ALTERNATIVE

CAR TO GRA PHIES

ARTISTS CLAIMING PUBLIC SPACE
November 5 - December 18, 2015

ARTISTS IN THE EXHIBITION:

MATEI BEJENARU
GRAHAM COREIL-ALLEN
JASON HOYLMAN
DANIELA KOSTOVA
OLIVIA ROBINSON
MIRYANA TODOROVA

Rice Gallery,
Peterson Hall
McDaniel College
Westminster, MD

Thursday, November 5, 2015, 6 p.m. Rice Gallery
Join us for a a panel discussion with the artists Matei Bejenaru, Graham Coreil-Allen, Jason Hoylman, Daniela Kostova, Olivia Robinson, Miryana Todorova

Thursday, November 12, 2015, 11:30 a.m. to 12noon, Rice Gallery, Curator's Tour by Dr. Izabel Galliera, Assistant Professor of Art History
Join us for a special tour of the show to gain insight into the process of curating an exhibition of contemporary works of art. Free and Open to the public.

Thursday, November 19, 2015, 11:30 a.m. to 12:15 p.m. Rice Gallery, "Wandering Shards Tour" led by artist Graham Coreil-Allen
The walking tour visits the invisible sites and overlooked features in the everyday environment of the McDaniel campus and surrounding community. Spaces are limited to 20 participants. To sign up, email igalliera@mcdaniel.edu. Free and open to the public.

Alternative Cartographies: Artists Claiming Public Space
Izabel Galliera

"Who we are, how we view the world, how we interact with each other are all created through [this] social, biopolitical production."

Michael Hardt and Antonio Negri [i]

Cartography, or mapmaking, is an act of power. Historically, maps have been used to advance national, political and economic interests. They have constituted powerful instruments in processes of colonization and domination, military surveillance, navigation, business transactions, and commercial advertising. In recent times, real-estate developers and architectural firms employ maps as reliable and convincing visual documentation in negotiations with community boards. Current political campaigns and elections are impossible to imagine without maps that designate the political fabric of a nation. Despite its presumed objective basis, map making represents a highly subjective, selective and flexible practice: "A single map is but one of an indefinitely large number of maps that might be produced for the same situation or from the same data."[1] Traditional uses of maps that visualize cities, structures, topographies and demographics employ the model of the base map. This conventional form of mapping is comprised of static markers and spatial symbols such as the road system and the block plan to convey a condensed and distorted view of the world.[2]

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Increasingly since the beginning of our 21st century, aided by perpetually renewing technologies, initiatives of collaborative cartography have challenged the static components of the base map. For example, Waze, a popular navigational application provided by Google has as its logo "outsmarting traffic together." It relies on real-time feedback from its users, who form a temporal virtual "community" to help each other avoid traffic jams or roadblocks and provide warnings of approaching police cars. While such crowd-sourced collections of data are clearly surveillance mechanisms of and by its participants, this approach to map making emphasizes the temporal over the static, shifting its focus on mapping space based on human behavioral pattern rather than on the geographic route. As such, it begins to transform the base map into an interface for communication.

In recent years, a number of contemporary artists and artist collectives have been employing collaborative cartography as a valuable tactic in their art and activist practice. For example, the New York-based Center for Urban Pedagogy (CUP), concerned with topics such as juvenile justice system, zoning law and garbage collection, sets up in-classroom and afterschool programs for high school students. As part of their *City Studies* series, CUP "Fast Trash" (2010) with students from Roosevelt Island's The Child School to collaboratively create users' guides and posters that map the system of trash processing and collection on the island.[3] Another artist initiative, the California-based Center for Land Use Interpretation employs tour buses, placards, charts and informational kiosks that enact

cartographies by physically transporting viewers to specific landmarks and sites in order to show "how the nation's lands are apportioned, utilized and perceived." [4]

The subversive potential of cartography lies within such collaborative and real-time experiences of participants in mapmaking processes. And it is such a temporal mapping that the six contemporary international artists in the *Alternative Cartography*: *Artists Claiming Public Space* exhibition are concerned with.[5] Working in diverse artistic media, including performance art, drawing, video art and installation, the artists seek to convey cartography as an instrument of empowerment. They share an interest in proposing critical alternatives to our increasingly privatized and surveyed public space.

