

The Art and Architecture of Mapping: Visual and Material Approaches to Cartographic
Objects

Day 1: Tuesday 20th June 2023

09.00 Registration

09.30-09.45 Welcome

Stephen Whiteman and Emily Mann

09.45-11.00 Panel 1

Chair: Sussan Babaie

**Mapping Water in Early Modern Istanbul: City and Nature, Past and Present in
Cartographies of Hydraulic Infrastructure**

Çiğdem Kafescioğlu, Department of History, Boğaziçi University

The Practice of Perspective in J. A. du Cerceau's Topographical Views and Maps

Georges Farhat, Daniels Faculty of Architecture, Landscape and Design, University of
Toronto

11.00-11.30 Break (Research Forum)

11.30-12.45 Panel 2

Chair: Stephen Whiteman

**Mapping Fengshui: The Production, Functions and Uses of Geomantic Images in Qing
China**

Tristan Brown, Department of History, MIT

**On the Architecture of Ritual Movements and the Cartosemiotic Properties of Yoruba
Potsherd Pavement**

Olanrewaju Lasisi, School of Architecture, University of Virginia

12.45-14.15 Lunch (provided for speakers)

14.15-15.30 Panel 3

Chair: Eleanor Stephenson

Mapping History: The Gentil Atlas and the Circulation of Indo-Persian Knowledge

Chanchal Dadlani, Department of Art History, Pomona College

The Blathwayt Atlas: Bound and Unbounded

Emily Mann, Bartlett School of Architecture, University College London

15.30-16.00 Break (Research Forum)

16.00-17.15 Panel 4

Chair: Thomas Balfe

Terra Incognita

Rose Marie San Juan, Department of History of Art, University College London

Gerhard Marx's Investigations of Maps as Works in Progress

Susan Elizabeth Gagliardi, Art History Department, Emory University

17.15-17.30 Closing

Emily Mann and Stephen Whiteman

17.30-18.30 Drinks Reception (Research Forum)

Day 2: Wednesday 21st June 2023

09.00 Registration

09.30-10.45 Panel 5

Chair: Emily Mann

How Local Explorations Created the Global Map: The Part and the Whole in Iberian Renaissance Cartography

Zoltán Biedermann, School of European Languages, Culture, and Society, University College London

Mapping the World in Safavid Iran: Astrolabes and Manuscripts

Alexandria Brown-Hejazi, Department of Art History, Stanford University

10.45-11.15 Break (Research Forum)

11.15-12.30 Panel 6

Chair: Caroline Levitt

Imagining 'China': Premodern Geo-bodies and Modern Historiography in a Twelfth-Century Stele

Stephen H. Whiteman, Courtauld Institute of Art

Reckoning with Maps After Brazilian Slavery: Lessons from Jaime Lauriano and Rejane Rodrigues

Matthew Francis Rarey, Department of Art History, Oberlin College

12.30-12.45 Closing

Emily Mann and Stephen Whiteman

Abstracts and biographies

How Local Explorations Created the Global Map: The Part and the Whole in Iberian Renaissance Cartography

Zoltán Biedermann, School of European Languages, Culture and Society, University College London

This paper explores how, in the early cartography of Iberian expansion (c. 1480–1520), the various parts of maps began to add up to form a single and novel overarching image of the globe. It starts by looking into notions of the ‘local’ and the ‘regional’ in the context of the cartographic data gathering and drafting processes. It then addresses the question of how the parts were designed and put together, both in the workshop and in the eyes of Renaissance map readers, encouraging viewers now to think about parallels and contrasts with the process of composition, drafting and finishing in Renaissance painting. The aim is to test the applicability of art historical theories of the image to the study of cartography, combining the conceptual achievements of art history with empirical work on early global maps.

Zoltán Biedermann is a historian of interactions between Europe and other parts of the world in the fifteenth and sixteenth centuries. His focus is on diplomacy, empire-building, travels and mapping. He mainly works with Portuguese and Spanish materials, but also uses Dutch, Italian, English and French texts and maps. His current project queries the emergence of the globalised world in the years 1480–1520. This research underscores the importance of non-European agency in the making of the globe, and how local inputs helped generate a larger cartographical image of the planet.

