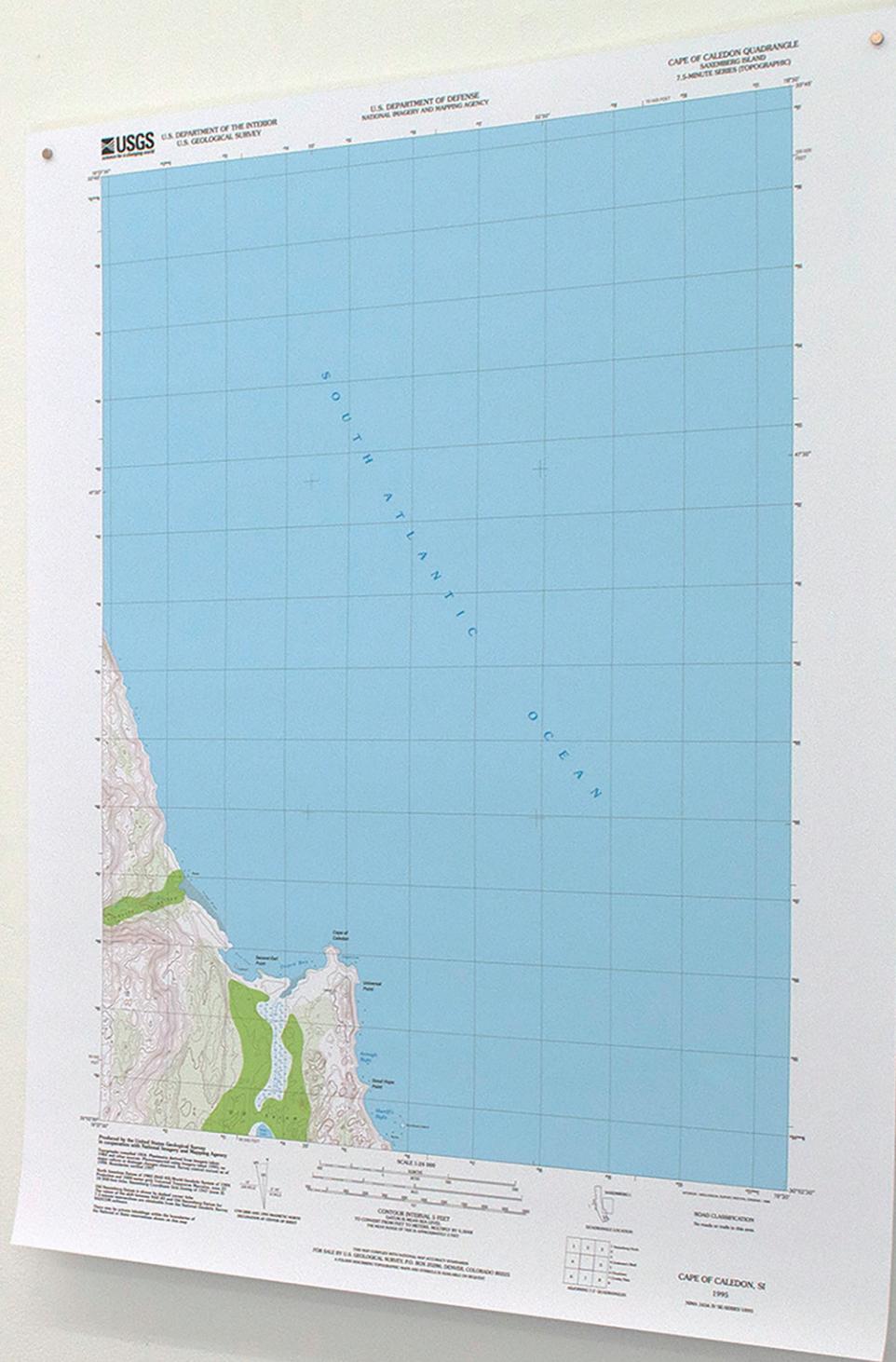


scan code to
view video

¹ Brotton, Jerry. *A History of the World in Twelve Maps*. United Kingdom, Penguin Books Limited, 2012. p. 246.







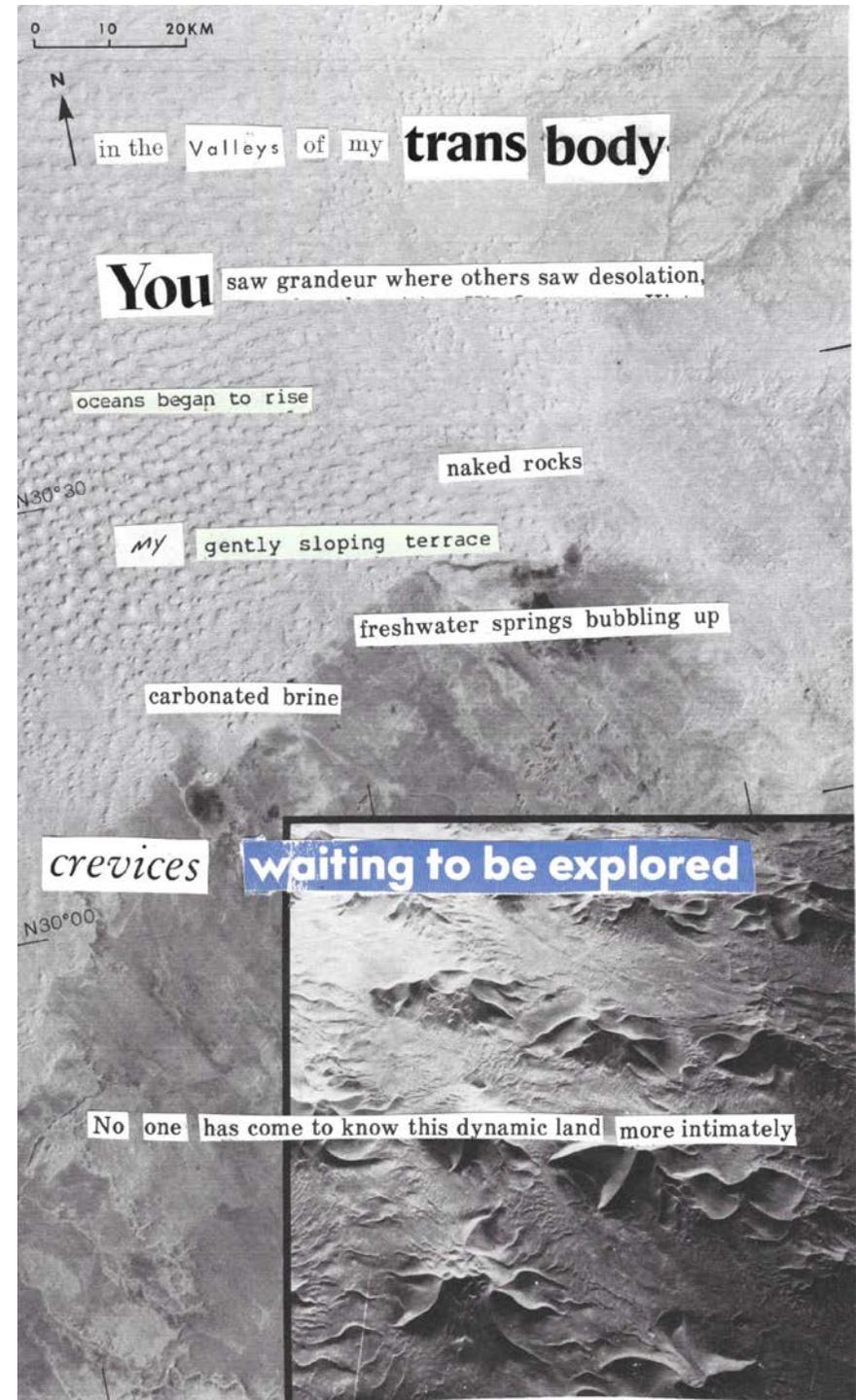
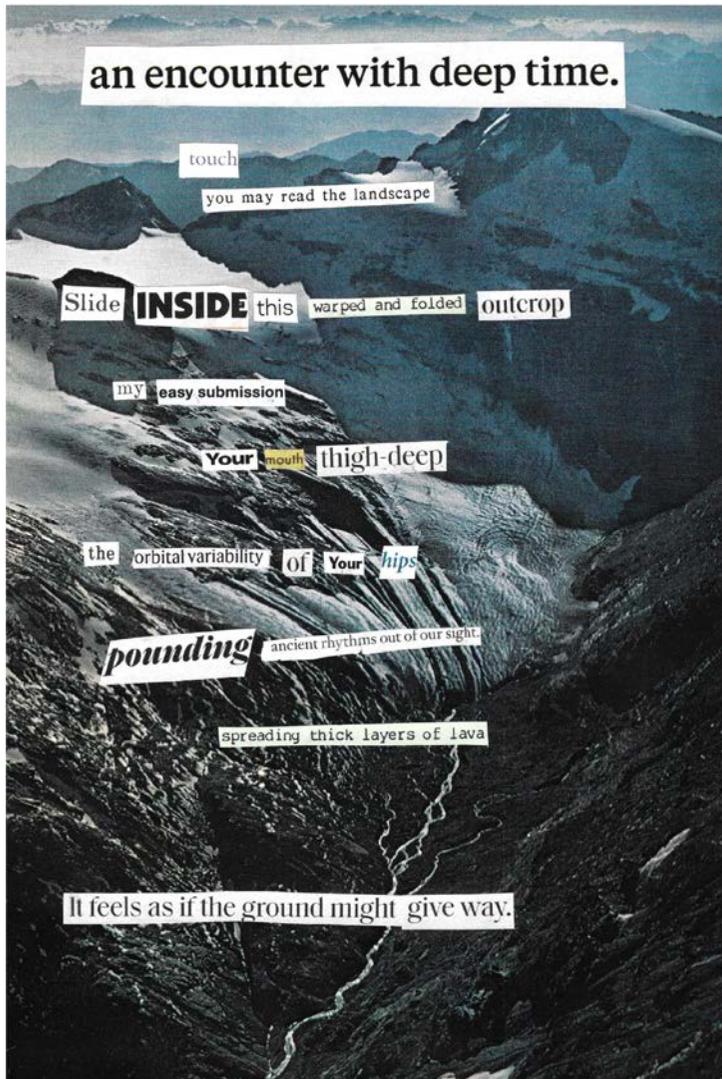


land & environment

queerness is a geologic process

by arthur

These are love letters to my partners, both human and non-human. They have helped me reimagine my relationship to the ecosystem outside of my body. And they have taught me to love being trans.



queer landscape by eden kinkaid

Landscape is a perspective, an aesthetic, a genre. Landscape encodes a way of seeing, a way of relating, a way of being.

Historically, representations of landscape have been sutured to projects of domination and the subject positions that dream them up. The wide sweeping frames, the implicit directionality of the gaze, the illusion of a detached, totalizing perspective – these elements of landscape representations have been entangled in the aesthetic, psychological, and logistical concerns of a colonial project defined by its apparent mastery over nature and all those considered to be ‘of’ it or at odds with it.

queer landscape seeks to disrupt and defamiliarize this genre of landscape. It is an experiment in queer visibility: a mode of seeing, of sense-making, that encodes a different way of knowing, representing, and relating to our worlds. These compositions have been created through the montaging of 35mm slides I have collected over the years from retired geographers, hobby naturalists, and anonymous others. Montage is an inherently queer method, blurring time and space, jostling parts and wholes, creating uncanny juxtapositions. These montages are made possible by the horizon of landscape photography: by the negative space – usually the sky – that frames the landscape perspective. It is no coincidence that queerness should confront us at the horizon: horizons are a motif of queer geographical imaginings. A space of becoming, a not-yet-here, a sense of dawning, a draw of directionality, horizons capture the utopic imaginings of queer futurity: the possibility, the felt promise of a queer space.

What makes these landscapes queer? Time & space folded over on each other, perspective gone slantwise, boundary crossings between here & there, then & now, the real & imagined. A kind of utopian sensibility: a sketch on the horizon, worlds imagined, drawn into being. It’s a distinctly queer utopia: soft & broken, hopeful & impossible.

