

# ECONOMIES DU REFERENT 3. THE "MAPPING IMPULSE", OR THE CARTOGRAPHIC REASON OF CONTEMPORARY IMAGES<sup>1</sup>

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In 1997, Chris Marker, «the most famous of unknown filmmakers»<sup>2</sup> released a CD-ROM called *Immemory*. Developed in collaboration with the Centre Georges Pompidou, the work was meant to be the first in a series of artists' CD-ROMs concerned with questions of memory. Conceived as an exploration of the artist's own memory, it quickly became an iconic piece. As Raymond Bellour claimed in an essay written to accompany the publication of the CD-ROM:

*One quickly understands that Immemory cannot be one work among others in Marker's œuvre. Whatever he may or may not do after his CD-ROM, it is clear that the latter already stands as a final work and a masterpiece, in conformity with its craftsmanly character and with its programmatic value*<sup>3</sup>.

On the CD-ROM's leaflet Marker reveals that instead of approaching memory as a history book, he would rather consider its fragments in geographical terms:

*In our moments of megalomaniac reverie, we are inclined to see our memory as a kind of History book: we have won and lost battles, found and lost empires. At least we are the characters of a classical novel ("My life, what a book!"). A more modest approach, and perhaps more fructuous, would be to consider memory's fragments in geographical terms. In every life we could find continents, islands, deserts, marshlands, overpopulated territories and terrae incognitae. We could draw a map of this memory, and more easily (and truly) extract images from it than from tales and legends*<sup>4</sup>.

Drawing on Marker's words, I would like to propose that *mapping* represents not only one of the main sources of our world vision, but also one of the processes that underlie the making of many of our contemporary images. This general tendency – what could be called a *mapping impulse* – is not new. However, recent changes in our increasingly global world, where "boundaries", "spatial flows", "networks" and other "spatialities of connectivity" are becoming more and more conspicuous, have come to make it more evident. Could it be then that some contemporary images share a tendency to produce spatial arrangements akin to those created by more conventional acts of mapping?

Before I proceed, I ought first to comment on my title. "The Mapping Impulse" somewhat presumptuously echoes Hal Foster's "An Archival Impulse"<sup>5</sup>. Foster's essay, which echoes a quite famous text by Craig Owens, "The Allegorical Impulse"<sup>6</sup>, claims that a considerable number of contemporary art works share a notion of artistic practice articulated around the questioning and exploration of the figure of the "archive". Even though I borrow the expression "the mapping

impulse” from a very different context<sup>7</sup>, I would like to keep Hal Foster’s text as a conceptual horizon for my own examination. Like Foster, I also purport that a significant number of contemporary images, however disparate in subject, appearance and affect, share a certain number of traits that give them a distinctive character, enough so as to be taken into account. Like Foster, I also believe that these examples could be multiplied many times. Unlike Foster however, what interests me is not the archive, but the map or, to be more precise, the *act(s) of mapping*. In order to answer questions about what the “mapping impulse” is how it manifests itself and how it can be considered a cross-media tendency in its own right, I will call upon two very different examples: a collection of photographs and films by Italian artist Olivo Barbieri and Chris Marker’s *Immemory* CD-ROM.

## Defining the “Mapping Impulse”

The idea of a “mapping impulse” is not new. In her book *The Art of Describing*, an exploration of 17<sup>th</sup> century Dutch visual culture, art historian Svetlana Alpers argued for a connection between painting and the techniques of cartography that she addressed under the general designation of a “mapping impulse”. According to Alpers, maps were the model for this particular visual tradition, which favoured description and emphasised the image’s flat surface. Martin Jay subsequently proposed that this “art of describing” corresponded to a “scopic regime of modernity”, i.e. an historical mode of visibility<sup>8</sup>. Perhaps more significantly for my purposes, it has also been noted that maps have played a central role in 20<sup>th</sup> century art. Towering and seminal artists such as Marcel Duchamp or Robert Smithson, for example, demonstrated a constant and noteworthy interest in maps and mapping throughout their careers, as is evident in both their works and writings. Used in various ways and contexts, maps seem to constitute a *topos* of both modern and post-modern art in their own right<sup>9</sup>.