Using various mapping devices, practitioners aim to activate public space and to make the invisible visible within the socio-political fabric; a vital task in our neoliberal world of immaterial labor. As defined by Michael Hardt and Antonio Negri who draw on Michel Foucault's systemic approach, "immaterial labor" produces "immaterial goods" such as ideas, knowledge, forms of communication and relationships. Neoliberal forces therefore control and organize life through various technologies of power affecting living and working conditions, health, education and essentially our entire space of existence. Foucault called such mechanisms of control "biopower." If biopower operates at the macro level, "biopolitics" govern life at the micro level: "biopolitical production creates actual social relationships and forms of life."[6]

Immaterial labor is a clear example of the biopolitical in that "it is oriented toward the creation of forms of social life; […] tends no longer to be limited to the economic but also becomes immediately a social, cultural, and political force."[7] As workers of immaterial labor, the artists in *Alternative Cartography* work within specific sites and enter biopolitical production in order to mobilize its potential to disturb and resist the all-consuming biopower of global capital.

Travel Guide for "Fortress Europe"

Romanian artist Matei Bejenaru conceived *Travel Guide* in 2005 before Romania joined the European Union (EU) and its citizens could travel to the UK without a visa. It delineates several ways in which Romanian citizens could travel illegally, yet safely to England. The work takes the form of a gallery installation comprised of a highly abstracted and minimally traced map that features straight lines connecting names of European cities, which carry significance for immigrants intent on reaching the EU. Made from vinyl, a perishable material, the installation is recreated each time it is exhibited to respond to the particular gallery space. Another component of *Travel Guide* emulates the form of an actual, eight by ten, travel guide distributed to tourists. Made of paper, it unfolds into a large schematic map of different routes across Europe. It features photographs of various modes of transportation such as shipping containers, border crossing sites and a color-coded statistical chart illustrating the risk conditions for crossing the frontiers through different European airports such as Le Havre (ranked as the

toughest for traveling conditions) and Heathrow (with the least severe traveling conditions and minimal "vigilance of border control"). The text was based on the artist's conversations with three Romanian citizens and their friends who illegally crossed the border into the UK. They shared their stories and experiences with the artist.[8] As such, Bejenaru created *Travel Guide* from the perspective of illegal immigrants, both documenting and identifying with their experiences.

Matei Bejenaru   *Travel Guide,* detail, 2005-2007

Whether the information Bejenaru listed is accurate or not is much less important than what it indicates about the officially hidden conditions that sustained the ideal of a European community. Its real effects were captured, for example, when *Travel Guide* warned future immigrants of the danger of hiding in shipping containers. It told of an incident from 1995 when three Romanians "ended up drowned or eaten by sharks" in the

Matei Bejenaru   *Travel Guide,* detail, 2005-2007

Atlantic Ocean after having been caught on the shipmaster of he Maersk Dubai company. Subverting the language and scope of commercial travel guides designed for well-off tourists to explore invisible sites, Bejenaru's *Travel Guide* made visible the worldwide contemporary liminal condition of immigrants and foreigners. The work evokes Judi Werthein's *Brinco Shoes* (2005). The artist had designed and manufactured specialty sneakers with the trademark name *Brinco*, which she distributed for free in Tijuana among would-be border crossers (and for the buying public in San Diego). The shoes were fitted with pockets for a flashlight, compass, aspirin and, on the pullout insole of the shoe, a map of the most accessible crossing route in Tijuana –Mexico border region.

Motivated by a similar goal to bring awareness to the issue of illegal immigration, Bejenaru's *Travel Guide* offers a critical

commentary on the exclusionary effects of "Fortress Europe," a term Cris Shore used to indicate the tightening of the European Union (EU) borders against immigrants in the early 2000s. Etienne Balibar used the notion of "European apartheid" to describe the way in which immigrant populations in the EU territory who come most often from the African nations and from Eastern Europe were perceived "as 'inferior' in rights and dignity, are subject to violent forms of security control and forced to live on the border, neither absolutely inside nor totally outside."[9] These notions continue to remain relevant even a decade and a half later as illustrated by the most recent crisis of immigration in September 2015. Images of Syrian refugees crowding train stations in Budapest and walking on freeways towards Germany continue to haunt us. Yet the causes of this crisis are not isolated to a singular geographic location and the responsibility is not limited to a particular nation-state. Its roots are systemic. As Mark LeVine argued, "nothing short of a paradigmatic shift in global governance will bring the violence and the refugees to a halt."[10]

Negotiations

A similar concern with disciplinary technologies of power has motivated Daniela Kostova and Olivia Robinson in their collaborative work Negotiations (2006-2007). Its temporal presence in the urban public space both embodies and enacts surveillance mechanisms. The artists describe their work as "an interactive performance system" that consists in Kostova and Robinson dressing in costumes – one blue, which symbolizes the "Alien" and one black identifying the "Authority" – and walking on city streets.

