



National College of Art and Design

School of Visual Culture

I declare that this **Critical Cultures Research Project** is all my own work and that all sources have been fully acknowledged.

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A handwritten signature in black ink, appearing to read 'Hazel Harte', written over a light grey grid background.

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INTRODUCTION

Emotional cartography can be dated back to the 15th century and has continued to stay relevant to this day. As we know, mapmaking was used historically to discover areas of strategic advantage or danger. Especially in military contexts. It was very common in the past for mapping to be used as a tool or weapon in combat. Territories were marked and lines were drawn to assert one's power and ownership. As Eyal Weizman once noted, "a line drawn on a geographic map can dramatically affect people's lives: carving through poverty and shifting the balance of power to one side of the line or the other." (Abrams, 2008, pg 221).

Mapping was a marker of territory and property lines. It represented ownership and power. The use of maps and mapping in years previous has shifted in many ways when compared to the multiplicity of mapmaking today. It is not only seen and used as a tool, but an exploration, "Mapping and mapmaking are evidence of human ideologies and actions. Exploitations and imperfections." (Clemans and Harmon, 2009, pg34) Their simplicity, however, is only something we view at a surface level, it simplifies a complex environment whilst simultaneously masking many layers of meaning.

For every "official map," there are multiple possible counter maps. Like history and science, maps examine myths, stories, data and diagrams, but they are also searching and revealing old and new worlds as we explore them. If we take the Greek mathematician Eratosthenes for example, he was the first person recorded to accomplish the location of the habitable world on the globe. His creation of a map, "gave parts of the world representation on a plane surface with an approximation of their true proportions" (Dilke, 2011, pg277) This allowed the estimation of space between countries in a greater sense. All maps carry with them a certain claim. It is a competition for truth or a depiction of what someone believes should be the truth. His finding was that of the physicality of space within the world. This, in a grander sense, can be seen as the link to everything historically that came to follow.

“Cartographies can be altered endlessly to reflect different priorities, hierarchies, experiences, points of view and destinations” (Obrist, Hans Ulrich et al, 2014, pg11) and when we think of it in every instance, from the ownership of local land to the gruelling battle for something greater, it shows the historical uses of these maps. It was not that every cartographer or artist felt the need for a motif, but every map has a drive and purpose, a true meaning of depiction and an emotional link hidden beneath it. Under the surface of every map is a plethora of emotions, drawn, felt, concealed and inspired.

Mapping has always been a strategic tool for finding a way in life. Literally, not metaphorically. It has always been seen as a tool to use in everyday life. A mechanism that points to a direction that one is trying to navigate. Mapping is a way in which the world is deemed comprehensible. By definition, maps are utilitarian; they implicitly promise routes into and out of the unknown, however artistically they can act as shorthand metaphors for those of us seeking location or experiencing dislocation. It is also evident that mapping and cartography in general are artistic skills. The making of a map is a creative process in which an artist decides on an area of land or metric that needs measuring and translates it into a language that is understood by most. The language of art and visual arts. This allows for an incomprehensible area or location to be charted and measured for the human brain’s comprehension. “Like artworks, maps are selective about what they represent and call our differences between collective knowledge and individual experience.” (Clemans and Harmon, 2009, pg10)

We are aware of cartography’s physical, scientific, artistic and geographical sides as it is something we encounter almost every day. It can be physical maps, google maps or even location finding on social media: but the question I want to pose is what about the emotional side of mapping and map-making?

The term emotion is often used interchangeably with the term affect. “While affects and emotions both result from our interactions with the environment, affects are typically

thought to originate from the body, whereas emotions are typically associated with the conscious mind and are articulated through emotion ideas.” (Izard, 2009, pg4)

I want to explore the emotional background of mapping and its evolution over time. If it has evolved or changed in any way. I want to understand its developments and progressions over the hundreds of years of its existence and examine why that may be. I want to explore Madame De Scudéry’s “Carte de tendre” and compare it to “The map of two hearts” and Grayson Perry’s “Map of an Englishman”. I want to pose the question of evolution in emotional cartography through the years. If it has changed, how so? If it hasn’t, why not? And explore the general changes that have occurred in emotional cartography over hundreds of years.

