

## Call for Papers

***Hemisphere: Visual Cultures of the Americas, November 2020***

**Volume 13: “Cartographic Infrastructures: Mapping and the Graphic Arts from 1500 to the Present”**

**Review of articles will begin on June 5, 2020\*\***

**Send completed materials to [hmsmpr@unm.edu](mailto:hmsmpr@unm.edu).**

Digital and printed map graphics underpin current discourse among news outlets concerning ecological resources, Indigenous land rights, immigration, and urban planning. Maps, as normally understood today, diagram the relative spatial relationships of locations, people, and material resources. Such informational graphics provide spatial data and inscribe the identifying features of the represented communities and ideologies of the cartographer into print and pixels. Graphics thereby reinforce the factual nature of the audio, visual or typographic narratives surrounding the map.

Interacting with maps requires the viewer to either accept the data as a transparent representation of spatial experience or to confront the multivalent relationships between the people in regions being mapped, the maker of the maps, and the users and interpreters of maps. In the past three decades, scholars have worked to understand how human cognition functions in tandem with informational graphics to produce rather than only represent knowledge. Design theorists such as Johanna Drucker and Sandra Rendgren have focused on the relationship between functions of contemporary mapping and European graphic models like emblem books. Similarly, recent exhibitions at Stanford University, the Library of Congress, and Blanton Museum of Art emphasize the way maps work to support and/or subvert colonial and capitalist objectives, and Ruth Pelzer-Montada has proposed to create a map or topography of printmaking in *Perspectives on Contemporary Printmaking: Critical Writing since 1986* (2018). Current interests in the graphic arts suggest an interest in increasing transparency between the production and consumption of graphics and envisioning graphic models and criticism of graphics in a network.

Scholarship on cartography in the Americas has largely isolated maps, atlases, and travel ephemera from the historiography of printmaking and the graphic arts. Synchronously, various environmental protests widely reported in recent years highlight the relationships between place and the work of Indigenous artists. The 60<sup>th</sup> Anniversaries of Kinngait Studios at the West Baffin Eskimo Cooperative and the Tamarind Institute, along with a forthcoming exhibit at the University of New Mexico’s Art Museum particularly highlight the crucial roles of Native American and First Nations printmakers in the commercial and critical prominence of print media. Acknowledging these developments and seeking to contribute to ongoing discourse regarding the production, circulation, and criticism of the graphic arts, the thirteenth volume of *Hemisphere: Visual Cultures of the Americas* will center on the theme, “Cartographic Infrastructures: Mapping and the Graphic Arts from 1500 to the Present.” The editorial committee seeks scholarly essays presenting interdisciplinary research that considers the ways in which the spectrum of media—i.e. graphic arts, graphic design, infographics, pictographs, and/or works on paper—thematically, conceptually, and formally intersect across historical eras and political, ideological, and geological boundaries. Our aim in doing so is to provide broader esthetic and critical contexts to understand applications of maps and infographics in social and political discourse.

Authors of the selected articles will be invited to present their work at a symposium hosted by the Tamarind Institute in Albuquerque, NM on October 30, 2020.

### **Topics for essays include, but are not limited to:**

- Representations of borders
- Equal Earth Projection
- Asamblea de Artistas Revolucionarios de Oaxaca (ASARO)
- Crow’s Shadow Institute of the Arts
- Kinngait Studios
- Bookarts
- Printmaking at the Tamarind Institute and reviews of exhibits or events affiliated with the 60<sup>th</sup> Anniversary
- Exhibitions-To-Go from the Center for the Study of Political Graphics
- Review of *Chicano/a/x Printmaking: Making Prints and Making History – 50 Years of Art Activism* at San Diego State University Downtown Gallery
- Historiography of cartography in the Americas

- Protest signage
- Bookarts
- Surveillance signage and graphics
- Needlepoint and textile
- Ecocriticism
- Persuasive cartography and cartography as satire
- Self Help Graphics and reviews of the *ImMigration* exhibition and collaborative print project
- Illustration and the periodical press
- Hazard mapping
- Landscape iconography
- Indigenous epistemologies
- Engagement of contemporary print workshops with urban planning and cityscapes
- Global Information Systems (GIS) and gentrification
- STEAM and the pedagogy of Art History
- Graphical User Interface
- Immersive print installation
- Urban, suburban, and rural infrastructures
- Advertising, packaging and trade ephemera
- Alternative or conceptual mapping

#### **Guidelines for Submission:**

- **\*\*Only completed works by graduate students, including essays (20–30 pages in length) and reviews or interviews (5–10 pages in length), will be considered for publication in the peer-reviewed Volume 13 of *Hemisphere: Visual Cultures of the Americas*.**
- English, Spanish or Portuguese submissions are acceptable.
- Each submission must be emailed by **June 5, 2020** to [hmsphr@unm.edu](mailto:hmsphr@unm.edu), accompanied with a cover letter that prominently notes the title of the essay, the field of study to which it pertains, as well as a CV that includes the author's status (e.g. M.A., Ph.D. Student, or Ph.D. Candidate), department, and institution name and location. Authors will be notified in May of the status of their submission.
- For formatting guidelines, see: <http://art.unm.edu/hemisphere/>
- Journal contributors receive 5 complimentary copies of the journal. Additionally, authors of essays published in *Hemisphere* will be invited to present their work at a symposium in Fall 2020 at Tamarind Institute for Lithography.
- Past volumes of *Hemisphere* are archived in the University of New Mexico's Lobo Vault at: <http://repository.unm.edu/handle/1928/7002>
- *Hemisphere: Visual Cultures of the Americas* is an annual publication produced by graduate students affiliated with the Department of Art at the University of New Mexico. Please direct any questions or inquiries to [hmsphr@unm.edu](mailto:hmsphr@unm.edu)