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EEach has a video camera connected to a laptop computer, which is embedded in the Authority's garment, through a visible cable that also conjoin the two people as they move in the public space. While the Authority's hand-held video camera is visible, the Alien, who walks in front, carries a point-of-view camera that is hidden in its garment. Using blue screen technology, the costume of the Alien displays (as seen in the video installation in the gallery space) the previously filmed footage captured in real-time by the Alien's out-of-sight camera. The Alien also holds a hand-held monitor that displays the video footage from both cameras, as is being recorded and combined in real-time. This complex production process of the video collage was realized using computer software specifically designed by the artists.
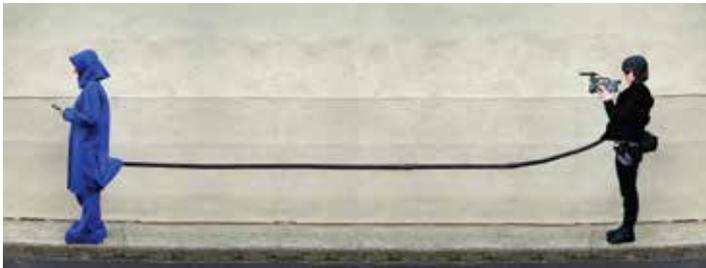
Daniela Kostova and Olivia Robinson   *Negotiations*, detail, 2006-2007

This complex production process of the video collage was realized using computer software specifically designed by the artists.

Negotiations provoked the participation of various publics when performed in Sardinia; Italy (2006), New York City (2007) and Sofia; Bulgaria (2007). Regardless of the national and cultural context, local people immediately recognized the two figures as enacting the dominant and the dominated.

Daniela Kostova and Olivia Robinson   *Negotiations*, detail, 2006-2007

The artists said that a local police figure would always approach them and inquire about the project and their presence in the city. While the Alien with the hand-held device would be able to explain and show the production of the video in real time, the Authority would remain in character, keeping the camera pointed at the Alien. At one level, in its unmistaken symbolism, *Negotiations* literally embodies control mechanisms as seen in the cable that connects the "Alien" and "Authority." It is suggestive that Robinson, an American citizen, wears the Authority costume, and Kostova, a Bulgarian citizen who lives

and works both in Bulgaria and the US, is the Alien, thus conflating the boundary between art and life.

At another level though, the work addresses the socially and politically constructed need of surveillance technology as inevitable devices to ensure people's safety and protection. Any security measure shapes environments and human lives and as such, it represents a form of biopower "in the sense that it is charged with the task of producing and transforming social life at its most general and global level."[11] Through its unusual and unexpected presence in the public space, the work of art attempts to temporarily disrupt this very process. The same cable that connects the two characters ultimately undermines the power of the Authority and reveals the potential for agency of the surveilled and the dominated. For example, the Alien is the cartographer, as she decides which direction to go, while the Authority simply follows. Moreover, the Alien has the recording device hidden from sight in its garment and it is this character and not the Authority who interacts and communicates with the passersby in the public space, potentially harnessing a collective power from below. *Negotiations* offer its viewers and participants subversive tools in claiming public life, revealing cartography as an instrument of empowerment.

With its carefully designed and strategically used costumes, *Negotiations* is part of a tradition of wearable technology art (WTA) or what Susan Elizabeth Ryan called "critical garment discourse" (CGD). It is a form of clothing "that concerns not just the body […] but [one that it is] experienced, situated and

located, and empowered as a medium."[12] Although it received little critical attention, WTA includes iconic works of art such as the *Electric Dress* (1959) by Atsuko Tanaka part of the Japanese avant-garde movement Gutai, and in the last two decades, Lucy Orta's and Michael Rakowitz's use of garments as critical social tools for the homeless. Sharing a similar goal, in *Negotiations*, Kostova and Robinson transform the decorative function of garments into politicized and wearable mapping and interactive tools that activate public space.