The point of the matter, however, is not the conspicuous presence of maps in 20<sup>th</sup> century art, but the considerable interest in the idea and the act of mapping itself. It is what “mapping” can convey – and the way it conveys it – that has fascinated artists for more than a century and that explains maps’ deployment within different artistic strategies. Similarly, it is what “mapping” might mean that has made it a fashionable notion among curators and scholars alike. As a matter of fact, the “mapping impulse” would be less about the presence of maps in a certain visual landscape and more about the processes that underlie the conception of images. If we understand maps to be «graphic representations that facilitate a spatial understanding of things, concepts, conditions, processes, or events in the human world»<sup>10</sup>, our focus shifts from object (“maps”) to function (“spatial understanding”). “Maps” should thus be regarded as a hinge around which pivot whole systems of meaning, both prior and subsequent to their production.

Works traversed by a “mapping impulse” concern, generally speaking, the production of space. They often imply the recombination or juxtaposition of media or, in what is becoming a widespread strategy, the creative use of concrete mapping devices, like Global Positioning Systems (GPS)<sup>11</sup>. But what distinguishes them is a series of processes and formal strategies, among which Denis Cosgrove identifies a number of invariable traits. He says:

*Mapping may be regarded as a distinct epistemology, but one whose specific practices are historically and culturally variable. Among the consistent or a priori features of mapping are scale, framing, selection and coding*<sup>12</sup>.

These features form a useful starting point for our discussion. «Scale» refers to scale selection and manipulation and «framing» to the delimitation of space. «Selection», in its turn, means that mapping implies choosing; finally, «coding» assumes that the spatial understanding facilitated by mapping is achieved by means of complex semiotic translations. Works that embody a "mapping impulse" similarly draw on these procedures, which they will transform and adapt in order to serve their own agendas. However, the series of *formal tactics* associated with the "mapping impulse" is far from limited to these large-scale features. To these I would like to add at least five other aspects that would give the "mapping impulse" a true character of its own. The first would be a certain *topographic* fascination, if not a real *topophilia*, in the sense of "love of place"<sup>13</sup>. This "topographic appeal" would cover different manifestations, related either to the politics or poetics of space. This includes all the works that call to mind the topical notion of "territory" and what it evokes, as well as works that engage with the notion of place and that similarly demonstrate a strong spatial awareness. Such a "topographic appeal" often goes hand in hand with a second formal procedure: the seemingly *descriptive* motivation of the works in question. Much in the manner of the Dutch "scopic regime" mentioned above, "description" can refer to the presentation of objects, processes or events in a straightforward manner, sometimes revealing a real love of enumeration. An obsession with «describing the planet and making use of its spaces, through inquiries, stage enactments and stories»<sup>14</sup> has indeed been attributed to contemporary art. But "description" can also refer to a more complex and paradoxical process that, in order to seize the singularity of its object, ends up blurring the latter. A third formal strategy would be *drifting*, or walking as an artistic practice. Again, such a method can take different forms and cover various agendas. In itself, drifting can be taken for an autonomous form of art (one wonders about the emergence of an eventual "walking impulse")<sup>15</sup>. Finally, both *serialization* («maps only exist in the context of a series, of a collective production spaced out in time»)<sup>16</sup> and *layering*, in the sense of establishing connections and producing meaningful relationships, should also be mentioned.

Having sketched this brief panorama, I will now focus on two extremely different works that engage with the "mapping impulse" in multiple ways. The first puts into play the notion of *scaling*; while the second constitutes a map of memory fundamentally based on the art of *layering*.

## Mapping as "Scaling": Olivo Barbieri's Model Cities and the Blurred Referent

Olivo Barbieri is a leading Italian photographer whose work has focused on urban landscapes for more than twenty years. Recently, in 2003, Barbieri started working on the "site specific\_" project, an ongoing collection of aerial photographs and films of European, Asian and American cities. Taken from a helicopter using a tilt-shift lens that allows for the manipulation of the plane of focus, the images are characterized by odd distortions of scale and peculiar blurring effects. These shots usually contain a small and very localised area photographed in sharp focus and surrounded by a much larger soft-focused zone. When first confronted with these images, either exhibited as large panoramic prints or projected as films in gallery spaces, the spectator is often disconcerted, unsure of what he sees. Are these images of real cities that have been digitally reworked or images of architectural models made to look real? The images sometimes resemble miniature sets that evoke archaeological reconstructions of bygone eras or fantastic urban projects whose future destiny remains undetermined (Fig. 1).