1- LE CARTE DE TENDRE

Through time there have been thousands of maps that artists have created, that are still notable and impactful today. If we start with Madame De Scudéry’s “Carte De Tendre” for example. It is a French map, curated by the imagination of De Scudéry as a depiction of a land of ‘tenderness’. The map itself dates emotional cartography right back to the 17th century. Scudéry created this map somewhere between the year 1654-1651 when she created her novel Clelie, and it is still significant in cartography, in an emotional sense today. The map was made during a period of a rapid increase in northern map-making during the seventeenth century and it can be said that she sought to express the importance of knowledge which maps held at the time.

When we look at the “Carte de tendre”, it was said to be the map leading to a salon. At the time of Scudéry’s map, salons were considered an “unofficial institution” within French society. These Salons were organised according to a particular set of beliefs, it entered into a “gendered competition with French conservatoires for intellectual space”. (Harth, 1992, pg17)

The juxtaposition of the map's emotion and the political drive behind it brings forth the idea of the subjectivity of these 'salons'.

The way in which Scudéry chose to expose her thoughts and relay reality, depicts her feelings about life at the time very strongly. Scudéry idealized a world, composed a naming system and marked out an area in which it would embody. In doing so she conveyed her feelings towards life and the politics that surrounded it at the time. The map itself shows a geography that's sole basis is love. She intended to express her view as a response to the happenings in France during that period.

It has been said that "The physical map itself had no motive or power, it was simply an exploration into a world of possibility." (Gottdiener et al, 2003) However, although I would agree that it was an exploration into a world of possibility, I would also argue that it did hold power. It held the power of emotional belief and the social norms of that time. It is a translation of thought and evidentially societal beliefs during the 17th century. The journey itself that Scudéry has paved for us is one of enlightenment. It was a journey created to show anyone entering this land the emotions and impact of choices you make when in any form of relationship. It shows how she viewed relationships and love at the time. How society did too. She illustrates what choices there were to make and the consequences of perhaps making the wrong one. Scudéry hints at the gender norms in the 17th Century from her perspective.

The map of 'tendre' visually represents many paths with conflicting possibilities. Some are slightly more suggestive than others, such as respect and sincerity whereas others leave room for the possibility of diversion, but what does that mean for the travellers themselves? The diversion of pathways leads to areas like "Le Lac Defference" for example. This, in my opinion, is a strong nod towards the emotional influence on the power of choice and choices that were to be made during those times by men. Scudéry intended to enlighten the men of her time on the nature of their own emotions and the intensity of their relationship with others.



Fig.1 Madame De Scudéry (1654)

The map allows us to interpret the diversions that may be taken and why? I feel it was a way in which Scudéry intended for us to relate and re-imagine her map, perhaps personalize it even. “The pleasure is in the play: Tenderness is to be travelled and retravelled, but no two trips are alike.” (Gottdiener et al., 2003, pg397)

If we then take mapmaking and view it in a more broad and general sense, there is a certain form of objective truth that is claimed. We try to understand that the world is its form, from a street to a country. Yet when we view Scudéry's map we view it at no advantage point. We view the map in its entirety. However, it does leave a notable gap for relatability and personal interpretation of her work. Every map that we view and that has been created is formed inside a frame. A frame "does not define or locate its point of view, but it does fix what Earl Minner has called a point or points of attention." (Brinks, 1993, pg41) It is evident that regardless of a predominantly fixed point, we are left to receive and interpret the message of

love and how Scudéry viewed it, which she clearly portrayed. In this respect, the power of her vision can be inspirational today, not just for the “political assertion of desire in its discourse, but because it allows us to remap a politics of affects, by putting affects back on our map, and thus to change our own navigational charts.” (Bruno, 2018, pg224|)

Geographical understandings of emotion acknowledge that place and the context of it, have the ability to shape emotions, but also attend to how emotions can shape a particular space. The map is not one formed for strategic purposes, nor was it created for the benefit of any party. The map was simply a depiction of her emotions and desires at the time, and that was the power which it held and continues to hold today. An idealized view of the world and land that followed her morals and beliefs. “It was novel for Scudéry to create a literal map for what was obviously a highly conventionalized literary trope, the metaphorical map of heart and soul.” (Brinks, 1993, pg39)

Scudéry cleverly expresses her inner monologue of thoughts and feelings about the beliefs of the people of her time and her own personal standpoint on it, and she does it in a playful artistic way; through mapmaking. She shows the ideal of the time, and how assumptions could be made about men and their actions, but shows mercy in the hope of a world such as the one she created. A map with limitless possibilities and wishful outcomes. Scudéry's theory of love is based on temperance and reciprocity, the result of exceeding the urge to succumb bodily or physical desires.