Daniela Kostova and Olivia Robinson   *Negotiations*, detail, 2006-2007

Monuments of Incomplete Transition

With its wearable architectural structures, *Monuments of Incomplete Transition* by Daniela Kostova and Miryana Todorova (2010) draws upon the genre of wearable art as tools for critical engagement with public space. Collaboratively produced by Kostova and Todorova, the performance consists in the two artists and passersby carrying eight, slightly larger than life-size vinyl banners mounted on polls, through various busy city streets, such as Sofia; Bulgaria and New York City. The banners feature lime green, bright blue, brown and white representations of kiosks facades typically used by street vendors. As seen in the documentary video of the performance, the artists invite the help of passersby to unroll the banners, carry them for short distances and temporarily hold them in place next to different sites within the city architecture such as parking lots and kiosks. As a momentary trick of the eye, they have a *trompe l'oil* effect as they appear to stand in as real buildings in real time.

Kostova and Todorova specify that the images on the banners are based on photographs of building structures found in Bulgaria, a post-communist Eastern European country that has recently experienced a multi-layered transition from communism to capitalism. Like Romania, Bulgaria became part of the EU in 2007, which, according to some theorists marked the end of their transitional period. In the first decade following the collapse of the socialist regime, Bulgaria and Romania saw a mushrooming of small private businesses, made visible in public spaces by a "forest" of kiosks haphazardly populating bus

stops and neighborhoods of tall apartment complexes. Beyond marking an incipient form of market economy, they represented a means of entering public space and signified hope of better life after four decades of centralized economy under communism. It is suggestive that in Bulgaria until 2004 there was no official national or city regulation on public advertisements since during socialism the party-state controlled the use of public space.

Daniela Kostova and Miryana Todorova   *Monuments of Incomplete Transition,* detail, 2010

And yet, in their clear lines and design, the images on the banners that form the *Monuments of Incomplete Transition* act as an almost universal architectural visual vocabulary that can be recognized in cities throughout the globe. Easy to fold and unfold, they are suggestive of a nomadic lifestyle. The kiosks became clear metaphors for the precarious, flexible and mobile labor conditions of the worker in the neoliberal economy. Instead of the traditional long-term employment, workers of both material and immaterial labor must adapt to different

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tasks and move frequently between jobs. Workers are in a perpetual transition or *Incomplete Transition* and the artists' flexible, mobile and precarious banners of street vendor structures become Monuments in real time to the life of the contemporary workers. The biopower of neoliberal capital regulates and shapes life into a permanent state of transition at the global level and it is this process that the work attempts to disrupt through its use of artificial facades.

Daniela Kostova and Miryana Todorova   *Monuments of Incomplete Transition, detail, 2010*

However short-lived Monuments of *Incomplete Transition* maps the city through temporary wearable architecture, engendering in the process a temporary public sphere of "counterpublics." Literary critic and social theorist Michael Warner defined counterpublics "by their tension with a larger public," "structured by alternative dispositions or protocols, making different assumptions about what can be said or what goes without saying," and "maintain(s) at some level, conscious or not, an awareness of its subordinate status."[13] The artists and the

passersby, who join them in carrying and holding the banners in place, map an alternative view of the city. Eluding the boundary between participants and spectators, *Monuments of Incomplete Transition* established a temporary social space among strangers that existed in tension with both the larger publics and dominant architecture.

New Public Sites – McDaniel / Westminster

A similar interest in providing a discursive platform for various counterpublics to critically engage and reclaim public spaces lies at the heart of Baltimore-based artist Graham Coreil-Allen's practice. He invites people to take part in time and site-specific walking tours, and in the process to become "radical pedestrians." Along with maps and mixed media gallery installations, the tours form an integral part of his on-going New Public Sites (NPS) art project. Well researched and eloquently performed, the artist's tours take participants on one to two hours journeys into the forgotten, unused and marginalized public sites within the officially established and regulated urban spaces, such as parking lots, vacant properties, street corners, waterfronts, shopping centers and college campuses.

Wearing the uniform of a tour guide with khaki pants, turquoise colored t-shirt and a white cap sporting an insignia with the acronym NPS, Coreil-Allen commands attention. His narrative delivered with a deadpan attitude and decisive voice, combines poetic language with invented, altered and actual architectural terminology.

Graham Coreil-Allen
New Public Sites SiteLines
Crossing the Highway to Nowhere – Radical Pedestrianism, 2014

A green patch isolated by the surrounding highways becomes a "Freeway Eddy" defined as "an interstitial fragment of space between interesting curves of highway pavement."

