

you are here

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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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 "counter-topography" 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). "Counter-mapping." *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.

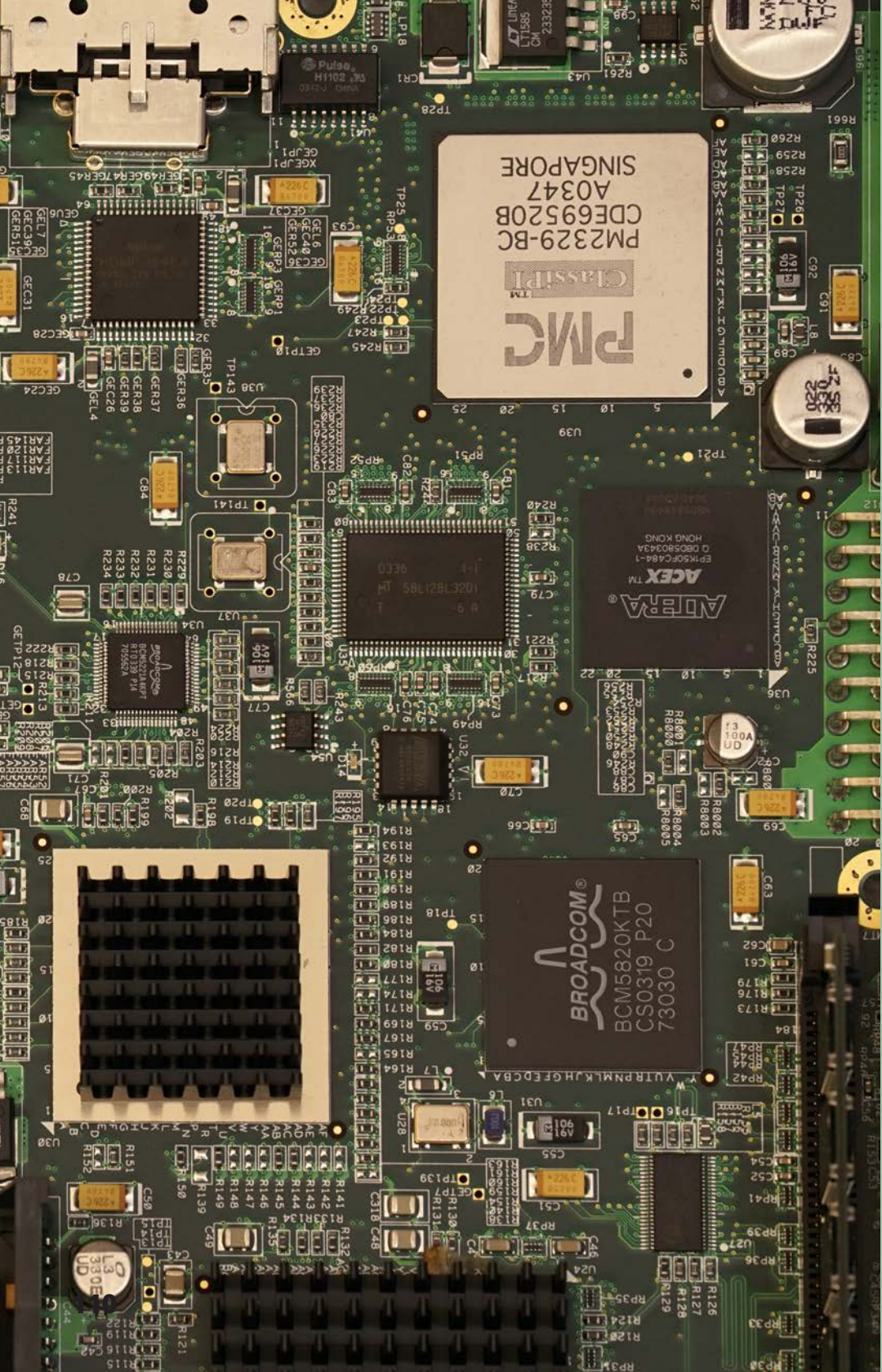
McDowell's study of former plantations, Linn's climate change maps, and Buitrón Cañadas' story provide compelling accounts of how dominant social, political, and economic orders transform the ground beneath our feet and redraw taken for granted cartographies. Closing out the issue, Chang and Baker's *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



technology
& information



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.

**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.leonardipho.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.

