

Mapping Emotions:

A Journey through Internal Feelings

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Introduction

For some, walking aimlessly in their city provides a method of escaping from the overwhelming pressures of family, work, and life in general. Escaping sometimes bring us freedom and hope; it is a break for us to refresh ourselves, even when that break is an imaginary one. The most effective way to do this is via traveling; changing the places and spaces that we see, inhabit, and explore. Following the guidelines of curiosity in a given environment, the purpose of drifting is to gain new experiences and discoveries. “Psychogeography” was defined by Guy Debord in 1955 as “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals.”¹ Debord developed this notion in connection with the concept of the *dérive*, or psychogeographic “drift,” which is usually carried out by a small group of people, guided by the energy of opportunity and space, that allows for the formation of a sensory map of the city.

In order to reject the notion of spatial mapping, which is based purely on observations made from a bird’s-eye view and the logic of power behind them, the French situationists clustered around Debord invented a new kind of map based on the human body in the 1950s.² They replaced sophisticated mapping systems with a more impressionistic mode of recording vis-à-vis purposeless city exploration a la *dérive*.

¹ Guy Debord, *Introduction to a Critique of Urban Geography* (Published in *Les Lèvres Nues* #6, 1955), http://library.nothingness.org/articles/SI/en/display_printable/2

² French situationists: Revolutionary alliance of European avant-garde artists, writers and poets formed at a conference in Italy in 1957 (as Internationale Situationiste or IS) <https://www.tate.org.uk/art/art-terms/s/situationist-international>

Influenced by Dadaism and Surrealism, Debord created two maps, *Psychogeographic Guide of Paris* and *The Naked City*. (figs. 1 & 2) Both of these maps show Paris in which is divided up into different zones, then rearranged to showcase the different individual environments can be perceived in the same city. In addition, red arrows connect these clusters, and those spread-out areas connote the visual distance of drifting between the islands of the urban.

But long before Debord, maps traditionally displayed a direct analog to physical space, defining distance, proximity, and geographical orientation. This allowed people to locate places for eating, sleeping, and traveling when they are situating themselves in an unfamiliar environment. In addition, seeing maps can teach people about a city's history as well as the patterns of human behavior that evolved therein. Found within these maps, one can trace the history and evolution of humanity's understanding of the world: the flat world before the common era, religious illusions of the Middle Ages; the great discoveries of the fifteenth century; the astronomical observations of the late sixteenth century and the triangulation of the astrology, the establishment of the longitude of the eighteenth century, the flight and aerial observation of the twentieth century.

Today, thanks to both global positioning system (commonly known as GPS) and satellite navigation—often utilized on a daily basis through personal cell phones—the center of the world is no longer Jerusalem or any other imperial capital; instead, we make our own maps, planning various routes based on our own locations. Wherever you go, “you” are the starting point of your own map, creating a

personalized hub of the world's rotation. (fig. 3) Maps do describe views of the world in each era, grasp the clues that reflect human activity, and reflect discovery as well as curiosity, conflict and destruction, all the while marking changes in power, boundaries, and interaction.

I do believe that each cartographer is a creator, but, to my way of thinking, each person can transform a map into a world, whether it is geographical, historical or emotional. People form a sense of space through the actions of their bodies just as they form a sense of place through their minds. They feel a sense of place from the a space; also, space and the place are connected into a continuum by the time. Space, place, and time are interdependent on one another.³ Our bodies occupy a position in three-dimensional space and can extend and move it as we wish. The feeling that the body moves in space allows us to develop concepts of up and down, front and back and left and right, and the feeling that the body extends in space gives us the concept of crowding, openness, and size. Because of the movement of the body, and time passing, the place that surrounds our body has developed many levels both in physical and emotional. All kinds of feelings, actions can be a map. In other words, as long as you are creative, the map can be turned into anything.

³ Yi-Fu Tuan, "Introduction," in *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press), 1977.

Dérive, Psychogeography and Map

2.1 Dérive and Psychogeography

Debord's notions of a "drift" and psychogeography can be traced back to the earlier nineteenth century English writer Thomas de Quincey, who proposed the North-west Passage, a fictional, safer water way that connected the Atlantic and Pacific oceans through the southern parts of the Canadian archipelago, in his novel *Confessions of an English Opium-Eater* in 1821, thereby connecting the two dimensions of psychology and geography.⁴ In 1957, Debord quoted Quincy's novel in *Psychogeographical Venice*, pointing out that based on their previous series of experimental on paper creations, the Lettrist International and Independent Group in London and Paris chose to carry out "the first exhaustive psychogeographical work applied to urbanism" in Venice.⁵

The "Theory of the Dérive" as proposed by Debord, showcased a collective of talented young artists from nineteenth century. They lived and worked in cities that were not their own and floating was their active state; what they have in common was their mutual attempt to balance life and art. Struggling to find their way in new and unfamiliar environments, they, as individual subjects, were more self-focused on their experiences than concerned with more grand political or social propositions. In his "Theory of the Dérive," Debord explains that the notion "offers an experimental re-

⁴ Thomas de Quincey, *Confessions of an English Opium-Eater*. Part II, The Pleasures of Opium, p. 36. [Http://pdfbooks.co.za/library/THOMAS_DE_QUINCEYCONFESSIONS_OF_AN_ENGLISH_OPIUM-EATER.pdf](http://pdfbooks.co.za/library/THOMAS_DE_QUINCEYCONFESSIONS_OF_AN_ENGLISH_OPIUM-EATER.pdf)

⁵ Guy Debord, *Psychogeographical Venice*. September 1957[7]. Post by BNB. Aug. 2009. [Https://libcom.org/history/psychogeographical-venice](https://libcom.org/history/psychogeographical-venice)

appropriation of the city through wandering bodies, opened mind, and acceptance of serendipity and transience—all values hardly compatible with the consumer society emerging.”⁶ Art can be a very personal matter, which expresses an artist’s own individual soul and state. However, since the artist also lives within a crowd, the state of the artist can also be the state of any person in the crowd. Thus, an individual or artists exists within a perpetual state of drifting, moving back and forth between ephemeral wanderlust and purposeful motion.