Graham Coreil-Allen
New Public Sites – McDaniel / Westminster
September 11, 2015
Detail from the pre-walking tour workshop with the artist and McDaniel students:
Leigh Brownell, Keegan Farley, Nicole Ringel, Caroline Unger and Michelle Tangires

A forgotten and unused portion of asphalt near a private property becomes an "Ambiguous Bleed" that is "a smooth space of enigmatic pavement, blurring threshold between private and civic.

" An aerial view of city from a tall structure becomes a "Seers' Node" that is "a spot of clarity that serves as focal point for various vistas, paths, and or/activities." And the rail near and along a highway entry way is named "Pelvic Separation" or "horizontal structures rising to waist-height that restrain pedestrians from peripheral transgression." In 2014, I joined two of his walking tours, each in a different part of Baltimore. One for instance, titled "Power Plant Alive" took about twenty participants around the city's harbor. Through absurd moments of play and directed performance, it offered a critical view of the gentrified and privatized public spaces, narrating the history and previous functions of a number of buildings that we passed. There was something absurd and powerfully unsettling and revealing about our presence - a group of pedestrians following a guide in uniform - stopping at insignificant places resurrected by an equally serious and humorous narrative. For instance, we were guided to make a (few-minute) stop to gaze into an empty storefront with tinted windows (with coves from inside that blocked our view in the interior) or to listen for subterranean sounds while hunched over the rusty water seals, which typically are hidden from view by shrubbery. These acts of inquisitive observations made our group visible to the passersby, some of whom intrigued, even joined the group momentarily. Our guide's narratives morphed us into temporary and live public art sculptures that activated invisible urban sites.

While most of Coreil-Allen's tours have emerged from and occurred in various sites in Baltimore, the vocabulary that he has carefully

crafted and documented in his T*ypology of New Public Sites: A field guide to invisible public space* (2010) is applicable to essentially any urban environment around the globe. Coreil-Allen's lexicon highlights specifically the physically unattractive and unnoticed urban sites. By naming them, the artist claims their existence and alerts his participants and viewers to the potential for agency inherent in these forgotten sites. Once reclaimed through language and physical encounter, the artist invites members of the community to imagine and transform urban voids into sites for public gatherings, community gardens or play grounds. As such, Coreil-Allen's field guide is an alternative map of the city, one that provokes people to create "differential spaces." Urban sociologist and philosopher Henri Lefebvre coined the term "differential space" to reference spaces which users appropriate to undo the domination of global capitalist forces that have imposed their regulatory spatial organization. This activity, which Lefebvre called "the right to the city," included the struggle of expelled groups to occupy and control space.[14] However fleeting and momentary Coreil-Allen's public walking tours make a claim for a right to the city as they provide both linguistic and visual maps into breaking the "abstract space."

In his new commission for the *Alternative Cartographies* exhibition, Coreil-Allen presents a multi-media gallery installation and a public walking tour on and near McDaniel College campus. To prepare for his walking tour on November 19, 2015, the artist has done multiple visits to the city of Westminster. He has conducted a workshop with five McDaniel students who led the artist on a tour that highlighted the officially unseen yet meaningful spots for them on campus.

Long-time residents on Union Street adjacent to the campus shared their experiences and memories of both the rapidly changing campus and city. The artist also entered in conversation with the Boys and Girls Club on Union Street and the Historical Society of Carroll County. Coreil-Allen's tour narrative will emerge from his on-site research and the information shared and exchanged, which anchors his lexicon into the specificity of the site. Personal stories are woven with statistical data on the city demographics and the history of the site is told both through memories of the residents and official accounts. His maps designed for the exhibition and made available to the audience for free invite viewers to step out of the gallery, take their own walking tours and in the process join the community of radical pedestrians.

As a form of performance art, the tour as an art medium became iconic with *Museum Highlights: A Gallery Talk* (1989) by Andrea Fraser. The latter impersonated a museum docent and took visitors on a tour of the Philadelphia Museum of Art, making stops, for example, at the cafeteria, lobby and in front of a drinking water fountain. Fraser's carefully constructed and delivered museum tours mimicked the language of the museum curators and administrators to highlight their ideological functions. In a similar way, Coreil-Allen adopts the medium, brand and presence of an official tour and tour guide to command attention. He essentially subverts their original meaning in order to engage participants and viewers in a critical discourse on the apparent homogenization of urban public space. Such a technique is reminiscent of the activities of the Situationist International (SI) in the 1950s, who used *détournement* and *dérive* to increase awareness of the regulated urban environment and to create crisis-like situations within a world mediated by spectacle.