The "site specific\_" series begs a number of questions concerning some of the issues I have already mentioned. Both the seemingly *topographic* nature of the project (with its emphasis on



Fig. 1 – Olivo Barbieri. *La Ronde and Jacques-Cartier Bridge*, 2004. Chromogenic colour print, 70.7x97 cm. CCA Collection, gift of the Sandra and Leo Kolber Foundation. © Olivo Barbieri.

“site” and the resulting unavoidable pun on the word “sight”) and the *serial* mode of its constitution (the goal of the project is to cover different cities on different continents by photographing and filming each place according to the same procedure) seem to point to a “mapping impulse”<sup>17</sup>. More importantly, it is also clear that the artistic strategy in question relies mainly on the *miniaturisation of the real*, i.e. a manipulation of scale. Barbieri’s work makes clear how scale selection and manipulation not only are powerfully imaginative and generative acts, but also provide a launching pad for speculation on questions of representation and reality. Many of us will recall Borges’ story, *Of Exactitude in Science*, which describes an Empire where the science of cartography became so exact that only a map on the same scale of the territory would suffice. Later generations came to find such a map obsolete and abandoned it<sup>18</sup>. Borges elaborates on Lewis Carroll, who has one of the characters in *Sylvie and Bruno Concluded* commenting on a map on «the scale of a mile to the mile» and observing that such an object presented some practical difficulties, «we now use the country itself, as its own map, and I assure you it does nearly as well»<sup>19</sup>. These two anecdotes tell of the complex relation between the map and its territory and illustrate how “scale” or “scaling” significantly alter the form, significance and relations of meaning between phenomena. In this case, *scaling* introduces a trouble, or uneasiness, in the photochemical indexicality of the image.

The apparent neutrality of Barbieri’s venture – to photograph cities from a helicopter – is therefore misleading. If the “site specific” series seems to be driven by a will to visually cover and describe as many cityscapes as possible according to the same method, its peculiar visual effects make clear that the issues at stake go well beyond the inventory of the world. The serial mode of constituting the series hints at a strategy that relies on “de-realisation”. This is how Barbieri understands the idea of making the world appear as a model:

*There are many artists who make models and take pictures, in a way that they look like reality. I was much more interested in the contrary, to make a picture of reality that looks like a model. So you have the political possibility to look at it and decide if it's good or not, if you like it or not, if it is good or dangerous. To see something for the first time, this is very, very*

*important, and a very strong possibility for art. At a time when everything is on television, in newspapers, on the Internet...*<sup>20</sup>.

The artist's statement is very clear: it is the miniaturisation of the real achieved by means of the soft focus that allows himself and the viewer to rethink both representation and the concrete reality of our modern metropolises. By turning these cities into models, Barbieri reminds us that urban space is an artificial creation, a matter of construction and planning, whose growing complexity and dimension should not deter us from looking at it critically. As a matter of fact, the problems posed by our contemporary cities rely in many ways on a question of scale: modern metropolises have become too big for their inhabitants to grasp, urban planners to manage and security agents to meticulously control. Barbieri's "scaling method" allows him to radically overturn these propositions: the cities photographed become the size of miniature toys that we find difficult to recognize and identify as "real" and with which we are able to engage on unexpected levels. The political possibilities advanced by the photographer himself become obvious and compelling. To employ another idea put forward by the artist, photography (and film) would constitute a powerful "machine of thought", devoted in this particular project to the vindication of the constructed nature of both reality and images.

Moreover, both the film and the photographic series could be understood as *mapping devices*, the scaling process standing for a type of conceptual grid that both contains and positions its object with regard to an open system of references. Inscribed on the surface of the filmstrip, one finds that Barbieri's "true" objects depart from what they are supposed to depict, namely the cities of Rome, Los Angeles, Shanghai and Seville. In this sense, and as James Corner has observed: «The function of mapping is less to mirror reality than to engender the re-shaping of the worlds in which people live»<sup>21</sup>.

## Mapping as the Art of Connecting: Chris Marker's Map of Memory

Let us come back to Chris Marker's *Immemory* and to the author's purpose stated on the CD-ROM's leaflet. Commenting on the number of images he has accumulated during his lifetime, Marker observes that his idea was «to plunge in that maelstrom of images in order to establish their Geography». He puts an emphasis on the word «Geography» and proceeds:

*My work hypothesis was that all memory with some reach is more structured than it seems. That photos taken apparently by chance and that postcards chosen on the whim of the moment begin when they mount up to sketch an itinerary, to map the imaginary country which spreads out inside us. By riding systematically through it, I was convinced that I would find that the apparent disorder of my collection of images hid a plan, like in pirate tales. And the object of this disk would be to introduce the "guided tour" of a memory, as well as to propose to the visitor his own random navigation. Welcome then to "memory, land of contrasts" – or, as I have decided to call it, Immémoire: Immemory*<sup>22</sup>.