2.2 The Map

Maps have an extensive history and are essential to understanding the history of mankind. The historical information seen through them is no less important than any document constructed in words. Regardless of when a map was completed, it can display the worldview of that particular region’s population. For example, in the Roman city maps drawn by the sixteenth-century cartographers Antonio Tempesta and Ambrogio Brambilla, they created their own satellite view at that time. in the Roman city maps that they drew. As described by Femke Speelberg of the Metropolitan Museum of Art, these later renditions were so pleasing because:

The angle and position from which Tempesta presents the city is equally well thought out. The locations of the most notable landmarks indicate that he may have been standing on the hill known as the Gianicolo while he made some of his preliminary sketches for this incredible overview. As one of the highest viewpoints on the outskirts of the city, it seems a logical choice as a vantage point, but Tempesta may also have made this decision to

⁶ Richard Claire, “Dérive and Psychogeography: Situationist Practices of Urban Space”. Jan 16, 2017. Immediacy. Accessed 2019. <http://immediacy.newschoo1.edu/?p=397>

ensure that the most populated areas of Rome would be in focus.⁷

Their maps were based on human body instead of the technology of satellite, and there are more details than one would think at a first glance. People can see a towering obelisks at important churches or intersections, allowing viewers to easily locate places on the map. (fig. 4) By drawing from the architectural cues, Tempesta chose a perspective of the Gianicolo, with angles between the panorama and the bird's eye view, ensuring minimal visibility of these parts, significantly increasing the commemoration and appeal of the urban landscape.

A map is a story; a map is a life. As such, even a small map can always lead the viewer to any place in the world. The history of the map itself is dotted with various fictional continents and fantasy islands that flicker between reality and myth, and the cartographers themselves are dreamers, always seduced by the distance of being or not being. The power of maps is confusing, uplifting, and silently tells fascinating stories about where we have experienced and where we are going. In his book, *On the Map: A Mind-Expanding Exploration of the Way the World Looks*, Simon Garfield asserts that maps express and subtly reshape history over time. He demonstrates that maps are not only used as stepping stones to observe the world around us, but also reflect a more localized version of ourselves. As a philosophical adage says: “As within, so without; as above, so below.”⁸ It means that everything is

⁷ Speelberg Femke, “Antonio Tempesta’s View of Rome: Portraying the Baroque Splendor of the Eternal City”. The Metropolitan Museum of Art (blog), October 23, 2012.

<https://www.metmuseum.org/blogs/now-at-the-met/features/2012/view-of-rome>

⁸ Hermes Trismegistus, “As above, so below, as within, so without, as the universe, so the soul”.

<https://gnosticwarrior.com/as-above-so-below-4.html>

the same truth, any one thing, even if infinitely small, and can let a person see the whole picture.

Garfield's book can also be used to describe the relationship between maps and human beings. Maps not only have highly scientific and practical value, but also bear certain artistic and aesthetic feelings. This can attract attention and arouse the viewer's interest. A map's art enhances its intrinsic aesthetic qualities and allows viewers to distinguish between the surface notations and the map's subtext. The imagery can also improve or detract from the map's ability to locate itself or give context to the areas within it. Accurate illustrations can strengthen or impair its legibility, which is necessary for any viewer to have a grasp as to what the map entails. Examples of a map's artistry are in the beauty embodied in map graphics, symbols, colors, and layout, all of which have a vivid, concrete and direct aesthetic effect on human senses and is mirrored in the art of today. Artists, beyond the three artists that I discuss here below (including figures like Johnny Christmas, Karen O'Leary and so on), they turn maps into minimalist graphics, illustrations, jewelry, and even clothing; moreover, they employ a wide range of materials in making these maps. From cities, countries, continents, and even the entire planet, artists use unique perspectives and undeniably modern lenses to showcase a variety of locations. They even promote map production to contemporary art and apply art to everyday drawings!

On the other end of the spectrum, satellite photos and expansive geological imaging has ended the discussion of how subjective a geographical map can be. For

example, Google Maps allows viewers to see the concrete reality of the world

Another innovative technology that is commonly used is the Earth Resources Satellite, where scientists can use data collected in real-time to predict things from the weather to the impact of forest harvesting over the past 40 years. Imagine a world without maps, how do people travel? Now there are maps on the phone, Google Maps on the computer, and Facebook's appearance draws a new social map—the digital revolution has changed more than the maps of all the times. Let's go back to 14,000 years ago, when the caveman first carved a map on the stone, did the map emerge from or even initiated the expansion and development of the human brain?

2.3 Moving Maps

The map is not a static entity, nor is its imagery with strong initiative. From the rise of great empires and the formation of colonies to the establishment of the nation-state, maps have played an indelible role. They are significant enough to launch wars, demarcate borders, protect property rights, and delineate traveling patterns at home and abroad. As a symbolic system, maps depend on the screening and coding of complex geographic information: each map is selective in presenting the information that it deems important to show. Some things are there, other things are missing, and at the same time, the way to present everything is also carefully planned. In the presence and absence of these things, we can faintly discover the ghost of power, which makes something visible, while others disappear. As Foucault puts it, "Knowledge is also a form of power, a representation of a certain value in the disguise of science neutrality." Maybe one day, you will open Google Maps to find

that the name of Palestine has quietly been erased. Alternatively, the new version of the Chinese passport with the barcode might not be able to enter Indonesia in the future. Politics influence everyday life, affecting spatial practices of different forms and sizes in a wide variety of contexts.

Through satellite photos and immersive real-time street scenes, we seem to realize the integration of maps within the real and the virtual is becoming increasingly blurred. However, some people realized the data collection and information monopolies behind things like Google Maps points to an uncertain future between humans and the ancient symbol system of maps.

Artists and I

3.1 Artists: Patricia Smith, Ingrid Calame, and Paula Scher

The artistry of maps lies in their graphics, symbols, colors, and layouts, which, in addition to the information that they convey, are beautiful in their own right as aesthetic objects. As noted by Katharine Harmon, “[s]ince the 1960s there has been an exponential increase in artists working with maps.”⁹ Indeed, mapmaking continues to attract many artists to be cartographers, even today. But what is significant is that artists create not only geographical maps, but also creating maps of emotions, cultural beliefs, activities, social interactions, and more.