The expression of emotion and depiction of societal times that Scudéry Illustrated is carried right through in my examples to follow; Maps of the human heart (1830's) and Map of an Englishman (2004) where we can track its progression and potential change in views further.

2- MAPS OF THE HUMAN HEART

Maps of the human heart are two maps that were created by, what the greater side of online research shows as ‘an anonymous lady’ and published in the 19th century by the Kellogg brothers of Hartford, Connecticut in the 1830s. There is an ongoing question as to who the “Lady” who created the pieces is. Speculation of it being a partner of one of Daniel Kellogg’s two younger brothers is one theory, “possibly Nancy Avery, whom Edmund Kellogg married in 1838.” (Finlay, 2020) It has also been posed and argued however that the maps were potentially created by a man using a female perspective because the feminine sensibility would “appeal to female purchasers.” (Finlay, 2020)

The exploration of emotional cartography shows a lot of re-imagined land and mapmaking that is inspired by a desire or the general underlying emotions of humans. The maps of the human heart, however, are two very different map depictions. Neither map an area that is derived from a feeling of the heart, but simply put a portrayal of how the actual heart of both a male and female would present itself if it were physically possible to map.

At a first glance, the name of both maps is something worth noting. ‘The open country of a woman’s heart’ as opposed to the ‘fortified county of a man’s heart’. It immediately sets the tone for what each map is preparing for and intends to illustrate to the viewer. When we take the word “open” and simply compare it to “fortified” it is evident that the artist decided to set this tone with great purpose. The female heart is immediately more inviting, whereas the male is much more restrictive. An expression of the feeling felt behind the inner works of both a male and female heart.

When we move and view the map of the woman’s heart on a deeper level, it shows normal cartographical displays such as roads and rivers that connect and separate areas within it. Each hints towards the expectation and realisation of a woman’s interpretation of where

exactly each path will lead. Selfishness, caprice and coquetry lead to the land of oblivion for instance. The map represents how women were expected to feel about romance, relationships love and marriage.