Fantastical birds take flight toward a horizon punctuated by a chain-link fence: this aching desire for an impossible kind of escape. Soft, otherworldly fields blanket a cityscape, layered & torn, textured & warm, encompassing. A blurry, enchanted forest takes root somewhere unlikely, unmoored from here & now: a somewhere else. Utopia a kind of fuzzy, out-of-focus intimacy, the feeling of *a someplace, a someplace else*. Something that can’t yet be made out on the horizon, an epistemological and embodied elsewhere.













abortion herb garden
by landon newton

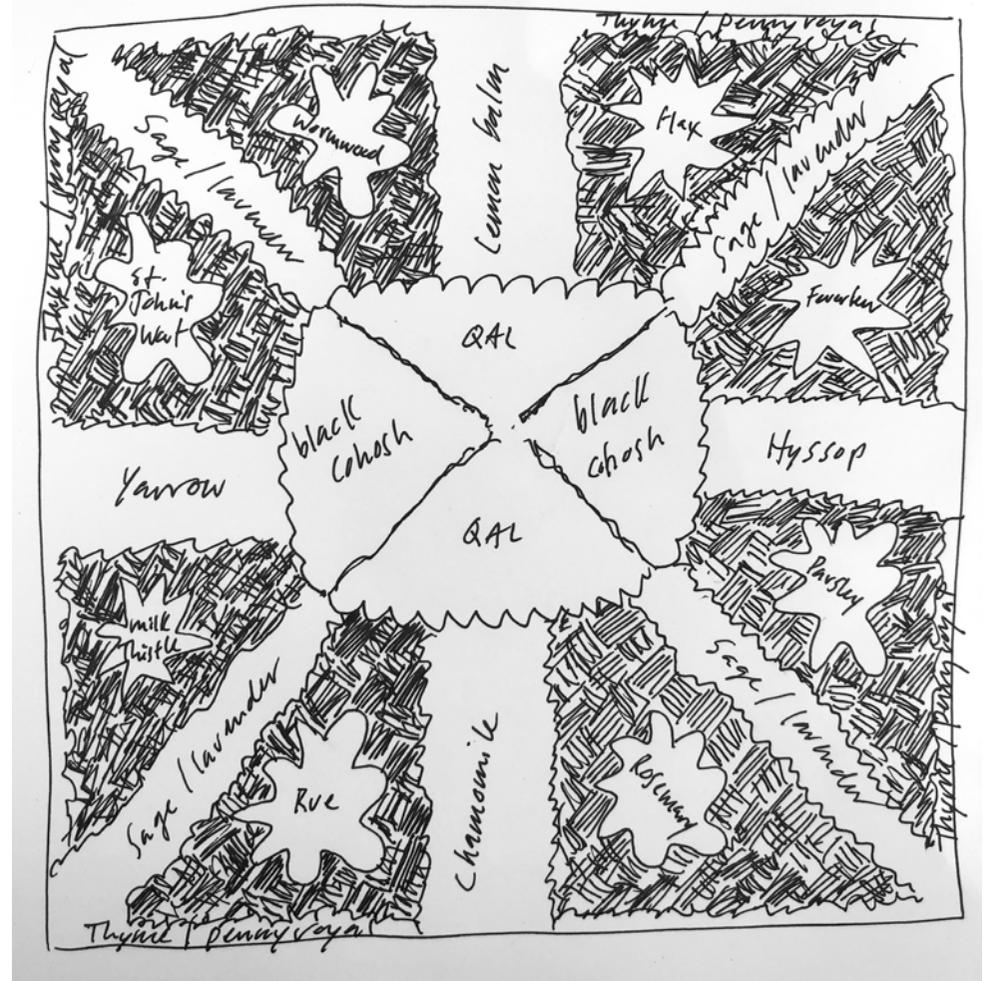
The Abortion Herb Garden, is a collaborative and ongoing garden installation, planted exclusively with abortifacient, emmenagogic, and contraceptive plants. Each plant has historically been used for contraception, birth control, and/or abortion. Seed packages, pamphlets, QR codes, interactive signage, animations, and resource material have accompanied the garden installation in its various forms. Beginning in 2016, *The Abortion Herb Garden* acts as a resource and historical marker, calling attention to the history of plant medicine, abortion-as-care, dispossessed and discredited healthcare practices, and the ways in which people have been managing their fertility throughout history. Plants themselves are radical beings. Acting as both a disruptive and seductive tool, the garden seeks to highlight the intimate and radical ways we use and connect with plants.

A section of plants include:

Black Cohosh, *Actaea racemosa* or *Cimicifuga racemosa*
Chamomile, *Chamaemelum nobile*
Chaste Tree, *Vitex agnus-castus*
Cotton, *Gossypium*
Dittany, *Origanum dictamnus*
Feverfew, *Tanacetum parthenium*
Horehound, *marrubium vulgare*
Hyssop, *Hyssopus officinalis*
Juniper, *Juniperus communis*, *Juniperus sabina*
Lavender, *Lavandula angustifolia*
Lemon Balm, *Melissa officinalis*
Lemon Verbena *Aloysia citrodora*
Mint, *Mentha*
Mugwort, *Artemisia vulgaris*
Parsley, *Petroselinum crispum*
Pennyroyal, *Hedeoma pulegioides* (American), *Mentha pulegium* (European)
Rosemary, *Salvia rosmarinus* or *Rosmarinus officinalis*
Rue, *Ruta graveolens*
Sage, *Salvia officinalis*
Tansy, *Tanacetum vulgare*
Tarragon, *Artemisia dracunculus*
Wild Carrot or *Queen Ann's Lace*, *Daucus carota*
Wormwood, *Artemisia absinthium*
Yarrow, *Achillea millefolium*



FEMM HORTUS
EUPHORBIALEAE
Ricinus communis
Castor
Rizinus, Wunderbaum

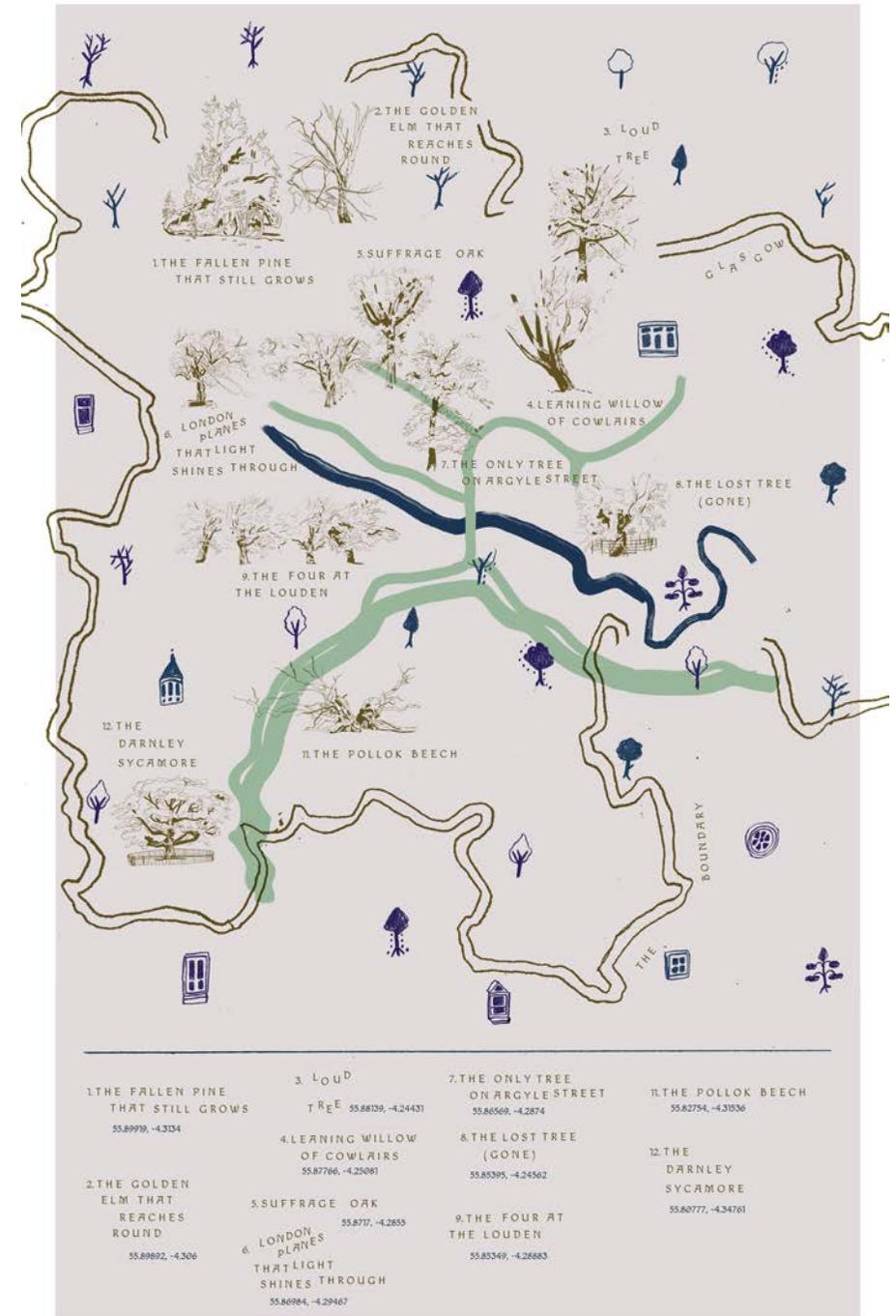


scan code to
visit website

glasgow tree map

by danielle banks

This is the Glasgow Tree Map. Some of these trees are known and some unknown. Some are no longer there and some are found in places rarely visited in the city. The trees were chosen by being nominated, or found and drawn over the course of a year. The worthwhile trees don't necessarily have to be the grandest, tallest, oldest, or healthiest. The Glasgow tree map includes dying trees, fallen trees, trees on land zoned for development and trees that are no longer there. I'm interested in how people relate to trees and fragility and time. I want people to notice more about different trees and make more regular pilgrimages to them.



molalla river meander & wildfire progression series

by adrien segal

My work questions the deep disconnect between scientific rationality and the emotional nature of human experience. I'm fascinated with the obsession modern scientific conventions place on the measurement and quantification of nature as a way to understand "truths" about the natural world through pure objectivity. This approach is deeply limited in that meaningful knowledge can only be gained through subjective experiences. As an artist, my work explores the potential in taking abstracted scientific data into the realm of physical space and experience – by layering it within a more expansive and inclusive inquiry manifested in forms and materials that are responsive to a place. Time is quite often one or more of the dimensions represented in my sculpture, capturing trends, patterns, and changes in the landscape that occur over generations as a material artifact that makes the information accessible to the body as well as the mind. My work seeks to transcend the divide from objective scientific data towards that of experiential knowledge.

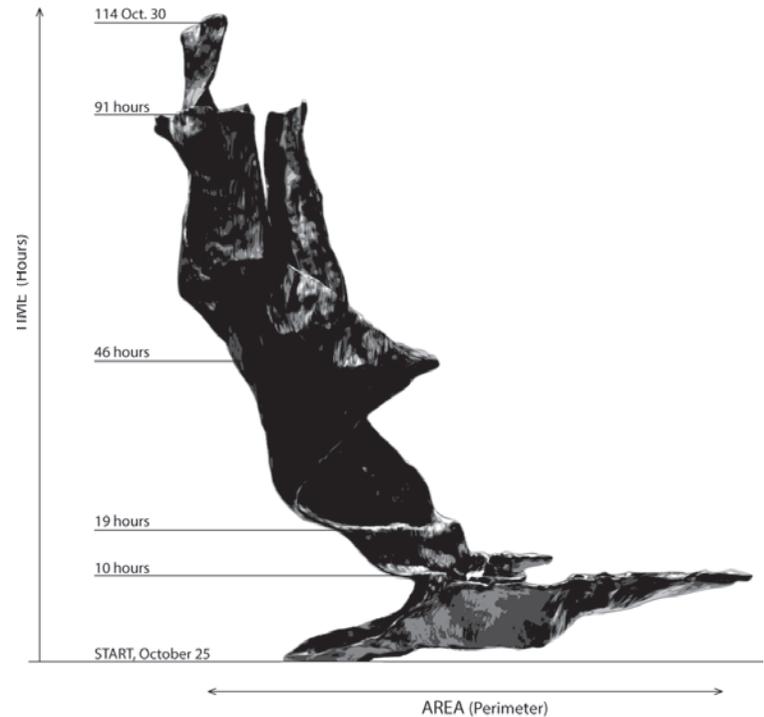


MOLALLA RIVER MEANDER is a sculpture that reveals fifteen years of alluvial flows of the Molalla River in Clackamas County, Oregon. Researchers at the United States Geological Survey Oregon Water Science Center provided the artist with LIDAR maps of the river taken approximately every five years which were used to create a tangible interpretation that captures the river's path from 1995 to 2009. Flooding in the years between 2005 and 2009 revealed a new branch of the river in the form of the sculpture.



WILDFIRE PROGRESSION SERIES

Wildfire is a natural phenomenon, a regular and necessary process for a forest ecosystem. At the same time, it can be very harmful and destructive to human lives. The Wildfire Progression Series examines these opposing perspectives and brings attention to the dissonant forces at play in wildland areas that have regularly burned throughout history and are increasingly being developed for human use. The source data used to create these works is the California Department of Forestry Fire and Resource Assessment Program's fire progression maps of the Rim Fire, Stanislaus National Forest, CA; the Cedar Fire, San Diego County; and the Camp Fire, Butte County.





the flood necklace

by anne-laure fréant

The Flood Necklace is a ceramic data-sculpture based upon flood events that occurred in the city of Orléans, along the river Loire (France) between 1800 and 2003. By choosing to represent flood water heights of each recorded flood since 1800 through tangible, hand-crafted artifacts (spheres are made from a Loire's valley clay called "Terre du Fuilet"), this piece proposes a new critical approach to representing environmental historical knowledge.

The Flood Necklace can be easily read, as each sphere radius (in centimeters) matches each flood's water height (in meters). The two white big spheres represent the two "big ones" of 1856 and 1866 that flooded extended areas (including a large part of the city of Orléans), caused lots of damage and led to a new national policy for water and flood management on all French rivers by the Napoleon administration. The infrastructures built at that time still impact the contemporary landscape of French rivers, and as *The Flood Necklace* shows, indeed reduced the frequency and intensity of major floods on the Loire at Orléans after 1866.

The Flood Necklace is a proposition to allow for the emergence of new visual and tactile frameworks outside of traditional 2-D maps. Such frameworks involve a slow making process by hand that allows for a tactile way to appropriate the knowledge it contains. It also entails the



production of very sustainable objects, as ceramics are known to be the most commonly found traces of ancient human presence in the soil.

The Flood Necklace is an artifact that serves no other purpose than to embed the information it was designed from. By telling one story of the river over time, *The Flood Necklace* brings the focus on understanding the history of place rather than focusing on its current physical and material configuration. The data-sculpture leaves a lot of room for the imagination to make up visual representations of this river, the color of its waters, its fish and plant population, the shape of its banks, and perhaps even invites for a real-world exploration of its shores and waters.