Among the artists who have an interest in maps as an art form is Patricia Smith (b. Camden, New Jersey; based in Paris, France), whose watercolor and ink drawings articulate slightly unsettling social phenomena and psychogeographical patterns describe specific personal or public events, and her works are typically bird-eye views, and the angle of her prints is always viewing from above. By blending the external and internal geographical terrains, she focuses on a person’s investigation of self in relation to the cartographic observations. This idea, of linking place and sensation, is also recognizable within Debord’s concept of *dérive*. For a person looking at the Smith map, the street seems to move through Smith’s inner experience, rather than moving her body through the street, which allows the street to influence her feelings. Subsequent mappings of streets are affected by any static geographic location but are not beholden to them. Her maps are exquisite, with no obvious

⁹ Katharine Harmon, *The Map as Art: Contemporary Artists Explore Cartography* with essays by Gayle Clemans (Princeton: Princeton Architectural Press, 2010), 9.

edges, like the perception of a state of dreams, where only one person's attention is held in the center. Similar to the derivation, her map gives the impression of being dreamlike and ethereal, but her functional reversal of the derivation concept gives the psychogeographic spirit a privilege that a situationist does not have, which records the participation of space. This behavior of mapping emotional experiences consolidates and potentially legalizes what has always been considered untrustworthy or trustworthy: memory. For example, *Residue of a Violent Event (L.I.C.)* (2014), in this drawing, Smith refers to an event in her personal history that is rooted in a particular location. (fig. 5) In the tinge watercolor, she outlines the relevant geographical features: a small section of a river, separated by a dark island at its northern corner, and then flows into the narrow stream in the east. The two bridges extend from the island to the shore, just like grabbing tentacles. A non-uniform grid of several streets was drawn with pencils on the sharp corners of the land between the main river and the creek. A point-like shadow hugs the undulating coastline, hovering over rough streets like a suffocating air. Smith has neatly labeled the features on her map and marked "murder" a few blocks from the "Tom Cat Bakery"; these black dot paintings are called "the dark heart of things." She marked the distribution of these blurred traces on the map, pointing out "a pool of sadness," "immersed in bread" and "immersed in the water" In the lower right corner, Smith wrote the purpose of the work: "Noting the level of negative vibration absorption in 18 months."¹⁰

¹⁰ Text appears in fig. 5

By referring to actual geographic maps, usually without declaring locations, Smith's maps attract the attention of viewers who identify them by observation—presumably those who are familiar with and connected to these places. Although Smith's reference material is very personal, her map can tap the reader's experience quite closely, and to some extent form a limitation of interpersonal relationships. In her map, Smith claims an inseparable interaction between location and feeling, claiming that each is created and understood through another perspective. For example, Smith's drawing *A False Premonition on the Trip to Wiels* (2016) include a shape it looks like a piece of leaf when looking away from it. (fig. 6) Inside of this leaf, she pointed out the *wary of the interior*, I saw an unfamiliar place, then, in the red line which sits on top of one side of the leaf, I saw a leading line of her trip. The red line starts from "Wielemans Ceuppens" and continues to "Bar Du Matin."¹¹ It looks like that when I use navigational devices for direction, and GPS shows a route to a specific place. Viewers travel through the terrain that she creates on the maps. Wherever the place is, whether it exists or not, attracts viewers to follow her texts and jump into her map's journey.

Unlike Patricia Smith, Ingrid Calame (b. 1965, Los Angeles) focuses on the texture of a city through the depiction of indexical signs, such as the stains of drinks or cracks in the ground. She uses textural marks to reconstruct the city map that how she understands the city. Ingrid states,

As a child, I always wanted to make a map of the world.
My paintings and drawings are not maps, but they come
from an impossible, cartographic impulse. I can't know

¹¹ Text appears in fig. 6

the whole world, but going out into the world I really important to me, to try to know it through a kind of micro-mapping.¹²

Inspired by stains and graffiti found on city streets and sidewalks, she captures these marks by tracing them and then transforming them into rich layered drawings and paintings. The city itself is like a piece of paper on which she “draws” all kinds of activities; stains, cracks, all kinds of textural marks on the street as the matrix itself, she creates a unique printing press and, with it, Calame can create a new means to express itself. Calame’s technique mimics the appearances of gesture extractions: meticulously tracking every splash or drop that preserves the original stains. Additionally, she not only traces the outlines of stains on the flat surfaces but also replicates rugged surfaces of the objects by rubbing the charcoal against the tables, chairs in the park. These maps capture the lives of pedestrians. In order to find the new subject of her tracings, she travels to many different cities and countries, visually transforming her experience into maps that are like treasure hunts. When I look at her works, I can recognize different shapes whether they are riffs in the ground or paint marks on the road. Then, I try to identify all the marks, I go back and look at them again, and again until I start to slowly understand the way Ingrid Calame create her maps. Her map drawings reflect on the cultures and lives of the city. For instance, in *#258 Drawing (Tracings from the Indianapolis Motor Speedway and the L.A. River)* (2007) I am able to differentiate many lines from afar, but upon closer examination, it becomes hard to focus. (fig. 7) After learning more about the Indianapolis Motor

¹² Ingrid Calame, interviewed by Katharine Harmon, March 20, 2008.

Speedway, which is an automobile racing route located in Speedway, Indiana, one can understand why she created the #258 *Drawing* as such an intensive image. She traced the skid marks, tire marks and other marks left by the cars, using these marks. By layering these dynamic elements on top of the Mylar, Calame abstractly captures the famous speed and excitement of the popular scene. Through her journey by tracking different marks, working and meeting people and seeing their reactions to the work – all of this which will change her understanding of performance and abstraction.¹³

Paula Scher (b. 1948, Washington, D.C.) also produces noteworthy artworks that utilize mapping. Specifically, she outlines the contour of the world map to create simpler shapes that she then fills with the text. In her own words,

I began painting maps to invent my own complicated narrative about the way I see and feel about the world. I wanted to list what I know about the world from memory, from impressions, from media, and from general information overload. These are paintings of distortions.¹⁴

A designer and partner at the design firm Pentagram, Scher makes work under the influence of aeronautical photography, which she learned from her father, a photogrammetric engineer.¹⁵ She uses typography as the main element in the process of building her map paintings. Like Ingrid Calame, who constructs maps by tracing marks, Scher uses words to create maps. She recently published a book in which she states that “distortions always exist, and you can always find them in places you know

¹³ Interview by James Welling. “Ingrid Calame in Conversation with James Welling.” October 26, 2010. <https://eastofborneo.org/articles/ingrid-calame-in-conversation-with-james-welling/>.

¹⁴ Paula Scher, *Paula Scher: MAPS* (New York: Princeton Architectural Press, 2011).

