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Counterpoints: A San Francisco Bay Area Atlas of Displacement & Resistance. Anti-Eviction Mapping Project. Oakland, CA: PM Press. 2021. 432 pp. maps, photos, diagrams, illus., notes, bibliog., index. \$34.95 paperback (ISBN 9781629638287/9781629638638). \$8.95 ebook (ISBN 9781629638447)

Reviewed by Alexander Baker, Urban Studies and Planning, University of Sheffield, UK
ORCID: 0000-0001-9464-8323

What *Counterpoints* describes is overwhelming: There is no one person who has the capacity to capture the ways that displacement and racialized dispossession in the San Francisco Bay Area has grown, been contested, and marches on. The Anti-Eviction Mapping Project, a critical cartographic and storytelling project which straddles universities and social movements, has dealt with this problem by turning to ensemble composition. The result is a collaborative aesthetic statement where the aim is to provoke, inspire and convene different conversations and movements around urban displacement [p. xviii]. Bringing together past and new writing, maps, artworks, poetry and community projects, the Counterpoints of the title reflect rebuttal of racial capitalist displacement, but also invoke the musical counterpoint, a project that contrasts different points of data in different registers to affect the reader. It is one of several collective forms of speaking by a group whose parameters have snowballed and whose structure and objectives are partly improvised, changing, developing, and altering with terrains of struggle. *Counterpoints* is not an academic text, but among other things, it is an attempt to think with and through the question of public truth from different perspectives, within or against what I might describe here as practices of *counting*, *recounting*, and *discounting*.

Counting is revealed to be an act of material production, a technical practice of making space. The settler-colonists who arrived to dispossess the Ohlone created webs of measurements, grids, maps, and units of time and space that could be packaged and sold. And counting begets more counting; they built a framework that would benefit mortgage brokers, landlords, universities, biotech companies, a counting which shapes how new algorithms decide: From who gets a loan or who gets stopped and searched to who gets recommended on your dating app. But this form of counting generates its inverse. The AEMP mobilizes the quantitative data capitalist operations generate, either directly or through their secondary effects on people, and visualizes their impacts through cartographic interventions which stage and sometimes pastiche the ‘big data’ aesthetics of digital-age capital back as oppositional critique.

Recounting is another word we use for storytelling and narrative construction. It is something we must do to give data meaning through narration. A poem by Tony Robles reflecting that “In Kitchen Pot silence/In floorboard splinters/In the skin of torn rugs/We search for stains like/Maps for clues, traces” (p.15-16), juxtaposes with a visual data map of Ellis Act evictions, and finds this map across the surface of the home, the lives that were lived there and the relationships that maintained it, before the Ellis Act was invoked. The oscillating scale of *Counterpoints* itself reflects the oscillating scale of the problem – like so many effects of racial capitalism, urban displacement is always world-historical, but it is also always personal and embodied. Recounting is not only adding a story, but a way of remaking and expanding what is already counted.

Discounting matters because it undoes this. As Roberta Ryan, a black housing justice organizer with Fremont RISE has articulated:

“Am I saying the wrong thing? Really addressing what is internalized within me too - to have white landlords claim to know more than me and to speak out aggressively to me and to cut me off. And people wonder how oppression is internalized. Well it is internalized by me questioning what I know” (p.62)

Compare voices like Ryan’s to that of the now-ubiquitous YIMBYs, a movement of pro-development activists who confidently treat resistance to gentrification by racialized communities as homologous to suburban NIMBYism (p.355). *Discounting* is to cast doubt, speak over, and condescend, to perform the acts that embed race and power in everyday exchange. It is an extractive relationship built on a racialized devaluation of life; when some viewpoints are discounted, others are in turn offered cheap grace.

The problem of ‘speaking for others’ is not new, and *Counterpoints* does not re-litigate that debate. Instead, it presents many countings and recountings of the Bay Area’s position at the confluence of a thousand different circuits of capital and history; of colonization, the Black Atlantic, the ‘Atomic’ Pacific, , border violence and migrant exploitation, dockside logistics, digital technology, and queer desire. It hopes to embody a conscious mode of speaking *together* to avoid erasing difference. This bears with it a promise to cut through epistemic paralysis, after all why should geographers assume we are alone, and that there are not others in the room with us? Why do we all have to speak the same way, to the same people?

I say ‘hopes’ because there is also risk, returning to the overwhelm I described at the opening; the possibility of flattening, reproducing the blunt force of everything happening all at once, replicating the dynamics of burnout and exhaustion documented in the narratives of

many of the activists in its pages. The scope and scale, and the aesthetic forms of the maps, and in the compilation of stories, fuel a sense of sufficiency, which continues to suggest that nothing escapes capture despite disavowal. There may be too much here, and its apparent richness may be a fault – after all what lessons can a book like this hold for cities less central to the autobiography of 21st century capitalism? What would it be like to undertake this kind of work in places where there is not the confluence found in the Bay Area, and will this become the measure of other projects?

These are live questions for me as a researcher who pursues parallel but different methods, when trying to understand the perspectives of those in the position to enact displacements. I am also someone who (like many of the editors of this book) has been forced to move between smaller cities multiple times by the demands of academia and the precarity of employment, making continuity resource-intensive. While there is pressure from above with the demands of institutions to have our work inform policy and industry, there is also a different form of pressure, that coming from ‘below’, to be accountable, present, and participating, even when we cannot. There are multiple struggles to ‘be there’ shaping the terrain of how different geographers act and work.

To me it is important not to generalize or set up a standard off the work in *Counterpoints*. Instead, this work could be read as an invitation to take a non-Euclidean view of data, in which not all spaces and positions are replicable and interchangeable. Its real strength lies in the attempt to resist discounting and articulate a radically egalitarian sense of what tools are available, and what it is possible to treat as evidence. It teaches us how different narratives can move together: A poet can explain a map to cartographers. A solitary researcher may find provisional alliances. A line of inquiry can cross the grid of others only found after its

pursuit. There is hope for multiple potential worlds emerging together here, in the uncertain space that opens between all the points of data.