

## MAP MANIFESTO

As early as fourteen thousand years ago, people scratched marks into rocks that appear to be at one art and cartography (Cresswell, T). While the idea of cartography has progressed from art to science over the centuries, exploring the relations between them in the modern world should be about the ways in which maps are deployed in both scientific and artistic projects (Cosgrove, D). Maps, in common with other forms of illustration, have the goal of making present something which was not present before, and making something perceptible to the senses that was not perceptible before (Gortais, B). In this sense, cartographic visualization even though abstract in nature, should represent the reality they stand for. Making maps is a joy, both because maps are beautiful to look at and because they lead us through our histories and dreams in a way that no other art form really can (Berry, J & McNeilly, L).

The intersections between art and cartography though go far beyond the notions of design and illustration, since mapmaking invariably has multiple cultural, social, and political dimensions (Cosgrove, D). Art and geography have, in other words, together been implicated in transformations in the ways we represent and conceptualize our world (Cresswell, T). How, then, can we engage with the twenty-first century geography of a world in motion, one in which the links between groups of people and places are less clearly defined and bounded? Tintin Wulia, an Australian-base Indonesian artist creates an interactive installation from flower beds arranged into the form of a world map. The public then, are asked to arrange flowers across the map in any way they see fit, thus continuously transforming the world. In the Netherlands, the plants acquired an added significance in that they spoke to the centrality of the Netherlands in the global flower trade. Young children were keen to place the orange flowers in particular, representative as they are of the national identity to the Netherlands (Cresswell, T).

Like Tintin Wulia, a greatly number of practicing artists have moved away from the conventional confines of aesthetic production, visual media and gallery display to engage directly with the world, with the intention of researching, documenting and representing in challenging ways its environmental and social conditions (Cosgrove, D). When we thought that the separation of art and science seemed most complete, we discover a continuous but complex conversation between art, science and cartography taking place (Cosgrove, D). In other words, artistic practices combined with technological progress, have influence greatly the design of maps (GIS&T Body of Knowledge). Those of us who want to be called mapmakers/cartographers come from a long line of people who were inventive, creative, skilled-liars, thieves, and pirates. Even now, they leave us to interpret stories filled with wonder and beauty. They left us the tradition of making our own stories by ways of maps (Berry, J & McNeilly, L).

## REFERENCES:

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