

That Play with Cartographic Conventions,” presenting twenty-five artists. The section wraps up with an extended treatment of Maya Lin’s work in a subsection called “Where Opposites Meet.” Lin, perhaps the best known, to general readers, of all the book’s artists, here is shown to have great interest in replicating recognizable landscape forms, such as hills, in her work. She also expands on cartographic techniques both new (a wireframe surface bearing a strong resemblance to a digital elevation model) and established (stacked sheets of plywood carved and offset to resemble contour elevations). As Clemens notes: “Her installations are complex fabrications, but they are also stripped-down, powerful forms created out of simple materials” (p. 253).

One clear strength of this collection lies in the large number of individuals and works assembled. Together, it provides a resource for readers curious about the ways in which maps have inspired and been incorporated into artworks, many of which do not appear particularly map-like on first consideration. Given the number of art exhibits in recent years featuring cartography as a theme (several of which are listed toward the back of the book) as well as the volume and variety of ongoing work, *The Map as Art* cannot be considered so much a comprehensive collection as a thorough representation.

Another of the book’s successes resides in Gayle Clemens’ essays, which generally provide greater depth and clarification of the activities and work of the selected artists than appear in the necessarily brief, fragmented descriptions accompanying most of the works. Art of this sort needs text, as it is intrinsically silent and benefits from the provision of information that shapes its context. Here, the shorter treatments are sometimes scant, which can make it difficult to grasp the work or connect the samples with the descriptions provided. While most of the descriptions are adequate, some seem somewhat obtuse or abstract and so remote or un-revealing. Heidi Whitman’s *Brain Terrain* paintings, for example, are described as “churning” mental maps responding to “turbulent” events in the world, but the images presented are calm in both their composition and color. It may very well be that in this case, the stimulus to undertake the painting ultimately yields a result that, in becoming art, loses connection with the initial impulse behind it. In becoming removed from her original motive to make sense of shifting dream themes and images associated with a dynamic world, then, Whitman produces a work that achieves a higher accomplishment in terms of its artistic value. But the brief narrative doesn’t so much exonerate such speculation as to mandate it. Another problem is that while some of the works contain text, many of the illustrations are so small as to make the words unreadable. Richard Long’s maps of personal excursions, for example, are very difficult to make out, as is the writing found in Landon Mackenzie’s paintings, and those done by Dan Mills.

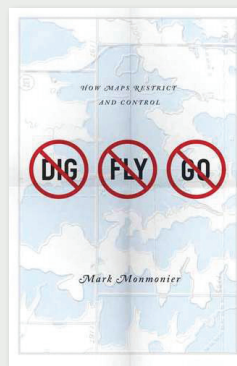
The selected works themselves vary in significance from the playful (Coriette Schoenaerts’ maps made from pieces of clothing scattered on her floor, for example) to more interesting and arguably worthwhile explorations having a clear motif, theme, or device showing that the artist has struck upon something that could reward further pursuit. Melissa Gould’s ghostly floor plans of Titanic and Holocaust memorials, for example, are especially evocative of spaces haunted by individuals whose lives are memorialized within the glowing boundaries she lays down. Similarly, Ingrid Calame’s constellations of human activity transcend their sources, making the places she chose to map less inspirational in themselves than pretexts for something more substantial.

Other effective pieces are site-specific, such as Yukinori Yanangi’s installations at Alcatraz, which gain much of their strength from their setting, and probably can only be completely experienced on location. This is also true of Alban Biaisat’s *The Green(er) Side of the Line*, which extended a broad green cloth along contested sections of Israel’s border.

The variety of things presented is both interesting and impressive, with color providing something of a common ground. That is, while the works’ reasons for having been created are different, the use of color to represent the variety of ideas produces a common idea about color—and the works become decorative and delightful to the eye.

*The Map as Art* is essentially an anthology of what can be done with maps, of what can be gleaned from an artist’s imagination with a map serving as a prod or motive to create. Harmon has produced a compendium of broad scale containing important active artists and their works. Often colorful and even exciting, these works are always innovative and few can be appreciated with a quick glance. It won’t take anyone long to read this book, but it will take them time to completely see it.

### NO DIG, NO FLY, NO GO: HOW MAPS RESTRICT AND CONTROL



By Mark Monmonier.