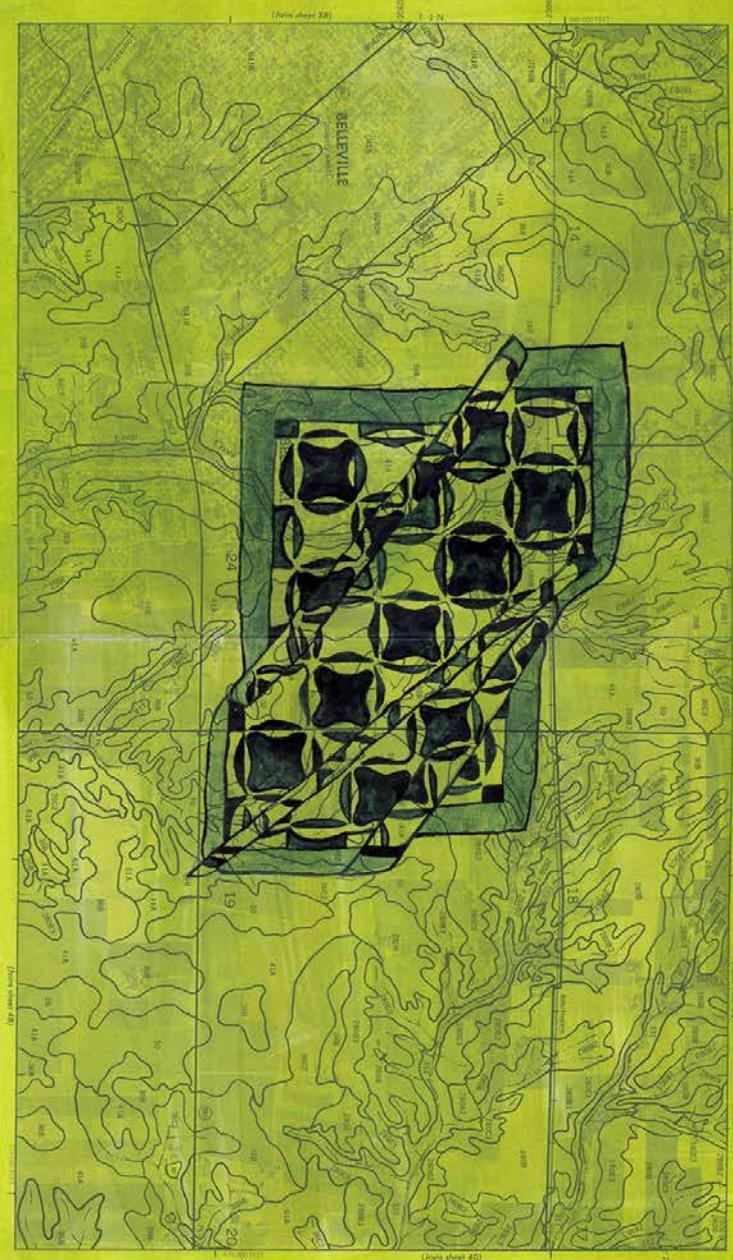
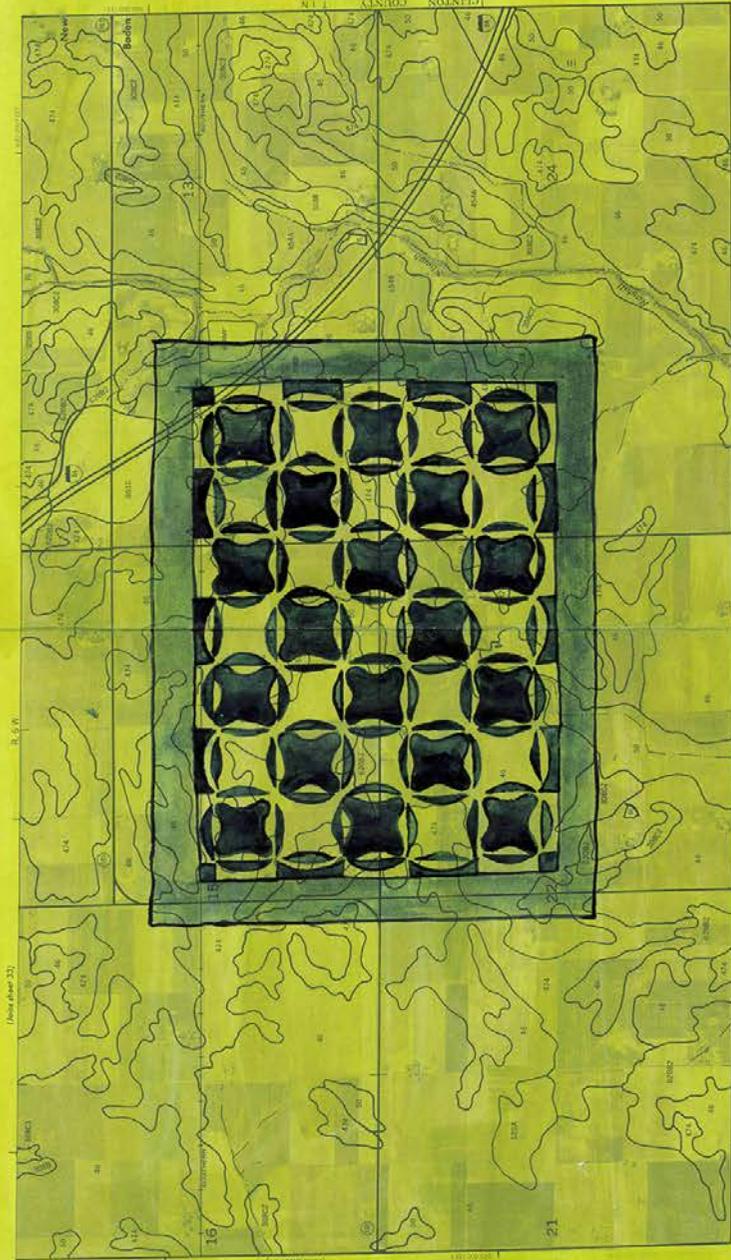
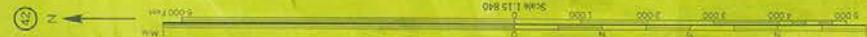
robbing peter to pay paul & it seeps

by charlie bosco

“Robbing Peter to Pay Paul” is the name of the quilt pattern that I have drawn on top of a soil survey map. In my work, I see quilting as an analogous production to mapping; both are a form of myth-making about national identity. “It Seeps” consists of my own text sewn into a roadside map at the edge of a body of water. The text describes water as an active and conscious entity that wanes and waxes in both intensity and malice. The text was written shortly after a 100-year flood that impacted the St. Louis region. I made this piece to describe the experience of flood as a renegotiation of geographic boundaries. Both pieces are built on the premise of mapping as a production of space, rather than a representation.



it seeps, thread and ink of found highway map, 12 x 12"



robbing peter to pay paul, ink on found soil survey map, 22 x 16"

merging temporalities & rising waters

by jaime simons

This project begins with the Ottawa River as “witness, archive, and co-creator.”¹ Though it is not possible to record or recreate the river as it was prior to the 19th century, it is possible to represent a sense of what the river once was like by engaging with its deep time (geologic history). These tracks combine both the present and the historic past, but also the deep past by acknowledging that certain things remain true: at various seasons and various places, the river has water, ice, and rapids. Using these as building blocks, the tracks map the 1,271 kilometers of the Ottawa River.

Beginning at Lake Temiskaming, *Merging Temporalities* creates a sonic image of the movement of water along the Ottawa River through the inclusion of recordings of rapids and swirling currents, ice crystals, and hydrophonic (underwater) recordings from various locations along the river. The track also engages with the deep time of the Ottawa River by including sound clips meant to remind listeners of the wider environment, ecosystems, networks, and histories to which the Ottawa River both connects and comes from. The river is not just a river, but a passageway, home, food source, and active participant in the shaping of the environmental, human, and non-human history of the Ottawa Valley. The river also has its own history, beyond the presence of *homo sapiens*.

The deep time of the Ottawa River began almost 570 million years ago in the late Cambrian and early Paleozoic era, when the area was covered by a tropical sea. Evidence of this time is recorded through the presence of trilobites, cephalopods, crinoids, and other fossils preserved in the rocks underneath the river. Around 440 million years ago, the sea receded, and left behind dry land. Echoes of this past are missing from the geologic record, as the land was exposed to constant erosion. Evidence from elsewhere can fill these gaps, and bring to life ideas of what dinosaurs or other early creatures

roamed. Around 175 million years ago, with the formation of the Ottawa-Bonnechere and Timiskaming grabens (rift valleys), our geologic knowledge begins to return. These grabens were formed in the Late Proterozoic and Early Paleozoic as part of the Iapetus Ocean, and re-activated during the Mesozoic period as part of the breakup of Pangaea. The grabens form a crucial part of the Ottawa Valley, as the Ottawa River flows along their fault line. During the Cambrian period (66 million years ago to present), ice sheets covered and uncovered the area, leaving behind much of the sediment that covers the Ottawa Valley today. The ice sheets depressed the Ottawa Valley and other areas formed by grabens to below sea level, and so as the last glacial ice sheet retreated during the Younger Dryas period (12,900 to 11,700 BP) the graben areas were filled with sea water from the Atlantic Ocean. The area became known as the Champlain Sea, lasting approximately 3,000 years with its water level almost 150 meters above the current landscape. Clay deposits from the Champlain Sea have preserved much of the marine life, including evidence of three different species of whales (belugas, fin whales, and bowhead whales), walrus, and fish such as capelins. The Champlain Sea and its clay deposits, along with the river's movements since then, have played a major role in producing the distinctive forests, wetlands, and agricultural areas of the Ottawa Valley.

Merging Temporalities (Track 1) is not organized into strict time segments based on eras, but instead merges temporalities to represent how we make and remake the past in the present through creative interpretation and performance. The recent past and the deep past are performed simultaneously, representing how the deep past informs both the recent past and the present, and how evidence of deep time is still present in the here-and-now. Ideally, the inclusion of both expected (e.g., water noises) and unexpected (e.g., whale and walrus calls, human voices) will encourage listeners to reflect on how they segment thoughts about time and about environments, to move towards acknowledging the interdependence of places, temporalities, and histories.

Remixing the River (Track 2) focuses on expressing the various restructurings of the Ottawa River as a result of colonial activities. This track expresses how drastically colonial activity has changed the landscape of the Ottawa River, through the previously discussed dams and canals as well as logging and steamboat history. It takes the watery base layer of *Merging Temporalities* and its sonic mapping of pre-colonial rapids and remixes it to represent the colonial impact of resource extraction and settlement on the Ottawa River's movements. The remixing of the track relies on using historical

hydrometric data from along the Ottawa River, as well as reflections from a 2008 log raft ride taken by retired lumbermen down the river. This data was compiled from various hydrometric stations between 1850 and 1988 by the National Hydrologic Services, Environment and Climate Change Canada's Water Survey of Canada. Together, these inform how the river's movement and tempo have changed and to what degree the volume and speed of *Merging Temporalities* is manipulated to create this new track.

Compared to *Merging Temporalities*, the tempo of *Remixing the River* is slower and more sluggish. There are fewer drops in tone, and rapids are less prominent or entirely missing. Different sound clips augment the base track – instead of a focus on early more-than-human history and early human history, this track presents noises from colonial activities that changed the river. Noises from various logging industry activities such as tree cutting and log squaring are heard, along with steamboat whistles and raucous laughter from tourists. Steamboat whistles represent where steamboat landings or wharves were, and sawmill noises represent the history of environmental pollution through marking where underwater sawdust dunes are. Together, this track offers an auditory spatial countermap that represents the impact of colonial activity and its restructuring of the Ottawa River.



scan code to
listen to track 1



scan code to
listen to track 2

trailoff: immersing the landscape with voices out of line

by elizabeth hessek &
adrienne mackey

Indigenous, Black, queer, immigrant voices tell their own stories of tradition, love, exclusion, and discovery in nature – stories that disrupt and throw off trail cartographies. *TrailOff* is an immersive theater project nested in a free mobile app that invites users to follow paths not visible on maps nor in the normative conceptions of who belongs in nature. A collaborative project directed by Swim Pony, managed by the Pennsylvania Environmental Council, with sound designed by Michael Kiley, *TrailOff* engaged ten Philadelphia authors and dozens of musicians, performers, and artists to create original audio performances inspired by Philadelphia's nature trails. The project weaves Indigenous, Black, queer, and immigrant stories into the landscape to create more inclusive trail spaces and more just ecological futures. These maps invite new stories of exploration and discovery, stories that redefine what is natural space and who can – and cannot – access it. The storytellers' voices trail off in the middle of their sentences, catching glimmers of stories that exist beyond the legends of any park maps. They trail off imagining stories not yet told and not yet heard in this landscape. Stories that exist right off the trail if one is willing to step to the side and listen.

¹Jenn Cole, "Shanty Songs and Echoing Rocks: Upsurges of Memory along Fault Lines of Extraction," *Canadian Theatre Review* 182 (2020): 9-15, <https://muse-jhu-edu.proxy.library.carleton.ca/article/753589>.

Of the ten TrailOff stories, excerpts from three are featured here.

A Sycamore's Psalm, donia salem harhoor – Following the voice of Nehet, a young poet collecting memories in their notebook, harhoor's collection of poems explore the legacy of the Egyptian diaspora and the ways family, loss, and roots of every kind are redrawn on spaces of settlement. In this excerpt from the poem "The Place Where the Cranberries Grow," the listener journeys through the history of the Perkiomen Creek in this ode to loved ones present and past. With Kinan Abou-afach on oud and cello.

The Way Sand Wants for Water, afaq – Walking the Cooper River Trail in Camden, New Jersey, afaq saw similarities to the landscape in their native Sudan. In places mapped by the generational trauma of dams and borders that turn the water to stillness, how do we begin to dismantle what holds the water back from healing the land and its people? With Jad Blaik on percussion.