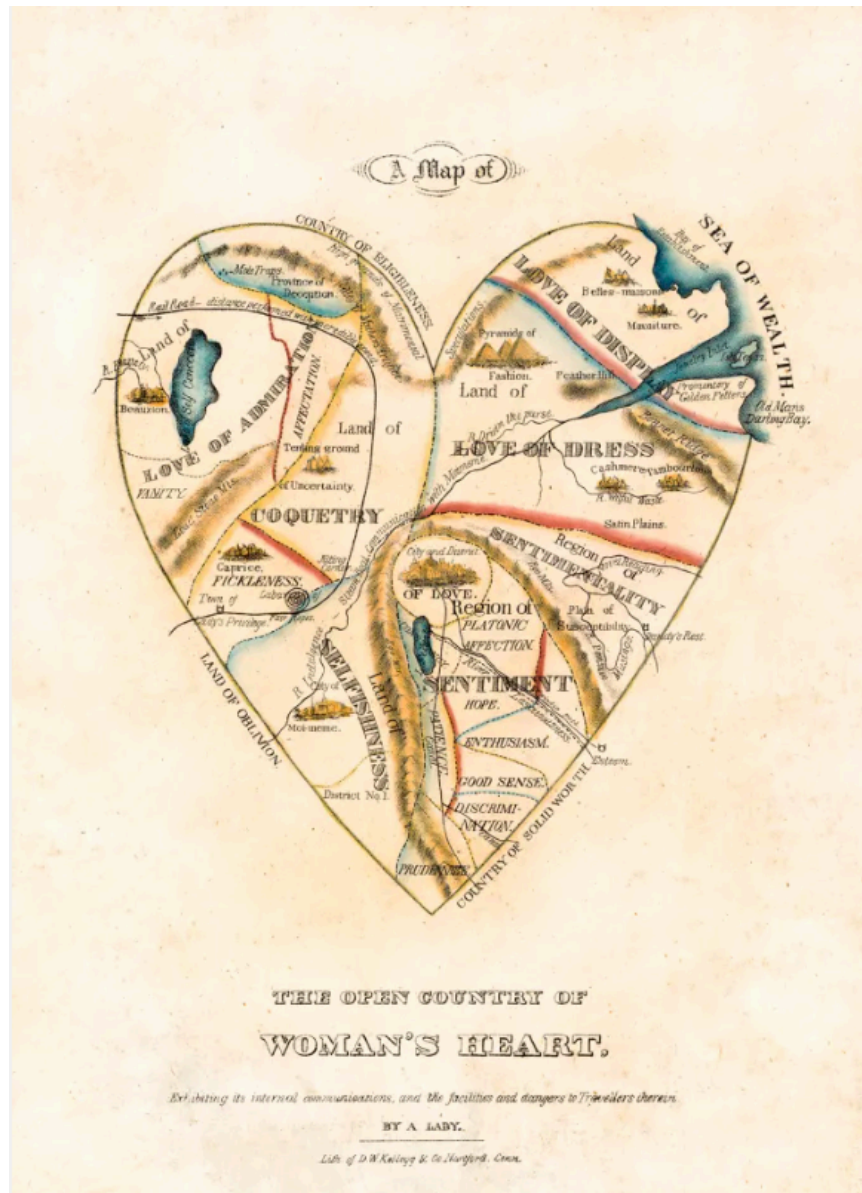


Fig.2 D.W. Kellogg & Co (1830)

In essence, it shows how love is an open country that leaves many choices.

The map of a woman's heart is evidently another ideology of cartography that is created by a woman to express her emotions regarding the male and female views of love and lust. It educates us on the thoughts and beliefs of women of the time. The map is a clear illustration of societal ideologies of the 19th century, especially within the female population. "At a time

of radical sociocultural and economic shifts, the expectations for women's role in society shifted as well, with an idealized version of what was known as "True Womanhood" (Popova, 2022) This in turn is similar to Scudéry's illustration and intentions in her map mentioned above. The illustration itself demonstrates no direct malice towards a man or the male heart itself, however, it is solely lying on the basis of the interpreter's beliefs on the subject matter at hand. The reception of its creation doesn't necessarily matter as to the gender of whom is viewing it, only their views on such beliefs. What is interesting too is that despite not knowing the gender of the artists, it does not make for a great shift in its presence or power of communicating a message. My reason for saying this is because the uncertainty of the artists gender leaves nothing for the viewer to take, except for the contents of the map itself. It leaves no trace of bias or disregard, but simply the ability to relate to some part of either map.

Every land that is reformed in the woman's heart can clearly be seen to show a strong emotional response from its creator, which is then used and amplified within its cartographical form. It is evident in Scudéry's map that she intended to create a land that shows us the journey that can be taken through love and the potential consequences to be faced by faithless actions. This map, although slightly altered in terms of view, does the exact same thing. We can see the artist sees love and lust in a specific way and although it is a map of the female heart, it is still very strongly hinted at and influenced by the male perception. In the wise words of Barbara Welter "The attributes of True Womanhood, by which a woman judged herself and was judged by her husband, her neighbours, and her society, could be divided into four cardinal virtues—piety, purity, submissiveness, and domesticity. ... Without them ... all was ashes. With them, she was promised happiness and power." (Welter, 1966, pg152)

The woman's heart is evidence of the idea that any action a woman may choose, will undeniably have an effect on the male's reception of her. The land of selfishness is cast out

from that of sentiment, for example, a clear distinction of one's inability to co-exist with the other. It can be said that "faced first with the difficulty of mastering her own heart, the eligible young woman of the mid-19th century new England was then tasked with conquering that of an eligible young man." (Jacobs, 2022)

This then leads us to the observation of the male heart. If we look at the physical representation of the heart, "The fortified country of a man's heart" the immediate shift of perception from female to male is extremely evident, regardless of the gender of its interpreter. The male heart is untouchable in its portrayal. It is an island surrounded by numerous defence mechanisms. We can clearly see the gate of esteem that surrounds the heart, again creating a more difficult scene for its entrants. There is also a wall of dread of a woman's tongue and a wall of personal dislike. The heart is bordered in defence and can be seen as ready for retaliation on any form of attack it may receive. Exhibiting its internal communications, and providing knowledge on the opportunities and dangers to Travellers therein.