242 pages, 63 halftones, 19 line drawings  
Cloth \$65, paper \$18.  
University of Chicago Press, 2010.

**Review by:** Mark Denil

*No Dig, No Fly, No Go* is map history. There is a long history of histories, going back to Herodotus and Thucydides (both from the 5<sup>th</sup> century BCE), and there are many types of histories. There are academic histories (Gibbon and

Hegel, from the 18<sup>th</sup> and 19<sup>th</sup> centuries, come to mind, as do Harley and Woodward from the 20<sup>th</sup>) and then there are popular histories. Amongst popular histories, there are, again, two main types. The difference can be characterized by comparing the outputs of two well-known Canadian authors of popular histories: Pierre Berton and Farley Mowat.

Berton, author of *The National Dream* (1970) and *The Arctic Grail* (1988) among dozens of others, was responsible for introducing thousands of general readers to the richness and sweep of Canadian history. Mowat, on the other hand, is a past master storyteller who, as he admitted in a 1968 Canadian Broadcasting Corporation Radio interview, never let the facts get in the way of the truth. He is author of works like *Westviking: The Ancient Norse in Greenland and North America* (1965) and *The Farfarers: Before the Norse* (1998), a type of popular history very different from Berton's.

Mark Monmonier sits firmly at the Berton end of that scale. Monmonier has, since 1982, published over a score of books about maps and cartography, and the overwhelming majority of that output has been targeted primarily at a general audience. Books like *How to Lie with Maps* (1996 2nd ed.), and *Air Apparent: How Meteorologists Learned to Map, Predict, and Dramatize Weather* (1999) have provided readable and understandable access to what would, for the great majority of the books' readers, have been an arcane and obscure field of study.

Popular history is far from easy to write, and despite some private sneering by some academic authors who might otherwise envy Monmonier's audience, most recognize his success at it. Certainly, not every book in his bibliography has been of identical value or interest (to put it diplomatically), and he certainly seems to be a tireless factory of cartographic knowledge, but when he is on his game there is no one who delivers as succinct and easily understood an overview of a complex topic.

*No Dig, No Fly, No Go* "...explores the momentum and impact of prohibitive cartography across a range of scales and phenomena" (p. 4). Monmonier's definition of "prohibitive cartography" is perhaps most completely spelled out in his own preview summation of the book's contents (pp. 4-5):

Chapter 2 [...] focuses on property boundaries and real estate law, [and] looks at land survey systems and land registration practices, while chapter 3, which deals with national sovereignty, limns the marking and adjustment of international borders, the questionable effectiveness of walls and security fences, and the rhetorical role of boundary maps in asserting spurious claims and fictional sovereignty. Chapter 4 turns to colonial ambitions and geopolitics and appraises the boundaries imposed by imperial powers on Africa, the Balkans, and the

Middle East. Chapter 5 looks at offshore and maritime boundaries, while chapter 6 examines the implications in the United States of state, county, municipal, special-district, and tribal boundaries. Law and litigation frame chapters 7 and 8, which treat gerrymandering and redlining, often condemned as subtle (or not so subtle) forms of apartheid. Legal restrictions also figure prominently in chapter 9, which examines zoning and environmental protection, and in chapter 10, which explores the use of maps to regulate behavior deemed offensive or socially harmful. Chapter 11 examines the map's role in protecting air travelers, underground infrastructure, and ethnic minorities like the Kurds in northern Iraq, and chapter 12 looks at satellite tracking, the latest and perhaps most ominous manifestation of prohibitive cartography.

The individual chapters are brief and brisk: situations are described, examples presented and explained, and segues are identified that flow into the next situation and example. Nowhere does it bog down in minutia, and if some particular passage fails to interest a particular reader, s/he need only follow along for a short jaunt before the narrative turns a corner and offers a new prospect. Clearly, *No Dig, No Fly, No Go* is sketched quickly, but not in such broad strokes as to obscure the places nuance would lurk. For issues breezed over that a reader might care to know better, there are leads to information and to sources, with six pages of "Further Reading" (segregated by chapter) and 387 end notes (an average of just over 35 per substantive chapter). The use of end notes, which banishes the references to a few pages in the back, is symptomatic of the popular format: one seldom wants to break the flow of the narration to fumble about finding the note and ultimately one may just ignore the notes altogether. The practice of using end notes is, while common in popular works, just a bit shady. As Al Franken remarks: "If you are using 'footnotes' to lie, make them endnotes" (Franken 2003, p.12). Still, the notes are there when one wants them.