¹⁵ Pentagram is a design firm. It was founded in 1972, by Alan Fletcher, Theo Crosby, Colin Forbes, Kenneth Grange, and Mervyn Kurlansky at Needham Road, Notting Hill, London. The company has offices located at London, New York City, San Francisco, Berlin and Austin, Texas.

well: the mistaken curve, and odd foreshortening, something disappearing in a shadow. Someone has decided what information should be put in or left out.” Scher draws from GPS systems, her memories, and her understanding of the world to produce her maps. By using text to express her thoughts about the world give context to her pieces, such as *USA Counties and Zip Codes* (2015). (fig. 8) In this series of paintings, she uses highways, travel time between cities, climate models, area codes, and even the median house price to understand the United States. Ironically, by providing so much information, it leads to a display that is ridiculously named, and numerically overloaded. When making the county and city maps and zip codes above, she was constantly impressed by the demographic and political implications of what she painted. For example, she has thought about how the fact that the vast majority of the population lives on a small piece of land affects the political system of the United States. Scher specifically pointed out Wyoming, a state with a relatively small number of zip codes on the map compared to states such as California, but has a huge electorate for the purposes of a national election.¹⁶ Similar to Smith, Calame, and Scher, I produce my own personal maps by documenting my locations with different feelings for several weeks, which called *Location Circles* (2019). In addition, instead of recording the marks from streets, I collected different person’s clothes colors, voice wave, etc. that I passed every day to turn out my book *Passing Everyday* (2019).¹⁷

¹⁶ Ann Binlot, “A La Carte: Paula Scher’s American Maps Chart More than Just Territory”, February 24, 2016. <https://www.wallpaper.com/art/paula-schers-american-maps-chart-more-than-just-territory>

¹⁷ For example, these three prints are my map’s daily dairy. Each print has a similar background with three layers, and two or more circles, which I will discuss more in the section of my work below.

3.2 My Work

Giuliana Bruno's book *Atlas of Emotion: Journeys in Art, Architecture, and Film* talks about scenes that emerge in cinematic culture. Unlike traditional atlases, where people can easily find maps of countries they want to explore, Bruno's maps are circuitous, multi-layered, and sometimes difficult to navigate. Interestingly, Bruno and Debord explore a similar concept, using physical movements and feelings to experience a city, such as the movement of the body and the movement of images, or even the temporal dimension of memory and the architecture of memory sites, as well as various forms of travel, wandering, wondering, and imagination. Not only film but also the body and emotions can travel, as in Nellie Bly's 1889 world tour planetary fashion show, which is part of the journey from geography to the emotion. In Bruno's book, writing about Bly, she states: "She ends up going around the world in one dress, showing us how the modern woman's new, mobile identity is to be differently fit and suited—fashionably self-designed."¹⁸ Based on this idea, I came up with a personal map system relying on my own body, producing projects that combine reality with imagination.

My book *Navigation* (2019) features an accordion structure and is covered with a silvery blue book cloth with a red navigation arrow affixed to it at the lower right-hand corner of the front cover. (fig. 9) When fully opened, the book measures nine inches high by thirteen feet long; its closed size, however, maintains its nine-inch height but it is only eleven inches wide. Printed on handmade paper with light yellow

¹⁸ Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York: Verso, 2002), 126.

and light blue pulp paintings and three key colors with subtle variations, the book includes images based on abstract landscapes which have been transformed from photos of my hometown Henan, which is my home province located in central China. Each page has a printed grid in unsaturated blue that subtly mimics the visual language of a map. In addition, there are sewing threads that connect the first page to the last (and hold together everything in between), which can constitute the contour line of Henan. The back side has the same grid in addition to pulp painting which has been bound with the sewing thread. Due to its accordion structure, the back side can also be seen as part of the book.

Navigation was inspired by my exploration of the term “psychogeography”. I began by rearranging shapes derived from my native landscape, and then paired them with a poem that I wrote. The text and images are meant to reinforce the idea that time pushes the so-called “drifts” in my life. And so, I created personal spaces using abstract shapes in my maps that are based on concrete emotions that I have been experiencing during this time separated at once from both my family and my culture. These maps are fantastical, and I used red cotton threads to represent a sort of imaginary tracking of my movements. Those threads, on the one hand, represent the ways in which I move as seen by technology such as global positioning satellites that produce a linear coherency to my routes via the red threads; on the other hand, the red threads also trace the outline of my home province that lingers in my mind like a shadow, despite my physical presence across the globe. Being out of my country, and

living away from my family, I am just like the thread, it is sewn *on* the paper, but is still not (and indeed resists being) *in* the paper.

Location Circles (2019) is a triptych of prints, each of which measures eighteen inches wide by twenty-four inches high. (fig. 10) All three images have a similar composition: a layer of grids, a layer of black map shapes, and a hand-drawn style for their line work;¹⁹ in addition, each print has a white circle, which, lacking the gridding seen throughout the rest of the composition, looks almost like a projected spotlight, as well as one or two solid colored circles that maintain the gridding found elsewhere. *Location Circles* draws inspiration from a photo from shared by my friend in conjunction with an interested detail that she shared with me in a conversation about her vacation. When she shared the location of her trip with one of her friends via an app, two location circles near one another emerged by coincidence; in other words, these two nearby circles offered a visual translation of the proximity of the two friends to one another. I take different sizes and colors circles to represent different states of myself. Blue represents and guides one's path, and the other colors along the way indicate traffic on that road. Yellow indicates a sharp increase in traffic on the part of the route shown. As for the other different cartographers, blue is generally used for water and yellow for roads. The black grid contour overlay enhances the depth effect, and the smaller contour intervals create a larger relief. Beginning with an actual map as the background, I then add hand- drawn shapes from my memory as I

¹⁹ Using New York map as the basic form, and abstract it by add a black shape layer on top.

conflate the actual with projected fantasies of my experiences in geographical as well as emotional space.

My other book, *Passing Everyday* (2019), was bound in a drum-leaf structure and covered by blue book cloth with a dotted line arrow in the center of the front cover. (fig. 11) Fully opened, this book measures eleven and a half inches high and seventeen inches wide, and, when closed, it eleven inches high and eight and a half inches wide. Each page has a similar style, though every page has a different infographic reflective of a different subject matter, such as sound waves. *Passing Everyday* grows out of an idea from Murong Xi's Chinese poem called "Looking Back," which describes a rather sad love story in which a girl falls in love with a very handsome man at the temple fair, which was too crowded to allow her to talk to him. She subsequently prayed to Buddha every day to see the man again; eventually, touched by her love, Buddha tells her that she must abandon everything, including her family, and be a stone for five hundred years. The girl agrees to follow Buddha's command and so, "Looking Back" includes a most precious sentence: "Five hundred times brushed past by each other in our preexistence, I laid my eyes on you, hence a casual encounter with you this life."²⁰ Inspired by this poem, I designed and printed my book *Passing Everyday* to capture the fact that every day we all pass all kinds of people about whom we don't know anything. But maybe one day he'll be your friend

²⁰ Murong Xi, "Looking Back," 前世的五百次回眸换得今生的一次擦肩而过, 我用一千次回眸换得今生在你面前的驻足停留. Translation mine.

or confidant. We don't know the occupation of the person who passes by you every day; we don't know in what kind of place the person who passes by your everyday lives. So, I began to document how many people I passed by every day, to make notes about the emotions they exhibited, the voices they project, the speed of their gait, and so on. Then, I combined these numbers to produce different kinds of infographics whose text and images reinforce the idea that we pass far more people every day than we might expect.