The male heart is a much more closed-off mapping of space. A land with no ease in gaining access to any entry point. Navigation inside is hard to come by unless of course, you choose to take the "avenue of beauty" the "avenue of housewifery" or the "Grand avenue of fortune". Three routes that could be considered rather shallow in their description, again with great contrast to the female heart. The outside of the male heart is surrounded by the dread of matrimony, for fear of a man's inability to commit.

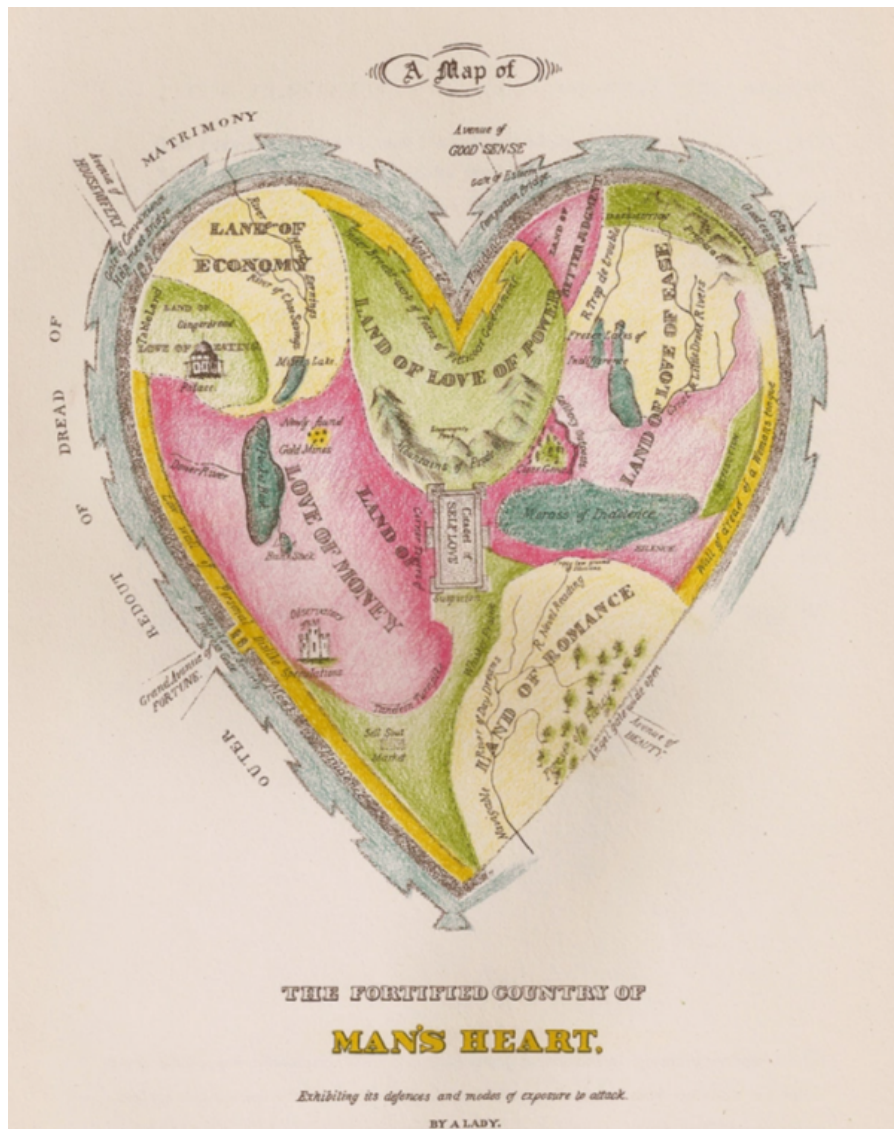


Fig.3 D.W. Kellogg & Co (1830)

The greater portion of its containments appears to be unwelcoming and unforgiving of romance. It can be said that the creator of this map intended to have a slight form of humour contained within it. This could be a tool to humour us in the insanity of a male's choices, or simply to bring ease to its viewing. However, it also is a greater reflection of the ideologies of a man in comparison to a woman and their motives at the time. The containments within the heart upon gaining access are even tokens of knowledge as to the views of the 19th-century male and female status. We can see a strong sense of ideal femininity thread throughout its

mapping. The region of sentimentality is indebted to ego mountains, pensive musings, rivers of novel reading and the town of dandy rest as we can see above (Fig.3). Perhaps a comment on the priorities of men at the time, even when in conversation on the inner workings of the heart.