The fact that Marker has chosen to present his project in terms of «Geography» is particularly thought-provoking. Comparisons have been drawn between *Immemory* and the archive, *Immemory* and the book, *Immemory* and the museum: all these are fair and stimulating relationships that have taught us much about the project. However, and to our knowledge, no one has so

far consistently explored the connection evoked by the artist himself: *Immemory as a map*, the map of the artist's memory, that «land of contrasts», which constitutes here the territory to navigate and to chart.

This omission is all the more striking among two of the three works that Raymond Bellour evokes with regard to *Immemory*: Gerhard Richter's *Atlas* and Aby Warburg's *Mnemosyne Atlas*<sup>23</sup>. Both projects are obviously different not only from each other, but also from geographical atlases. However, both call upon the "atlas", a primarily cartographic device, as their template. Atlases constitute one of the possible ways of representing the world as an ensemble, but they also illustrate a method of assembling images that goes well beyond the field of geography. During the 19<sup>th</sup> century, this notion extended itself to other fields of knowledge and creation: with the development of new and better techniques of graphic reproduction and the blossoming of new disciplines (such as anthropology, art history, linguistics, etc.), scientific atlases thrived and succeeded one another. With their taxonomical classifications aimed at the transmission of information, these visual inventories illustrate a new form of knowledge organized around the associations that may be established between different elements.

Instead of suggesting that *Immemory* constitutes an atlas, I would like to focus on Chris Marker's own proposal: that his memory's "archive" or "museum" resembles a *map*. I have already put forward a definition that maintains that maps constitute «graphic representations that facilitate a spatial understanding of things, concepts, conditions, processes, or events in the human world»<sup>24</sup>. Indeed, it seems that *Immemory* makes possible a "spatial understanding" of the complex object that is one's memory. This strategy is obviously far from new: Marker himself refers to the ancient «art of memory», whose method implied a more or less complex «spatialisation» or «architecture»<sup>25</sup>. To quote but another example, Walter Benjamin once mused on «setting out the sphere of life – bios – graphically on a map»<sup>26</sup>. What matters is that, approached from the view of its author, *Immemory* indeed seems to be conceived as a map, the several *zones* in the CD-ROM (Cinema; Photography; War; Poetry; Memory; Museum; Voyage; and Xplugs) constituting places – in the literal sense of portions of space – that Marker has arranged according to relationships of contiguity (Fig. 2)<sup>27</sup>.

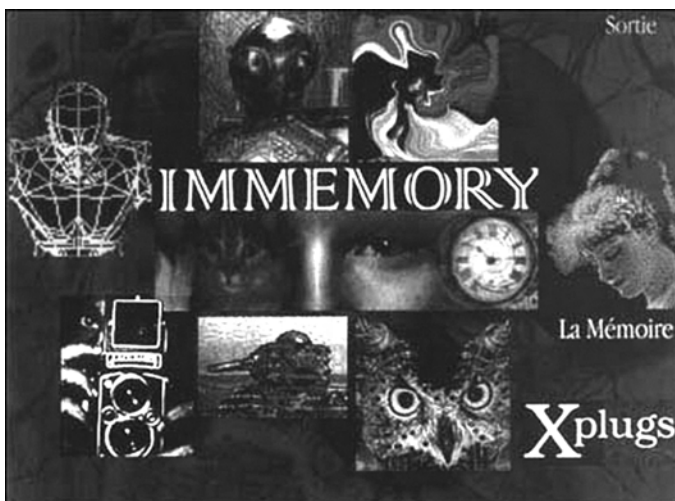


Fig. 2 – Chris Marker, *Immemory*, 1998. Welcome screen from the CD-ROM.