River Devil II: The Return, Carmen Maria Machado – Interrogating how public and natural spaces can be spaces of exclusion and fear for queer people of color, this campy horror story transforms Philadelphia's most popular trail into a space of pure terror. Traveling along the Schuylkill River Trail in Manayunk, Machado enables her listeners to embody this unmapped fear. With James Michael Baker, Susanne Collins, Martha Stuckey, and David Sweeny as the choir.



scan code to
listen to audio

smoke hole, earth portal by raven moffett

Smoke Hole, Earth Portal is a generative lens-based performance collaboration between myself, my more-than-human kin, and the land and is intended to be a critically incomplete reference to homebuilding traditions and medicine wheel memory, which necessitates intimate multispecies connections between ancestors and intergenerational storytelling. Synergetic poetic actions are complicated through a multivocal lens of glitchwork, which gestures towards the material and bodily agency of all my collaborators. This work references long-distance attempts at reconnection by navigating the digital landscape of Google Earth and bodily movements gesturing towards grass dancing in a barren wash. Breath and voice of more-than-human kin speak through the layered bodies of digital technology, bones, and dried plant matter to echo multivocal calls of the land. Leaning into knowledge ways that ground home in the land and lateral relationships with human and more-than-human kin, this work builds itself in a circle referencing horizontal and webbed power relations that are cyclic, intergenerational experiences of time. It embodies memory, distance, reconnection, recognition, and collaboration as an ongoing praxis of survivance.





scan code to
view video

with what was taken

by raven moffett

As ever
 as always
held close
the needle moves in and
 out, breath
 work
Life
 giving back
to this hide
 and seek
 destiny
 The beads are set
 the pattern in
 herited
To whom does
 blue be
 long?
From what land
 does she learn
 her name?
 for there are many who claim
 to know her
 who call her
sacred
 Water
 Sky
currency
 Greed
 and again
 Water
 flowing and ebbing
 needle flashes in
 and out
again
 uphill tracking the
 source back
 Who may claim
 this design
 set by the ancestors
 this work en
 acted by her hands
 bearing scars
 holding whorls
that remake
the world
Life tumbles down
 holding breath
 digging the heels
 in
 moist earth
 and dirt
 Cut thread
 sacred knots hidden in
 the hide
 fur caught
 on the wind
 against current
 and tide
 travels
 beads un
 done
 made and
remaking
remapping
 breath again
 blessing
 sent with
 the wind

rivers of breath
 of bead
 lead us back
 To the source
 home-catching
 snagging |
 again
 holding energy
 back
 so the rain
 Mountains
 make blockages
 like scars in our
 body
 windward
 can break
 again
 but sometimes
 storms slip
 and the damage
 gives life to re
 Making
 resisting
 what was set
 as ever
 as always

the plantation imagination: studies in salt, oil, and sugar

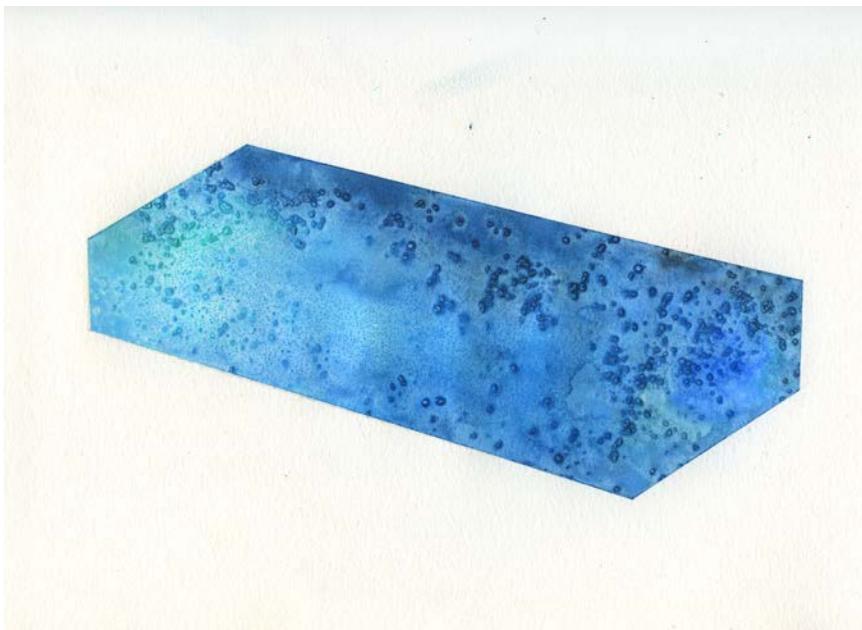
by robin mcdowell

“And over yonder behind the swamps is great fields full of dreams, piled high and burning; and right amongst them the sun, when he’s tired o’ night, whispers and drops red things, ‘cept when devils make ‘em black.”

–W.E.B. Du Bois, *The Quest of the Silver Fleece* (1911)

For fifteen years, I have traveled south Louisiana swamps and backroads, spilling styrofoam cups of gas station coffee and clapping caked mud out of my boots. I visit oil towns, salt mines, former sugar plantations, flood control structures, shipping ports, tourist attractions, prisons, and chemical refineries tucked along the banks of the Mississippi and Atchafalaya Rivers. Sites of industry and pleasure blend seamlessly atop remains of enslaved people and displaced towns founded by Black families in the years following Emancipation. Over the course of many soul-sickening, lung-scorching years spent following the intertwined histories of oil, salt, and sugar in Louisiana’s sinking wetlands, I came to realize the perverse metabolism of natural resource extraction at the expense of Black lives and labor.

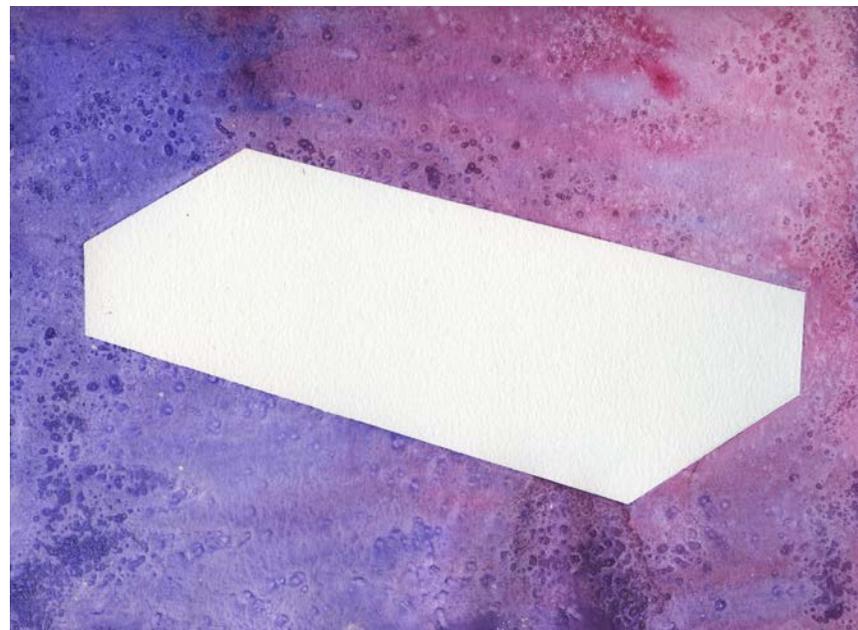
Studies over the course of the 20th century exhibit the incredible capacities of soil, air, and water to retain chemical residues (both benign and toxic) and structural damage from environmental duress, such as heat, ice, floods, and industrial pollutants.¹ New scholarship in the life sciences demonstrates that, conceived as a larger system of biomass, these materials metabolize energy in pathways similar to the human transmission and processing of emotion by neurotransmitters and parasympathetic nervous systems.² With these studies in mind, this work offers a provocation: The molecular structures of soil and



geosynclines, recrystallized rock salt, granulated sugar, blue and silver pigments, bayou teche water, 2020.

water collected from former plantation sites are evolving and restructuring themselves due to ecological, economic, racial, and psychological violence and theft enacted upon the environment by European settlers, plantation owners, and corporations. These practices range from soil exhaustion by monocropping, erosion from deforestation and engineering projects, and microbiological reconfiguration from the psychic energies of terror, pain, hope, and pleasure that circulated through the bodies of enslaved Indigenous, African, and African American peoples.³

This body of work, entitled “The Plantation Imagination: Studies in Salt, Oil, and Sugar,” is a deep history and “Black geographical reading practice” of a region known as The Cajun Coast.⁴ The mixed media pieces use pigments created with unfiltered sugarcane syrup, oil byproducts, rock salt, soil samples, metal shavings, and botanicals grown by enslaved people in plantation gardens. The pieces themselves become sites of ongoing historical accretion. As the pigments crystallize, oxidize, melt, dissipate, and congeal over time, a form of Black “livingness” emerges through the rendering of new creative and interpretive possibilities from commodities themselves.⁵



jurassic plug, recrystallized rock salt, granulated sugar, violet and silver pigments, bayou teche water, 2020.

Each piece finds a center of gravity in a geometric form or forms that surface from overlays of geological models and diagrams (Avery Island); 18th and 19th century maps of sugar plantations and 20th and 21st century oil fields and salt mines (Centerville and Avery Island); and engineer’s renderings of pit mining equipment and oil rigs (Jefferson Island).

Atakapa Territory: The Cajun Coast and The Salt Islands

The Cajun Coast consists of about one hundred miles of coastline that stretches west from New Orleans to Vermillion Bay.⁶ This western region of the Mississippi River deltaic plain contains the oldest landforms in the coastal zone. Known first as Atakapa territory, the Cajun Coast was primarily inhabited by the Atakapa people along with Chitimacha and Choctaw who stewarded much of the southeast region of Louisiana that abuts present-day Texas.⁷ Celestín la Tortue, an Atakapa chief, appears in the writings of 18th century Spanish settlers, seeking land.⁸ A cotton trader’s map from 1822 still delineated the region as “Attackapas [sic] Territory.” It also included the location of a “Salt Works.”⁹

The Cajun Coast includes five areas known as the Salt Islands. The Salt Islands, however, are not really “islands,” in the sense of independent land masses surrounded by water. They appear as distinctive hills—elevated land amidst swamps and flat prairie. These hills were formed by the subterranean uplifting deposits of solid salt, or plugs. The salt plugs make up the core of these domes and were originally deposited on the bottom of the sea floor during the Jurassic era. As the plugs were uplifted, older sediments were pushed to the surface, new deposits settled on top, the plug became dome-shaped, and thus, a salt island was born.

Indigenous peoples collected and distilled salt. On nearly all of the Salt Islands, archaeologists have uncovered pieces of large vessels that were used to boil and evaporate saltwater that date well into the 16th and 17th centuries.¹⁰

Marsh Island Plantation / Petite Anse Island / Avery Island / TABASCO Factory Museum

The Tabasco Hot Sauce “factory” is the center of Avery Island, one of five “salt islands” in St. Mary and Iberia Parishes. Soil testing shows that this soil is “upland”—a rare occurrence in south Louisiana

In the 1840s, this was the site of Marsh Plantation, a sugar growing and production operation situated on a plain of high ground in otherwise swampy St. Mary Parish. European settlers, including the owner John March, knew of the salt springs, and co-opted the Indigenous evaporation method, until 1860, when an enslaved Black man known locally as “Old Joe” uncovered a solid rock salt deposit while digging a well. This ushered in an era of highly destructive and dangerous pit mining that continues to the present.¹¹

Once the rock salt deposit was uncovered, Marsh called in a team of scientists and engineers to find more. Their drills struck pure rock salt at a depth of 38 feet. By the mid 1800s, the area came to be popularly known as one of the “Salt Islands,” for its cavernous salt mines, now worked by enslaved people. Shortly before the Civil War, Marsh sold the plantation to the Avery and McIlhenny families, who continued the sugar and mining operations and soon began producing a new product: hot sauce. Canefields became pepper fields, painstakingly harvested, processed, and packaged by Black workers throughout the 20th century.

Today, tours of the dollhouse-like TABASCO mixing and bottling factory are available for twelve dollars per person. An attendant informs me that the

greenhouses beside the factory are for display. The peppers used in modern production are grown as monocrops in Honduras on large farms because there is not enough land or workers to grow them on Avery Island.

The sauce is still produced on site, and one wall of the factory is made completely of plexiglass for tourists to gawk at workers in rubber gloves and hairnets. They inspect bottle after bottle on the conveyor belt and roll boxes to the loading dock.