Although it may never be discovered who is exactly the “Lady” in question was, both maps show an evolution in time and societal beliefs along with each one’s level of importance at the time. They also show the emotional impact the artist portrays through the making of both maps respectively. The inner workings of both hearts don’t stray too far from De Scudéry’s main pointers in the land of “Tendre” however it can be said that perhaps women began to hold more authority over their feelings and in turn created a mockery of men’s. I say this purely based on my own interpretation of both maps. It appears to me that in the space of two centuries, emotional cartography became slightly more perspective and interpretation based. Madame de Scudéry made a map solely for her own expression purposes, The “Lady” who created both hearts did just that, but in my opinion, intended to relate to a greater audience and allow for a conversation around each of them and their subject matter. A time stamp and record of a singular view, that somehow gives us a reflection on a greater view into the 19th Century life and evidence of the ideal femininity views.

3- MAP OF AN ENGLISHMAN

Despite its influence from ‘Le carte de tendre’ and others of its time, Map of an Englishman by Grayson Perry does not map locations as such, it is an internal mapping that depicts the psychological states and behaviours of its artist. It is a presentation of the terrain of hills, rivers and seas labelled with a handful of 20th and 21st century references. In many ways Perry “seems to share more in common with the artists of the past than he does with his

contemporaries.” (Klein & Perry, 2020, pg10) Similar to ‘Le carte’, Perry denotes each specific area of space to resemble a feeling or emotion that stems from within him. It represents the emotional depth he feels about a core memory or his own general beliefs of the time.

Grayson Perry is known to have had a rather challenging childhood. His father left him when he was young, which sparked something within him artistically. He “often used his imagination, creating a fantasy life for himself.” (Armstrong , 2008) Perry himself has described his youth as “pre-therapy years”, a time when he explored his complex identity through his art, expressing an anger which later was resolved through psychotherapy. (Lempesis, 2022) He infuses his artworks with humour and way of reflection on society both past and present. For Perry, making work about the things that we care about is key. In his words “an emotional charge is what draws him to a subject” (Lempesis, 2022)

In addition to his childhood influences, Grayson Perry, as well as being an artist has been famously known for his alter ego and other persona “Claire”. He crossed dressed and often even appeared in public as Claire throughout his life, alongside his wife and daughter, which created controversy around him at the time of his turner prize award. Perry, however, felt a need to express himself this way and in turn used it as a motive throughout his artworks. He once spoke on the matter saying "One of the reasons I dress up as a woman is my low self-esteem, to go with the image of women being seen as second class. It is like pottery: that's seen as a second-class thing too." (Armstrong , 2008) He made physical statements that were looked down upon by a large population of Britain but believed it was crucial to his place in society and in life in general. His flamboyant dressing up suggests a similarly dangerous blending of boundaries to that of his artwork: “between male and female, intellectual and sensuous, serious and comic.” (Klein & Perry, 2020, pg9)

Many of Perry's works have been known to touch on gender issues rather predominantly, and not just strictly 'Map of an Englishman'. Perry speaks on masculinity and his view on its detriment to society today in many of his works. He openly expresses the strain put on women solely based on their gender in his book 'The Descent of Man' for example. For women "are the ones who have been most oppressed by its constraints, after all." (Perry, 2016, pg10)

He openly discusses his view on both men and women's positions in society through history and how it has affected him today. This in turn leads to his expression of emotion through his art forms such as emotional cartography. "His achievement is that by putting the contradictions of his own sensibility side by side, he has made some new atlases of that elusive and much-debated entity: Britishness." (Gayford, 2015)



Fig.4 Grayson Perry (2004)