Using a simple navigational system, the user follows branches of words and images radiating out from these zones: like most maps, Chris Marker's *Immemory* also combines images with text. Marker privileges the accesses, the transitions and the passages from one unity to another, in what becomes a topological configuration where the user is to find his or her own itinerary. By putting Marker's map to use, the user-cum-cartographer produces a spatial arrangement, transforming the juxtaposed layers of the CD-ROM – or its topological units – into an actual space, organised according to different variables. Owing to Marker's ingenuity, sometimes things follow traditional narrative lines and sometimes they do not. The itinerary lines surface and dive, become entwined, and end abruptly.

It is around this *itinerary making* that one should understand *Immemory's* mapping strategy. And if the project constitutes, as has been rightly observed, a *self-portrait*, I would be tempted to recall another Borges story, from the afterword to *El Hacedor* (1960):

*A man sets himself the task of portraying the world. Through the years, he peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, instruments, stars, horses, and individuals. Shortly before his death, he discovers that the patient labyrinth of lines traces the image of his face*<sup>28</sup>.

I am tempted to quote Raymond Bellour again, as he himself cites Michel Beaujour: «The self-portrait is first of all an imaginary stroll along a system of places, the repository of image-memories»<sup>29</sup>. Such an «imaginary stroll» has found here a very concrete map, among the many that have since long fascinated Marker, «the child in love with maps and prints»<sup>30</sup>.

Undoubtedly, such a mapping strategy is intimately linked to the technology in question<sup>31</sup>. It has been correctly pointed out that the capabilities offered by the CD-ROM and Roger Wagner's Hyperstudio software enabled Marker «to draw together text and images in new, mobile, infinitely open-ended hyper-media constellations that transcend the existing models of both book and film»<sup>32</sup>. Speaking of the branches of word and image that structure *Immemory's* map, the word that comes to mind is perhaps *rhizomatique*. Quoting from Deleuze and Guattari, it is interesting to note that:

*The rhizome is altogether different, a map and not a tracing. [...] What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious. It fosters connections between fields [...]. It is itself a part of the rhizome. The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as a political action or as a meditation. [...] A map has multiple entryways, as opposed to the tracing, which always comes back "to the same". The map has to do with performance, whereas the tracing always involves an alleged "competence"*<sup>33</sup>.

Such a definition of "map" radically rethinks the relationship that connects the map to the real. This relationship, often extremely complex with regard to conventional maps, is certainly not reducible to a simple referential model. However, it usually refers to a single and stable representation. Deleuze and Guattari reverse this fundamental principle by proposing that mapping is about fostering links between fields and being open to constant modification. Their "map" is therefore an unstable object that permanently challenges the referentiality it claims to establish

and that seems more akin to a process than to a fixed entity. As I have previously stated, the focus shifts from object to function: the object (if object there is) becomes the *form of a relation*.

The same could be argued about *Immemory*, as it attempts to map the extremely complex object of memory through the intervention of the user. It is the user who effectively constructs Marker's memory map, as s/he navigates through its multiple entryways, topological units and different dimensions. More than the trace of Marker's memory, *Immemory* is a way of thinking about memory, and from the exploration of its territory, what comes into view is, first and foremost, the creative significance of the mapping function.

## Conclusion: Is the "Archival Impulse" Cartographic?

As a way of concluding, let us return to Hal Foster's essay, where the author convincingly points to an "archival impulse" at work in contemporary art. Such a tendency, visible in works by artists like Thomas Hirschhorn, Tacita Dean and Sam Durant among others, implies, I recall, the use of such strategies as the recuperation of images, texts, and objects, frequently in the form of installations and in an effort to «make historical information often lost or displaced, physically present»<sup>34</sup>. In many ways, it seems that the "archival impulse" often has recourse to "mapping" as a creative strategy. The two examples that I have just discussed could easily, if not wisely, be understood and interpreted according to an "archival" perspective. *Immemory* is, strictly speaking, an archival piece in the sense that it builds upon Marker's collection of personal mementoes and it could be argued that Barbieri's "site specific\_" project represents a consistent and ongoing documentation procedure that creates a virtual archive. The same status applies to the artists discussed by Foster: British artist Tacita Dean, for example, has consistently explored different dimensions of "mapping" in her work<sup>35</sup>. Could it be, then, that the "mapping impulse" is but a part of a wider "archival" strategy?

