Drawing a Map

Keywords: Collaborative Practices, Activate the Archive, Drawing, Socially Engaged, Site Specific, Storytelling

Nogueira, Carme[1]
[1)] Artist, cn@cntxt.org

My artistic practice seeks to address and complexify the artistic understanding of place. Initially, the idea of a map appears as a possible approach where drawing and art are common tools. Maps create the illusion of being able to define a place, but they also imply a limit, indicating what lies outside. In several of my artistic projects, I have considered the idea of the map when approaching a place as a way of working with the limits of representation.

The changing role of the spectator in contemporary art has brought about a paradigm shift, evident in different ways ranging from the concept of the “open work” to collaborative practices. Approaching a place from an artistic practice has made evident the importance of considering the diversity of audiences and collaborators, or the need to pay attention to the different perspectives and temporal variables of the place. It is an exercise that aims to let the place speak for itself.

Space, especially public space, is a site of representation, a place that represents the subjects who inhabit it. It does so subtly, because it is an accepted and taken-for-granted system. A space can be used in different ways; it is not a static entity in time, but rather can hold different meanings for different users. It becomes an archive. If we want to depict this multitude of voices and points of view, in the act of mapping it, the place is deconstructed.

In my contribution, I want to explore how an artistic approach—sensitive to different uses and perspectives—can serve as a tool for narrating different realities that, although they may seem contradictory, coexist in the same place. An open form of representation that does not require reconciliation. In this sense, the capacity of a work of art to be part of a transformative process is affirmed.

This contribution will draw upon a series of projects undertaken in recent years. In many of them, the approach to the place has resulted in a series of remnants, an archive of different notations. How can we describe places, draw the lines that shape them, if they are the sum of all these perspectives? And once these voices and viewpoints are gathered, how can we approach the archive, this multiplicity? How can we activate the archive that shapes the place?

References

1. Miessen, M. (2014). La pesadilla de la participación. dpr-barcelona.

2. Nogueira, C. (2001). La representación como puesta en escena: Para una teoría de la mirada. Edicions Alfons el Magnànim.

3. Petrescu, D. (Ed.). (2007). Altering practices: Feminist politics and poetics of space. Routledge.



“Tirar da Corda (Río Miño)”, Javier Fernández Pérez de Lis and Carme Nogueira, 2023 action and collaborative project in the context of “Mulleres Extramuros” Pontevedra Provincial Council.
Photo: Malraio Estudio