Mapping Fengshui: The Production, Functions and Uses of Geomantic Images in Qing China

Tristan Brown, Department of History, MIT

An enormous number of maps and images that engage fengshui ('wind and water'; Chinese geomancy) survives from the Qing (1644–1912), the last dynasty of imperial China. Yet, few of these images have been systematically studied. This paper sketches an outline to help scholars approach this body of visual materials. On one end of the spectrum, some images were explicitly geomantic, documenting the landforms and directional flows of qi in a landscape. By creating these images, the illustrators literally practised fengshui. At the other end of the spectrum, images might lack these explicitly geomantic features but nonetheless could be used by a trained expert to appraise an area's fengshui. Between these two extremities, a vast array of maps and images exists. Tracing the ways that fengshui drove people in the Qing dynasty to catalogue and represent the natural world helps us better understand a host of issues related to art history — including the logics that informed the basic orientations (west at the top, south at the top, etc) of maps and paintings.

Tristan Brown is an assistant professor in history at MIT. His research focuses on the ways in which law, science, environment and religion interacted in China from the seventeenth to the early twentieth centuries. His recent and forthcoming publications include *Laws of the Land: Fengshui and the State in Qing Dynasty China* (2023); as editor, *Empire Under the Night Sky: Recording Astral-Cosmography in Qing Dynasty China, 17th-19th Centuries*, a special issue of the *Journal of History of Science and Technology*; and, as co-editor with Wiebke Denecke and Alex Forte, *How Diverse Have We Ever Been? Answers from the Comparative Global Humanities*, a special issue of the *History of Humanities*.

Mapping the World in Safavid Iran: Astrolabes and Manuscripts

Alexandria Brown-Hejazi, Department of Art History, Stanford University

This talk will explore two Safavid maps made in gold, one inscribed on the surface of a brass astrolabe, and another painted in gold leaf and buried within a manuscript at the British Library. The manuscript world map is the earliest extant example of a Safavid depiction and labelling of 'Yengi Donya' or 'New World'. Both objects were produced in seventeenth-century Isfahan, at a time of expanded interactions between Iran, Europe, Asia and the Islamic world. The comparison of media will prompt questions of what it meant to map in Safavid Iran, and how cartographic practices were transforming. I will explore the intersection of long-established Persian mapping practices tied to medieval Abbasid astronomy and emergent European cartographic traditions with Ptolemaic roots. Such a juncture will allow us to trace a cross-pollination of Iranian-European influence in the world of early modern maps.

Alexandria Brown-Hejazi is a PhD candidate in the Department of Art History at Stanford University. She specialises in early modern art of the Mediterranean, with a focus on Italy and Iran. She is finishing a Kress fellowship at the Kunsthistorisches Institut in Florence. She has curated two exhibitions on the theme of cross-cultural early modern exchange. In 2020, she curated an online exhibition on Islamic mapping practices at the David Rumsey Map Center, Mapping the Islamic World: the Ottoman, Safavid, and Mughal Empires (exhibits.stanford.edu/islamicworld). She received her BA from the University of California Berkeley and her MA from Harvard University.

Mapping History: The Gentil Atlas and the Circulation of Indo-Persian Knowledge

Chanchal Dadlani, Department of Art History, Pomona College

In the 1770s, in the north Indian province of Awadh, a remarkable artistic collaboration unfolded between an atelier of Indo-Persian artists, a group of scholar-translators and a French East India Company officer named Jean-Baptiste Gentil. The objects resulting from this collaboration included illustrated histories, an illustrated ethnography, a set of architectural studies and an atlas of the Mughal empire, all based on Indo-Persian sources. This paper focuses on the Gentil Atlas, a large-scale album with 21 maps, each dedicated to a province of the Mughal empire. Susan Gole has shown that the folios of the atlas correspond to the *A'in-i Akbari*. Building on this work, I demonstrate the remarkable extent to which Indo-Persian historical knowledge permeated the Gentil collection as a whole. I explore how knowledge about Mughal India was expressed through a set of standardised and repeated images across the collection, a veritable 'house style' developed by Mohan Singh, Nevasi Lal, Nawaz Singh and others in a kitabkhana (atelier) working for Gentil. Furthermore, Gentil brought the atlas to France, allowing us to consider how cartographic and related forms of knowledge produced in the Indo-Persian sphere circulated through the networks of early European orientalism.