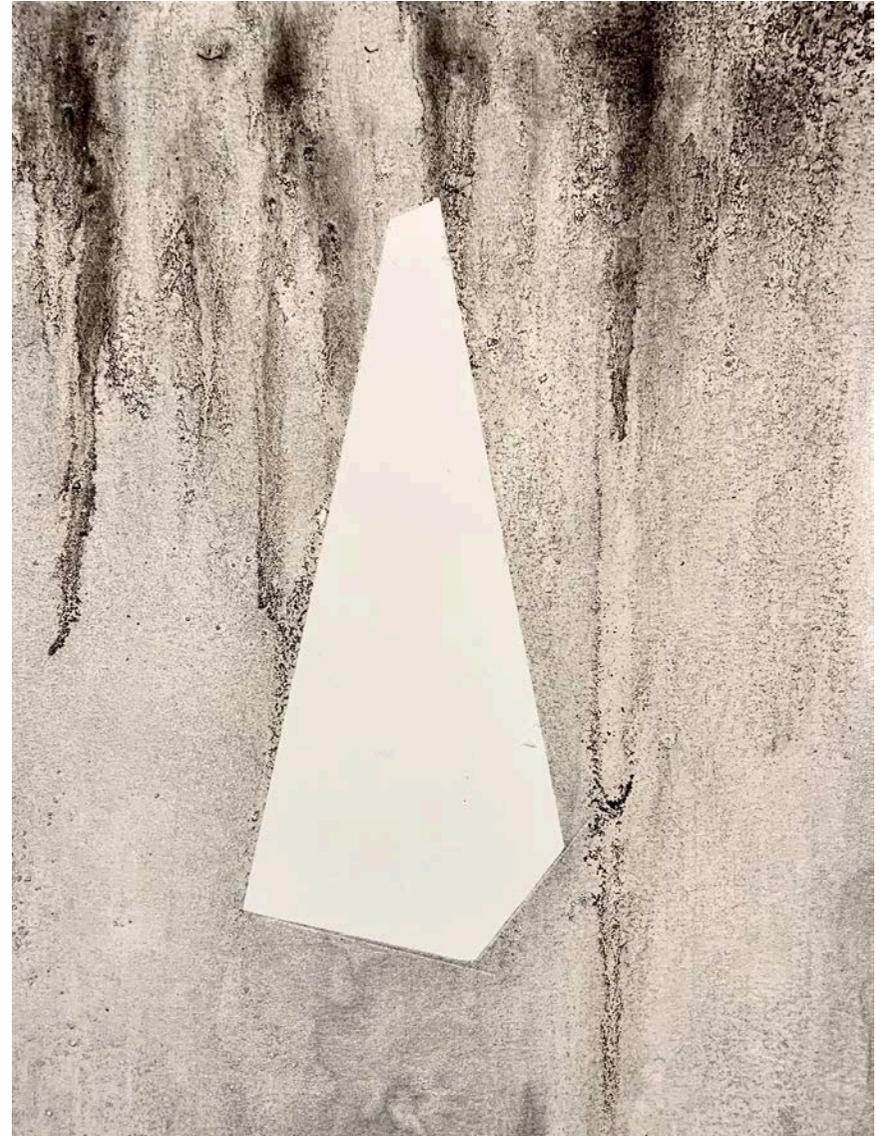
I look away. No one on the shop floor looks up either. No one resides on what remains Marsh Plantation. The slave quarters and workers cabins were long gone. All of us had a long commute home.



old joe hits rock salt, sugar and kerosene pigment, sugar water, salt water, green pigment, okra mucilage, 2020.



mcilhenny makes money II, sugar and kerosene pigment, unfiltered cane syrup, rock salt, sugar crystals, gold and iron shavings (oxidized), okra mucilage, 2020.



futures contract, rock salt, sugar and kerosene byproduct, mineral spirits, 2020.

Orange Grove Plantation / Jefferson Island / Rip Van Winkle Gardens

Originally stewarded by Choctaw peoples, Jefferson Island, the second largest of the salt islands, was claimed via land grant by John Marsh and John Miller in the early 1800s. Named Orange Island Plantation, the land was cleared by enslaved people who cultivated sugarcane and tended a large orange orchard. Marsh and Miller sold the property to stage actor Joseph Jefferson in 1870. No Black families remained, though the slave quarters are now rental cottages for tourists.

As I waited for a guided tour of the grand mansion and botanical gardens, named Rip Van Winkle for Joe Jefferson's most popular character, I flipped through a photo album of newspaper clippings of an enormous industrial accident that occurred on Lake Peigneur, which you could see from the gift shop.

The entire area surrounding the Rip Van Winkle Gardens contains subterranean stores of oil and salt with active mineral leases. Lake Peigneur, a defining feature of Jefferson Island, covered a large oil and salt deposit. Corporations sank more and deeper shafts and drills into the lake bottom over the course of the 20th century. On November 20, 1980, the entire lake became a massive sinkhole during a salt drilling operation. Oil rigs, mining equipment, boats and barges, and homes along the shoreline were dragged down into the muddy depths of sinkhole, including the mansion of James "Jack" Lyle Bayless, who had inherited the island and first sold the lakebottom to oil and salt drilling companies. The corporations blamed scientists, scientists blamed corporations, and individuals blamed God.

"Now they're all gone," the clerk says as I squint at the yellowed pages. "The houses and the rigs. Luckily no one died in the accident. But isn't it pretty now?"

The guide arrived before I could answer. She wore a turquoise satin and lace period costume and thick face makeup that matched the white plaster moldings of the Jefferson Mansion. She was born and raised in the nearby city of New Iberia and was of Chitimacha ancestry.

After an hour of admiring oil paintings and glassware, she led us into the kitchen, where a Black doll and a white doll lay side by side in a cradle beside the fireplace. "Were there Black and white children living here?" I asked. "Did they work in the kitchen?"



rollin' seven and eleven I, unfiltered cane syrup, rock salt, sugar crystals, iron shavings from railroad tie, 2020.

"They're just dolls," she replied. "I love the chubby cheeks on them. Don't you?"

Joshua Cary Plantation / The Kennedy Inn / Downtown Centerville

The son of sugarcane sharecroppers and the owner of an inn in Centerville, Louisiana greets me in the driveway. The two-story building is across the street from the Joshua Cary Plantation. It once belonged to the Cary family.

In the nineteenth century, Centerville was composed primarily of sugar plantations on the banks of Bayou Teche. Though not as wide or deep as the Mississippi or Atchafalaya River, flat bottom boats traveled easily along the waterway. Bayou Teche was also unique in that it runs east to west, connecting the mineral resources of southwestern Louisiana to cities and ports in central and southeast ports.

The Joshua Cary Plantation is located in the heart of Centerville. Cary acquired the land in 1839 and grew sugarcane, like most southern Louisiana planters. The plantation "big house" faced the inn, built in the 1840s for the Cary Family's friends from New Orleans to stay when they came for short visits to enjoy the fresh air and open landscapes. Both Joshua and William owned slaves, and continued to acquire them after the start of the Civil War.

After Emancipation, formerly enslaved people worked multiple jobs across old and new industries. Cane cutting, salt mining, oil drilling, and refining. "We did whatever we needed to make it work. Black people, white people, all of us. We farmed sugar, we went to the mines, we went to the oil fields, we worked in the store. No one here could have just one job and get by."

There was a light on in the Joshua Cary Plantation House that night. The inn owner shared a story passed down through his family of an enslaved man named Henry Butler. "The meanest plantation owner around—his last name was Fox—called Henry down to the general store for help with the horses," he began. "Henry goes running down the street into town. When he arrived, Fox ordered him into an outhouse, put a pistol to his head, and forced him to pull a key out of the excrement with his bare hands. 'Jesus, Henry,' people said, 'that's horrible. Did you get revenge?' Henry replied,

"At least he gave me a clean rag."

"The awful quiet of the brooding earth had poured its heaviness into April's light breeze and made it hard to breathe...He taught us that the earth sings; he didn't tell us that it weeps."

—William H. Armstrong *Sour Land* (1971)



a clean rag for henry, rock salt, sugar and kerosene byproduct, mineral spirits, blue pigment, soil from cary plantation driveway, 2020.

I am grateful to Vincent Brown, Joyce Chaplin, Walter Johnson, Samuel Shearer, and Jennifer Lin for their encouragement and feedback. This work received funding from the History Design Studio at the Hutchins Center for African and African American Research at Harvard University and Washington University in St. Louis Center for the Humanities.

¹ Coover, M.P. and Sims, R.C.C., "The effects of temperature on polycyclic aromatic hydrocarbon persistence in an unacclimated agricultural soil," *Environmental Engineering Science* Vol 4 Issue 1 (1987) 4:69-82; Sarkar, Binoy, Raj Mukhopadhyay, Sammani Ramanayaka, Nanthi Bolan, and Yong Sik Ok, "The Role of Soils in the Disposition, Sequestration and Decontamination of Environmental Contaminants," *Philosophical Transactions of the Royal Society B: Biological Sciences* 376, no. 1834 (September 27, 2021); Sánchez Pérez, José, and Michèle Trémolieres. "Change in Groundwater Chemistry as a Consequence of Suppression of Floods: The Case of the Rhine Floodplain." *Journal of Hydrology* 270 (January 10, 2003); Flavelle, Christopher, "'Toxic Stew' Stirred Up by Disasters Poses Long-Term Danger, New Findings Show," *The New York Times*, July 15, 2019, sec. Climate. <https://www.nytimes.com/2019/07/15/climate/flooding-chemicals-health-research.html>.

² Ng, Huiying, "Soil's Metabolic Rift: Metabolizing Hope, Interrupting the Medium," *Anthropocene Curriculum*, May 29, 2019. <https://www.anthropocene-curriculum.org/contribution/soils-metabolic-rift-metabolizing-hope-interrupting-the-medium>; Kaishan, Patricia, "The Science Underground: Mycology as a Queer Discipline," *Catalyst: feminism, theory, technoscience* Vol. 6 No. 2 (2020): Special Section: Computing in/from the South; Targulian, V. O., and M. A. Bronnikova, "Soil Memory: Theoretical Basics of the Concept, Its Current State, and Prospects for Development," *Eurasian Soil Science* 52, no. 3 (March 1, 2019): 229–43; Tsing, Anna L., "Feral Atlas: The More-Than-Human Anthropocene," (Stanford, Calif.: *Stanford University Press*, 2021). <http://feralatlantlas.org>.

³ Blackbird, Leila and Caroline Dodds Pennock, "How Making Space for Indigenous Peoples Changes History," in *What is History, Now?*, Helen Carr & Suzannah Lipscomb, eds. (London: Weidenfeld & Nicolson, 2021), 214. Blackbird and Dodds describe Indigenous people's sacred objects and human remains as "imbued with spirit,"

⁴ King, Tiffany Lethabo, *The Black Shoals: Offshore Formations of Black and Native Studies* (Durham North Carolina: Duke University Press, 2019), 75–6.

⁵ McKittrick, Katherine, "Diachronic loops/deadweight tonnage/bad made measure," *Cultural Geographies*, Vol. 23, No. 1 (January 2016): 3.

⁶ "Did You know?" Cajun Coast Visitor and Convention Bureau. Accessed June 2, 2020. <https://www.cajuncoast.com/about-us/did-you-know>. The region is named after the Cajuns, a community of French Canadian settlers who were expelled as a result of the Seven Years (French and Indian) War between France and Britain from 1756 to 1763. France ceded land along the present-day southeast Canadian coastline to Britain, who displaced the Acadians to the bayous of south Louisiana (French Territory) in order to repopulate the area with British settlers. They came to be known as "Cajuns," an altered pronunciation of "Acadian." Though the Cajuns suffered consequences of imperial war, they were re-settled on Indigenous land—seized and occupied by French and Spanish settlers and enslaved Africans

decades before their arrival. For more on the history and racial hierarchy of Cajuns, see Bentley, Jules, "Blanc Like Me: Cajuns v. Whiteness," *Antigravity Magazine*, July 2019. <https://antigravitymagazine.com/feature/blanc-like-me-cajuns-vs-whiteness/>.

⁷ Atakapa is a Choctaw word that translates to "man-eater." The Choctaw occupied most of present-day New Orleans (Bulbancha). Pronounced *ə'takapa*.

⁸ The Spanish title translates literally to the masculine form "Turtle Matchmaker," likely referring to a man who unites peoples, animals, and land.

⁹ Melish, John, "Map of Louisiana Constructed from the Surveys of the General Land Office, and Other Documents," Philadelphia, 1820. <https://www.loc.gov/resource/g4010.ct003830/>.

¹⁰ Gagliano, Sherwood M., *Occupation Sequence at Avery Island* (Baton Rouge: Louisiana State University, 1967), 7; Brown, Ian W, and Nancy Lambert-Brown, *Petite Anse Project: Research Notes* ^ Lower Mississippi River Survey, 1978), 1.