Conclusion

From what has been discussed above, I reference researchers, journalists, writers, and artists who explore maps, the expression of drifting, and the way in which we share this feeling of wandering with one another. For my future work, I will continue the mapping ideas, and create my own map journeys. I seek to create a visual language to illustrate the experience of my life and how it has marked me, and the way in which marks accumulate over time. An ancient map is ancient history. I want to start to think about creating my life time maps in the future. Today, the use of Google maps is such a normal phenomenon and is so commonplace that we forget to explore our surroundings in real time. Although the paper map has not died, it has at least suffered a crisis. Of course, people who like paper maps have not yet become extinct. In terms of practicality, the navigation function of electronic maps is powerful and has created many conveniences for human travel. With the successful design of the symbol system, harmonious meanings, lively surface configuration, and printing process, everyone can create a highly artistic map work.

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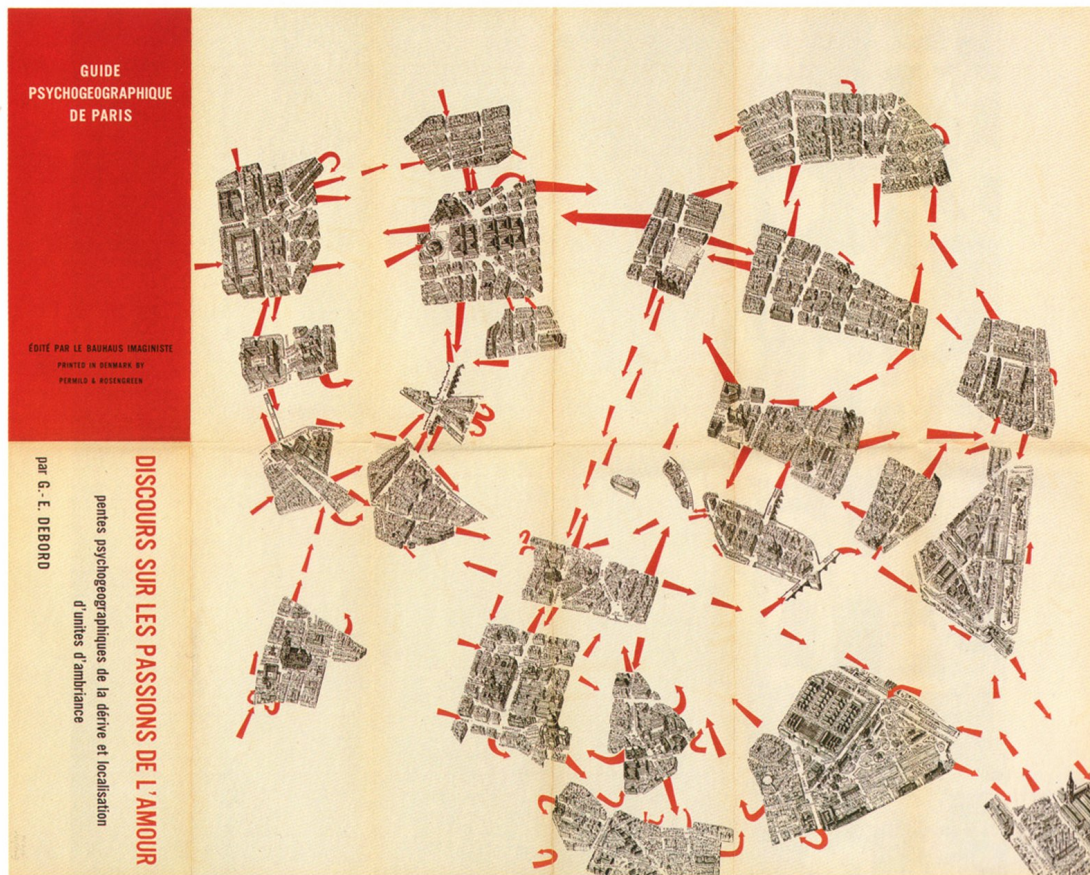


fig. 1 Guy Debord, *Psychogeographic Guide of Paris*, 1957. Lithograph; 59.5 x 73.5 cm.

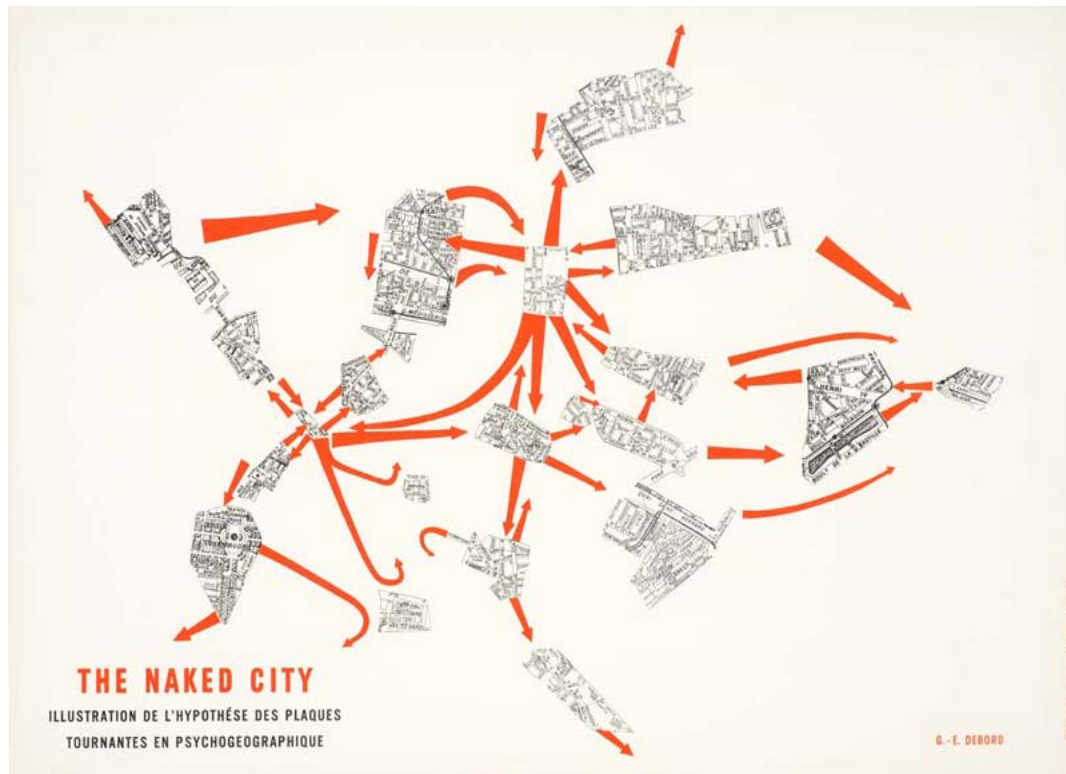


fig. 2 Guy Debord, *The Naked City*, 1957. Lithograph; 33.3 x 48.3 cm.