Chanchal Dadlani is professor of art history at Pomona College. Her book *From Stone to Paper: Architecture as History in the Late Mughal Empire* (2018) received a Mellon Author Award from the Society of Architectural Historians and was shortlisted for the CAA Morey Book Award and the Kenshur Prize. Her new book, *The Global Kitabkhana: Mughal Art and Orientalism*, addresses artistic and intellectual exchanges between eighteenth-century India and France. Her research has been supported by the National Endowment for the Humanities, the Getty Research Institute, Fulbright-Hays and the Andrew W. Mellon Foundation. She received her PhD in history of art and architecture at Harvard University.

The Practice of Perspective in J. A. du Cerceau's Topographical Views and Maps

Georges Farhat, Daniels Faculty of Architecture, Landscape and Design, University of Toronto

The relationship between topographical views and maps has become a major focus in current research on early modern cartography. Yet, in this area, most scholars use late graphic norms and refer to a unified theory of perspective they correlate with naturalism and accuracy. Rarely do they embrace the material and technical aspects of hybrid, multi-scalar practices that developed at the intersection of architectural drawings and map-making. Instead, historians tend to simplify the matter by either distinguishing pictorial from cartographic images or applying the phrase 'bird's-eye view' uniformly to very different types of projection. As a result, the role of perspective in topographical views and maps remains a puzzle. To discuss this critical issue, I will examine some of the views that were produced in the workshop of the French architect, surveyor and map-maker Jacques Androuet du Cerceau (1511–85). Case studies will revolve around his two-volume printed series *Les plus excellents bastiments de France* (1576–79) and the corresponding British Museum drawings on vellum that portray French chateaux along with their landscaped grounds and estates. I will demonstrate how, in this body of work, du Cerceau used perspective not only to supplement incomplete surveying operations and articulate an uneven documentation, but also to show more than would otherwise perceive the eye. This will help me to explain why the artist so consistently broke the rules that he promoted in his *Leçons de perspective positive* (1576) — a treatise that the royal surveyor John Thorpe prepared for publication in English c. 1600.

Georges Farhat is professor of landscape history and theory at the University of Toronto. His research focuses on the intersections between territorial structures, design techniques and epistemologies of landscape. Farhat recently edited the volume *Landscapes of Preindustrial Urbanism* (Harvard University Press, 2020). Previous work includes co-curating the exhibition *André Le Nôtre in Perspective* at the museum of the chateau of Versailles (2013–14) and co-editing the accompanying book. He is a 2023 British Academy visiting fellow with a project on du Cerceau's practice of perspective that is based at the British Museum.

Gerhard Marx's Investigations of Maps as Works in Progress

Susan Elizabeth Gagliardi, Art History Department, Emory University

In *Feral Map* of 2015, the South African artist Gerhard Marx grafted cut-outs from an assortment of archival maps on to a found geographical map to image a locale that exists only within the faded and broken neatline of Marx's base map. The precision with which Marx cut into his indeterminate source maps and assembled pieces of paper on an unspecified but detectable base map invites the viewer to imagine dots designating towns or cities and curvy but still controlled lines marking borders or thoroughfares. Once the viewer examines the dots and lines more closely, the possibility that they designate actual settlements, boundaries or routes disintegrates. The constructed nature of the image becomes apparent through numbers, letters, symbols, colours and shapes that one can place somewhere and nowhere at the same time. Even while the colours designating land and water suggest recognisable features of an actual place on the planet, the dots, lines and lack of place names on the map resist any insistence on a particular place. Marx thus calls into question the fixity and specificity of maps, and invites the viewer to reflect on what maps are and what we expect from them. Marx's work finds echo in the geographer Matthew H. Edney's assertion that the meaning of any single map is not stable and that 'maps are best understood as works in progress' (2019). In this presentation, I examine *Feral Map* and a selection of Marx's other cartographic projects to demonstrate some of the ways in which Marx makes visible the instability inherent in any map. The artist's close attention to and profound irreverence towards foundational principles of cartography provoke further consideration of in what contexts, for what gain and at what cost one might extract meaning from a map.