¹¹ Jeter, Marvin D., Jerome C. Rose, G. Ishmael Williams, Jr., and Anna M. Harmon, *Archaeology and Bioarchaeology of the Lower Mississippi Valley and Trans-Mississippi South in Arkansas and Louisiana*, Research Series No. 37, Arkansas Archaeological Survey, Fayetteville, 1989, 15; Gagliano, 102.

petrofutures

by jeffrey linn

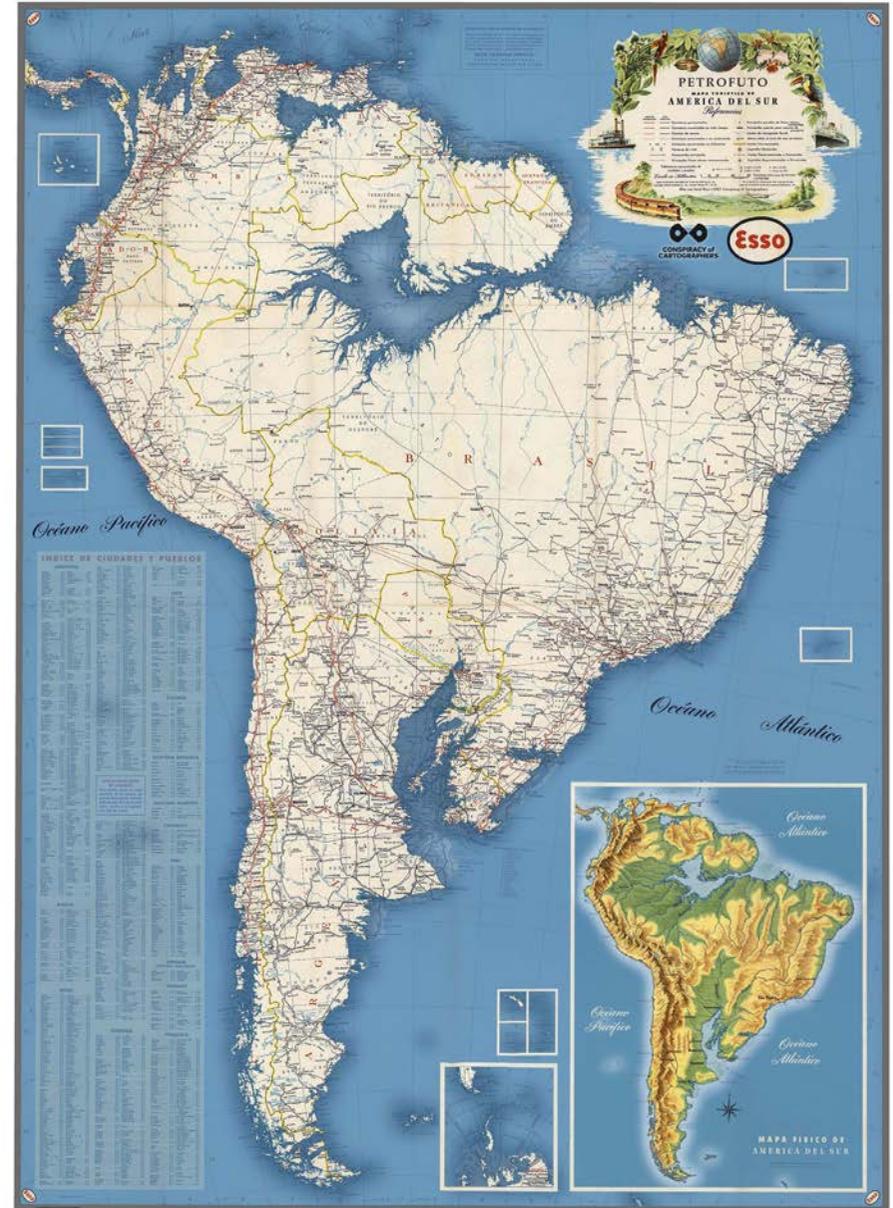
Although their time has mostly passed, the gas station roadmap was once an item in every car and every household. These maps were given out to motorists, free with every tank of gas. They can evoke deep memories of adventure and travel among those who grew up in that era, triggering nostalgia and all the imagery we've come to associate with the American road trip.

The road map is deeply ingrained in modern American culture. It is also corporate propaganda. Labeled and branded with well-known oil corporation logos it has helped to expand car culture and fossil fuel dependency which has become the largest source of pollution and greenhouse gases in the world.

These maps are beloved ephemera that have played a disturbing role in the climate change crisis. The *Petrofutures* series subverts this propaganda. These works of parody use vintage gas station road maps as a base, and then add sea level rise to show the ultimate end to the ice caps.

The Intergovernmental Panel on Climate Change has estimated that if all the ice caps melt, the resulting rise in sea levels would be 66 meters. This is the level of sea rise I show in the *Petrofutures* maps.

Thank you to the David Rumsey Map Collection for providing the vintage road maps.





sueños en la huerta

by viviana buitrón cañadas

La diosa Shuar del bosque amazónico de Ecuador, *Nunkui*, nos cuenta un día de trabajo de tres mujeres en la huerta. Mientras ellas caminan por la selva, cosechan y cocinan, Dominga les habla a las otras dos sobre la llegada de los colonos, el estado y el capital a su territorio. Cuando descansan luego del trabajo, Dominga sueña cómo habría sido el bosque sin los conflictos territoriales y socioambientales de las últimas décadas.

The Shuar goddess of the Ecuadorian Amazon Forest, *Nunkui*, talks about a workday of three women in the garden. While they walk through the jungle, harvest, and cook, Dominga tells the other two about the arrival of the settlers, the state, and the capital to their territory. When they have a rest after work, Dominga dreams about the forest without the territorial or socioenvironmental conflicts of the last decades.



huerta en el bosque amazónico (l. ruiz, 2013)

Me gusta cómo huelo hoy. Las fragancias de las orquídeas son el aroma de mis pasos por las mañanas. Son casi las cinco de la mañana y el alba anuncia puntual su llegada.

El día se presenta elegante y algo nublado, pero no habrá lluvias. Me puse de acuerdo con mi apasionado Arutam, el dios Shuar de la selva y mi complemento masculino, para dejar las grandes nubes unos cuantos kilómetros al norte de Kinkia-Entsa, una de mis comunidades favoritas de estos parajes amazónicos.

Este día es jornada de cosecha para mis mujeres. Y yo, Nunkui, el complemento femenino de la divinidad de la selva, las acompañaré a la huerta a recoger la yuca para los siguientes tres días.

La más entusiasmada por el trabajo es Dominga. Esta mujer no descansa. Ella está a cargo de su casa, la dirigencia y el vóleibol del fin de semana. Siempre está en movimiento, sobre todo cuando le toca arengar a las demás compañeras contra la extracción petrolera. Ella era la primera en la fila de las protestas y la que habló con ese periodista de Quito, quien no sabía ni dónde estaba y hasta se le había olvidado el repelente de mosquitos. ¡Qué ingenuo el pobre ciudadano; andaba lleno de puras picaduras!

Son las 5:30 a.m. y Dominga acaba de dejar todo preparado en la casa, incluidos la colada de plátano y el inchi cocinado para sus guaguas, quienes, como todos los niños, gustan de lo dulce. Media hora más tarde, Dominga se encuentra con otras dos mujeres, mucho menores que ella, pero a quienes desde hace un tiempo les ha venido heredando sus conocimientos. Y es que es así, todo lo de la huerta se conoce por línea femenina.

Mientras las tres mujeres caminan desde el pueblo hacia la huerta por una trocha conocida, Dominga les cuenta que hace muchos años, en los tiempos cuando el aire no olía aún a rancio carbón, la huerta estaba cerquita y rodeaba completamente la casa. Estaba llena de yuca, papa china, naranjilla silvestre, piña. Todo era una delicia.

—Era todo un mercado personalizado—recalca Dominga a las otras mujeres mientras avanzaban por los lodazales y los riachuelos con una agilidad de envidia.

Yo, Nunkui, también recuerdo esos días. Hoy el mercado, como todo, está muy lejos. Las mujeres deben caminar más para cosechar los productos. Unas huertas están a unos 30 minutos a buen paso. Otras quedan a más de dos horas. Ahora, hasta el tiempo para el alimento es diferente.

Durante el trayecto, Dominga les comenta que antes de aprender a sembrar la yuca, deben conocer lo que pasó en el tiempo de sus abuelas. Les contaba que en esos años abundaban las tierras para los nativos y que todo era de ellos. Sin embargo, el blanco de la ciudad decía ignorantemente que estos bosques estaban vacíos y que no vivía nadie ahí más que los monos.

—¡Atrevidos! ¡Cómo que nadie vivía acá! Nos desconocieron—dice Dominga con ira.

Aquí en el bosque, los nativos, cazaban, pescaban, recogían frutos, sembraban, bailaban y nadaban con el permiso de Arutam y mío, Nunkui. Yo les observaba prudentemente cómo arrancaban de mis entrañas todo lo que necesitaban. No me dolía, pues todo era abundancia y generosidad. Suelo, agua y aire, cada elemento se regeneraba. Nada se desperdiciaba porque lo que se tomaba era en la justa medida.

Dominga les cuenta que hace unos 50 años el blanco de la ciudad les trajo la cruz y las letras castellanas, los perros de caza y los espejos. Todo era a la semejanza de los tiempos en que los barbudos transoceánicos ya habían

intentado tomarse esas tierras por el “dorado”, aunque despavoridos salieron ante la valentía del Shuar. Eso cuenta la tradición oral.

Cuando esos extraños vinieron, a los abuelos, cuando niños, les enseñaron a cantar a otros dioses y a otras vírgenes. Poco a poco se fueron olvidando de cantar para Arutam y para mí. Al poco tiempo, llegaron unos tipos barrigones cargando palas, unos aparatos de medición para poner límites a las tierras y unos jaguares mecánicos muy grandes que desgarraban los árboles. Ingenieros y técnicos del gobierno se hacían llamar.

—¿Límites? ¿Cómo se atrevieron a poner límites a la tierra ajena?— reclama Dominga.

Luego nos enteramos que unos, a quienes les decían runas, iban a venir también a la selva. Ellos eran pobres y venían arrastrando tristezas y carencias desde sus hogares en la montaña, allá arriba donde la niebla cubre suelos y sueños. Ellos habían sido expulsados de sus tierras infértiles y sin lluvia. Y los jefes de los técnicos barrigones, o sea el gobierno, les habían prometido tierras abundantes y disponibles, acá en el bosque de los Shuar.

— Todos fuimos engañados por el gobierno. Nos apaciguaron con la cruz a nosotros y a los pobres de las montañas les contentaron entregándonos nuestras tierras — habla Dominga.

“Pobres” les dijeron desde esa vez a toda esta gente que vive acá en mi selva. La pobreza es una palabra de otros dioses, de los dioses de la cruz y las letras castellanas. Esa es una palabra que ni yo misma sabía qué significaba hasta cuando vi morir a mi pueblo de hambre y de pena.

Así como sucedió con los abuelos, todas las abuelas, cuando niñas, fueron arrancadas de las entrañas de mi cuerpo que las había abrigado por años. Esas niñas fueron llevadas a las aulas, obligadas a reemplazar los cantos a la naturaleza por abecedarios sobre el papel. Sin huertas ni casas, pero con espejos y perros de cacería a cambio, a los adultos de ese tiempo les forzaron a adentrarse en el bosque y a limitar artificialmente los espacios que lustros atrás me habían podido recorrer libremente.

Luego de dos horas de relatos de Dominga y mis recuerdos, las mujeres llegan a la huerta y descargan las ollas y las chankinas que traen para guardar la cosecha y se organizan para la jornada del día. Las más jóvenes comienzan a recoger las yucas blancas y amarillas para la chicha, los panes y

las coladas. Dominga decide limpiar las plantas que apenas están brotando y también escoge las yucas más lindas para la siguiente siembra.

Luego de unas cuatro horas, comienzan a cocinar algunas de las yucas cosechadas y las comen con entusiasmo y con algo de sal. Beben chicha para refrescarse del fuerte sol y el sudor del trabajo. Se dan una pausa y planean descansar sobre unas esteras dentro de una choza provisional hasta que el calor baje un poco.

Dominga, por su edad y por cansancio, dormida ahí se queda, soñando que todo lo que les había contado a las mujeres en la mañana nunca pasó. Sueña que el territorio es solamente bosque y sin otros límites más que los mismos que la naturaleza les pone. Sueña que agua, aire y suelo se regeneran y cumplen sus ciclos. Sueña que pueden bañarse en los ríos y beber agua hasta saciar sus carnes. Sueña que los blancos barrigones de la ciudad nunca llegaron y que los pobres de la montaña nunca fueron expulsados a conquistar nuevas fronteras con su trabajo explotado a favor del Estado. Dominga sueña que esos líquidos negros y espesos que hay bajo tierra, bajo tierra se quedan, y que los árboles que crecen lo hacen hasta tocar el cielo. Sueña que lo que rige la vida es otro sistema, donde la selva y su gente ya no son la periferia de nada, sino el centro de todo.

Dominga se va despertando y ve con ternura y nostalgia a las más jóvenes que aún descansan. La mujer piensa en los días por venir, mientras guarda la esperanza de que no le baste a esta juventud con soñar, sino con cambiar hasta lo que imposible parece.



mappa

by val tien-shin chang &
jay a. baker, *luxren creative*

MAPPA offers a critical remapping of waterways providing dynamic and connected alternatives to traditional linear mapping and notions of permanence, while disrupting outdated western cartographic systems rooted in supremacy and exploitation that are stagnant and harmful. Formed from a fusing of light projections, environmental soundscapes, and critical geographic thinking, *MAPPA* is an abstracted method of mapping, encompassing the passing of time, spatial flow, and sense of place through light and form. This experimental film follows the lifespan of a waterfall – through steady velocity, steep drop – with the violence and grace of free fall, submersion and reconstitution and back to steady flow. This is an attempt to place ourselves and our varied characters within the tumult and power of flowing water.

We projected footage into water, rocks, and foliage from multiple angles and tried to understand the magic and character of this place. The score is also an original composition utilizing field recordings from the same location and layered tones and timbres of strings to vibrate the senses and build a flowing and watery sense of immersion. The film reminds us that finding our way often involves an evolving map of shapeshifting forms in the dark. We created this work to reflect our world for the complex and dynamic world it is, and to witness a place becoming a map of itself.





scan code to
view video

**contributor
biographies**

Kareem Alkabbani and **Tom Western** are members of the Syrian and Greek Youth Forum, a community organization based in Athens, Greece. They write and produce sound pieces that seek to build decolonial Mediterranean futures, connecting their work in Athens to wider histories and geographies of resistance. Together they run the Citizen Sound Archive (<https://citizensoundarchive.com/>), a space for amplifying citizenship work, youth activism, community mobilizing, and collective knowledge production. They perform as musicians, with Kareem leading several music groups in Athens. Kareem is a research associate at the National Hellenic Research Foundation; Tom teaches cultural geography at University College London.

Josep Almudéver Chanzà teaches at the University of Edinburgh (UK). He is interested in religious innovation, gender and sexuality, ethnography, and Europe's South. He is also a poet, moved by spatial politics, memory, and light. You can find him on Twitter at @clearlightbulb.

[arthur / "art"] I am one of many living beings in a relationship with Earth. I try to be a good friend with rocks and so many call me a geologist. I pay close attention to how Earth moves and transforms, and so I might also be called a geomorphologist. I am 24 years old, I am trans, and I want to share my joy in being alive with you.