It seems to me that the links between mapping as a strategy and archival art are too conspicuous to be ignored. However, and perhaps more importantly for the perspective of this essay, mapping strategies would not limit themselves to an archival dimension, as both Barbieri's and Marker's works seem to confirm. Despite their connection to the idea of the archive, they engage with a number of formal strategies (topography, scaling, description, serialisation, layering) that point to the fact that the mapping impulse constitutes a tendency in its own right. Commenting on "philosophical mapmaking", Nelson Goodman once warned that «elaborate maps drawn too hastily on the basis of too little exploration» do not improve the reputation of such a praise-worthy activity<sup>36</sup>. Trusting this sound advice, we can only wish that the idea of a "mapping impulse" would be further explored.

- 1 The research for this paper was made possible by a grant from the Fundação de Ciência e Tecnologia, Portugal.
- 2 «Le plus célèbre des cineastes inconnus» (Philippe Dubois, "Introduction", in *Théorème*, special issue "Recherches sur Chris Marker", no. 6, 2002, p. 5).
- 3 Raymond Bellour, *The Book, Back and Forth*, in Raymond Bellour, Laurent Roth (eds.), *Qu'est-ce qu'une Madeleine. À propos du CD-ROM Immemory de Chris Marker*, Centre Georges Pompidou, Paris 1997, p. 119.
- 4 «Dans nos moments de rêverie mégalomane, nous avons tendance à voir notre mémoire comme une espèce de livre d'Histoire: nous avons gagné et perdu des batailles, trouvé et perdu des empires. À tout



- le moins nous sommes les personnages d'un roman classique ("Quel roman que ma vie!"). Une approche plus modeste et peut-être plus fructueuse serait de considérer les fragments d'une mémoire en termes de géographie. Dans toute vie nous trouverions des continents, des îles, des déserts, des marais, des territoires surpeuplés et des *terrae incognitae*. De cette mémoire nous pourrions dessiner la carte, extraire des images avec plus de facilité (et de vérité) que des contes et légendes» (Chris Marker, *Immemory*, Centre Georges Pompidou, Paris 1997, my translation).
- 5 Hal Foster, "An Archival Impulse", in *October*, no. 110, Fall 2004, pp. 3-22.
  - 6 Craig Owens, "The Allegorical Impulse: Towards a Theory of Post-Modernism", in *October*, no. 12, Spring-Summer 1980, pp. 67-80 (Part I) and pp. 58-80 (Part II).
  - 7 Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century*, University of Chicago, Chicago 1983.
  - 8 Martin Jay, *Scopic Regimes of Modernity*, in Hal Foster (ed.), *Vision and Visuality*, Bay, Seattle 1988, pp. 3-23. The term "scopic regimes" is inspired by Christian Metz, *Le Signifiant imaginaire. Psychanalyse et cinéma*, U.G.E., Paris 1977.
  - 9 See, among others, Wystan Curnoe, *Mapping and the Expanded Field of Contemporary Art*, in Denis Cosgrove (ed.), *Mappings*, Reaktion Books, London 1999, pp. 253-68.
  - 10 John Brian Harley, David Woodward, *Preface*, in Id. (eds.), *The History of Cartography, Cartography in Prehistoric, Ancient and Medieval Europe and the Mediterranean*, Vol. 1, Chicago University, Chicago 1987, p. XVI.
  - 11 One example is Japanese media artist Masaki Fujihata, who started using GPS technology in 1992 (see his *Impressing Velocity* project).
  - 12 Denis Cosgrove, *Introduction*, in Id. (ed.), *Mappings*, cit., p. 9.
  - 13 This notion was first put forward and explored by Yi-Fu Tuan, *Topophilia. A Study of Environmental Perception, Attitudes and Values*, Prentice Hall, Englewood Cliffs 1974.
  - 14 Nicolas Bourriaud, *Topocritique: l'art contemporain et l'investigation géographique*, in *GNS. Global Navigation System*, Cercle d'Art, Paris 2003, p. 9.
  - 15 See, among others, the exhibition catalogue *Un siècle d'arpenteurs: les figures de la marche*, Réunion de Musées Nationaux, Antibes 2000; Thierry Davila, *Marcher, créer: déplacements, flâneries, dérives dans l'art de la fin du XX<sup>e</sup> siècle*, Regard, Paris 2002; Francesco Careri, *Walkscapes. El andar como práctica estética / Walking as an Artistic Practice*, Gustavo Gili, Barcelona 2002.
  - 16 «Il n'est de carte que dans le cadre d'une série, d'une production collective qui s'échelonne dans le temps» (Christian Jacob, *L'Empire des cartes. Approche théorique de la cartographie à travers l'histoire*, Albin Michel, Paris 1992, p. 465, my translation).
  - 17 One could also convincingly argue for the *apparently* descriptive ambition of its purpose: to cover different cities in different continents.
  - 18 Jorge Luis Borges, *Of Exactitude in Science*, in Id., *A Universal History of Infamy*, Penguin, London 1972, p. 131.
  - 19 Lewis Carroll, *Sylvie and Bruno Concluded*, McMillan, London 1893, Vol. 2, p. 169.
  - 20 Olivo Barbieri interviewed by Stephen Hepworth in the exhibition leaflet published by The Bloomberg Space to accompany the exhibition *Site Specific* (held at the Bloomberg Space, London, April 7-May 20, 2006).
  - 21 James Corner, *The Agency of Mapping: Speculation, Critique and Invention*, in Denis Cosgrove (ed.), *Mappings*, cit., p. 213.
  - 22 «Mon hypothèse de travail était que toute mémoire un peu longue est plus structurée qu'il ne semble. Que des photos prises apparemment par hasard, des cartes postales choisies selon l'humeur du moment, à partir d'une certaine quantité commencent à dessiner un itinéraire, à cartographier le pays imaginaire qui s'étend au dedans de nous. En le parcourant systématiquement j'étais sûr de découvrir que l'apparent désordre de mon imagerie cachait un plan, comme dans les histoires de pirates. Et l'objet de ce disque serait de présenter la "visite guidée" d'une mémoire, en même temps que de proposer au visiteur sa propre navigation aléatoire. Bienvenue donc dans "Mémoire, terre de contrastes" – ou plutôt, comme j'ai choisi de l'appeler, *Immémoire: Immemory*» (Chris Marker, *Immemory*, cit., my translation).
  - 23 The third one is Villiers de L'Isle-Adam, *Edison's dream*. See Raymond Bellour, *The Book, Back and Forth*, cit., pp. 131-3.
  - 24 John Brian Harley, David Woodward, *Preface*, cit.
  - 25 Frances Yates, *The Art of Memory*, Pimlico, London 1992.
  - 26 Walter Benjamin, *A Berlin Chronicle*, in Id., *One Way Street*, Verso, London 1979, p. 295.