Susan Elizabeth Gagliardi is an associate professor of art history at Emory University in Atlanta, Georgia, in the US. Drawing on nearly two years of study in western Burkina Faso, as well as archival and object-centred research in various places in Africa, Europe and North America, she authored *Senufo Unbound: Dynamics of Art and Identity in West Africa* (2014) and *Seeing the Unseen: Arts of Power Associations on the Senufo-Mande Cultural "Frontier"* (2022). She initiated and now co-directs, with Constantine Petridis of the Art Institute of Chicago, the born-digital publication project *Mapping Senufo: Art, Evidence, and the Production of Knowledge*.

Mapping Water in Early Modern Istanbul: City and Nature, Past and Present in Cartographies of Hydraulic Infrastructure

Çiğdem Kafescioğlu, Department of History, Boğaziçi University

This paper engages with a set of early modern waterway maps representing (and regulating) the water supply of Istanbul to explore questions regarding notions of urban nature and connections to the past. Attending to authorship, representational strategies, functions and audiences of these maps, I will address three sets of questions. First, what were map-makers' modes of visualising knowledge of the past? When and why did they accent or silence the city's Byzantine past and aspects of the Byzantine water distribution system, which remained the foundation of early modern Istanbul's water infrastructure? Second, what do their representational choices convey regarding conceptualisations and visualisations of city and hinterland, built fabric and natural habitats? In what ways do mapping practices embody and interpret changes in modes of imagining and representing urban nature? Third, how visible do the maps render water rights issues, changes in water use practices and, more generally, socio-spatial dynamics shaping access to natural resources in the early modern city?

Çiğdem Kafescioğlu is a professor in the History Department at Boğaziçi University, Istanbul. She works on aspects of early modern Ottoman urban, architectural and visual culture. She is author of *Constantinopolis/Istanbul: Cultural Encounter, Imperial Vision, and the Construction of the Ottoman Capital* (2010) and co-editor, with Shirine Hamadeh, of *A Companion to Early Modern Istanbul* (2021). She has received scholarships from the Aga Khan Program, the Getty Foundation and the Radcliffe Institute for Advanced Study at Harvard University. Her current projects engage with urban imagination, residential patterns and dynamics, and the making and representation of Istanbul's water infrastructure. She received her PhD from Harvard University in 1996.

On the Architecture of Ritual Movements and the Cartosemiotic Properties of Yoruba Potsherd Pavement

Olanrewaju Lasisi, School of Architecture, University of Virginia

Potsherd pavements are pottery fragments that are pinned and arranged to the ground to form a mosaic. The pavements found in West Africa have been interpreted mostly as quotidian household floors. New evidence from the Yoruba region (southwestern Nigeria) shows that potsherd pavements were mnemonic devices with artistic, astronomic and cartographic properties. This paper uses archaeological, spatial and ethnographic data to describe the cartosemiotic properties of two potsherd pavements. It identifies the representation of a ritual-movement ground truth on a carved pavement effigy of Ogun, a Yoruba ancestral god associated with mapping the landscape. Similarly, a geometric pavement associated with ritual formation and solar movement sheds light on how pavements served as a conduit between the skyscape and the landscape. The ritual movement and formation of priests, referred to here as the architecture of ritual movement, engages architecture beyond physicality to explore spatial patterns and the embodiment of space and things by the spatially oriented ritual practices.

