

Sleights Of Hand: Derrida Writing

The 1990s

In 1995, I began my undergraduate degree course in Cartography and Geography at Oxford Brookes University (at what had been Oxford Polytechnic before 1992 and Oxford College of Technology before 1970). By this time, of course, advances in personal computing and the development of vector graphics software had meant that WYSIWYG cartography was more of a reality than a dream and it was rare to find mapping outfits that still relied on 'traditional' methods. Nevertheless, the modular Cartography course (in which geodesy and spherical trigonometry were compulsory) encouraged students to appreciate both manual and computerized methods of cartographic production; first we were trained in using drawing ink on Herculean drafting film and scribbecoats before moving on to Apple Macs to create the same map of France.

One of the core texts for the course was the sixth edition of *Elements of Cartography*, which had been published that year and had long been established as 'The Bible of Cartography'. The content had seen much expansion since the first edition and unlike some earlier editions that had perhaps shown some reluctance to keep abreast of new technology and its application within cartography, this latest (and last) edition with Arthur Robinson at the helm was not afraid to embrace GIS, remote sensing, and automated cartography. Indeed, this reflected the wider reality of what was expected of the modern cartographer – to be competent in the acquisition, extraction and interpretation of spatial data as well as in its design and visualization.

Nevertheless, by the start of the decade, a new 'nature of maps' was in the making. Brian Harley, a British historical geographer who had been appointed Professor of Geography at the University of Wisconsin-Milwaukee in 1986, published several papers (e.g. Harley, 1989, 1990, 1991) that would champion a new paradigm and challenge the view of maps as objective, value-free documents. Taking up Harley's cause after his death in 1991, Denis Wood's *The Power of Maps* of 1992 argued that 'maps serve interests' to a wider public, and on my brother's recommendation (who had studied Geography at the University of Sheffield some years before), I read it – and was hooked. Along with other texts, such as the popular *How to Lie with Maps* (Monmonier, 1991), maps – and the choices behind their representations – became more accessible for scrutiny and critical examination.

Of course, many have criticized Harley, some arguing that he did not go far enough in his reading of French

philosophers Jacques Derrida and Michel Foucault (e.g. Belyea, 1992) and others (e.g. Keates, 1996) that he over-estimated how much autonomy cartographers have and offered no practical guidance. Certainly, the approach provided no help towards the discipline's progression along a *positivist* scientific trajectory, even if it served to renew society's fascination with maps. For cartographers actively creating maps in university Geography departments, however, there was little to celebrate. Maps were being seen as subjective and biased representations that removed – rather than lent – an air of authority to the presentation of rigorous academic research. Despite Harley's call for greater ethical responsibility, maps were treated with greater suspicion. The overall demand for academic cartography declined and the availability of satellite imagery – supposedly free from the convoluted politics of representation perceived in maps – became more attractive as the map's more 'objective' cousin.

In the process of exploring and visualizing spatial data, however, maps were crucial and GIS modules – and courses – became more and more popular in UK universities. The development of GIS software to work within a Windows-based environment in the early 1990s (e.g. Esri's ArcView) broadened the appeal of GIS and ensured its users no longer had to dabble in programming languages such as UNIX in order to perform a range of spatial analyses. The publication of Alan MacEachren's *How Maps Flirt* in 1995 brought a greater understanding of how maps operate as tools and fostered their (re)adoption by those using maps to explore and analyse spatial data.

The papers we have chosen from this decade reflect the changing approach to maps and provide an insight into how this was perceived within the professional context of university cartography. There is a defence of why cartographic design and its associated skills are important, a call for cartographers to see how they can apply their expertise to web design, and a vision of a world without maps – and hence cartographers! These papers sit alongside others which show how maps are being used to explore and present data in new ways (e.g. cartograms from census data), demonstrate new approaches to better understand map design, show how maps are being used to illustrate stories in the press, and to map other planets.

Gary Brannon, who moved to the University of Waterloo, Ontario, Canada as a university cartographer from the UK in 1969, contributed several thought-provoking papers to the *Bulletin* during the 1980s and

133

Sleight of Hand has 2 ratings and 1 review. What does it mean to write - in relation to what Derrida means by writing? By asking this question McCance. Sleights of hand: Derrida writing / Dawne McCance. Author. McCance, Dawne, Published. Vernon, BC: Kalamalka Press, Physical Description. Sleight of Hand: Derrida Writing: Dawne McCance: jekunthetbestejzelfworden.com: Books. Sleight of Hand: Derrida Writing. "What does it mean to write - in relation to what Derrida means by "writing"? By asking this question McCance has. The first part, a deconstructive reading of Plato's "Phaedrus," shows the elaborate sleight of hand that Plato must employ as he uses writing and sophistry to. Buy Sleight of Hand: Derrida Writing at jekunthetbestejzelfworden.com Derrida even sees in the nonphonetic Chinese writing "the testimony of a powerful .. of phonetic writing, for the Derridean sleight of hand, the strategy of. Only Derrida reveals the aporetic logic at the heart of genius but he fails to .. of the same' This leads Derrida to write, in a paradoxical formulation, However , a sleight of hand is being performed here, because Kant does. See all books authored by Dawne McCance, including Derrida on Religion: Thinker of Sleight of Hand: Derrida Writing (Mackie Lecture & Reading Series No. Winner, Mina P. Shaughnessy Prize Achieving the remarkable feat of linking composition theory, deconstruction, and classical rhetoric, this book has been. Derrida's handling of words has often been compared to a sleight of hand. signs function like an overstrike ("writing," "encasing," and "screening"). -making.[15] On the left hand side of the page are short quotes from earlier works, . There has always been a sense of play about Derrida's writing which seems to arche-writing or the trace on the one hand and empirical writing on the other becomes Derrida makes so much to be not arche-writing but empirical writing a .. Derrida. Yet it's by what is almost a conceptual sleight of hand that he in-. Derrida's handling of words has often been compared to a sleight of hand. When he writes the words "writing," "encasing," and "screening" as "wriTing,". The book explores what mourning means in Derrida's writing and how the labours of mourning and affirmation are . Sleights of hand: Derrida writing []. In the first part, a deconstructive reading of Plato's Phaedrus, Neel shows the elaborate sleight-of-hand that Plato must employ as he uses writing to engage in a.

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