Jay A. Baker is an interdisciplinary artist with a special interest in relationships to place. They live in Corvallis, Oregon, pursuing an MA in Environmental Arts & Humanities studying the relationships between creative residencies, interdisciplinary art, and social/environmental justice. Jay holds a BA in Visual and Performing Arts with dual emphasis in music and film from University of Colorado at Colorado Springs and has also worked as a member of artistic communities in New Mexico such as Basement Films and The Roost. Throughout this time they have created music and art as Tom Foe and have been featured in University of New Mexico's *Blue Mesa Review*, University of Colorado at Colorado Springs's *riverrun*, Basement Films' *MadLab Series*, Oregon State University's *Sound Box* and more.

Danielle Banks is an artist based in Scotland who uses illustration and nature drawing to represent desires and hopes for the future and what people are currently doing to make those futures happen. She seeks to use color, story, and pattern to capture attention and convey the emotions we feel when we are working together in a shared pursuit, like an environmental activity, crafts, community building, or investigating. Her visuals rebuild

resilience and hopefulness in the face of the climate crisis, often by including real testimonies in unexpected places.

Eli Blasko is an artist and designer currently based in Tucson, Arizona. His practice is rooted in sculpture, but often expands to include elements of graphic design, traditional craft, social practice, and the lived environment. He has completed recent projects with the Damyang International Arts Festival, Adidas, The Spartanburg Art Museum, Milliken & Company, Revolve Asheville, Smartwool, and The North Carolina Arboretum. His work is currently on display in the 2023 Arizona Biennial hosted by the Tucson Museum of Art. He holds a BFA from Slippery Rock University of Pennsylvania and an MFA from Western Carolina University.

Charlie Bosco (b. 1999) is a St. Louis-based artist who primarily works with textile and paper to interpret found images of the American landscape. He received his BFA from Washington University in St. Louis, Missouri in 2021, and was the recipient of the Jeffrey Frank Wacks Scholarship. His work focuses on land use and language, particularly around land ownership. He primarily works with thread on paper, but has also produced prints, paintings, and other textile work.

Janet C. Bowstead is a researcher with a professional background in frontline, policy, and coordination work on violence against women. Her research is interdisciplinary in nature – across geography, social policy, and sociology – and integrates quantitative, spatial, qualitative, and creative methods. Her research draws on theory, concepts, and analysis techniques from migration research and applies them to the internal migration journeys of women within the UK escaping domestic violence (<https://www.womensjourneyscapes.net/>). Creative and visual work includes mapping as well as participatory photography with women who have relocated due to domestic abuse that explores their practical, geographical, and emotional journeys towards safety and freedom.

Viviana Buitrón Cañadas is an Ecuadorian geographer, holds a doctoral academic degree by the Friedrich-Alexander Universität Erlangen-Nürnberg, Germany, and is doing a postdoctoral stay at the Department of Geography, University of Santiago de Compostela, Spain. Her research topics include biodiversity conservation governance, local and Indigenous communities, deforestation, resource use, and local knowledge which she examines from multiscale perspectives using participatory methodologies, particularly in

the Amazon region. Besides her research experience, Viviana likes creative writing, poetry, and embroidery not only as artistic expressions but also as a means to spread scientific knowledge and to imagine other possible worlds. Viviana is also a member of a local ecology-related social organization that works with vulnerable people from cities and rural areas around nature and socioenvironmental conflicts.

Val Tien-Shin Chang was raised in so-called Los Angeles by parents who immigrated from the island of Taiwan. Val is a first-generation scholar, whose academic background in civil engineering and hydrology informs their current work on climate change impacts on physical landscapes and relationships to land. Val blends video-projection art, soundscapes, AI, and storytelling to build our understanding of the socio-environmental entanglements between our many worlds. Val's work has been featured at the Oregon Museum of Science and Industry, Oregon State University's Soundbox5 Arts Festival, and *The Journal of Feminist Scholarship*.

V'cenza Cirefice is an activist researcher and artist based at the University of Galway. She is currently undertaking a PhD exploring resistance to extractivism in the Sperrin Mountains, in the North of Ireland, through a feminist political ecology lens. Her work draws on feminist and decolonial participatory and visual methods such as photovoice and countermapping to challenge the extractive gaze. She is part of and organizes with CAIM (communities against the injustice of mining) an all-island network of grassroots communities resisting extractivism, and is part of Making Relatives, a collective of Water Protectors from Turtle Island and Ireland.

Msc. Bernardo de La Vega works as vice-coordinator of the Observatory of Favela Tourism at the University of Rio de Janeiro (UNIRIO). He is engaged in scientific and technological approaches for community empowerment and acts as Education Analyst at Serviço Social do Comércio do Rio de Janeiro (Sesc Rio), planning, organizing and managing projects on scientific, digital and anti-racist educational approaches along with schools, museums, universities, and non-governmental institutions.

Juliet Fall is professor of Geography at the University of Geneva in Switzerland. A political and feminist geographer, she is committed to exploring creative ways of writing – such as publishing scientific papers as comics – as well as exploring the use of walking as a research practice.

Anne-Laure Fréant, a creative geographer, combines geography and visual arts to document geohistory and produce alternative forms of maps, or counter-maps. She questions the ways geographical knowledge is traditionally represented and produced, especially by producing series that document the evolution of place overtime. Anne-Laure is particularly interested in the impact of significant underground infrastructures on the physical and social landscapes, such as the Channel, mines or nuclear waste-burying facilities, and also how to represent the evolution of rivers and bodies of water through time. Anne-Laure documents her data sculpture creation process on the Datartefact blog datartefacts.hypotheses.org. All her work is visible on annelaurefreant.xyz.

Dr. Fabian Frenzel is a Reader at the Oxford Brookes University (UK). He is PI in the Lockdown Stories Project funded by University of Leicester (UK) and Co-Investigator in the AHRC International Network titled Sustainability and Local Heritage with Bournemouth University (UK). In his research, he investigates qualitative indicators of tourism's role in poverty alleviation, specifically the non-monetary effects of tourism in low-income neighborhoods.

Gabrielle Garcia Steib works in archives and with moving images. Frequenting Nicaragua and Mexico, her work explores the construction of narratives that connect Latin America with the Deep South (Louisiana, specifically). She is interested in ways in which collective memory and images are used to communicate in political landscapes. Specifically questioning methods of U.S. intervention in Latin American bodies and spaces, she interrogates our relationships with the places we come from and inhabit. Currently she is developing a project called "Imágenes de Nicaragua" which seeks to make photographs, documents, and video from Nicaragua more accessible and public. This archive can be seen at [instagram.com/imagenesdenicaragua](https://www.instagram.com/imagenesdenicaragua).

Emily Greenberg is a media artist, filmmaker, and writer currently pursuing an MFA in Visual Arts at UC San Diego. Her fiction and essays have been published in *The Iowa Review*, *Michigan Quarterly Review*, *Witness*, *Santa Monica Review*, *Chicago Quarterly Review*, and her artwork and films have been shown at Smack Mellon, BRIC, AC Institute, Tin Flats, Art Share L.A., The New Film Underground, Magmart International Video Art Festival, and The Knockdown Center. She holds BA/BFA degrees from Cornell University as well as an MFA in Creative Writing from Ohio State.

Thilo Gross is a network and data scientist and Professor of Biodiversity Theory at the Helmholtz Institute for Functional Marine Biodiversity (HIFMB). In the past he has worked as a full professor of Computer Science at University of California, Davis, as a Reader of Engineering Mathematics at the University of Bristol and as Group Leader at the Max-Planck Institute for the Physics of Complex Systems. In his work he develops modeling and data-analysis approaches to complex systems.

Innocent Hakizimana Abubakar is a Lecturer of French Language at Universidade Lúrio, School of Social and Human Sciences (FCSH) where he is simultaneously Director of the Indian Ocean Cultural and Religious Studies Centre (CECROI) based at Ilha de Moçambique, in the province of Nampula, Republic of Mozambique. His area of academic interests encompasses an interdisciplinary approach between literature, translation, culture, identity, heritage, and population mobility.

Elizabeth Rose Hessek is a PhD candidate in Geography at the Université de Montréal. Hessek focuses on queer migration, specifically exploring the role of private resettlement for queer refugees. Prior to beginning her doctoral program, she worked in environmental nonprofits seeking to create more just and inclusive ecological futures.

Stella Ioannidou is an artist, designer, and researcher based in New York and Athens. She works within and in between the fields of visual experimentation, architectural and urban research, critical cartography, and writing. In her practice, Stella experiments with the flexibility of story-making, creative technology, and artistic intervention. She works to discover connections and possibilities between selves and worlds. Her work has been published and exhibited at Cittadellarte Fondazione Pistoletto, Bozar, MUCEM, Kunsthal Aarhus, the Venice Biennale of Architecture 2021, *Urban Magazine*, *Funambulist Magazine*, and *Urban Omnibus*. She currently teaches at the Graduate School of Architecture, Planning, and Preservation at Columbia University.

Sarah Kanouse is an interdisciplinary artist and critical writer examining the politics of landscape and space. Her solo and collaborative work has been presented through the Haus der Kulturen der Welt, Documenta 13, Museum of Contemporary Art-Chicago, The Cooper Union, The Smart Museum, and numerous academic institutions and artist-run spaces. She is Associate Professor of Media Arts in the Department of Art + Design at Northeastern University.

Eden Kinkaid is a queer phenomenologist and creative geographer whose creative work focuses on themes of queer space, trans embodiment, epistemology, and nature. They have worked as an editor and curator of creative geography projects, including serving as editor of *you are here: the journal of creative geography* from 2020-2023. Eden's academic work as a geographer engages queer and trans geographies, feminist epistemology, and philosophies of space and the subject, among other topics. Eden can be found on Instagram and Twitter @queergeog.

Kollektiv Kartattack questions the power of adult representation in classical and digital maps and asks how unjust realities are created by and with maps. It also aims to foreground creative and liberatory forms of maps. We hope our film stimulates and encourages people to collect stories, to wonder, to play with a joyful heart, to care for different creatures, and to deeply listen while they create countermaps. The Collective was formed by a group of geography students and a lecturer in Hamburg, Germany in 2022. Behind Kollektive Kartattack are Katharina Adomeit, Joesephine Burmeister, Jonas Evers, Abdelkrim Fertahi, Paula Hoppe, Romane Humbel, Josephine Kanefend, Niels Kapeller, Sabine Kliss, Rieke Lenz, Noemi Leupold, Laura Miranda Meyer, Lennart Schiemenz, Alexandra Semenova, Katrin Singer, Teresa Stegmaier, Romy Stuhlmann, Arman Tavakoli-Ghinai, and Timothy Watkins.

Shiloh Krupar is a geographer researching the administration of land and asymmetrical life, geographies of waste and vulnerability, geosurveillance, and neoliberal biomedicine. She is author of *Hot Spotter's Report: Military Fables of Toxic Waste* (2013) and *Health Colonialism: Urban Wastelands and Hospital Frontiers* (2023); and co-author of *Deadly Biocultures: The Ethics of Life-making* (2019). She is Provost's Distinguished Associate Professor in the Culture and Politics Program at Georgetown University.

Landon Newton is an artist and horticulturalist whose research-driven practice explores the participatory relationship between plants and people. Landon's work has been included in Frieze NY 2022; WIENWOCHE 2021, Vienna, Austria; CICA Museum, South Korea; EcoFutures: Deep Trash, London, UK; and Open Engagement, Queens Museum, Queens, NY. Recent awards include an Emergency Artist Grant, Foundation for Contemporary Arts and On Our Radar 2021, Creative Capital. She has received fellowships and residencies from Denniston Hill, Virginia Center for the Creative Arts, the Studios at MASS MoCA, and the Lower Manhattan Cultural Council. She

has a BA in History from Smith College and an MFA in Photography from the Massachusetts College of Art and Design. She works and gardens in Brooklyn, NY.

[Paola Leonardi] I am a London-based photographer and a senior lecturer in Photography at London Metropolitan University. Since completing an MA in Image and Communication at Goldsmiths College in 2006, I have worked both commercially and also developed personal photographic projects. My work is concerned with the representation of cultural identity, its shifts and states of transition, and how these relate to the territories we inhabit. My practice is rooted in concepts of human geography and utilizes a straight visual approach that combines landscape and portraiture. *Borderlands: The Edges of Europe* has been exhibited in various galleries and museums in the UK and worldwide. Notable exhibitions have included the Copenhagen Festival of Photography (Denmark) in 2014, the group exhibition *Shifting Stances* at Museum Palazzo Riso in Palermo (Italy) in 2019 and the OFF Bratislava Festival of Contemporary Photography in 2022. Please visit <http://www.leonardiphoto.com/about> for more information.

Jeffrey Linn's work deals with themes of corporate greenwashing, nostalgia, and past and future geographies, all within the context of climate change. Using vintage maps as a base, he draws upon history to create maps of the future. His work has been featured in the *Washington Post*, *Foreign Policy*, *Grist*, and the *Huffington Post*. It has been praised by Ursula K. Le Guin, and verified by *Snopes*. Jeffrey has a background in geography, landscape architecture, and cartography. He grew up in the American West – California, Nevada, and Arizona – where he spent countless hours poring over gas station road maps.

Adam Lubitz received his dual Master of Science in Urban Planning and Historic Preservation from Columbia Graduate School of Architecture, Planning, and Preservation in 2018 and his BA in Urban Studies from New College of Florida in 2011. Now a PhD student in Architecture at University of California, Los Angeles, both his professional experience and academic research involves elevating historically excluded narratives.

Adrienne Mackey is a multidisciplinary artist who explores the potential of performance and play. With her company, Swim Pony, she's created works including *SURVIVE!*, a 22,000 square-ft interactive science installation; *The Ballad of Joe Hill* at Eastern State Penitentiary; and *The End*, a month-long

mixed reality game exploring fears about mortality. She recently developed *Aqua Marooned!*, a wildlife card game with the Alliance for Watershed Education. Mackey holds an MFA in game/theater from Goddard, has received an Independence Fellowship and two Knight Arts Challenges. She teaches acting, directing, and devising for University of Washington's School of Drama.