Olanrewaju Lasisi is an archaeologist of Africa and the African diaspora. His research examines how indigenous ontologies are ways of both 'doing and knowing'. He interrogates aspects of ancient sub-Saharan African civilisation that have yet to gain traction in global scholarship by exploring how the practice of ritual underscores the practice of space and power politics. His work promotes novel conversations in understudied areas of the region, including archaeo-astronomy, cartosemiosis of potsherd pavements and the architecture of ritual movements. His research has been supported by the Wenner-Gren Foundation, Washington Explorers, Dumbarton Oaks, the National Endowment for Humanities, the American Council of Learned Societies and the Mellon Foundation, among others.

The Blathwayt Atlas: Bound and Unbounded

Emily Mann, Bartlett School of Architecture, University College London

Among the rich cartographical holdings of the John Carter Brown Library is a collection of 48 maps known today as the Blathwayt Atlas. A product of seventeenth-century England's expansionist activities and ambitions in the world, the collection was assembled by the imperial 'fixer' William Blathwayt in an effort to create a 'unified vision' of the country's colonies. Once bound together between calfskin covers but now stored individually for conservation reasons, the 34 printed and 14 manuscript maps dating from the mid-1600s to 1683 describe land from Hudson's Bay to Bombay. As such, the collection has been interpreted as the first atlas of the British empire. Yet the visual and material muddle of the maps reflects the entangled world and their entanglement in it; the bound yet unbounded metaspace of the 'atlas' was part pronouncement, part process, part proposition. A commentary written by the library curator Jeanette Black and printed in 1975 remains the only comprehensive published analysis of the atlas and its maps, and is a rich and valuable resource, but many questions are opened up by historiographical shifts of the past fifty years, especially by developments in and cross-pollination of critical cartography and art history. The maps are usually studied individually, and their visuality and materiality approached as separable from and secondary to their geographical and historical use. This paper explores what new light might be shed by seeing both single objects and composite atlas, both their lines and voids, as a visual – albeit fragmented, disjointed and even contradictory – whole.

Emily Mann is associate professor of architectural history, race and spatial justice at the Bartlett School of Architecture, UCL, where she is a member of the Survey of London research team. She previously taught at the Courtauld, where she introduced the MA option 'Architectures of Empire: Contested Spaces and their Legacies' and other courses that pushed maps to the centre of art and architectural history. Her publications include essays on maps of Bermuda, Barbados and the greater Caribbean, while a forthcoming book chapter, 'An Empire Under Construction: The View from Inside East India House', considers the corporate interior as a form of mapwork.

Reckoning with Maps After Brazilian Slavery: Lessons from Jaime Lauriano and Rejane Rodrigues

Matthew Francis Rarey, Department of Art History, Oberlin College

'The effective decolonisation of eighteenth-century studies,' Patrícia Martins Marcos asserts in a recent essay, 'demands a total remapping of the world.' This paper analyses the work of two Brazilian artist-activists as responses to Marcos's provocation. The first is Jaime Lauriano who, since 2013, has produced new versions of seventeenth- and eighteenth-century Dutch and Portuguese maps of Brazil. In a series of white chalk drawings on black cotton, Lauriano invokes Afro-Brazilian healing rituals and circum-Atlantic practices of mourning to interrogate what he sees as his source material's — and thus the present world's — efforts to deny the intimate relations between those killed in the wake of slavery and racial formation, and those who seek connection with them in the present day. I will also discuss the work of Rejane Rodrigues. Rodrigues, leader of the quilombo (maroon community) of Quingoma in northeastern Brazil, is currently fighting to have the local government recognise her community's borders. To this end, she uses a map of Quingoma as an icon and political tool to challenge gentrification and thefts on her community's land. I look to Lauriano and Rodrigues to ask: what role did the production of maps — and by this I mean both the material production of maps as objects and the production of the idea of what objects are understood as maps — play in constituting a Brazilian landscape that lives in the midst of the loss caused by extractive capitalism, frontier conquest and the violent displacement of Black and indigenous communities? And how might we call out, and address, this history? For Lauriano and Rodrigues, answering these questions requires critically attending to maps as physical objects: the materiality of their work operates in tandem with the ethical obligation to interrogate maps' potential as the locus of repairing the world.