Building upon this history, Coreil-Allen's typology reclaims neglected and marginalized sites and as such, it initiates a process of resistance within the privatized public space.

The Grafting of Language to Space

While sharing a similar interest in participatory and temporal forms of cartography, *The Grafting of Language to Space* by Jason Hoylman takes an analytical and mathematical approach to map making. As a commissioned project for *Alternative Cartographies*, the artist began work in February 2015 by inviting the participation of nine McDaniel College students, faculty and staff. Participants received a journal from the artist who asked them to hand write their daily routes from home to school, to work and other destinations, in as much detail as possible, for a period of four weeks.

Jason Hoylman   *The Grafting of Language to Space,* detail, 2015

With the participation of McDaniel students, staff and faculty:

Professor Spencer Hamblen, Betty Japinga, Professor Amy McNichols, Amanda Owens, Professor Steve Pearson, Steph Perez, Alecia Reed, Michelle Tangires & Jenny Wawrzynski

The journals vary in style and information from intimate details and hand-drawn maps to a straight recording of street names and directions. Over the summer months and until the opening of the exhibition, Hoylman closely engaged with the content of the journals in order to create the work displayed in the exhibition. As such, the journals of the participants are the artistic medium for the artist whose systematic engagement with them forms the content of his work. As Hoylman said: "the work is the Work."

During my late summer visit to Hoylman's studio, his worktable was crowded with notebooks, journals, had-written notes, and loose papers. In addition to the 4 x 6 inch journals of the nine individual participants, there were two other sets of nine slightly larger journals, which are displayed in the exhibition. A clearly process-oriented work, the artist literally reveals the audience his creative process. For instance, in one set of journals, we see the detailed notes the artist made in order to translate the words from the individual journals of the participants into numbers. One sheet of loose paper shows Hoylman's conversion table, which consists in replacing each letter of the alphabet with a number, so that A = 1 and Z = 26. Based on the most often recurring words, the artist created a dictionary in which, for example, the word coffee is replaced by number 40, house = 41, library = 85 and Peterson = 112. This almost primeval process evokes the first forms of writing that originated in Ancient Sumer at around 3100 BC. From pictographs, which are schematic drawings that resembled objects and forms in the real world, to cuneiform, writing increasingly became abstracted signs that were meant to record the sound of spoken language.

We see in Hoylman's conversions a similar tendency towards abstracting the tangible world. He creates a mathematical language that both emerges and transforms the Lo Shu Square, commonly known as a "Magic Square" or the "Nine Halls Diagram." The integral component of the work is based on multiples of nine: 9 participants with 9 individual journals; the artist's first set of 9 journals that record the process of creating his dictionary by converting letters with numbers; and finally, a third set of 9 white, pristine journals that present a mathematical constellation for each of the individual participants. The constellations are comprised of single number sequences printed on the page in a way that resembles surreal and absurd poetry, highlighting the visual aesthetics of numbers. Yet, however systematic Hoylman's approach may be, there is a visible anomaly, which nevertheless the work embraces. Since there are only 26 letters in the English alphabet, when visually placed onto the magic square with its 27 compartments, leaving one square empty.

At first glance, a number on the Magic Square replaces participants who provided individualized content to the artist, thus suggesting an erasure of their labor and identity, as well as a degree of protection of personal information. At another level though, the artist's meticulous and labor-intensive process honored and matched each participant's contribution by carefully transcribing their everyday paths and designing a poetic constellation for each. Hoylman's work would not exist without the participants. Conceptually we can see him as mediator and eloquent scribe who reveals the

interconnectedness of the participants to us within a cosmic order of the world rooted in the diagram of the Magic Square. Condensing the language used by the participants in their travel journals and further abstracting his conversion table, Hoylman created a collective "atlas" with illustrations of the Magic Square in which the numbers are replaced by letters. As such, the apparent obliteration of the participants' personal routes on and around McDaniel College campus, in fact, alerts us to the multitude of aspects that are nevertheless eliminated when engaging in any kind of cartography. It is this sense of absurd impossibility to entirely transcribe, organize and capture our physical world through maps that transpires in this work.