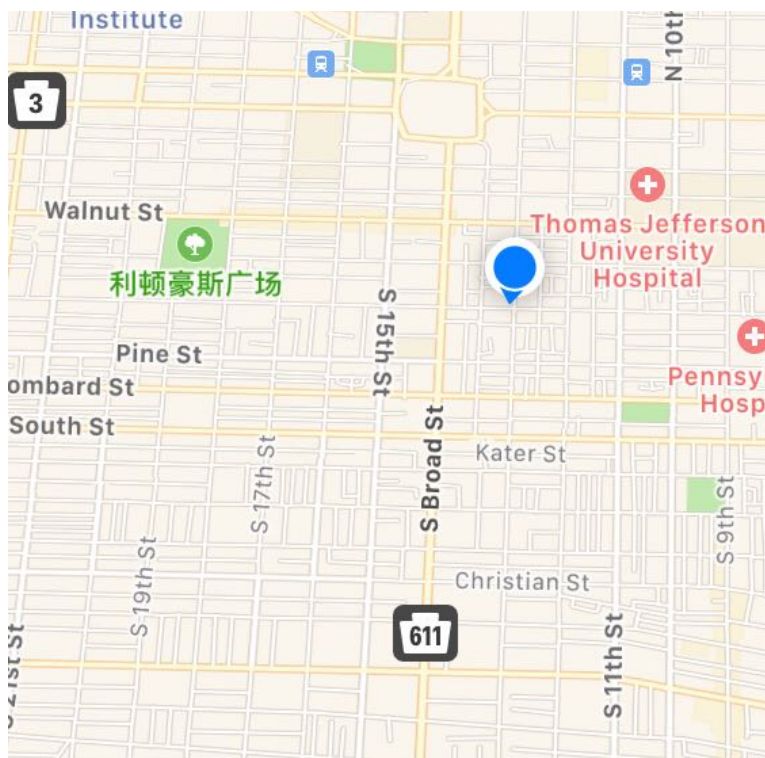


fig. 3 Self-location, screen shot via Google Maps, 2019



fig. 4 Giovanni Ambrogio Brambilla, *View of Modern Rome from the West*, 1590. Etching, 16 1/8 x 20 3/8 in. (41 x 51.8 cm)

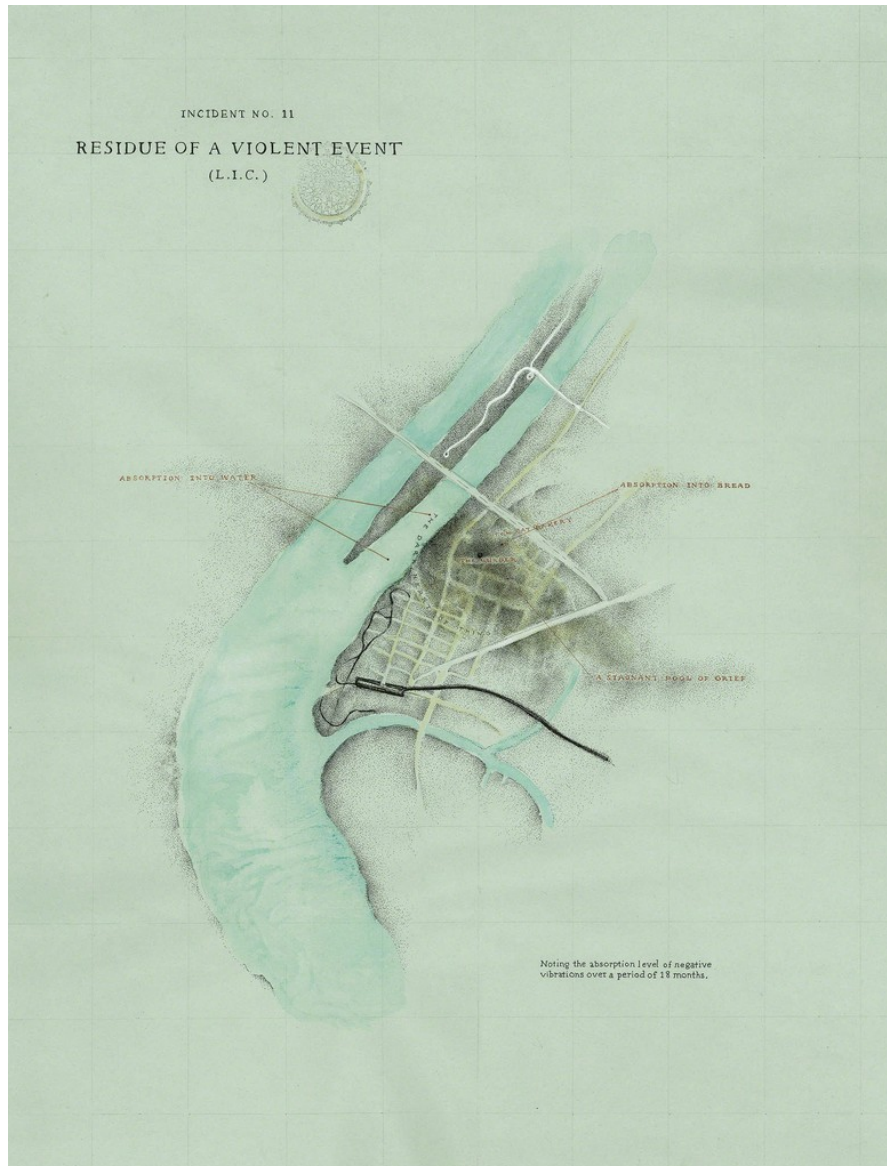


fig. 5 Patricia Smith, *Residue of a Violent Event (L.I.C.)* 2014. Ink, watercolor, graphite, charcoal pencil on paper; 25 x 19 in.