Matthew Francis Rarey is associate professor of art history at Oberlin College. A specialist in Black Atlantic visual culture of the long eighteenth century, his writing has appeared in *African Arts*, *Art Bulletin* and *Black Modernisms in the Transatlantic World*, among others. His first book, *Insignificant Things: Amulets and the Art of Survival in the Early Black Atlantic*, was published this year. An active curator, Rarey also co-organised *Afterlives of the Black Atlantic* at the Allen Memorial Art Museum, which garnered a 2020 Award of Excellence from the Association of Art Museum Curators.

Terra Incognita

Rose Marie San Juan, Department of History of Art, University College London

In the early modern pursuit of the unknown, cartography and anatomy were curiously entangled. Robert Burton suggested this much in his 1621 *Anatomy of Melancholia* by linking the engraving of the world framed as a human face within a fool's cap to the state of melancholia and madness. This cartographic projection draws on Ortelius's 1589 *Typus Orbis Terrarum*, but extended as the projection takes the shape of the human heart (the cordiform projection) and the geographical forms appear to turn into a perplexing face. Instead of an encounter between the microcosm and the macrocosm (the face and the world), the image seems to unhinge resemblance and bring into question the status of the face in relation to both the human body and the world at large. In anatomical study, the established concepts that the centre of the person lay either at the heart (through the anima) or the face (through the senses) were being displaced by arguments for the brain as the primary site of interiority. Burton's claim that the current discombobulated world can be attributed to the troubled state of the human brain and the need to 'purge the head' seems to suggest that the ambiguous face is serving to conceal the real site of the problem. It so happens that in anatomical images the brain remained elusive due not only to its undefinable materiality but also to the lack of knowledge about its relation to the rest of the body. The most convincing image of the interior of the head remained the skull, which as an evocation of death also appears concealed within cartography, especially in imaginary maps of the island of Utopia. Death, like the conception of the brain, could not be turned into verifiable knowledge, and both haunted the desire to fix knowledge. Meanwhile, cartography's material and conceptual strategies to deal with the unexplored, the mapping of unknown and imaginary territories, begun to serve anatomy's attempts to visualise the brain by turning the head into a cartographic projection.

Rose Marie San Juan, professor in the history of art at University College London, is the author of *Violence and the Genesis of the Anatomical Image*, published this year. She works on early modern urban life in Italy, especially visual technologies (print, film) in relation to time and movement. Her books are *Rome: A City out of Print* (2001), *Vertiginous Mirrors: Early Modern Travel and the Animation of the Image* (2011) and *Film and Urban Space: Critical Possibilities* (2014). Her current project is on film and social housing in mid-twentieth-century Italy.

Imagining 'China': Premodern Geo-bodies and Modern Historiography in a Twelfth-Century Stele

Stephen H. Whiteman, Courtauld Institute of Art

On opposite sides of a twelfth-century stele appear two of the most famous maps in Chinese cartographic history, the Tracks of Yu and the Map of Chinese and Foreigners. The two have different origins and employ very different visual and technical vocabularies in depicting 'China'. As such, their pairing by an unknown official in the early years of the Southern Song or Jin, when the future of 'China' as both unified polity and coherent concept was much in doubt, has given the maps an almost heroic status in the history of Chinese cartography. This paper revisits these two maps, reflecting on their creation, their legacy in later premodern visualisations of China, and in modern historiography, where they have taken on an outsized and often distorting role in efforts to define Chinese society and civilisation through its technical accomplishments.

Stephen Whiteman is reader in the art and architecture of China at the Courtauld. His research and teaching focus on the visual and spatial cultures of early modern and modern East and Southeast Asia. Current projects include a multi-volume connected history of Asian art, co-edited with Sussan Babaie, and a history of mapping and spatial imagination in China over the last millennium.