In Grayson Perry's "Map of an Englishman" Its central landforms weren't intentionally set to resemble the left and right halves of the brain, however, have later been observed in that way, post-analysis of the map and its context. This work maps Grayson Perry's own internal states during the time of its creation. It gives an outline of Perry's desires and fears, his psyche and dreams, the past and his present which all are placed around the centre point of the island of consciousness. One traverses the mountains, valleys, streams and oceans of his psyche "with a laugh undercut by a sobering sense of complicity. The wishes, delusions, dreams and psychoses and Infinitum are those of every nationality. The map is a paradoxical portrait of humankind and a symbolic guide to this exhibition of Perry's twenty-first-century archaeological excavation." (Birmingham, 2007)

The map of an Englishman comments on many psychological states, one being a sea that is names schizophrenia. Even while certain mental health conditions are quite distinct from one another, they are never mutually exclusive, Perry has clearly demonstrated this by the literal mapping of various psychological states in his map. A passing on of a message and a clear "reminder that our differences can unite as a collective act of resistance, it disallows for a separationist view of mental health." (Nestor, 2017)

His map is also divided into areas or counties such as Romance, cliché, bitch and tender. It can be seen that fear is a large, scary forest in the east, whereas normal and easy are smaller areas on the map. Character traits can also be seen to take shape in the form of houses hills castles and churches. He invites us to be voyagers within his subconscious mind. "To take a trip and explore." (Birmingham, 2007)

Similar to the two previous works that I have mentioned above, Grayson Perry's map shows us how he felt about issues in his personal life throughout different periods that redefined his career as an artist. He does this for us in a visual way, one which allows a vaster amount of

people to understand and potentially relate. Perry describes part of his role as an artist similar to that of a shaman or witch doctor. “I dress up, I tell stories, give things meaning and make them more significant” (Stevens, 2008)

It is evident from this that Perry hoped to pass on a message that commented on the societal influences at the time of its creation and how he carried himself throughout. How men were, and still are often perceived. In this case, we are shown through the eyes of an “English man” as Perry refers to himself in this particular instance. He was combining aspects of himself that he defined as “The twee and nostalgic side of myself” (Gayford, 2015) and allowing them to be shared with the public. A translated document of his evolution and movement through time and space in the 21st century.

Beyond the institutions from which it originates, art has the capacity to grow. The work of Grayson Perry imitates old-fashioned cartographic methods from the 16th and 17th centuries. Why Delirium, bad manners, and happiness are just a few of the titles he gives to different parts of his map. It is evident that on Perry’s map, his references are towards areas of his internal thoughts such as money, sex, love, anger and fear. Some are connotations to islands, larger than the next, and others are those such as dreams and myths which take over a grand portion of his map. His artistic work is often flavoured with fantasy and humour, as well as self-identification. Which I believe he uses as a tool to relate to his audience. He uses seductive elements to make comments about society. Its joys as well as its flaws, and in turn explore a number of historical and current themes.

Similar to Madame De Scudéry and The “Lady”. He is interested in how each historic category of object accumulates intellectual and emotional baggage over time. Perry makes strong comments on all social norms and beliefs during that period of time in the 21st Century. Hence why his work may be seen as controversial as it highlights issues he believes to be significant in his life both past and present as mentioned above. Perry’s map is very similar to

the two maps above in that they all comment on a specific element of society during the period of their creation “it was a stream of consciousness process with word associations.” (Klein & Perry, 2020, Pg211) Each word suggests a little belief” (Klein & Perry, 2020, pg211) that the artist feels strongly about and wants to express and document visually. They are all collectively made by the artists about something they feel strongly about. Perry’s work may in one sense appear rather different to those previous but clearly hold the same values of periodic importance and expression of thoughts and feeling at a particular time. His entire life is an expression on not only the map but on a map that charts those feelings and allows for a translation to the general public.

Various themes are explored through Perry’s practice including the history of social class in Britain, that he clearly felt were important to speak on during the early 2000s. Hence the multiplicity of numerous pieces of his work contain autobiographical elements. “A lot of people think it’s generally like an Englishman...It is an Englishman. It is me.” (Warchol, 2016)

“Grayson Perry is an excellent recorder of modern life who captures our interest with humour, occasionally evoking love and nostalgia as well as terror and rage. Perry uses topics like human identity, gender, social position, sexuality, and religion—all of which are universal—in his works.” (Lempesis, 2022) This part- fictional, part autobiographical mind map, is a work he would later describe as “‘the most sophisticated bit of art therapy I’ve ever done’, showed how a previously chaotic emotional landscape had now become comprehensible and navigable terrain.” (Klein & Perry, 2020,Pg173)