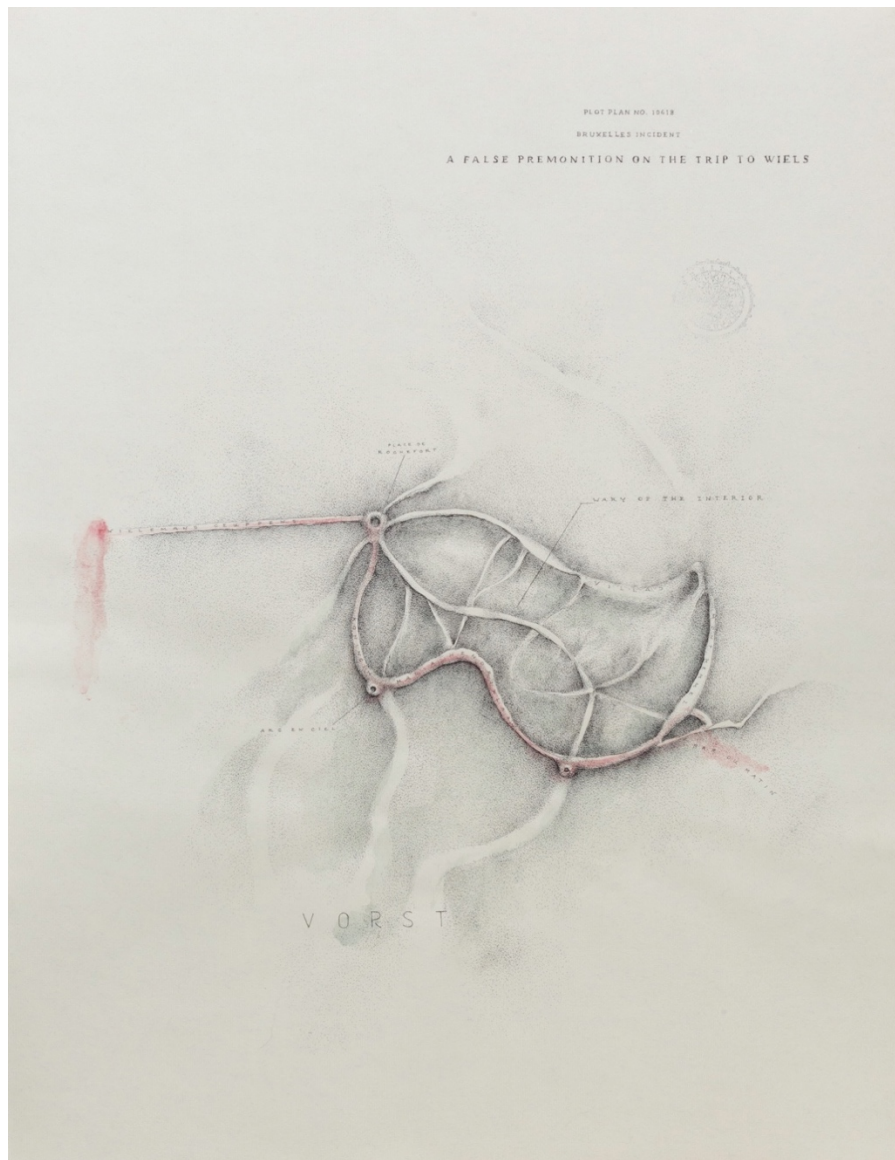


fig. 6 Patricia Smith, *A False Premonition on the Trip to Wiels*, 2016. Ink, watercolor, graphite, charcoal pencil on paper. 25 x 19 in.

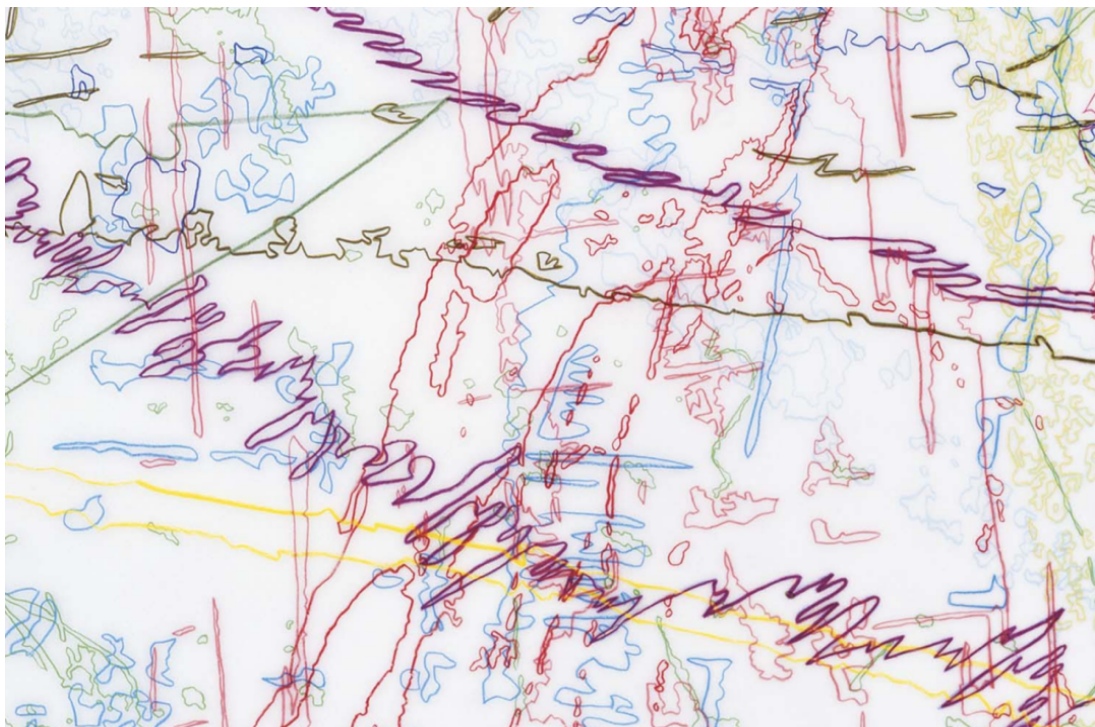


fig 7 Ingrid Calame, #258 *Drawing* (Tracings from the Indianapolis Motor Speedway and the L.A. River), 2007. Color pencil on trace Mylar; 87 x 135 in (222 x 344 cm).