- 27 It should be pointed out that the designation “zones” also refer to Andrei Tarkovsky and his film *Stalker* (1979).
- 28 Jorge Luis Borges, *Epilogue*, in Id., *Dreamtigers*, Souvenir, London 1973, p. 93.
- 29 Raymond Bellour, *The Book, Back and Forth*, cit., p. 123.
- 30 See Guy Gauthier, “Images d’enfance”, in *Théorème*, cit. In his essay, the author discusses the influence of children’s books, like those of Jules Verne or the lesser-known Comte de Beauvoir, on Chris Marker’s work. Marker’s fascination with maps can be traced back to 1947, when he published an article in *Esprit* called “Pôles” where he imagines a map of the world with the North Pole at its centre (see Catherine Lupton, *Chris Marker, Memories of the Future*, Reaktion Books, London 2006, p. 40).
- 31 This point might imply that new media constitute the ideal means for the “mapping impulse”. The Internet in particular seems to be relevant to this question, as the ability to create meaning in such an environment largely relies on the possibilities of filtering information and creating *some form of map* – be it mental or visual – that can allow for orientation and navigation.
- 32 Catherine Lupton, *Chris Marker, Memories of the Future*, cit., p. 210.
- 33 Gilles Deleuze, Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, University of Minnesota, Minneapolis 1987, p. 12 (1st ed. *Mille Plateaux: Capitalisme et schizophrénie 2*, Minuit, Paris 1980).
- 34 Hal Foster, “An Archival Impulse”, cit., p. 4.
- 35 «Tacita Dean is an artist concerned with the concept of navigation – both literally and metaphorically. Her work addresses the process of plotting co-ordinates in space and time, making connections between past and present, fact and fiction. Dean maps not just the objective world but also our private worlds and traces the complex interaction of the two» (Clarrie Wallis, *Introduction*, in Tacita Dean, Clarrie Wallis, *Tacita Dean. Recent Films and Other Works*, Tate Gallery, London 2001, p. 9).
- 36 Nelson Goodman, *The Revision of Philosophy*, in Id., *Problems and Projects*, The Bobbs-Merrill Company, Indianapolis 1972, p. 17.