CONCLUSION

Taken together, it can be seen that although each example presented above poses rather differently, they all possess a similar identity. Each map presents themes and derivatives of themes and approaches that are of a common thread. “Artists working outside any professional art system, unschooled ‘primitives’ whose work was often touched by disturbing emotional experience” (Klein & Perry, 2020,pg 171)

Each map presented above was intended to be that of emotional cartography basis, however, I wanted to explore them in a way that shows any development over hundreds of years and to follow emotional cartography and its evolution over time in general. It is evident in the artworks themselves that the themes and techniques used have inevitably changed. Nevertheless, they all share core values which can strongly be linked. All three maps have stemmed from a place of societal reflection and commentary on current affairs and personal beliefs during that period in time.

If we take “Le Carte de Tendre” for example and put it rather simply, it is a map that was created by a woman to comment on the male character in France during the 17th Century. It is an expression of her inner thoughts and re-imagined view of the world, had she been in control of the world’s inner workings. Madame De Scudéry created the earliest dated piece of sentimental cartography that still holds a great effect on cartography today. Her mapping has been viewed globally and still holds relevance in its subject matter and wit today.

Similarly, the mapping of both male and female hearts is a comment on the character of both men and women of the time. It is not evident as to the gender of its creator but it still proposes a strong objectified view of the positions both men and women held in society during the 19th century. Although the creator is unknown, it holds great value in its humour and unidentified perspective. It shows the evolution from an expression of mapping and charting

an idealized world, to physical displays of an imagined map which holds a significant representation of its time.

Finally, the Map of an Englishman. Grayson Perry speaks rather specifically about himself during a period/different periods of time but embodies a generic character of 'An Englishman'. He himself, experienced in some form a multifaceted gender experience through his transvestism, and comments largely on life through his experience of both Claire and Grayson. He has a great ability to speak of contemporary life, drawing us in with sly humour, sentiment and nostalgia as well as, at times, fear and anger. In his work, Perry takes subjects that are universally human identity, gender, social status, sexuality and religion. Autobiographical references- to his childhood, his family and his transvestism can be read in tandem with his artwork.

In general, though it seems, some maps have a slightly more personal motive than others, all of them make a similar remark on the artist's views of the society of the time. All three carry a common thread of gender roles and norms within each respective timeframe. Each perspective can be shifted between male and female, and almost all rely on the reciprocation of the opposing gender. Some perspectives are left to the unknown, yet we can still clearly see the reflection and implications placed upon both the man and woman at the time. They not only comment on gender norms but also political connotations and personal beliefs and expressions.

All three of the maps mentioned above have a thematic approach that stems from an area of personal experience and willingness to express emotion. This then leads to its translation visually, in a way that can be related and responded to emotionally by its viewer. Regardless of the gender of the artist, we get a full-faceted view of both the male and female roles, beliefs and biases of the time in which each of the maps were being created. All maps pose questions and show personalised evidence of specific experiences through particular periods in time. From the 17th century right through to the 21st century.

Madame de Scudéry shows us her idealized reality and comments on how society worked at that time in regard to the politics of relationships and standpoints. The mapping of two hearts is a dual-faced comment of both the male and female hearts, but both are created from the perspective of only one person, specifically one gendered view. That of which has never been discovered and can still to this day be argued to be either one. However still holds no major power in its reception because regardless of its creator, it is the message that they present to us that is of importance. Finally, Grayson Perry's comments of his internal psyche. We see his views and mappings and how they were heavily influenced by years of previous life, yet we see a new freshness to the phraseology used in his map compared to Scudéry and The 'Lady's depiction.

There is an evolution in the language which is used to propose one's theme but not in its message and the current affairs of one's thoughts at the time. Although all maps show an evolution in technique and display, all maps can also be said to have been heavily influenced by mapping of its kind historically. The maps themselves may have changed, as did the artists, but they all managed to withhold and display a similar form of documentation in history. Each map is a timestamp of society during the time of its creation and I believe will continue to evolve in a similar way in the next couple hundred years.

"The goal of a mapping effort isn't to complete an artefact, but to address the challenges the diagrams themselves help us to discover and understand." (Kalbach, 2021)

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