Lilly Manycolors is an American-Australian mixed-raced single mother, multidisciplinary artist, and educator specializing in themes of non- and more-than-human issues in regards to interrelationality, kinship, mapping and storytelling, futurisms and identity politics. Manycolors' youth arts education focuses on supporting students with creative practices grounded in sovereignty politics and ethics. A self-taught artist, Manycolors' works take the forms of visual mixed media and performance art that tells stories of trauma integration, global Indigenous & Black diasporic futurisms, and interspecies interactions.

Sarah McDermott is an artist working primarily in printmaking and the book arts. Their work investigates the ways that people attempt to create order or maintain control by manipulating and defining the built environment, and how these human geographies manifest in our psychology and embodiment through our perception of space. Originally from Northern Virginia, they are currently an Assistant Professor in the School of Art and Design at Marshall University in Huntington, West Virginia.

Robin McDowell is an Assistant Professor of African and African American Studies at Washington University in St. Louis. Her research explores historical dimensions of environmental racism and visions for environmental justice for Black communities. Through narratives of Louisiana wetlands, sugar plantations, oil fields, and salt mines, her work draws on archives, oral histories, earth sciences, graphic design, and multimedia art making to demonstrate how racial, environmental, and economic encounters in these spaces created conditions of Black life. Her book project, *Swamp Capitalism: The Roots of Environmental Racism*, is a history of bonds between race and environment on a geologic time scale.

Joshua Merchant is a Black queer native of East Oakland exploring the realm of love and what it means while processing trauma, loss, and heartbreak. They've had the honor to witness their work being held and understood in literary journals such as *580Split*, and *Anvil Tongue Books*, and

Ice Floe Press. They were the recipient of the 2023 San Francisco Foundation/ Nomadic Press Literary Award in Poetry.

Raven Moffett (they/them) is an visual storyteller, artist, museum worker, and educator working on unceded Tohono O'odham and Pascua Yaqui land in Tucson, AZ, with their partner and three canine companions: Odin, Jasper Shash, and linnii. Raven is currently pursuing a PhD in American Indian Studies with a focus on more-than-human kin recognition and representation in multimedia storytelling at the University of Arizona. Raven received their MFA in Studio Art (Photo, Video Imaging) at University of Arizona in Tucson, AZ and their BA in Art and Visual Culture with a studio art emphasis and an Anthropology minor from Appalachian State University in Boone, NC.

Morphic Rooms is a collaborative collage laboratory founded in 2021 by allison anne (Minneapolis, Minnesota, USA) and Jeremy P. Bushnell (Dedham, Massachusetts, USA). They produce layered, abstract work that utilizes systematic parameters, creative rulesets, chance operations, and collaborative interplay as tools for radically reimagining a collection of images, texts, ephemera, and detritus, drawn from centuries of cultural accretion and mechanical reproduction. Together, they support the expansion of the public domain, cast a critical eye on the mechanisms of capitalized acquisition, aspire to produce convivial tools for the making of art, and work to make these tools accessible to all.

Ole J. Müller is currently a graduate student in the Biodiversity Theory Group at the Helmholtz Institute for Functional Marine Biodiversity (HIFMB) in Oldenburg, Germany. The position allows him to utilize a multidisciplinary background, combining natural science and governance aspects that are not unified by a discipline but by the topic: a deep admiration of the ocean. His current work is focused on the utilization of marine positional data to better understand global shipping mobilities, and how this data might be utilized to provide new perspectives to deepen our understanding of the ocean.

Dr. Juliana Mainard-Sardon is a Research Fellow at the Voluntary, Community & Social Enterprise (VCSE) National Observatory at Nottingham Trent University (UK). Juliana's research interest is to deepen our understanding of the VCSE's organizations through their everyday experiences via ethnography, participatory, and qualitative methods of

inquiry. She undertook a postdoc at the Faculty of Media and Communication at Bournemouth University where she researched the impact of digital stories on developing community enterprises initiatives in Brazil, Malaysia, and Mozambique.

Dr. Camila Moraes is an Associate Professor at the Tourism and Heritage Department at University of Rio de Janeiro (UNIRIO) where she coordinates the Program of Tutorial Education (PET) funded by the Ministry of Education (MEC), TurisData: Database on Tourism and Mobility Studies and the Observatory of Favela Tourism, where she monitors and collaborates with local tourism initiatives in favelas since 2010. She has done extensive research on tourism in favelas in Rio de Janeiro and is especially interested in the local guides engaged in tourism activities and how favela tourism has put on the move favelados' voices and narratives about their favelas.

Larissa Nickel is an artist, designer, educator, and curator whose work integrates Philosophy, Art, Visual Culture, and Design with an emphasis on identity, narrative, place, and subculture. She applies a transdisciplinary approach focused on the interrelationship, negotiation, collaboration, engagement, and possibility of cultural coproduction. Her work explores the synthesis of architecture and the body, and interactive technology investigating links between identity and place, collective identity, memory and the archive.

Ana Luiza Nobre is a Brazilian architectural historian, author, and critic. Ana is co-coordinator of the research group Ecopolitical-Poetic Cartographies. She co-organised and co-curated many publications and exhibitions, including the X São Paulo Architecture Biennial (2013), which included a number of works related to critical cartography and the relationship between urbanization processes and water. Ana coordinated a mapping project related to the changes the Olympic Games brought to Rio de Janeiro (rionow.org) and has also been involved in many design activities in slums of Rio de Janeiro, including the coordination of the participatory mapping project Memória Rocinha (memoriarocinha.com.br) developed at Instituto Moreira Salles.

Kelley O'Leary (she/they) is an interdisciplinary artist based in the Bay Area. She received a MFA in Art Studio from University of California, Davis and a BA in Art with a minor in Anthropology from University of California,

Santa Cruz. As one of the last generations to have pre-Internet memories, she longs to document and articulate the massive shift into life in the digital age. O'Leary's research-based practice takes on multiple human and non-human perspectives and temporalities, spanning media from sculpture and installation to video, drawing and writing. Her recent work explores the physicality of the internet through the perspective of an archeologist of the future, offering speculative artifacts and documentation to reveal hidden geographies embedded within cyberspace and pointing towards the immensity of Earth's extraction across a geological timescale. Kelley is a member of Imaginaries of the Future Collective, a self-organizing nomadic collective of artists and thinkers.

Paul O'Neill is an artist and researcher based in Dublin, Ireland. His practice and research are concerned with the implications of our collective dependency on networked technologies, infrastructures, and spaces. He has exhibited and presented his work at various cultural institutions and events including Science Gallery (Dublin), Ars Electronica festival (Linz) and Inspace (Edinburgh) and his writing has been featured in publications from the Institute of Network Cultures (Amsterdam) and ANNEX – Ireland's representative at the 2021 Venice Architecture Biennale. Paul is currently a Postdoctoral Research Fellow at the ADAPT Centre for AI-Driven Content Technology, University College Dublin.

Logan Phillips is author of *Sonoran Strange* (West End Press / University of New Mexico Press, 2015). He holds an MFA in Creative Writing from the University of Arizona where his recent work won a 2021 Academy of American Poets Prize. A serial collaborator, Phillips has worked on a wide range of performance, music, and community-centered education projects in the US, Mexico, Colombia, and beyond. Currently Phillips is finishing a new poetry manuscript and publishing *NoVoGRAFÍAS*, a series of psychogeographic spellbooks. He lives in Tucson, Arizona. www.dirtyverbs.com

Kimberley Peters leads the Marine Governance Group at the Helmholtz Institute for Functional Marine Biodiversity (HIFMB), a collaboration between the University of Oldenburg and Alfred Wegener Institute (AWI), Germany. Within this interdisciplinary center Kim uses spatial frames for understanding how watery spaces are organized and managed, and takes a critical approach to interrogating operations of power at sea. She is a socio-cultural and political geographer by training and has explored these

interests in contexts from offshore radio piracy, to prison transportation, deep-sea mining politics, and ship routing. Her most recent book is *The Routledge Handbook of Ocean Space* (2022).

Duane Peterson III is a film editor, filmmaker, and film programmer. Central to all of his work is the re-framing of the quotidian. He's interested in exploring new ways of seeing space and time, and taking a critical geography approach toward expressing new understandings of our relationships with each other and our environments. He's been making independent short films for over ten years, and his work has screened at festivals around the world. Duane is the 2018 recipient of the Critical Vision Award from the University of California Santa Cruz, where he earned his BA in Film and Digital Media.

Dr. Isabella Rega is an Associate Professor in the Faculty of Media and Communication at Bournemouth University (UK). Her research focuses on the role of digital media to promote community development and social change. She has been involved as Principal Investigator and Co-Investigator in research projects funded by the UK Arts and Humanities Council, the Swiss National Science Foundation, and the European Commission.

January Rogers is a Mohawk/Tuscarora writer and media producer. She lives on her home territory, Six Nations of the Grand River, where she operates the small publishing press, Ojistoh Publishing. January combines her literary talents with her passion for media making to produce audio and video poetry. Her video poem *Ego of a Nation* won Best Music Video at the American Indian International Film Festival 2020 and her audio work *The Battle Within* won Best Experimental Audio with imagineNATIVE Film & Media Festival 2021. She is the current Western University's Writer in Residence 2022/23.

Adrien Segal is an artist based in Oakland, California. Drawing from landscape, science, history, emotion, and perception, her interdisciplinary work bridges the gap between scientific rationality and the emotional nature of human experience. Her work has been exhibited internationally since 2007 and is published in several books and journals. She has been awarded Artist Residencies across the US, Canada, and Europe, and was the US-UK Fulbright Scholar at the University of Dundee in 2022. In addition to teaching, she pursues her creative practice out of her workshop in Alameda, California.

Jaime Simons is a Canadian sound artist and cultural heritage professional whose sound work has mostly occurred on the unceded and unsundered

territory of the Algonquin Anishinabek. Their work merges art, history, and geography through creative interventions, drawing on sonic mapping and queer sound theory to offer different ways of engaging with historical sources. Jaime currently works as the Creative Lab Technician at The Playground and Laboratory for New Technologies (The Plant) at Maastricht University in the Netherlands.

David Sperling is an architect and PhD in Architecture and Urbanism. He is co-coordinator of the research groups Center for Studies on the Contemporary Spatialities and Ecpolitical-Poetic Cartographies. Some of his cartographic projects and visual works were exhibited at the IV, X and XI São Paulo Architecture Biennials and at the Storefront for Art and Architecture (NYC). David coordinated GRU-111: Contracartografias, a countercartographic project related to the labor analogous to slavery in the expansion of the Guarulhos International Airport (São Paulo). With his current research, Cartographies: Technopolitics and Geopoetics, he is mapping countercartographic approaches from the Global South. Complementary of his research, he organized several interdisciplinary workshops focused on critical cartography and participatory mapping.

Elaine Su-Hui is an artist, facilitator, and dharma practitioner. Her work aims to be a direct expression of her dharma practice, investigating our relationship to change, impermanence, and emptiness through teachings from nature. Formally trained as a printmaker, Elaine also makes watercolors from respectfully foraged, natural pigments. She is also the founder and artistic director of Inner Fields NY: an intimate, social practice project aimed at breaking down hierarchical and commodity-based forms of interaction while building a culture of generosity and ecological wisdom. Whether she is investing in long-term, collaborative relationships, or slow, material processes made by hand, Elaine prioritizes depth of connection as her primary marker of cultural impact. www.elainesuhui.com//www.innerfieldsnyc.org

Katherine Taylor-Hasty received her Master's of Science in Historic Preservation from Columbia Graduate School of Architecture Planning and Preservation in 2018 and her BA in Anthropology from Williams College in 2014. Now a PhD candidate in Architecture at the University of California, Los Angeles, her research focuses on the role of African American women in the memorialization of African American history. Her larger research interests include monuments to difficult histories and the intersections between history, politics, architecture, and preservation.

Esperanza Uriarte was born and raised in Las Cruces, New Mexico by a small pack of loving, undocumented coyotes. When she became an adult, she decided to travel far and wide, landing in Massachusetts, Brazil, Peru, and Colorado. About two years ago she decided to return to New Mexico to develop a relationship with Land she calls home through farming and writing. She is currently pursuing a Master's in Geography at New Mexico State University and growing food wherever she can.

Ray Verrall is a UK-based architect, educator, artist, and PhD candidate at Newcastle University. His art practice utilizes painting, drawing, and digital media to explore philosophical ideas about cartography and representations of landscape through acts of transcription, repetition, distortion, and erosion.

Leyla Vural is an oral historian and social geographer based in New York City. She has a PhD in Geography from Rutgers University and, after 20 years in the labor movement, earned an MA in oral history from Columbia University. Leyla is particularly interested in the unique and specific knowledge each person has about their time and place, and as an interviewer, she helps people put that knowledge on the record. Leyla is a community affiliate of Concordia University's Centre for Oral History and Digital Storytelling. You can reach Leyla through her website at www.lvcomm.com.

Aliera Zeledón-Morasch is a second-generation Nicaraguan immigrant based in Portland, OR. Her creative non-fiction, prose poetry, and audio work explore family, ancestry, imagination, the forgotten, and the limits of language. Aliera completed an MFA in Writing at Pratt Institute and you can find her work in *Oregon Humanities*, *The Felt* print literary journal, and *Treat*, a podcast collaboration. She strives to use storytelling to explore the impact family and ancestry have on the present, and currently works with high school students to help them pursue the futures they want and imagine.