The five art projects in the exhibition make use of various mapping devices to reveal the potential of the marginal, the unseen and the everyday for agency in our increasingly privatized and regulated existence. In different ways, artists enter the biopolitical and harness the potential for resistance using participatory cartography to claim public space. Working in diverse artistic media and adopting a number of conceptual approaches, they seek to map public space as a social space, communicating, "space is a practiced place."[15]

Notes

[i] Michael Hardt and Antonio Negri, Multitude: *War and Democracy in the Age of Empire*, (New York: Penguin, 2004).

[1] Mark Monmonier, *How to Lie with Maps* (Chicago: Chicago University Press, 1996), 2.

[2] Alison Sant, "Redefining the Basemap" *Intelligent Agent,* vol. 6, No. 2, 2006.

[3] "The Center for Urban Pedagogy," last modified September 11, 2015, http://welcometocup.org/Projects/CityStudies/FastTrash

[4] "The Center for Land Use Interpretation," last modified September 11, 2015, http://clui.org/

[5] *Alternative Cartography* complements a series of recent history of exhibitions on related themes, such as *An Atlas of Radical Cartography* (2007) and *Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism* (2008) that explored cartography at the intersection of art, politics and geography.

[6] Hardt and Negri, Multitude, 94.

[7] Hardt and Negri, *Multitude*, 66.

[8] For confidentiality reasons their names have been withheld. Matei Bejenaru, email message to the author, May 2010.

[9] Etienne Balibar, *We, The People of Europe: Reflection on Transnational Citizenship* (Princeton, NJ: Princeton University Press, 2004), 171-72.

[10] Mark LeVine, "End deaths of the sea by ending the wars around it," Aljazeera, April 23, 2015, accessed September 18, 2015 http://www.aljazeera.com/indepth/opinion/2015/04/mediterranean-carnage-harvest-empire-150422111228073.html

[11] Hardt and Negri, *Multitude*, 20.

[12] Susan Elizabeth Ryan, "What is Wearable Technology Art? *Intelligent Agent*, 8.1 (2008), accessed September 18, 2015.

[13] Michael Warner, *Publics and Counterpublics* (Zones Books: New York, 2005), 56.

[14] Henri Lefebvre, *The Production of Space* (Cambridge, MA: Blackwell, 1991).

[15] Michel de Certeau, *The Practice of Everyday Life* (CA: University of California Press, 2011, third edition), 117.

Matei Bejenaru (born 1963) is an artist based in Romania. His art practice analyzes the ways in which globalization affects post-communist Central and Eastern European countries' labor force and their rapidly changing mentalities and lifestyles. As an activist for the local contemporary art scene he initiated the *Periferic Biennial of Contemporary Art* (1997 – 2008) in Iasi, Romania, founded the Vector Association (active until 2008), a contemporary art institution dedicated to emerging artists and organized cARTier (2004 – 2007), a socio-cultural project aimed to regenerate a working-class neighborhood in his hometown Iasi. Bejenaru's art works have been exhibited at a number of international venues, including the *Tirana Biennial* in Albania (2003), Tyssen-Bornemisza Contemporary Art in Vienna, Austria (2006), Tate Modern in London, UK (2007), *Taipei Biennial* in Taiwan (2008) and North Adams, Massachusetts (2011). During the 2011-2012 academic year, Bejenaru was a visiting professor at the University of Quebec in Montreal, Canada. Bejenaru teaches photography and video at the George Enescu Arts University in Iasi, Romania.

Graham Coreil-Allen is a Baltimore-based, interventionist public artist who explores the constructs and engages the contradictions of our everyday built environment through videos, maps, public installations, writing and walking tours. Situated within invisible public spaces such as parking lots, median strips, riverbanks and corporate lobbies, Coreil-Allen's *New Public Sites* series playfully tests the boundaries of pedestrian agency, interprets the overlooked and banal, and investigates the negotiable nature of public space. The public artist studied at Tulane School of Architecture, completed his BA at New College of Florida and received his MFA from Maryland Institute College of Art's Mount Royal School of Art. Coreil-Allen has created temporary and permanent public art projects for numerous spaces, places and events; including the The Deitch/Creative Time Art Parade, Eyebeam, openhouseNY, Washington Project for the Arts, Arlington Art Center, Artscape, Transmodern Festival, Current Space, VisArts, Baltimore City, and the US Pavilion at the 13th International Venice Architecture Biennale.