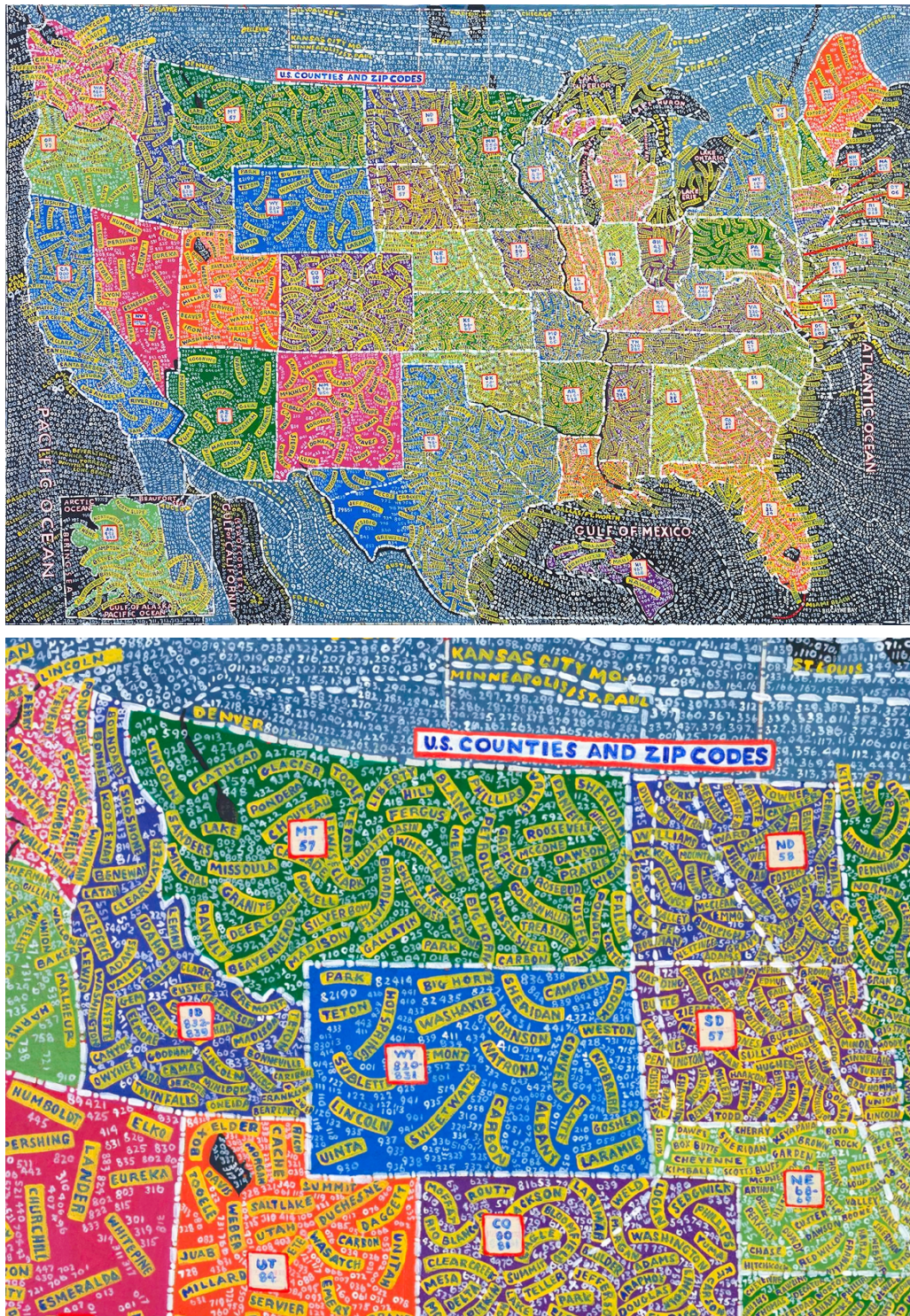


fig. 8 Paula Scher, *USA Counties and Zip Codes*, 2015.

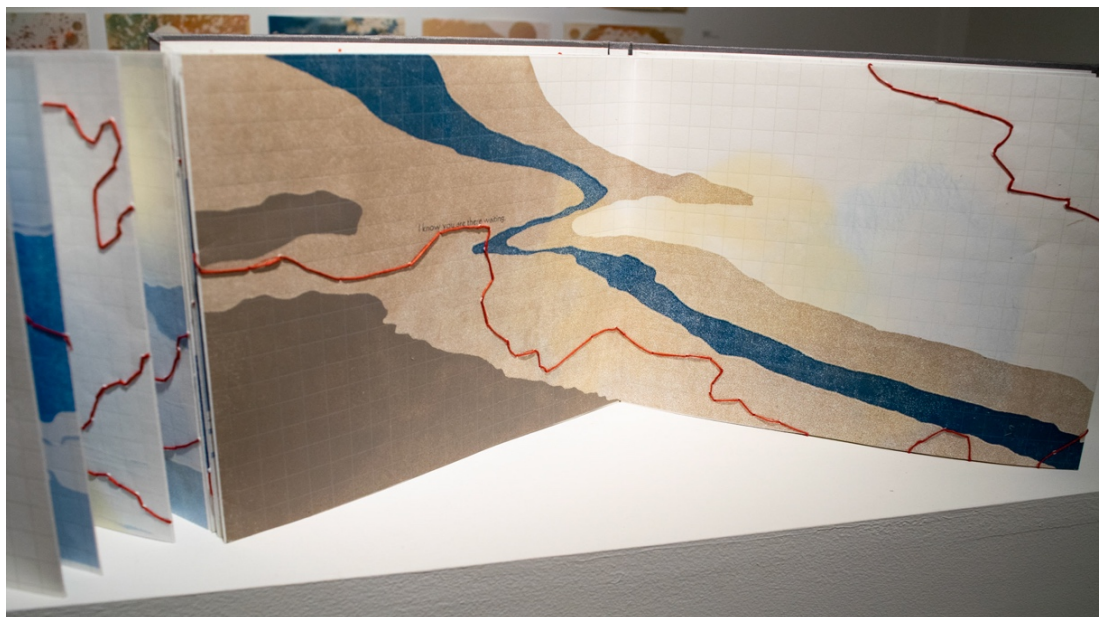


fig. 9 Hongjing Zhu, *Navigation*. Monotype, handmade paper with pulp painting, sewing threads, letterpress, 8.5 X 11in (when it closed), 2018.



fig. 10 Hongjing Zhu, *Location Circles*. Lithography, letterpress from polymer plates, handmade paper, 18 x 24 in, 2019.



fig. 11 Hongjing Zhu, *Passing Everyday*. Letterpress from polymer plates and metal type, digital print, 8.5 X 11.5 in (when it closed), 2019.

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Xi, Murong. *Looking Back*, 前世的五百次回眸换得今生的一次擦肩而过，我用一千次回眸换得今生在你面前的驻足停留. Translate by mine