Sometimes, however, the "popular" label might seem to be pasted on to excuse some rather curious grammatical practices. On page 145, at the end of Chapter 9, the author mentions "a Georgia wetlands delineator named, ah, Todd Ball...". What is this "ah"? Was Monmonier dictating this passage? Using the web URLs in the end notes one finds the man's name reported as Michael Todd Ball. Is there some implication of a question as to Mr. Ball's proper name? Even so, why imply it by enshrining a verbal pause? One is reminded of another author notorious for dramatic ... pauses.

In at least one instance, *No Dig, No Fly, No Go* allows Monmonier to go back over some previously trodden ground. Chapter 7: "Contorted Boundaries, Wasted Votes" begins, in fact, with the remark of a reviewer (Berke 2001) of *Bushmanders and Bullwinkles* (2001) that

the older book offers “no clear point of view” (p.104), and the author proceeds forthwith to correct that perceived failing. The ensuing synopsis of the earlier, much lengthier, discussion is brief, sharp, and well-focused, and offers some clear and concise recommendations on electoral redistricting. Here is an instance of a barb hitting home, and the author responding with a small gem of a presentation unencumbered by excessive inclusiveness. It is short and sweet, and hands the audience the conclusion on a platter; a platter sitting on a lean and well-constructed argument.

In some cases, however, the arguments presented are open to some challenge. In Chapter 4: “Absentee Landlords,” the author several times suggests that it was the use of polar projections that determined the “sector” form of Antarctic land claims. On reflection, one wonders if this might be rather putting the cart before the horse. There is plenty of precedent for “sector” colonial claims on unexplored coasts: “from here to there and as far inland as it can go,” so to speak. In North America, this practice explains the phenomenon of the Western Reserve of Connecticut, in what is now Ohio, and it was the general practice in other contemporary British North American land grants. Obviously, on a coast as devoid of major landmarks as is Antarctica, a stretch between declared longitudes is an obvious means to unambiguously delineate claims; the fact that these lines converge inland is more of a happenstance than a planned outcome.

Beside the author’s (relatively innocuous) predilection for anecdotes from his own neighborhood in Upstate New York, there is a clear preponderance of US-based examples throughout *No Dig, No Fly, No Go*. Certainly, this will make the book more accessible to a predominantly American audience (who tend to ignore most of the world anyway), but it sometimes bypasses useful illustrations of interesting facets of the topic under discussion. In Chapter 6: “Divide and Govern,” the relative rareness of municipal amalgamation in the Northeastern and Midwestern US leaves that issue completely unexplored. Just over the border in Canada, however, the 1990s saw a wave of massive (forced) municipal amalgamations: from Ontario to Nova Scotia broad tracts of territory, with sometimes widely scattered cities and settlements, were forced into so-called Regional Municipalities. These Municipalities can be huge: Halifax Regional Municipality in Nova Scotia is over 5,000 square kilometers (over 2,000 square miles); about the size of the province of Prince Edward Island! Such entities offer a counter illustration that could only further Monmonier’s arguments about “sense of place” and other issues. Except, of course, it is not in the US... .

All in all, *No Dig, No Fly, No Go: How Maps Restrict and Control* is a good general introduction to the various issues that fall under that broad rubric of “maps that restrict and control.” It is not exhaustive, it is not complete, and at 242 pages including the index, it does

not pretend to be. It is the sort of book from which one might excerpt a passage or chapter in educating a supervisor or in making a pitch. The fact that you can “Draw a boundary on a map, stick a label on it, and people [will] think it’s real” (p.129) may seem obvious to us, but there are a lot of people who have never even considered what that implies. This slim book may help them over it.

Beyond that, there is clearly a place for general, popular treatments of complex subjects. A good overview is always a valuable thing in itself: it is healthy to occasionally take the synoptic view, and to consider how well a general account covers the bases.

Monmonier’s *No Dig, No Fly, No Go* is brisk and succinct, it speaks from a position, albeit a non-confrontational one (rare enough these days), and it expounds important cartographic issues in an undeniably popular manner without unduly embarrassing or infuriating a knowledgeable audience. One cannot ask more of any such publication.

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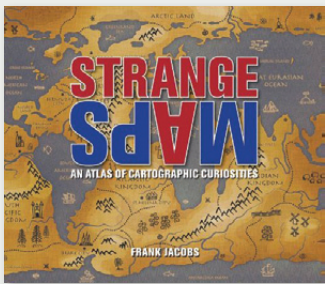
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## STRANGE MAPS: AN ATLAS OF CARTOGRAPHIC CURIOSITIES



By Frank Jacobs.

2009 Studio (Penguin Group);  
New York, New York.  
244 pages, 138 maps.  
\$30.00 US, softcover.  
ISBN: 9780142005255.

**Review by:** Eva Dodsworth, Geospatial Data Services Librarian, University of Waterloo

*Strange Maps: An Atlas of Cartographic Curiosities* is the print version of a selection of maps collected by Frank Jacobs and posted on his *Strange Maps* blog (<http://bigthink.com/blogs/strange-maps>). The blog has approximately 500 maps with corresponding descriptions and comments, of which 138 have been selected and published in the atlas.

Unlike traditional geographic and thematic atlases, *Strange Maps* is comprised of unordinary, remarkable, and eccentric maps that span several centuries, continents, and themes. Accompanying every map is a carefully written description of not only the map itself, but a thorough discussion of the map's purpose, the atlas author's interpretation of it, and his remarks on any historical, political, literary and/or geographical influences and contributions that the map may have had in its creation. It is clear that the author has researched many aspects of the maps, providing between one to two pages of insightful descriptions for each of the "cartographic curiosities."

The author describes his anthology of maps as an *anti-atlas*, where the maps are clearly not to be used for navigational purposes. It quickly becomes obvious that

this atlas is a collection of rare maps that fall under their own category of "light-hearted and strange"; it is filled with cartographic misconceptions, fictitious creations, artistic renditions, humorous works, propaganda, and bias.

The atlas is divided into 18 thematic sections: Cartographic Misconceptions, Literary Creations, Artography, Zoomorphic Maps, (Political) Parody, Maps as Propaganda, Obscure Proposals, Ephemeral States, Strange Borders, Exclaves and Enclaves, A Matter of Perspective, Iconic Manhattan, Linguistic Cartography, Based on the Underground, Fantastic Maps, Cartographs and other Data Maps, Maps from Outer Space, and Whatchamacallit. There are between four and 11 maps for each category, almost all available in color. Essentially every second page features a map, with its description available either on the same or the opposite page, depending on the map size. Examples of some of the types of maps found in this atlas include:

**Literary Creations:** Many literary works include maps of fictitious places and settings. Frank Jacobs included a few of these maps; for instance, Thomas More's fictional island of Utopia, situated in the Americas, and The Land of Oz from L. Frank Baum's *The Wonderful Wizard of Oz*.

Frank Jacobs' descriptions of the literary maps include a summary of the story, description of the details seen on the maps, and a discussion of why the cartographer/artist may have drawn things the way he did.

**Artography:** Looking at maps from an artistic point of view, and not a cartographic one, the author included a selection of maps that are both visually appealing and graphical in nature. One example is "Drawn from Memory: United Shapes of America," by the artist Kim Dingle. This is a compilation of maps of the US drawn by children. Every map is different, and when compiled together, the canvas looks like a herd of abstract cows. Another unique one is "Now this is World Music: Harmonious World Beat," a map of the world's continents created solely with notes, ties, bars and staves of that continent's traditional sheet music. This map can actually be played.

**Ephemeral States:** Frank Jacobs was able to locate maps of countries that existed at some point in time, but are no longer present. One particular map shows Carpatho-Ukraine which existed for only 24 hours before being seized by Hungary. The day earlier it had been part of Czechoslovakia.

**Iconic Manhattan:** A selection of maps of New York clearly show it as the center of the universe. One interesting work is a wordmap, using poetry to create the neighborhoods of Manhattan. The actual text corresponds to the localities it describes, including in all over 100 places on Manhattan Island.