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Jason Hoylman is a Baltimore-based artist. He grew up in the small town of Broken Arrow, Oklahoma. After traveling extensively throughout the United States, with pit stops in Texas and Missouri, he finally settled in Baltimore where he met his wife and has lived for the past twenty years. After several years in and out of school, Jason received his BFA from the Maryland Institute College of Art in 2007. He has participated in numerous exhibitions around Maryland as both Artist and Curator. An active member of the Baltimore Arts community Jason has for the past five years has been acting Curator for The Windup Space, and has been a member of the Maryland Art Place, program advisory committee. As always, Jason is working on several projects at once, including *The Quantum Library*. Finally, similar to a raccoon Jason is known to be more active at night, and can be seen wandering the streets picking up shiny things.

Daniela Kostova Kostova is an interdisciplinary artist who uses photography, video, and installation to address issues of geography, cultural representation, the production and crossing of socio-cultural borders, and the processes of translation and communication. Her work has been shown at the Queens Museum of Art (NY), Pratt University (NY), the Metro Gallery in Baltimore (MA), KK Projects in New Orleans (LA), the Schenectady Museum (NY), the Sofia City Gallery (Bulgaria), the Antakya Biennale (Turkey), the Kunsthalle Fridericianum in Kassel (Germany), the MAN Museum in Nuoro and the Fondazione Sandretto Re Rebaudengo in Torino (Italy), the Kunsthalle Wien in Vienna (Austria), the Centre d'art Contemporain in Geneva (Switzerland) among others. She Has received a number of awards and residencies, including Unlimited 11' Award for Contemporary Bulgarian Art (2011); an SOS grant from the New York Foundation for the Arts (NYFA); the International Art Award Onufri in Tirana, Albania (2000) and a Graduate Fellowship from the Rensselaer Polytechnic Institute (RPI) in Troy (NY). From 2000 to 2003 Daniela was the Director and Curator of Irida Art Gallery in Sofia. In addition, in 2011, together with Stanislava Georgieva, initiated the Bulgarian Artists in America (BAA) organization.

Olivia Robinson is an installation artist who employs hybrid media including costume, video, inflatable sculpture, textiles, computing and circuitry. She views installation and performance as media for connections between people and communities across boundaries and history. After earning her BFA in fiber art from the Maryland Institute College of Art, she received a MFA in electronic art from Rensselaer Polytechnic Institute. Robinson has been awarded several residency and research fellowships, at such places as the BioArt Initiative at the Center for Biotechnology at Rensselaer Polytechnic Institute, Center for Land Use Interpretation in Wendover, Utah, the Atlantic Center for the Arts in New Smyrna Beach, Florida, the Global Arts Village in New Delhi, India, and the Tasara Weaving Center in North Beypore, India. She was awarded a Franklin Furnace Fund Award in 2009, a National Endowment for the Arts award in 2008, and the Trudy Morse, Malcolm S. Morse Award for new media in 2005. Her exhibition and performance record includes the Baltimore Museum of Art, the WPA/Corcoran Museum, the American Visionary Art Museum, the Museo d'Arte Provincia di Nuoro in Sardegna, Italy, the Albany Symphony Orchestra, the Center for Photography at Woodstock, *Performa* 05 at PS1, SIGGRAPH in 2007, ISEA in 2009, and the 2005 and 2007 Boston Cyberarts Festivals.

Miryana Todorova (b.1984 Sofia, Bulgaria) is a visual artist who lives and works between Sofia and NY. The major concern in her work is questioning the politics of public space and how people occupy it. Her projects combine painting, performance, video, movable architecture and public interventions. Miryana holds a BFA and MFA Fine Arts degree from the School of Visual Arts, NY. She has participated in numerous exhibitions in Europe and the US among which: *Movables* at frosch&portmann gallery, NY, Being at the Storefront for Art and Architecture, NY, *Movement of the Whole* at INDA Galéria, Budapest, *Disconsent* at the Center for Contemporary Art- the Ancient Bath, Plovdiv, and *dissident desire* at DISTRICT Kunst- und Kulturförderung,

Berlin. Miryana is the recipient of the *Gaudenz B. Ruf Award* for Young Artist (2011) and was a resident and fellow at the Skowhegan School of Painting & Sculpture (2012), ZK/U-Center for Art & Urbanistics (2013), and BRIC Visual Artist Residency (2014).

Acknowledgements: