

# RETHINKING THE POWER OF MAPS

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Bunge, Debord, and Barton suggest to me that PPGIS need not remain locked in the professional planning model that has dominated its development to date. Bunge, Debord, and Barton suggest to me that PPGIS need not limit its vocabulary to that of the First Age of Participatory Planning. Bunge, Debord, and Barton suggest to me that PPGIS need not think of the public either as a test to be passed or as a body to be served, but as an actual partner, if not the principal, in the task of imagining—and mapping—a genuinely human tomorrow.

## CHAPTER SEVEN

# Map Art: Stripping the Mask from the Map

*City of Memory, The Naked City, "The Region of Babies Bitten by Rats,"* Conrad Atkinson's *Cleator Moor*, an Inuit map of traplines in Nunavut—to one degree or another each of these wants, if in very different ways, to maintain its foothold in . . . the world of maps.

Well, maybe not Conrad Atkinson's *Cleator Moor* so much, but if not then largely because Conrad Atkinson's an artist, and among counter-mapping strategies none mounts the assault on the prerogatives of professional mapmakers that map art does, art, as I said in the last chapter, made *as, with, or about* maps.

### Joyce Kozloff

As a genre, map art's kind of new. Though made off and on during much of the last century, it's only in the past 20 or so years that there's been enough of it to draw attention to itself as a body of work. But when I can open Raleigh's daily newspaper as I did a few years ago to find map art splashed across the front of its Life section, I think we can say that map art's . . . arrived. On the front page was a color detail from one of Joyce Kozloff's then recent collage maps, a headline ("Charting worlds of ideas"), a subhead ("Joyce Kozloff aims to map the contours of perception"), and a story about an exhibition of her *Boys' Art* drawings and the talk she was giving about them. Inside was a large color reproduction of the full drawing and a photograph of the artist.<sup>1</sup>

I was familiar with the drawings. I'd seen an advertisement in the November 2003 issue of *Art in America* for their inaugural exhibition at DC Moore, Kozloff's New York gallery, and had called to see if there was a catalogue. There was, and they'd be glad to send me one. It was \$125 and arrived in a large box.<sup>2</sup> Despite the price I was delighted, for the drawings were beautiful and lavishly reproduced. Across lovely, pencil renderings of military maps—from the Han dynasty through



the second half of the 20th century—Kozloff had collaged figures drawn by Posada, by Hergé, by her young son Nik, all of men or of superheroes attacking or being attacked with knives, swords, spears, guns, and other weapons, *boys' art*, as Kozloff saw it, like that her brother Bruce had drawn when he and she were growing up, and she had watched her son draw as he was growing up (Figure 7.1).<sup>5</sup>

Kozloff had begun these drawings shortly after 9/11, but she'd been working this vein for a while. "Kozloff's themes have ranged from pornography to folklore to crafts," Lucy Lippard has commented, "and then, in the early 1990s, came to rest with maps—celestial and terrestrial, often military—as metaphors for power, culture, and conquest."<sup>4</sup> Kozloff's *Knowledge* series, for example, which toured the country in 1999, consisted of small frescoes—redrawings of maps like *Boys' Art*, though mostly from the Age of Discovery—in which Kozloff explored issues of power and knowledge.<sup>5</sup> She'd also made globes. Some of them were shown in an exhibition of map art at Skidmore College's Tang Teaching Museum in 2001 where Kozloff also showed *Targets* (2000), and I spoke and showed some maps from my neighborhood atlas project. *Targets* is a walk-in globe that surrounds the viewer with repainted sections of U.S. military maps of places the United States has bombed since World War II. Standing inside the globe was devastating. It forced me to confront how much of the world the United States has bombed during my lifetime, with my tax dollars, and so with my tacit support. It made me feel like *crawling* out of it.<sup>6</sup>

*Boys' Art* came in 2003, and then in 2007 Kozloff showed *Voyages* and *American History*. *Voyages* explored Western expansion from the Age of Discovery into the present, and the way Carnival spread around the globe: Kozloff repainted antique maps of distant islands onto Venetian paper-mâché masks; she layered banners with motifs from the Americas, Asia, and the Near East; and she scarred paintings of star charts with satellite paths. *American History* consisted of map collages probing myths about heroic explorers, noble savages, European immigrants, slavery, and war. Her most recent work, *Tondi* (2007–2008), turns to the stars. Drawing on 16th- and 17th-century cosmological and astrological charts, this gorgeous body of work concerns itself with the effects of our naming the stars, telling stories about them, and fixing them into constellations.<sup>7</sup>

Long active in various women's movements, Kozloff's a peace activist, a member of the New York-based collective, Artists Against the War, and a founding member of the Heresies publishing collective. Overtly political, she stumbled—her word—into map art in the days when she was still mostly making public art. The first thing clients would send her were site maps. "The maps I was sent," she's said, "were a kind of structure to put my content into, and in the early 1990s I realized I could do that in my private art."<sup>8</sup>

### A Little History: Dada and Surrealism

Every artist tells a different story, but since the early 1990s more and more artists have had to explain to interviewers how it was they began making art with maps. This wasn't something artists used to have to explain, and it's not like they could point to a long string of precedents. There *was* earlier map art, in the precise sense I'm using the term here, but not much of it. In fact, map art emerged with Dada and Surrealism. Except for the pre-Surrealist Giorgio de Chirico's *The Melancholy of Departure* (1916), Hannah Höch's *Cut with Cake-Knife*, c. 1919–1920—in a fuller



FIGURE 7.1a. Joyce Kozloff, *Boys' Art #2 Nagasaki* (mixed media on paper, 2003). Kozloff's rendering of an 18th-century French map of Nagasaki with collaged drawings. (Source: Courtesy DC Moore Gallery, New York)





FIGURE 7.1b. The classic boys' art imagery created by her son Nik, the Belgian comic book artist Hergé, and others is easier to appreciate in this detail.

rendering, *Cut with the Kitchen Knife Dada through the Last Epoch of Weimar Beer-Belly Culture of Germany* (Figure 7.2)—is the earliest example I've been able to find.<sup>9</sup> Uncertainty about the date might mean that Raoul Hausmann's *A Bourgeois Precision Brain Incites World Movement* (also known as *Dada Triumphs!* or *Dada Conquers*, 1920) or his *Tatlin at Home* (1920) could be earlier, but this wouldn't much matter since Höch and Hausmann were lovers and worked together. Their work during this period is as entwined as Braque's and Picasso's had been a few years earlier when Braque and Picasso were inventing Cubism and pioneering the *collage* techniques—*collage* and *papier collé*—that a few years later Höch and Hausmann would wrench into . . . *photomontage*.

Unless it was George Grosz and John Heartfield who invented photomontage. There's a priority dispute here.<sup>10</sup> All four acknowledge a precedent in a popular German "collage" tradition of sentimental-military lithographs and oleographs dating to the late 19th century, as well as in Cubist collage and *papier collé* dating from 1912; but Grosz dates his and Heartfield's invention of photomontage per se either to 1915 or 1916 (to work which survives in neither case), while Höch and Hausmann date theirs to a vacation they took to a village on an island off the Pomeranian coast in 1918. Since Grosz and Heartfield's earliest *surviving* photomontages date to 1919 (as distinguished from their earlier collages of type and printer's dingbats, or *typo-collages*, which *do* survive),<sup>11</sup> it's clear that all four Berliner Dadas were experimenting with the technique at the same time, equally turning their backs on *papier collé* (as Tristan Tzara said, "We've had enough of the Cubist and Futurist academics") while doing their damndest to alienate bourgeois photography.<sup>12</sup>

There's a 1920 photo of Höch and Hausmann at the International Dada Fair in Berlin. The two of them are standing in front of *Cut*, *Precision Brain*, and *Tatlin*. *Cut* is far and away the largest—it's more than twice the size of the other two taken



FIGURE 7.2a. Hannah Höch's *Cut with the Kitchen Knife Dada through the Last Epoch of Weimar Beer-Belly Culture of Germany*. This is one of the earliest pieces of map art ever made. The map itself, and Höch's photo of herself, are in the very lower right corner of Höch's photomontage (see Figure 7.2b).





FIGURE 7.2b. Detail of Hannah Höch's *Cut with the Kitchen Knife . . .*

together—and its welter of crowds and gears, words, and mechanized heads must have been astonishing.<sup>13</sup> Today the newsprint's yellowed and the glue's puckered the paper, but its point's as fresh as ever: it's Dadas—us—against the generals, against the exploiters.<sup>14</sup> A feminist subtext is apparent too, not only in the prominence given strong, independent women like Käthe Kollwitz, but with the question of rights raised by the map that Höch's glued into the lower right-hand corner. This posts, in white, the countries in Europe where women were able to vote. To a corner of this map Höch has glued a tiny photo of her face.

Hausmann glued a much larger photo of himself into *Precision Brain* (Figure 7.3). He's got himself right of center, behind an even larger photo of Richard Huelsenbeck's head with its precision brain exposed. It was Huelsenbeck who had brought Dada from Zürich to Berlin, and Huelsenbeck who published *Dada Siegt*, a phrase that Hausmann has glued into the upper right of his montage as well as to its lower border: *Dada triumphs! Dada conquers! Dada wins!*<sup>15</sup> It's *Precision Brain's* point, in further evidence of which Hausmann has propped up on the easel behind him a photograph of Prague's Wenzelplatz where flags proclaim "Dada" and "391" (391 was a Dada periodical), and the letters D A D A have been painted down the middle of the street.<sup>16</sup> Into a lunette above the easel Hausmann has glued a map of the Northern Hemisphere across which he's stenciled: *D A D A*. He hardly needs to add . . . *has conquered the world!*

There's a map in *Tatlin at Home* too, of Pomerania (with a route marked ending at the island village where Höch and Hausmann invented photomontage),<sup>17</sup> and there are several map fragments in Hausmann's *ABCD* (1923–1924).<sup>18</sup> The expatriate New Yorker, Man Ray, pasted a map into his photomontage *Transatlantique* (1921),<sup>19</sup> and in Hanover, Kurt Schwitters glued a map into his collage *The Holy*



FIGURE 7.3a. Raoul Hausmann's *A Bourgeois Precision Brain Incites World Movement* (also known as *Dada Triumphs!* or *Dada Conquers*, 1920). This was very likely made around the same time Höch made her *Cut with the Kitchen Knife* (see detail of the lunette in Figure 7.3b).





FIGURE 7.3b. Detail of Raoul Hausmann's *A Bourgeois Precision Brain . . .*

*Saddlers' Portfolio* (1922).<sup>20</sup> Dada-influenced adherents of Czech Poetism, especially those in the Prague Devětsil Group, glued maps into photomontages too. Karel Teige, for example, memorably combined photograph, postcard, painting, map, and text in his lovely *Pozdrav z cesty* (1923) where a map of northern Italy "sets the scene," as it does in Jindřich Štyrský's *Souvenir* (1924), which is built around a map of the Gulf of Genoa.<sup>21</sup> And . . . is that it? Höch, Hausmann, Ray, Schwitters, Teige, and Štyrský? Maybe, maybe not. Others in the Dada orbit may well have used maps in photomontages—no doubt people will write me about them—but even if there prove to be no more, these seven certainly beg the question: what happens to art that between 1919 and 1924 at least six Europeans and one expatriate New Yorker are suddenly impelled to start pasting maps into collages, photomontages, and picture poems?<sup>22</sup>

The answer, of course, is that art changed. Which is to say that people who made art started doing radically different things. Some of this was without question just another step on the path European painting had been on for a hundred or so years that probed the limits of illusionistic representationalism: Courbet, Manet, Impressionism, Post-Impressionism, Fauvism, Cubism . . . With Cubism there's a pronounced change in direction, and with Picasso and Braque's experiments with collage, with *papier collé*, maybe a fork, some kind of split. I mean, pasting pieces of the world *onto* the canvas is kissing representationalism goodbye in a very big way, and it had all sorts of unforeseen repercussions.

Trying to tell these kinds of stories from a purely art-historical perspective is hard because while what happens at this point *does* draw on the Cubist invention of collage, it's far more profoundly affected, shaped, driven by . . . *World War I* and the enduring anger its slaughter provoked. For some, especially those who'd been reading the early Nietzsche, *World War I* called into question—*trompled into the mud of the trenches*—every claim Europeans made to rationality and along with it the entire edifice of Western rationalism, including representationalism *in every medium*. By entire edifice I mean they rejected not only, say, representational painting, but the very idea of painting, of art, of museums, the whole culture machine. In writing about the Situationists in the last chapter, I said that the Situationists thought about what they were doing less as art-making than as "a revolutionary program . . . to

confront the ideological totality of the Western world," and in a footnote I added "as, of course, did Letterism, and before either, Surrealism." Well, before Surrealism was Dada.

Dada is born *during* the war, in 1916, in Zürich, in neutral Switzerland, in the Cabaret Voltaire. Dadas have had it. One of the founders was Hugo Ball.<sup>23</sup> In 1916 he writes, "The ideals of culture and of art as a programme for a variety show—that is our kind of *Candide* against the times. People act as if nothing has happened. The slaughter increases, and they cling to the prestige of European glory. They are trying to make the impossible possible and to pass off the betrayal of human beings, the exploitation of the body and soul of people, all this civilized carnage, as a triumph of European intelligence."<sup>24</sup> Hans Arp, another founder, said his attempt to destroy existing modes of art production were to counteract "the trumpets, the flags and money, through which repeatedly killings of millions were organized on the field of honor."<sup>25</sup> There had to be a countervoice to that of the mass media that ceaselessly promoted the war.

Because Ball, Arp, and the others saw "reason" as underpinning the slaughter, they wanted Dada "art" and "poetry" to *undo* reason. Again, the *whole thing* had to go. Anything could be art, everyone could make it. "Art needs an operation," Tzara declared. "Dada has never claimed to have anything to do with art," Max Ernst said. George Grosz and John Heartfield put it even more simply: "ART IS DEAD."<sup>26</sup> They were serious, so trying to come at what they were doing from an art-historical perspective is vacuous. To understand how maps get pasted into collages, photomontages, and picture poems you need to come at it . . . politically. This was perfectly clear to Walter Benjamin even when he was responding to no more than the seizure of the world of art by the capitalist mode of production. Here he is in a famous paragraph that is especially relevant to our concern with photomontage:

An analysis of art in the age of mechanical reproduction must do justice to these relationships, for they lead us to an all-important insight: for the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual. To an ever greater degree the work of art reproduced becomes the work of art designed for reproducibility. From a photographic negative, for example, one can make any number of prints; to ask for the "authentic" print makes no sense. But the instant the criterion of authenticity ceases to be applicable to artistic production, the total function of art is reversed. Instead of being based on ritual, it begins to be based on another practice—politics.<sup>27</sup>

What makes this so relevant is the bit of German history that includes the abdication of the Kaiser at the end of the war; the German Revolution of 1918–1919 that pitted the nationalists, republicans, and communists against each another; the triumph of the Social Democrats and their consolidation of the Weimer Republic; and . . . *the parallel rise of a new lithography-driven photojournalism*. As Rudolf Kuenzli puts it: "The new photojournalism in illustrated magazines, with circulations of up to two million copies, greatly shaped social reality in Germany just after the war: it served the interests of the ruling classes by never questioning the new republic's continuation of pre-war values and ideals," that is to say, the very values that had led to the war.<sup>28</sup>

Following their instincts for intervention in mass media, the Dadas seized on this photojournalism, and, inspired by the examples of the popular oleographs and



Cubist *papier collé*, Höch and Hausmann cut photos from these new magazines and glued them up with hunks of type and paint—well, there weren't any rules—into . . . photomontages. Most of Höch's *Cut* came from the cover pages of the illustrated weekly, *Berliner Illustrierte Zeitung*. Of course the magazines didn't just run photographs, they also ran maps and, *voilà!* map art.

In any case we know of little earlier map art,<sup>29</sup> and we have every reason to believe that *the* central motivation was a renunciation of *everything* that had made World War I possible—reason, logic, the state system, the maps that sustained it. The Surrealist poet Paul Éluard recalled that he and his friend Max Ernst had been “at Verdun together and used to shoot at each other,” and their subsequent lifelong friendship powerfully informed their renunciation of a system that in the name of the state had encouraged them to kill each other.<sup>30</sup> Both had been Dadas—in fact when they first met Ernst was still Dadamax—and both became leading Surrealists, as Surrealism absorbed much of what formerly had been Dada. Both also proceeded to make map art, Éluard the 1929 Surrealist map of the world and Ernst the 1933 end-of-the-world allegory, *Europe after the Rain I*.

The 1929 Surrealist map of the world—*Le monde au temps des Surréalistes* (Figure 7.4)—is without much question the single best-known piece of map art.<sup>31</sup> People know it, they wear it on T-shirts, who have no idea what it is. No authorship has ever been claimed for it, or assigned, but it is actually not unreasonable to hazard the guess that it was Éluard.<sup>32</sup> Éluard at the time was the managing editor of *Le Surréalisme au Service de la Révolution* for whose pages the map had been originally intended, the map and all the rest of the contents of what instead turned into a special issue of the Belgian journal, *Variétés*, which Éluard also edited.<sup>33</sup> Circumnavigating the



FIGURE 7.4. The surrealist map of the world (1929), the world reprojected according to a Surrealist algorithm. (Source: *Variétés*)

globe in 1924, Éluard had spent time in Southeast Asia and the East Indies where he had been angered by the horrors of Dutch and French colonialism.<sup>34</sup> Éluard had recorded his route on a map, *Les Cinq Parties du Monde, Planisphère, Comprenant toutes les Possessions Coloniales*, a classic of the era that displayed, on a Mercator projection, English colonial possessions in yellow, French in pink, Dutch in orange, Italian in mauve, and so on.<sup>35</sup> The map must have presented an irresistible target to the increasingly anticolonial Éluard, who in 1929 proceeded to trace over the *Cinq Parties* and its *toutes les Possessions Coloniales* to create a vibrantly anticolonial map. His map not only erased the United States and most of Europe (of France only Paris survives), but wildly exaggerated the size of the South Sea islands that Éluard believed most capable of disrupting the rationalist hegemony of Europe. (The Mercator Éluard traced already exaggerated the Inuit regions where the Surrealists also saw promise.) Éluard also replaced the old equator with a new one that greatly resembled the route of his circumnavigation.

Exactly as Hausmann had claimed the world for Dada in *Precision Brain*, here in *Le monde au temps des Surréalistes* Éluard claims the world for Surrealism. Werner Spies writes of the map that

areas of special interest stand out, in particular Asia, a region of untapped energy that could destabilize the status quo. Also apparent is a taste for the “barbaric,” one the [Surrealists] often associated with Asia and evident in the group’s declarations, especially in those inspired by Artaud and issued in collaboration with such journals as *Clarté*, *Philosophies*, and *Correspondance*. One such reads: “We must be Barbarians because we are repelled by civilizations of a particular kind. . . . We are attracted to Asia because we reject the Law, because we believe in a new underground *counter culture* that will disrupt History and break the ludicrous grip of Fact. . . . Europe’s stereotyping of gestures, actions, lies has fulfilled the cycle of disgust. It is now the Mongolians’ turn to pitch their tents in our place.”<sup>36</sup>

This counterculture demanded a counter-map: is *Le monde au temps des Surréalistes* the first map constructed *as such*? That is, not simply appropriated and recontextualized, but *made against* another map? It’s the first I know of.

Ernst’s relief, *Europe after the Rain I*, was another counter-map, one Ernst made in response to Hitler’s seizure of power in 1933.<sup>37</sup> Robert Storr has called it “an end-of-the-world allegory,” and the map presaged a Europe laid waste all over again.<sup>38</sup> The coming cataclysm, however, was not only going to obliterate every trace of the civilization the Surrealists detested, but reshape the very land and waters: the Mediterranean—if that’s what it is (that is, it’s blue, flat, long, and sort of in the right place)—has been cut off from the Atlantic, the North Sea and Baltic have shifted, an acidulous chromic orange discolors . . .

Well, it’s a nightmare vision.

In 1930 Ernst had been recruited by Luis Buñuel to play the leader of a band of landless laborers—vagabonds? brigands?—in Buñuel’s film, *L’Âge d’Or*. The sequence opens in a shack, and “when the bandit set was struck [Ernst] pounced on the scrimmed plywood walls and painted three pictures on them, including *Europe After the Rain*.”<sup>39</sup> It’s the mock stucco of these walls that gives “this historical painting of the end of history a blistered appearance and allow[s] us to literally feel the desolation, the dried scum of a vanished epoch,” as Spies has put it;<sup>40</sup> and it also accounts for the topography.<sup>41</sup> It’s possible that all Ernst did was to add the



colors we so unhesitatingly read as Alps, Baltic, and Mediterranean, including what could be sea routes marked in red.<sup>42</sup> James Joyce is said to have found a play on words when he saw the map, one that acts as a verbal equivalent: "Europe—Purée—Pyorrhée," except that in Ernst's imagination the fire would be succeeded by a virulent growth that would bury the decomposing landscape (*Europe after the Rain II*, 1940–1942).<sup>43</sup>

Ernst made other maps too—for example, *Le Jardin de la France* (1962)—and glued map fragments into collage drawings like *Configuration No. 16* (1974),<sup>44</sup> nor was he the only Surrealist to do so. As early as 1925 Salvador Dalí had made a collage that incorporated map fragments,<sup>45</sup> and in 1939 he painted his *Baby Map of the World*, a baby's head transformed into a student globe, Europe blooming like a rash across its forehead, Africa down its cheek.<sup>46</sup> By then Gerald Murphy had painted a globe into his painting, *Bibliothèque* (1926–1927),<sup>47</sup> and Joseph Cornell had begun incorporating maps into his boxes. Never a member of the Surrealist group per se, Cornell had nonetheless been profoundly affected by Ernst's collage novels and was an intimate of Marcel Duchamp. Cornell's glass-fronted boxes were often papered with maps of the moon (*Soap Bubble Set*, 1936), the South Seas (*Solomon Islands*, 1940–1942), and European cities (*Medici Slot Machine (Object)*, 1942), and later he'd use world maps (*Trade Winds No. 2*, c. 1956–1958), diagrams of the solar system (*Untitled (Solar Set)*, c. 1956–1958), and star charts (*Observatory Colomba Carrousel*, c. 1953), usually to summon a sense of loss, of a time, a place, or a person unspecified but hinted at.<sup>48</sup> Meanwhile, Joan Miró had put an engraved map into his *Poetic Object* (1936); Surrealist-influenced Arshile Gorky had painted a map of the United States into a mural for the Newark Airport (*Aerial Map*, 1936–1937); the English Surrealist, Roland Penrose, had incorporated a map fragment into his *Elephant Bird* postcard collage (1938); and Duchamp had made his *Allégorie de genre* (1943). Duchamp's work was a visual pun that fused the head of George Washington with the shape of the United States. *Vogue* had commissioned it for a cover, but reading the iodine Duchamp had used to suggest the red stripes of the American flag as blood, the magazine rejected it. A collage of gauze, nails, iodine, and gilt stars on cardboard, *Allégorie de genre* essentially plays the gauze for Washington's wig but, given the iodine, it's easy to read it as a bandage as well, and this reading is confirmed by Duchamp's titling an alternate version, *Allegory of Death*.<sup>49</sup> 1943 is also the year Joaquín Torres-García made his south-up map for La Escuela del Sur.<sup>50</sup>

### A Little More History: Letterism, Situationism, Pop, and Fluxus

De Chirico, Höch, Hausmann, Ray, Schwitters, Teige, Štyrský, Éluard, Ernst, Dalí, Murphy, Cornell, Miró, Gorky, Penrose, Duchamp, Torres-García: without doubt it's a stream, and one springing from a number of sources—Ferrara, Berlin, Prague, Paris, New York, London, Montevideo—but by the time the 1940s close, there's not a lot of water in it. By the end of the 1950s, however, it's possible to see the beginning of what will soon become a river. The 1950s is a period of transition. For one thing, New York replaced Paris as the center of the "art world" (though God knows that's a parochial construction), as Parisian Surrealism was dispersed into Letterism, COBRA, Situationism, and other streams.

Letterism drew directly on Dada as well as on Surrealism, in particular push-

ing "the Dadaist decomposition of word and image further, both in poems that broke language down to the letter and in collages that mixed verbal and visual fragments."<sup>51</sup> Letterists called these collage-mixes *metagraphics* (later *hypergraphics*), and in 1950 the Letterist Maurice Lemaître published the 10-page "metagraphic," *Riff-raff*, which included a sequence that zoomed from the solar system through a drawing of the earth to maps of Europe, France, Paris, and Saint Germain de Près.<sup>52</sup> As we saw in the last chapter, breakaway Letterist, Guy Debord, would go on to found the Letterist International and with Jorn, Constant, and others, the Situationist International, publishing his and Jorn's psychogeographic maps in 1956 and 1957. But by that time map art was beginning to pop up . . . here and there.

For example, Robert Rauschenberg was also making map art in 1956 in New York. Rauschenberg was pivotal in the 1950s transition from Abstract Expressionism to Neo-Dada, Pop, Assemblage, Happenings, and Fluxus; and pivotal in his own work was *Small Rebus* (1956), a combine painting that reflected on Rauschenberg's friendship with Cy Twombly and Jasper Johns, and their complicated relationship with European and American art traditions. At the heart of *Small Rebus* are two collaged maps that Thomas Crow takes as a key to the oscillation between European and American references in much of Rauschenberg's early work:

[Rauschenberg] fashioned its central motif, a virtual hinge between its two halves, from pieces of cut and collaged maps. Their arrangement is such that the eastern part of Europe, including the peninsula of Greece, adjoins the American Midwest: the Baltic Sea, as a result, flows into the northern Great Lakes, and the Adriatic approaches the Mississippi, in sum establishing a new mythical continent as a setting for the enigmatic action of the piece.<sup>53</sup>

Then, in 1960, Rauschenberg brought Johns the outline map of the United States that led to Johns's crucial map paintings.<sup>54</sup>

In the later 1950s Rauschenberg and Johns occupied adjacent studios in a building on Pearl Street in lower Manhattan, where in many respects their relationship resembled that of Höch and Hausmann. Johns came to early fame in 1958 when New York's Museum of Modern Art bought four paintings from his first solo exhibition.<sup>55</sup> His combination of a painterly surface with flat, popular subject matter—he made paintings of flags, targets, letters, and numbers—opened all sorts of possibilities for younger artists. Indeed, it was midwife to the birth of Pop. Johns made his first map painting directly on the mimeographed map that Rauschenberg had brought him (*Map*, 1960),<sup>56</sup> but the following year he made a huge, colorful *Map* (1961), then a small *Map* in oil on paper and a very large, all gray *Map* (both 1962), an equally large, gray with color *Map* (1963), a *Map, Double White Map*, and *Two Maps* (all 1965, *Two Maps* destroyed by fire in 1966), and the prints *Two Maps I and II* (1966). Johns was at the height of his notoriety, and the *Map* works were both widely exhibited and often reproduced. His largest map painting, over 15 by 33 feet, was made as a mural for Montreal's Expo '67, *Map (Based on Buckminster Fuller's Dymaxion Air Ocean World)* (1967–1971). This attracted widespread international attention, and suddenly map art was all over the place.<sup>57</sup>

The work of Rauschenberg and Johns led the generation of artists grappling with the legacy of Abstract Expressionism in a number of different directions, one of which, Pop, catapulted those in its orbit to immediate notoriety. Among these at least Claes Oldenburg, Öyvind Fahlström, Andy Warhol, and Ed Ruscha would



make map art. Oldenburg had made his first maps as a kid when he and his younger brother developed the fantasy world they called Neubern; but then in 1963 he put on a happening in Chicago called *Gayety: A Map of the City*, where he structured the layout according to landmarks on a "Chicagoland" map published by the *Tribune*. At the same time Oldenburg made a drawing, *Map of Chicago Stuffed with Soft Numbers* (1963), that in turn led to his well-known stuffed maps, *Soft Manhattan No. 1—Postal Zones* (1966) and *Soft Manhattan No. 2—Tactile Form of the New York Subway Map* (1966), and to the lithograph, *Chicago Stuffed with Numbers* (1977).<sup>58</sup> These map pieces of Oldenburg's were also widely exhibited and reproduced.

Fahlström had arrived in New York in 1961, moving into a studio that Rauschenberg had vacated. Fahlström's interest in narrative and the comics gradually transformed his work into "variable" or "game paintings" that encouraged viewers to rearrange the magnetic elements in simulations of 1960s geopolitics, like Monopoly, but "played on a worldwide scale—and for real and keeps," as Storr has put it. Many were built around maps: *World Map* (1972) is characteristic, but so is *Garden (A World Model)* and *Sketch for World Map* (both 1973).<sup>59</sup> Though Warhol isn't often thought of as a map artist, he made a number of map pieces, an early street map of a part of Manhattan (c. 1949) and a *U.S. Weather Map/G.E.* and the increasingly well-known *Map of Eastern U.S.S.R. Missile Bases* (both c. 1985–1986).<sup>60</sup> Though unique in Warhol's work, *Map* nails Crow's reading of Warhol as politically engaged, as well as Hal Foster's paradoxical reflection that Warhol was "both referential and simulacral, connected and disconnected, affective and affectless, critical and complacent."<sup>61</sup> Despite a career-long interest in the documentation of location—though perhaps the documentation of things that can be seen from a car would be more to the point (*Twentysix Gas Stations*, 1963, *Every Building on the Sunset Strip*, 1966)—Ruscha came to maps per se only in the late 1990s when he began producing a series of paintings of extremely simplified map elements, the name and shape of a couple of streets, often intersecting, *nothing else (Vermont and Franklin, 1998, Sunset/P.C.H., 1998, Pico and Sepulveda, 1999)*. Inescapably implied is the *Thomas Guide to Los Angeles County*, the book of street maps found in every Angelino car, and this makes the car once again Ruscha's unseen but implicit subject, encouraging the view of these paintings as map-analogues of Ruscha's early book work.<sup>62</sup>

Less and more than a movement or a style, what Pop had was a subject and an attitude toward it. It was, in Mark Francis's words, "an art of attention to the world at hand, in particular to the apparently trivial, insignificant, and overlooked," and this attention pulled into Pop's orbit artists whose practices were more broadly aligned elsewhere.<sup>63</sup> Among these, Fluxus artists were especially prominent. Fluxus was no more a movement or style than Pop was—and Fluxus is still very much alive—but as distinguished from Pop, Fluxus had a profound interest in experience, encouraged a do-it-yourself aesthetic, and put a high value on simplicity.<sup>64</sup> It grew out of the experiences shared by George Brecht, Al Hansen, Dick Higgins, Allan Kaprow, Jackson Mac Low, and others who had attended John Cage's 1958–1959 Experimental Composition class at the New School for Social Research, though Fluxus was given shape by George Maciunas, who organized the inaugural Fluxus event in New York in 1961.

Key to Fluxus practice was Brecht's "event score," which came straight from the Cage class and was used by practically every Fluxus artist. Event scores frame ordinary everyday actions as performances, sometimes as imaginary, even impossible

experiments. An early Brecht score, *Drip Music (Drip Event)* (1959), reads, "A source of dripping water and an empty vessel are arranged so that the water falls into the vessel." Event scores were subsequently typeset and issued as Fluxus editions. Yoko Ono used an event score to create *Map Piece* (1962):

Draw an imaginary map. Put a goal mark on the map where you want to go. Go walking on an actual street according to your map. If there is no street where it should be according to the map, make one by putting the obstacles aside. When you reach the goal, ask the name of the city and give flowers to the first person you meet. The map must be followed exactly, or the event has to be dropped altogether. Ask your friends to write maps. Give your friends maps.<sup>65</sup>

The distance between Pop and Fluxus is immediately evident.

Chieko Shiomi (after 1967 Mieko Shiomi) used maps to make *A Series of Spatial Poems*, for which she took the entire earth as her stage.<sup>66</sup> The poems were realized as nine mail-art events between 1965 and 1975. The score for *No. 1* (1965) reads: "Write a word (or words) on the enclosed card and place it somewhere. Let me know your word and place so that I can make a distribution chart of them on a world map, which will be sent to every participant."<sup>67</sup> Shiomi printed the responses on small flags that she posted with pins to a map mounted on foam core, calling these "object poems."<sup>68</sup> *Spatial Poem No. 2 (Direction Event)*—charting what participants were doing and the direction they were facing at 10 PM (Greenwich time) on October 15, 1965—was realized as a foldout map of the world. *Spatial Poem No. 3 (Falling Event)* similarly documented falling events, as *No. 4* charted shadow events. *No. 5 (Open Event)* instructed participants to describe what happened when they opened something that was closed; *No. 7* charted sound events; and so on. Beyond documenting the events, charting them on maps of the world helped transform many disparate actions into a coherent global event, as mailing the maps back to the participants manifested a global dynamic of social exchange. In 1976 Shiomi published the nine events together as *Spatial Poem*, a Fluxus *livre d'artiste*.

Among other Fluxus artists to exploit the power of the map were Wolf Vostell, who used a loosely painted map of Cologne in his 1961 *Cityrama* event, and a Paris bus map for his 1962 *Petite ceinture* happening;<sup>69</sup> and Nam June Paik, who drew a map of *FLUXU.S. Island in Décollage OCEAN* (1963) and years later made *Electronic Superhighway* (1995).<sup>70</sup> The latter—a large neon outline map of U.S. states mounted in front of an elaborate armature housing hundreds of television sets playing related videos (those within the outline of Kansas, for example, playing the *Wizard of Oz*)—had more in common with Pop than with Fluxus, though, again, both were more attitudes toward the world than they were movements or styles.

### A Little More History Yet: Conceptual Art, Earth Art

Doubtless this could be said about Conceptual art as well, which also emerged in the 1960s, and much of which could be executed by anyone following simple sets of instructions that greatly resembled Fluxus event scores. Certainly this was true of the work of Sol LeWitt, who offered this early definition of Conceptual art: "In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions



are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art."<sup>71</sup> Most often, though, it was the artists themselves who followed the instructions, and to the very letter, for as Ono had insisted in *Map Piece*, "The map must be followed exactly, or the event has to be dropped altogether."

No one is more slavish in obedience to his own rules than On Kawara, who has been working on his *Today Series* since 1966. Of varying sizes, these "date paintings" consist of no more than the date on which the painting was executed, in white, against a background of resonant colors, from red to blue to gray and black. If Kawara fails to complete the painting by midnight—and it's an elaborate process—he immediately destroys it.<sup>72</sup> Other series included *I Read* (clippings from newspapers read on a given day), *I Got Up* (postcards sent every day to two different people with the time Kawara got up rubber-stamped along with the words I GOT UP AT, the date, and the names and addresses of both artist and recipient), *I Met* (typed and date-stamped lists of people he met), and a map art piece, *I Went*.<sup>73</sup> For 12 years, from June 1, 1968, to September 17, 1979, Kawara traced his daily movements in red ink on photocopied maps of wherever he happened to be. The completed series comprises some 4,500 maps stored in plastic sleeves in loose-leaf binders or, as more recently published, 4,740 pages in 12 bound volumes, slipcased.<sup>74</sup>

This publication foregrounds aspects of *I Went* that are hard to see in the usual reproductions of one or two of the maps: at first its character as an *atlas*, as it were, of a life; and then its profound *temporal* dimension, the pages on top of pages obligating us, finally, to feel the temporal dimension in even individual maps. What at first seems the excess of conceptual obsessiveness—12 volumes! over 4,000 maps!—comes to seem the necessary caution required to seriously attend to so ordinary, and therefore so readily overlooked, a reality as our daily motion in space-time.

Richard Long is another artist who records walks on maps, beginning in 1967 with the intention of making sculpture out of walking.<sup>75</sup> Where Long's earliest pieces, like his 1964 drawing made with a snowball on snow-covered grass, were often *wholly* evanescent, he began documenting the walks, first with photographs but soon adding maps and text. Long made the first walking work, *A Line Made by Walking* (1967), by walking back and forth across a grass field until he'd flattened the grass enough to "draw" the line,<sup>76</sup> but it soon occurred to him that with more documentation he could create monuments and still "leave only footprints."<sup>77</sup>

Long's first map piece was *Ben Nevis Hitch-Hike* (originally *Untitled*, 1967), based on a journey he made that April, walking and hitch-hiking from London to the summit of Ben Nevis and back. At 11:00 AM on each of the six days he took two photographs, one straight up and one straight down. The piece consisted of the journey, a map with his route marked on it, and the photographs.<sup>78</sup> These documents have simplified over the years and become elegant: the words "start" and "end" linked by meandering dots and the text, "urinating places line/a continuous walk of 96 miles in 30 hours from dawlish to bristol/sunlit windless starlit/england 1993," the actual map suppressed here; a piece of an Ordnance Survey map with five concentric circles drawn on it and the text, "concentric days/each day a meandering walk somewhere within and to the edge of each circle/scotland 1996;" a ring of 12 "middays" and the text, "a circle of middays/walking 360 miles around a circle/a clockwise and meandering walk of 12 days/intersecting each day at mid-day/with an imaginary circle 63 miles wide/gloucestershire wiltshire hampshire dorset devon somerset/england 1997."<sup>79</sup> More than just aspects of Long's docu-

mentation process, maps have become trusted friends. In "Notes on Maps" he's written:

A map can be used to make a walk, a map can be used to make a work of art.  
 Maps have layers of information; they show history, geography, the naming of places.  
 A map is an artistic and poetic combination of image and language.  
 For me, a map is a potent alternative to a photograph, it has a different function.  
 It can show the idea of a whole work, not a moment.  
 A map can show time and space in a work of art.  
 Distance, the days of walking, the campsites, the shape of the walking, can be shown in one concise but rich image.  
 In some of my works, I find the best places to realize particular ideas by first looking at a map.  
 A map can decide place and idea, either or both.  
 Maps can be read in many different ways, they are a standard and universal language.  
 I like to think my work on a map exists equally with all the other information on it.  
 On a long walk a map becomes a familiar, trusted object, something to look at endlessly, without boredom.  
 I can look at the planned future and the completed past.  
 A map is light.  
 A map could save my life.<sup>80</sup>

Not all Conceptual art, however, has been made by the artists themselves. Here Alighiero Boetti (after 1973, Alighiero e Boetti) stands out dramatically. His most famous work, *Mappa* (1971–1994)—a series of large, embroidered maps of the world with the countries filled in with their flags—was actually made by Afghani artisans, initially in Kabul, later in refugee camps in Peshawar, Pakistan.<sup>81</sup> Boetti began working with maps in 1967, the year Long did, but their work could hardly be more different. Beginning with the 1967 Arab-Israeli War, Boetti occasionally traced the outlines of places impacted by war, concluding the series in 1971 with the Bangladeshi war for independence. He engraved these tracings on copper as *Twelve Forms from 10 June 1967* (1967–1971),<sup>82</sup> turning the first tracing in the series, a map of the Occupied Territories (the Sinai, West Bank, and Golan Heights), into his first embroidered work, the *Occupied Territories* (1969).<sup>83</sup> 1969 was also the year he made *Political Planisphere* out of a school map of the world by using markers to color each country with its flag.<sup>84</sup>

In 1971 Boetti merged the embroidery of *Occupied Territories* with the richly colored world map of *Political Planisphere* to create *Mappa*. That was the year Boetti began traveling to Afghanistan, soon to become his second home (ultimately he opened a hotel in Kabul). On his second visit he brought a 5-by-7-foot "cartoon" of the first *Mappa*, which would occupy four embroiderers for the next year. Over the following 23 years Boetti commissioned more than 150 of the enormous wall hangings, all titled *Mappa*. The commissions were interrupted by the Soviet invasion, and in 1984 the embroidery moved to Peshawar. Since Boetti scattered the work among families in different locations, the precise number of maps he commissioned is unknown (his estate has records for some 150), nor are all of them the same. Borders were often invented by the artisans who also made "mistakes." Usually these were welcomed by Boetti, and they endow the work as a whole with a genuinely lifelike flexibility. While each individual *Mappa* is a pleasure to behold,



it's the project as a whole that's so staggering a piece of map art and a masterwork however you look at it.

Altogether different again were the map pieces of Douglas Huebler. Huebler began working with maps in 1968, the year Kawara did; and arguing that "the world is full of objects, more or less interesting; I do not wish to add any more," he limited his (early) practice, "simply, to stat[ing] the existence of things in terms of time and/or place."<sup>85</sup> His *Site Sculpture Projects* are exemplary. These denominate particular geographical sites, marked on maps, as pieces of sculpture. Works consisted of Huebler's statement, the map, ancillary documentation, and the site. Or sites: in the case of the *42° Parallel Piece* (1968), these were 14 U.S. cities. In the case of *Location Piece No. 14, Global Proposal* (1969), these were "twenty-four geographical locations that exist as a series of points 15 longitudinal degrees apart along the 45° Parallel North of the Equator."<sup>86</sup> The piece exists solely as a set of instructions, very much like an event score. The potential buyer "will assume the responsibility for fulfilling every aspect of its physical execution." This would entail taking a photograph of a point directly overhead at noon, beginning at 0° longitude near Coutras, France, and thence every 15° around the globe, *within a single 24-hour period*. The concluding instruction reads: "The twenty-four photographs, a map of the world, and this statement will join together to constitute the form of this piece."<sup>87</sup>

For some of the pieces Huebler himself carried out the instructions, as in *Site Sculpture Project, Windham College Pentagon, Putney, Vermont* (1968). During a day at Windham, Huebler drew a campus-centered pentagon on a map and collected dirt from the locations corresponding to the pentagon's vertices. Setting the samples in epoxy, he exhibited them together with a photograph taken at each of the vertices and two maps marked with the location of the pentagon, after which the samples of dirt were reburied on the campus. As shown by the Tate, which now owns it, *Windham College Pentagon* consists of the typed instructions, the two maps with their pentagons (one a USGS topo quad, the other a very large-scale map of the Putney countryside), and the five photographs all mounted on board; but in fact the piece in some sense also includes the site and the dirt samples, in whatever state they may currently exist.<sup>88</sup> In the case of the *42° Parallel Piece*, for which Huebler drew a line on a map of the northern United States through 14 cities stretched more or less equidistant along the 42° parallel, the locations were marked by an exchange of postal receipts.<sup>89</sup> Huebler's *Location Piece No. 1* (1969) consisted of an American Airlines system map, photographs he took more or less straight out the window of the plane while flying between New York and Los Angeles, and of course the trip.<sup>90</sup>

But this is hopeless! What artist with an interest in Conceptual art *wasn't* making art with maps? Stanley Brouwn had been among the earliest, collecting maps from passersby in Amsterdam and stamping them *This Way Brouwn* (1961-1962); Terry Atkinson and Michael Baldwin (later Art and Language) had made their notorious *Map not to indicate: Canada, James Bay . . .*, their *Map of the Sahara Desert after Lewis Carroll*, and their *Map of a Thirty-six Square Mile Surface Area of the Pacific Ocean West of Oahu* (all 1967); Marcel Broodthaers had made his *Carte du Monde Utopique* and *Carte du Monde Poétique* (both 1968); John Baldessari had carried out the wonderful *California Map Project, Part I: CALIFORNIA* (1969); Jan Dibbets was working with maps and sound (e.g., *Afsluitdijk* and *The Sound of 25 Km., Holland*, both 1969); Dennis Oppenheim had executed *Negative Board* (1968) and *Gallery Transplant* (1969)

among others; Helen Mayer Harrison and Newton Harrison had begun *The Lagoon Cycle* (1972-1982); Gordon Matta-Clark had carried out his *Reality Positions: Fake Estates* (1973); Adrian Piper, Sol LeWitt, and Hans Haacke had made map art; and indeed as Roberta Smith pointed out, "At a certain point around 1973, it was probably difficult to find an artist working in the Conceptualist or Earthwork mode who had not used a map at least once in some way."<sup>91</sup>

Earthwork, Land, and Environmental artists were the most map-besotted of all.<sup>92</sup> Earthwork artists including Robert Smithson, Walter De Maria, Dennis Oppenheim, Christo and the late Jeanne-Claude, Nancy Holt, James Turrell, and others began working with maps to plan, execute, and document their work.<sup>93</sup> Christo and Jeanne-Claude—who died in 2009—could never have constructed their landscape pieces, from *Valley Curtain* (1970-1972) through *The Gates* (1979-2005), without maps: first, as an almost ubiquitous presence in the drawings that Christo sells to capitalize their projects; then as planning, approval, and construction documents (the Environmental Impact Statement for *Running Fence*, 1972-1976, for example, ran to over 450 pages, many of them maps); and finally as aids to the appreciation of the work. In 2005, thousands and thousands of *The Gates Map* were sold to help visitors negotiate the piece in Central Park.<sup>94</sup> Similar remarks could be made about the work of Michael Heizer, Walter De Maria, Nancy Holt, James Turrell, and others.

Smithson, probably best known for his *Spiral Jetty* (1970), worked with maps in all these ways, but he was also a student of maps. At the time of his premature death (in a plane crash), Smithson owned copies of Leo Bagrow's *History of Cartography*, Lloyd Brown's *The Story of Maps*, and David Greenwood's *Mapping*, along with numerous geology texts, atlases, and even David Lowenthal's *Environmental Perception and Behavior* (with the excerpt from Kevin Lynch's *View from the Road* and its unusual maps).<sup>95</sup> Smithson drew on this reading for "Mapscapes or Cartographic Sites" where he ran a line from the "*Theatrum Orbis Terrarum* of Ortelius (1570) to the 'paint'-clogged maps of Jasper Johns," and compared Lewis Carroll's maps to those of Carl Andre, Sol LeWitt, Jo Baer, Ruth Vollmer, and R. Buckminster Fuller.<sup>96</sup>

Maps pervaded Smithson's thinking to an unusual degree. He seemed incapable of looking at even a page of text without seeing maps: "If you read this square magazine long enough, you will soon find a circularity that spreads into a map devoid of destinations, but with land masses of print (called criticism) and little oceans with right angles (called photographs)," and goes on to find maps in the photographs themselves:

Look at any black and white photograph on these pages separated from its title or caption and it becomes a *map* with tangled longitudes and dislocated latitudes. Oceanic depths in these maps submerge the continents of prose. Equators spill onto shores of misplaced thought. Where do these maps start? No place. Distances are measured in degrees of disorder.

He concludes with the observation that "here maps have no direction because they are scattered from cover to cover. Maps within maps are seen where no maps are supposed to be."<sup>97</sup>

This complicated way of thinking about maps is fully embodied in Smithson's map work, which ranges from something as straightforward as *World Ocean Map*



(1967), a collage made with an equal-area projection centered on the South Pole; through *Untitled (Antarktis Circular Map)* (1967), a map of Antarctica cut into concentric circles and glued up like a sort of wedding cake; *Map Fragment* (1967), with its fragment of a Ptolemaic map of India collaged onto a fragment of the USGS Brookville (New Jersey) quadrangle; to his better-known map-collage proposals for site pieces like *Map of Clear Broken Glass (Atlantis)* (many versions, 1969–1970) and *The Hypothetical Continent of Lemuria* (1969), both of which were realized, the first as *Hypothetical Continent-Map of Broken Glass: Atlantis* (Loveladies, New Jersey, July 11–31, 1969), the second as *Hypothetical Continent in Shells: Lemuria* (Sanibel Island, Florida, April 1969).<sup>98</sup>

The most complex use of maps was in Smithson's "nonsite" projects. Gary Shapiro says:

The nonsites have a gallery or museum component, consisting usually of a container or set of containers that hold rocks, soil, or some other material from a specific place or "site." However, the site from which the material is taken is also a part of the work, and the effect of the work as a whole is to defeat any sense of simple location and to set up what Smithson calls a dialectic between the site and the nonsite. The point is to avoid the temptation to be a mere sightseer and to become a "site-seer" with a transformative vision of what it is to be in (and out of) a site. The nonsite is both a nonplace (it is not the place from which the material was taken) and a "non-sight," because in seeing it one is *not* seeing the site/sight to which it refers.<sup>99</sup>

This "referring" was usually performed by a map, often augmented by photographs, as in *Nonsite "Line of Wreckage," Bayonne, New Jersey* (1969), *Nonsite (Oberhausen, Germany)* (1968), and *Mono Lake Nonsite (Cinders Near Black Point)* (1968).<sup>100</sup>

Smithson observed of the last that if you look at a map of Mono Lake, "you'll see it is in the shape of a margin—it has no center. It's a frame, actually"—which is generally the way lakes are posted on maps, as marginal lines around an undifferentiated blue—and Smithson embodied this "empty center" by constructing *Mono Lake Nonsite* as a square channel (containing pumice and cinders from the shore of the lake) that frames . . . nothing but the floor of the gallery it sits on. Above it an identical channel (containing strips of a map of the lake) frames . . . nothing but the gallery wall. Beyond the obvious dialectic of noncenter and edge, the piece is trying to get at something else. "Maps are very elusive things," Smithson said:

This map of Mono Lake is a map that tells you how to get nowhere. . . . One might even say that the place has absconded or been lost. This is a map that will take you somewhere, but when you get there you won't really know where you are. . . . As I look around the margin of this map, I see a ranch, a place called the sulphur pond; falls, and a water tank; the word pumice. But it's all very elusive. The shoreline tells you nothing about the cinders on the shore. You're always caught between two worlds, one that is and one that isn't.<sup>101</sup>

Shapiro feels that for Smithson the map lay between (and somehow mediated) our language and the world, and concluded that "if Smithson the artist is to be discovered in his art, it will not be in the form of a story he tells us about himself but in the signature with which his works are marked, a signature that sometimes approximates a map."<sup>102</sup>

### Map Art Exhibitions: A Tedious but Necessary Section

As the 1970s dawned, all sorts of other artists joined Long, Huebler, Kawara, Boetti, Smithson, and the rest, to begin working with maps. Among others, Nancy Graves started making maps; perhaps best known is her suite, *Lithographs Based on Geologic Maps of Lunar Orbiter and Apollo Landing Sites* (1972);<sup>103</sup> Susan Hiller began performing and drawing dream maps, like her *Composite Group Dream Map, Night of 23/24 August* (1974);<sup>104</sup> and Agnes Denes started mapping the world onto doughnuts, cubes, pyramids, even snails, as in her *Isometric Systems in Isotropic Space-Map Projection: The Snail* (1974).<sup>105</sup> Map art was *all over the place*. In 1974, *artscanada* devoted a special double-issue to the phenomenon, *On Maps and Mapping*, remarkable not only for its quality but its prescience, devoting articles to the map art of Vera Frenkel, Graves, Michael Snow, Claude Breeze (his *Canadian Atlas* series), William Wiley, and a host of other artists more briefly touched on in a long article by Joe Bodolai.<sup>106</sup>

Inevitably, map art came to the attention of curators, and the exhibitions they mounted contributed to a flood of map art in the 1990s. The easiest way to document this is to look at the growth in the number of map art exhibitions, that is, of group shows. The earliest I've been able to find were two held in 1977: *Maps*, at the Art Lending Services Gallery of the Museum of Modern Art, and *Artists' Maps*, at the Philadelphia College of Art; and one the following year at New York's Nobe Gallery.<sup>107</sup> Then, in short order, Terri Lonier organized *cARTography* in 1980 for the John Michael Kohler Arts Center in Sheboygan, showing the work of 45 artists;<sup>108</sup> and the next year Roberta Smith curated *four artists and the map* for the Spencer Art Museum in Lawrence, Kansas,<sup>109</sup> while Peter Frank curated *Mapped Art* for Independent Curators International. Touring for two years, *Mapped Art* exhibited the work of 67 artists.<sup>110</sup> Unsurprisingly, all three exhibits included Johns, whose work continued to haunt map art, and Graves, then at the height of her fame; but the Memory Maps of Roger Welch are less well known today. Of the other 109 artists, I've only mentioned 14 of them so far, which means there were already another 95 map artists at work.<sup>111</sup>

I've identified no other shows from the 1980s (people will write to fill me in), but in 1991 Ihor Holubizky curated an innovative show he called *Atlas* with a bright emphasis on Conceptual art for the Art Gallery of Hamilton, Ontario;<sup>112</sup> and in 1994 when Storr organized his exhibition, *Mapping*, for New York's Museum of Modern Art, he had to observe that unbeknownst to him Frances Colpitt had simultaneously been organizing a *Mapping* exhibition to tour Texas. Storr's show, at the most important modern art museum in the world, was an undeniable milestone, showcasing the work of 30 important artists, accompanied by a catalogue that remains irreplaceable;<sup>113</sup> but Colpitt's *Mapping* was also a hell of a show, with its 14 artists (only one of whom, Kim Dingle, also played New York) and its catalogue scarcely less valuable.<sup>114</sup> Apparently unknown to either Storr or Colpitt was the show, *Art on the Map*, that Gregory Knight organized that year for the Chicago Cultural Center. This was the first map art show to fold its catalogue up like a map but far from the last.<sup>115</sup> Knight showed 24 artists, including the first Julian Schnabel to be shown in this context, an amazing John Cage (*A Dip in the Lake*, 1978), and the first map-art armchair.<sup>116</sup>

In 1995 Peter Fend curated *Mapping: A Response to MOMA* at American Fine



Arts in New York, and the year after that Kathryn Charles put on *Mapping Lessons* at the William King Regional Arts Center in Abingdon, Virginia, while Jo Stockman and Deborah Levy curated *Maps Elsewhere* for Beaconsfield in London.<sup>117</sup>

The following year, 1997, Želimir Košćević curated the massive *Cartographers* for the Contemporary Art Museum in Zagreb, showing the work of 68 artists from 28 different countries from every continent. The show traveled and was accompanied by a 160-page full-color catalogue that is just as important as Storr's, to which it paid the double tribute of giving *Mapping* a place on its timeline of 20th-century cartographic benchmarks and getting Storr to write an essay. There are nine other essays that among other things tracked the map in modern Italian art, Conceptual art, and critical cartography.<sup>118</sup> In 1998 the OK Center for Contemporary Art co-produced *Atlas Mapping* for the Kunsthaus in Bregenz, Austria. This no less important but more selective international exhibition was also accompanied by a fully illustrated, 240-page catalogue with essays from a number of contributors.<sup>119</sup>

Then in 1999 Robert Silberman curated *world views: Maps and Art* for the Frederick R. Weisman Art Museum at the University of Minnesota, with its full-color, 80-page catalogue, and an essay by Yi-Fu Tuan,<sup>120</sup> while in 2000 Naomi Miller and Karen Hass coordinated *Mapping Cities* for the Boston University Art Gallery, with its lovely 92-page catalogue.<sup>121</sup> In 2001 Jane England curated *The Map Is Not the Territory i* for England & Co. in London,<sup>122</sup> and Susan Bender and Ian Berry curated *The World according to the Newest and Most Exact Observations: Mapping Art + Science* for the Tang Teaching Museum at Skidmore College. This was accompanied by a lavish, full-color, hardbound catalogue mixing essays about maps and mapping with two-page spreads on the artists, these ranging from Kozloff, Long, and Ruscha to . . . Denis Wood.<sup>123</sup> I know of three shows from 2002: Lize Mogel and Chris Kahle's *Genius Loci* at SCI-Arc in Los Angeles,<sup>124</sup> Jane England's massive *The Map Is Not the Territory ii* for England & Co. in London,<sup>125</sup> and Mel Watkin's *Terra Incognita: Contemporary Artists' Maps and Other Visual Organizing Systems* for the Contemporary Art Museum in St. Louis.<sup>126</sup>

In 2003 Linda Brady Tesner mounted *Artists and Maps: Cartography as a Means of Knowing* for the Gallery of Contemporary Art at Lewis and Clark College in Portland, Oregon, which showed the work of 23 artists ranging from Fahlström to William Kentridge and came with a thoughtful, full-color catalogue,<sup>127</sup> while in *From Here to There: Maps as Muse*, the New York gallery, Hirschl and Adler, hung 50 maps in a mix of antique maps and modern map art,<sup>128</sup> and England and Co. took their *The Map Is Not the Territory ii* and expanded it into *The Map Is Not the Territory iii*.<sup>129</sup> In 2004 the Julie Saul Gallery in Manhattan hung *Uncharted Territory: Subjective Mapping by Artists and Cartographers* showing the work of 20 artists, CitySpace organized *Urban Legends: The City in Maps* at Oaklandish Gallery (in Oakland), while Karen Moss curated *Topographies* for the San Francisco Art Institute.<sup>130</sup> In 2005 Elli Crocker curated *Mapping* for the Schiltkamp Gallery at Clark University, showing the work of 15 New England-area map artists,<sup>131</sup> and Christopher Johnson hung *Cartography 101* at his Johnsonese Gallery in Chicago.<sup>132</sup>

In 2006 Elena Sorokina mounted *Mapquest* for the ps122 Gallery on the Lower East Side, Richard Klein curated *Global* for the Westport Art Center, and Joanna Lindenbaum put on *Personal Geographies: Contemporary Artists Make Maps* for the Times Square Gallery of Hunter College. *Mapquest* brought together 12 committed artists, activists, writers, and organizers in a display of deeply critical, indeed dis-

sident mapmaking.<sup>133</sup> For *Global*, Klein distributed 12-inch Replogle globes to 20 artists to use in "some manner as one of the raw materials of a work of art." It was a lovely show but despite the theme comparatively all over the place. It came with a gorgeous catalogue.<sup>134</sup> *Personal Geographies* was a large show of 20 artists concerned, as its title suggests, with mapping the flow of emotional and personal information. It too came with a catalogue.<sup>135</sup> Elsewhere that year Soo Kim and Jessica Silverman curated the fabulous *International Waters* for Steven Wolf Fine Arts in San Francisco, Jacqueline Doughty hung *Terra Incognita* at the Gertrude Contemporary Art Spaces in Melbourne, and the North House Gallery in Manningtree, Essex, put on *On the Map: Artists Inspired by Maps*.<sup>136</sup> These six shows sketched something of the range of map art at the beginning of the millennium, as well as something of the form's gathering momentum.

There were at least nine map shows in 2007. I say "at least" because the growing numbers makes them harder to track, and I'm betting there were shows I didn't hear about. Carrie Scott curated *Charting Maps: The Topography of Contemporary Art* for the Hedreen Gallery of the Lee Center for the Arts in Seattle; Doug Beube and Sherry Frumkin put on *Zoom +/-* at Arena 1 of the Santa Monica Art Studios in Santa Monica; Tricia Van Eck curated *Mapping the Self* for Chicago's Museum of Contemporary Art; Gwen Mayers curated *The Map Show: Charted and Uncharted Territory* for the Spencertown Academy Arts Center; Lize Mogel and Alexis Bhagat organized the traveling show, *An Atlas of Radical Cartography* (Figure 7.5), which opened at Firehouse 13 in Providence; Paul Coors put on *Local Color* at Publico in Cincinnati; Courtney Gilbert mounted *Lines in the Earth: Maps, Power and the Imagination* for the Sun Valley Center for the Arts; and New York's New Museum published *Get Lost*. I say "published" *Get Lost* because beginning early in June the

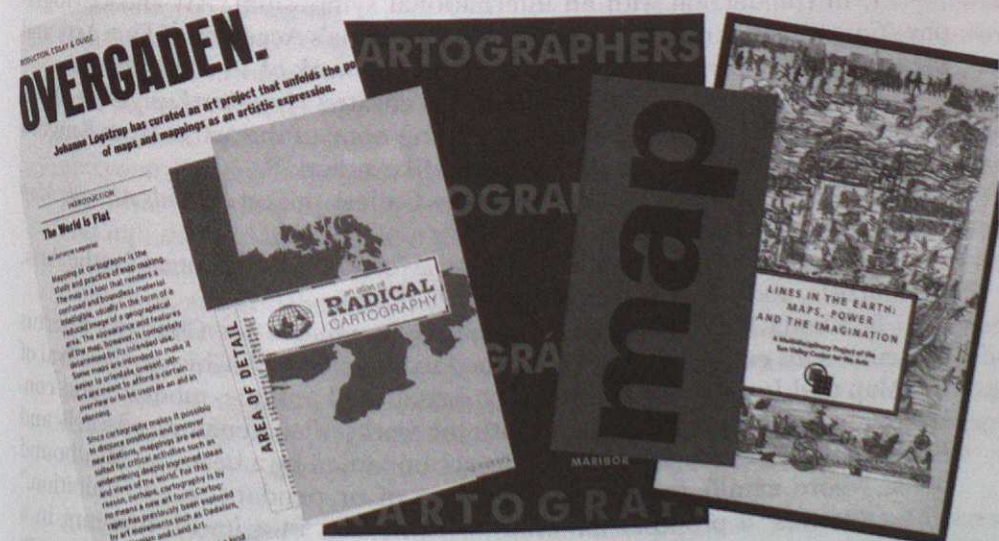


FIGURE 7.5. A few map art catalogues. From left, the Overgaden catalogue, sort of a newspaper (2008); the front of the *Atlas of Radical Cartography*'s box (2007); the big catalogue for the Zagreb show (1997); that for the Beaconsfield show, *Maps Elsewhere* (1996); and that for the Sun Valley show (2007). (Source: Author's collection)



museum distributed—through outlets it described as “markers of the downtown scene and cultural organizations”—free copies of a 28-page tabloid “atlas” of maps of downtown New York drawn by 21 international artists (ranging from the 16beaver group, through Julie Mehretu and Aleksandra Mir, to Lawrence Weiner and Franics Alÿs).<sup>137</sup> More conventionally (*C*)artography: *Map Making as Art Form*, at the Crawford Gallery in Cork, Ireland, once again contrasted antique maps with contemporary map art, as did *The Map Show*, the older maps in *Charted Territory: Antiques and Vintage Maps*, the map art, of five map artists, in *Uncharted Territory: Art Informed by Maps and Mapmaking*.<sup>138</sup> Despite the essentially critical tone of the work in *The Map Show* (Joyce Kozloff’s *Boys’ Art* drawings, for instance), the *Atlas of Radical Cartography* could hardly have been more different. The maps here were explicitly intended to promote social change, and while many were by people who think of themselves as artists, the work “cuts across the boundaries of art, geography, and activism.” By the end of 2008 the show had hung in 11 different sites, all over the country and in Canada and Sweden, usually, though by no means always, in art centers with more scheduled for 2009. The “catalogue” consists of 10 individual maps, printed 17 inches by 22 inches but folded, and 10 attendant essays in a 160-page book, the whole thing slipcased. I’ll have more to say about it later.<sup>139</sup> In dramatic contrast *Local Color* was a small show of five artists concerned with the local, maps represented largely by the hanging of the entirety of my *Boylan Heights Atlas* project (at least all the maps that have been completed).<sup>140</sup> *Lines in the Earth* represented the more or less mainstream map art show, seven carefully chosen artists running a gamut of possibilities, a really rich events package (including a community mapping project carried out by Lize Mogel), and a lovely brochure.<sup>141</sup>

I hope you’ve noticed the continuous growth in the number of shows: 2 in 2005, 6 in 2006, 9 in 2007, and . . . 14 in 2008! At least 14. I’ll bet there were more:

1. In conjunction with an international symposium, *Art and Cartography—Cartography and Art, zoomandscale*, in Vienna’s Academy of Fine Arts and the Kunsthalle Wien project space, featured the work of 14 artists.<sup>142</sup>

2. Gregory Knight and Sofia Zutautas curated *HereThereEverywhere* at the Chicago Cultural Center, 19 artists, reprising none of the artists from Knight’s 1994 show. Again the catalogue folded up like a map.<sup>143</sup>

3. Also in Chicago, the Carrie Secrist Gallery put on *Legends Altered: Map as Method and Medium*.

4. Vandana Jain curated *The Map Show* for Rockland Centers for the Arts, eight artists, and a neat threefold brochure.<sup>144</sup>

5. Rhoda Rosen organized *Imaginary Coordinates* for Chicago’s Spertus Museum. This extraordinary show, timed to coincide with Chicago’s Festival of the Map and Israel’s 60th anniversary, juxtaposed antique, modern, and contemporary maps of the Holy Land with the works of contemporary Israeli- and Palestinian-born women artists. It was accompanied by a beautiful hardbound book, “more manifesto than a description of or pendant to an exhibition.” In fact, it was “a proposal for what an exhibition in a Jewish museum in a postethnic world might look like.” I’ll have more to say about this in the next chapter.<sup>145</sup>

6. Wendy Ferguson curated the nearly as extraordinary *L(A)ttitudes* for the Ann Loeb Brofman Gallery in Washington. This, too, was a reflection on

Israel in its 60th year, and again focused on both Israel and Palestine with work by 10 artists from five different countries.<sup>146</sup>

7. Clare Norwood curated *Uncoordinated: Mapping Cartography in Contemporary Art* for the Contemporary Arts Center in Cincinnati. This showed 36 pieces (counting 30 of elin O’hara slavick’s maps as a single piece) by 14 artists.<sup>147</sup>

8. Inger Tully curated *Mapped* at the Contemporary Museum at First Hawaiian Center in Honolulu, showing 44 pieces by nine artists, all, except for Jinja Kim and the nearly ubiquitous Joyce Kozloff, with Hawaiian connections.<sup>148</sup>

9. Johanne Løgstrup curated *The World Is Flat* for the Institute of Contemporary Art in Overgaden, Copenhagen. Løgstrup invited 10 artists from seven different countries to work within a given format (one of whom was Lize Mogel).<sup>149</sup>

10. Jan-Erik Lundström and Johan Sjöström curated *Being Here: Mapping the Contemporary* for the Bucharest Biennale 3 in Bucharest, mixing contemporary atlases, map artists, and related locative work, later remounting it as *The Map: Navigating the Present* for the Bildmuseet, Umeå University, Umeå, Sweden.<sup>150</sup>

11. Laura Kruger (a map artist in her own right) curated *Envisioning Maps* for the Hebrew Union College–Jewish Institute of Religion Museum. While not explicitly a reflection on Israel in its 60th year, the show of 48 pieces by 33 artists had a strong emphasis on Israel and related Jewish themes.<sup>151</sup>

12. Jeanne Gerrity curated *Creative Cartographies* for the Brooklyn Arts Council Gallery, showcasing the work of 12 Brooklyn-based map artists.<sup>152</sup>

13. Nato Thompson curated the extraordinary (I know I’ve already used the word in this list more than once) *Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism* for Independent Curators International, another traveling show that opened at the Richard E. Peeler Art Center at DePauw University in Greencastle, Indiana. As important as the show, and with probably greater impact, will be the eponymous 170-page, full-color catalogue/book, with its essays by Thompson, Jeffrey Kastner, and Trevor Paglen, and contributions by others. This takes us back to *An Atlas of Radical Cartography* (with whom it shares Paglen, Mogel, and the Center for Urban Pedagogy), and into the previous chapter where we met kanarinka (though hidden there in the Institute for Infinitely Small Things), but enriched by another 14 artists, collectives, and collaborations.<sup>153</sup>

14. And finally *no one* curated the anarchist NC Community Cartographies Convergence and Exhibit at Golden Belt Arts in Durham (and elsewhere in the area) with its self-hung show, parallel exhibition of the *Atlas of Radical Cartography*, guest lectures (Paglen, Mogel, Alexis Bhagat, me, John Krygier, Jeremy Crampton, Pedro Lasch, and others), panels, tours, and so on. *And so on*.<sup>154</sup>

And in 2009, already! as I wrap up this manuscript, *Photocartographies: Tattered Fragments of the Map* at the Los Angeles gallery g737, 12 artists, with a panel, Situationist-inspired ludic urban action, and accompanying book.<sup>155</sup> And this doesn’t begin to touch it. I haven’t mentioned a single one of the many, many one-person map art shows—the incredible work of Sayaka Akiyama, of Joshua Neustein, of



Greg Colson, the bizarre map paintings of Matthew Cusick, the powerful montages made by the architect/artist, Deborah Natsios, the map paintings of Peter Dykhuis, the ceramic work of Janet Williams, the interest in maps on the part of Slavs and Tatars<sup>156</sup>—or the anthologies, articles, and scholarly work that have been unfolding at the same time (see *Else/Where: Mapping*, see David Pinder's "Cartographies Unbound"<sup>157</sup>). Of signal importance for map art was Katharine Harmon's 2004 book, *You Are Here: Personal Geographies and Other Maps of the Imagination*. Along with other maps, this beautiful book included work by better than four dozen contemporary map artists. Following its publication, so many other map artists came to Harmon's attention that in 2009 she published the even more beautiful *The Map as Art: Contemporary Artists Explore Cartography*, with another 12 dozen artists.<sup>158</sup> In 2006 I was able to list better than 200 contemporary artists in a catalogue for *Cartographic Perspectives*; three years later I could double the number.<sup>159</sup> At the same time map art has come to the attention of academics. David Woodward was among the first to pay attention, and the late Denis Cosgrove was among the most recent;<sup>160</sup> student work has ranged from the pioneering master's thesis Dalia Varanka wrote (under Jim Blaut)<sup>161</sup> to the doctoral dissertations recently completed by Marie Cieri (under Neil Smith) and James Ketchum (under Don Mitchell).<sup>162</sup> Cieri, in fact, came to geography as an arts professional, and her dissertation sketches possibilities for map art as yet unrealized. Map art sessions have been held at the annual meetings of the Association of American Geographers and the North American Cartographic Information Society, whose journal, *Cartographic Perspectives*, has not only featured map art on its cover, but devoted an entire issue to map art.<sup>163</sup>

### What Is All This About?

Certainly one thing it's about is the growing ubiquity of maps.<sup>164</sup> The growth of map art is almost like a fever chart of the growth of the map industry itself. As I pointed out in the first chapter, almost all the paper maps ever made have been made in the past 100 years, and the preponderance of them in the past 50. There's nothing hard about this, but consider the following: these days, not counting Sundays, Raleigh's *News and Observer* prints close to 30 million maps a week.<sup>165</sup> Fifty years ago it may have printed 30 thousand a week. Fifty years before that it might not have printed any at all. The numbers of maps have always risen with wars, but what's really driven them up have been the changes in technology and the ever-increasing competition from more graphic media. The institution of map features, such as the weather page, has been a factor too. As a result, newspapers have become map factories: a middling paper like the *News and Observer* is printing over 1.5 billion maps a year.<sup>166</sup> Similar increases in map production can be seen in other graphic media, especially in news magazines, but also in textbooks, and this is to say nothing of television, which adores maps, or the Web.

During the 20th century entirely new map genres have also come into existence, some proliferating until they're as taken for granted as indoor plumbing. We've looked at the highway map, born with the 20th century, nursed by the car, and raised by oil, rubber, automotive, and other interests to flood glove compartments and overflow kitchen drawers. As we saw, state governments alone print millions and millions of highway maps a year. Another 20th-century innovation, field guides

to trees, birds, wildflowers, reptiles, and so on, feel pressed to map the range of every species. Popular field guides can have hundreds of maps in them. Millions of copies are printed.<sup>167</sup> I could go on.

The point, by no means trivial, is that insofar as artists deal with the world around them, during the past century maps have become an increasingly prominent part of it. Because our societies are more map-immersed than any that have previously existed, contemporary map artists have grown up bathed in maps to an unprecedented degree. It's true that they've grown up bathed in many things, not all of which have become compulsive subjects of art-making, but the unique properties of the map make it an exceptionally apt subject for an art that, as it has become less and less enamored of traditional forms of representation, has grown increasingly critical. Maps have numerous attractions. In the first place, like paintings, maps are graphic artifacts. There's substantial formal continuity, especially with the painting of the second half of the 20th century and its grab bag of commitments to abstraction, surface, flatness, pattern, and formal systems of sign-making. Then too, like paintings, maps are communicative, that is, they are constructs by which one human (or group of humans) affects the state or behavior of another (or others) in a communication situation.<sup>168</sup> That is, both maps and paintings are more or less permanent, more or less graphic artifacts intended to shape the behavior of others. As the energy of painting has been dispersed in the past half century through Pop, Fluxus, Conceptual art, Earth art, installation art, performance art, video art, cyber art, and so on, it has dispersed the map as a subject along with it.

As we know, the most important role of maps is to serve the descriptive function in human discourse that links behaviors through the territorial plane; to say it again, to link my living here with my ability to vote there. As we also know, maps achieve these linkages more effectively when people take maps to be descriptions of the territory rather than descriptions of the behaviors they conjoin, and we know that maps pass most easily as descriptions of the territory when they wear masks of impersonal authority. That is, as I've said before, maps pass as descriptions of the territory when they project a sense of being unauthored or, if authored, then by a machine-like medium through which the territory passes merely to effect a convenience, a change, say, in scale or focus. While this mask is assumed by most counter-maps, whose intention is merely to replace or supplement existing maps, this mask is the very target for artists.

We saw in Chapter 2 the way the map was constructed out of elementary propositions called postings; and then in Chapters 3 and 4 how these postings were transformed into "reality" through their appropriation by the second-order semiological system that put on the mask. We also saw that Barthes represented this relationship diagrammatically (Figure 3.5), succinctly capturing the way this "reality"—this wholly mythical "reality"—was cantilevered out from the simpler level of the postings. This two-tiered semiological system is adopted by all counter-maps whose intention is less to question, undo, or dissolve the authority of the map than to replace and/or supplement it, that is, by the counter-maps I discussed in Chapters 5 and 6. Unavoidably, this is the case for Indigenous maps whose straightforward intention is to reclaim land (that is, whose intention is to replace existing maps), but at some level it is also the case for Barton's *City of Memory* (supplement), Debord's *Naked City* (replace), and the Detroit Expedition's "Region of Babies Bitten by Rats" (supplement), to differing degrees, of course, and obviously in very different ways.



Like other maps, these counter-maps also want to leverage the map's power, that is, to exploit this machine whose function is to capture the meaning of postings in the service of a myth.

While no meaning can resist its capture by myth, Barthes did point out that the tables could be turned: "The best weapon against myth," Barthes advised, "is perhaps to mythify it in its turn, and so to produce an *artificial myth*: and this reconstituted myth will in fact be a mythology. Since myth robs language of something, why not rob myth? All that is needed is to use it as the departure point for a third semiological chain, to take its signification as the first term of a second myth."<sup>169</sup> By appropriating the myth as myth, mythologies rob myth of its claim to "objectivity," that is, of its claim to represent the world: mythology peels the mask off myth. This too can be represented diagrammatically (Figure 7.6). It is this *three-tiered* semiological system that is adopted by map artists whose intentions are rather explicitly, and more and more so, to question, undo, or dissolve the authority of the map. By appropriating the map whole—rather than as the map does, appropriating the postings—the map artist reveals the map for what it is: a myth.

And appropriate maps artists do, in the earliest examples, completely straightforwardly: Höch and Hausmann simply pasted maps into their 1919–1920 photomontages; Man Ray simply pasted a map into his 1921 photomontage; Schwitters simply glued a map into his 1922 collage; Dalí simply pasted pieces of maps into his 1925 collage; Cornell simply papered his boxes with maps (1936–1972). And this has remained characteristic of much map art into the present. Rauschenberg simply appropriated the maps for *Small Rebus* (1956). Kawara simply photocopied the maps for *I Went* (1968–1979). The only thing Hans Haacke did to the maps he appropriated for *Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971* (1971) was to circle Shapolsky properties.<sup>170</sup> In the late 1970s "appropriation" became a "formal strategy" adopted by "appropriation artists"—Sherrie Levine, Roberto Longo, Richard Prince—who by reproducing, say, Marlboro advertisements, "defanged pre-existing images by revealing their essential status as free-

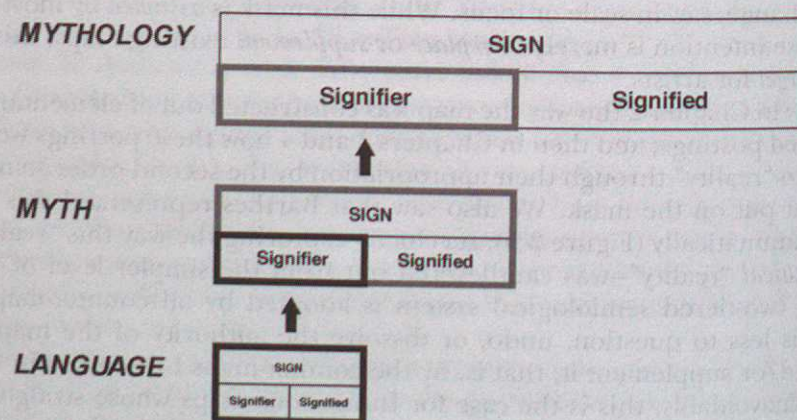


FIGURE 7.6. The structure of Barthean mythology. Signified and signifier are conjoined in the sign, the whole of which is seized by myth to be the signifier in its second-order semiological system. In turn, this is seized by a mythology to be the signifier in its third-order semiological system.

floating representations unmoored from any naïve notion of 'reality,'<sup>171</sup> but this is exactly what map artists had already been doing for the previous 60 years. And . . . still are, as in kanarinka's appropriation of the *City of Boston Evacuation Routes* map in her *It Takes 154,000 Breaths to Evacuate Boston* (2007).<sup>172</sup>

More often, however, map artists *attached* the maps they appropriated, as if it weren't enough to just defang them. Rauschenberg may simply have appropriated maps, but Johns took the map that Rauschenberg had given him . . . and slathered it with paint: "Johns first painted directly on the mimeographed map—a small crusty grisaille image resulted," Smith says about *Map* (1960).<sup>173</sup> "Crusty" . . . *I love it!* Of course, Johns was working in encaustic so it *was* crusty, but can you imagine that outline map of the United States your teacher handed out in the seventh or eighth grade for learning the states—and okay, maybe it was printed instead of being mimeographed—being slathered with enough wax and pigment to make it *crusty*?<sup>174</sup> Johns probably had little investment in maps. He had previously worked with flags, targets, letters, and numbers and had famously said, "Take an object, do something with it, and then do something else with it." But he certainly didn't want anyone to confuse his *map paintings* with *maps*:

When I finished [*Map (Based on Buckminster Fuller's Dymaxion Air Ocean World (1967–1971)*), I sent it up to Montreal. Then I went to the fair to look at it. It was the first time I had seen the painting put together. I didn't like it. It just looked like map to me. When I got the painting back—by then I had moved into a large space down on Houston Street . . .—I could look at it altogether and look at it as one thing. I completely repainted it.<sup>175</sup>

David Shapiro quotes Johns, after speaking of Fuller's intentions for the *Dymaxion Air Ocean World*, as saying, "I like to cast doubt on everything," and he points out the way Johns's replacement of Fuller's discursive color code with a random one, and his displacement of geographic names, emphasized the disjunction between model and world. Storr says that what Johns did was to "gesturally unlock and loosen the integrated map conceived by Fuller," in keeping with the "mesmerizing instability" of Johns's other map paintings, where "what balanced design or clear delineation does in the prototype, repeated or abbreviated brushstrokes *undo* in Johns' versions."<sup>176</sup>

Whatever else, Johns's maps are *not* wearing masks of impersonal authority!

When map art *does* assume the mask of impersonal authority, it's only to dress the stage for worse loosening and unloosening. Nothing could have a more measured or greater mechanical uniformity than Terry Atkinson and Michael Baldwin's *Map not to indicate: Canada, James Bay . . .* (1967), with its clean outlines of Iowa and Kentucky nested within their rectangle, the titular names in caps set flush left. Far from being part of the title the elipsis serves to escape the rest of it, for the title goes on to enumerate another . . . *fifty-five* places the map is not to indicate, including Akimiski Island, the eastern borders of North and South Dakota, and the Gulf of Mexico. Published the very year Johns painted the original version of the Fuller map, *Map not to indicate* could scarcely appear less related, yet it's hard not to notice that coming from their markedly different positions, both manage despite unrelated agendas to skewer the pomposity and pretension of the map . . . with equal élan.

No aspect of the signage the map deploys to establish its authority will escape



seizure by the mythologies of the artists. Every code will be exploited. Does a map of the world attempt to pass as definitive and certain? Then Mona Hatoum will construct her *Map* (1999) by strewing 3,300 pounds of clear glass marbles across the floor of a gallery at the Museum of Contemporary Art in Los Angeles. From a distance the floor seems simply to shimmer like the air above a radiator; up close the continents shape-shift with every change of light and threaten to send tumbling any who would dare put their weight on them. Hatoum has rendered the opaque transparent, the rigid unstable, and all that is solid threatens . . . to roll away, especially every pretense of institutional stability, the establishment of which is the essential goal of every national mapping agency.<sup>177</sup>

Surrealist, Pop artist, Fluxus member, Conceptual artist, Earth artist—it doesn't seem to matter. Each will take the map and destabilize it, highlight the myth in some way, attack its surety, its certainty, its utility, its reality, its relevance. Duchamp will pun a map of the United States with the head of George Washington; Oldenburg will stuff a map of Manhattan with kapok; Ono will draw an imaginary map . . . and walk it; Paik will build a map out of TV sets; Boetti will paint it with flags and embroider it; John Baldessari will visit the locations of the C, the A, the L, the I, the F, the O, the R, the N, the other I, and the other A that he finds on a map of California and photograph the letters in situ;<sup>178</sup> Smithson will cut the heart out of a map and display the edges; Hiller will ask people to sleep inside mushroom fairy rings and map their visits to fairy land; David Wojnarowicz will collage maps on a mannequin of a young boy and set it on fire;<sup>179</sup> Nina Katchadourian will cut the land and water from a subway map of New York and photograph the jumbled skein in the palm of her hand.<sup>180</sup>

Here there is no interest whatsoever in maintaining any kind of footing in the world of maps. The map is being picked up and shaken to see what falls out, and though no piece of map art fails to do this, this is not to say that map artists don't do other things with maps. They do. Map artists are people, after all, who use subway maps to get around and atlases to understand the news and weather maps when making plans. They may even use maps in multiple ways in their art—Christo and Jeanne-Claude are a perfect example—but after being shaken and cut up and stuffed and punned and embroidered and set on fire, no map can ever again wield the authority it claims: its mask has been taken off and though the map may put it back on, we've all seen the face it's hiding.

Through the scrim of map art the complexion of other counter-maps comes to seem more complicated; their interest in staying in the world of maps less certain, more ambiguous; their critique of the map more akin to a mythology and less that of a supplement or replacement myth. This is especially true for those artists whose practice includes the making of other kinds of counter-maps as well.

### Lize Mogel

Lize Mogel is an artist who makes counter-maps; she's a counter-mapper who's an artist. Take her *Mappa Mundi* (2008), a map mash-up making connections, improbable on a globe, between the North Pole, the 1915 San Francisco World's Fair (The Panama-Pacific International Exposition), the Panama Canal, the Northwest Passage, the San Francisco mothball fleet, and ship breaking sites in Pakistan, India,

Bangladesh, and China (Figure 7.7). Playing with location, scale, figure-ground relationships, and color, Mogel's *Mappa Mundi* is part of her ongoing exploration of the relationship between world maps and World Fairs. This is also the subject of *From South to North* (2006), a mash-up that's in the *Atlas of Radical Cartography* Mogel edited with Alexis Bhagat. *Area of Detail* (2008), which Mogel did for the Overgaden space in Copenhagen, zooms in on the small blue region at the heart of the United Nations emblem, that is, on the Arctic Circle, site of looming territorial disputes and what's soon going to be . . . a Northwest Passage. Yet at the same time Mogel's a counter-mapper. Her *Public Green* (2001) was a bilingual poster-map of publicly accessible green space in Los Angeles that drew attention to how public green space was acquired, created, and maintained. The map—it's huge—hung in city buses and transit shelters throughout Los Angeles and spun off the 2002 SCI-Arc map art show that Mogel curated with Chris Kahle. Mogel's *Privatization of War* (2006) can be thought about as a counter-map too, though it's far less straightforward than *Public Green*. *Migration Routes of the Wood River Valley* (2007) really straddles the line between counter-map and map art, though it's as easy to imagine it occupying the space *between* them. This is the community mapping project I mentioned in



FIGURE 7.7. Lize Mogel's *Mappa Mundi* (2008). The large white shape, center right, is San Francisco, site of the 1915 Panama-Pacific International Exposition. The black shape below it is Panama. As it says on so many maps these days, scale varies in these views. (Source: Lize Mogel)



connection with the map art show at the Sun Valley Center for the Arts, in which Wood River Valley residents, workers, visitors, and others mapped the migration of Native Americans, mining and railroad industries, sheepherders, domestic workers, second-home owners, and wild animals. With its productive mix of curatorial and editorial activity, counter-mapping, and map art, Mogel's practice is one paradigm for an exciting future.

### kanarinka

kanarinka (Catherine d'Ignazio) is another artist pushing the boundaries of a whole range of established practices with the added attraction of a powerful performance dimension. Like Mogel, kanarinka is deeply committed to collective and collaborative action, especially within the framework of iKatun, an artist-run organization kanarinka directs with Savic Rasovic.<sup>181</sup> iKatun is engaged in a range of activities only some of which involve maps (e.g., it co-curated the 2006 psychogeography Conflux in Brooklyn). Among map art projects, iKatun has supported kanarinka bot's *42 or 363 Definitions of Cartography* (2004), a book containing kanarinka's "Limits of Cartography" and J. H. Andrews's "Definitions of the Word 'Map,' 1649-1996." You can order the book online or download it for free (at *Lulu.com*).<sup>182</sup> iKatun also supports the Institute for Infinitely Small Things whose *The City Formerly Known as Cambridge* (2008) I discussed in Chapter 6 as an example of a genuine public participation geographic information system. A few pages ago I referred to kanarinka's *It Takes 154,000 Breaths to Evacuate Boston* (2007) as a map art piece, and while kanarinka did appropriate the *City of Boston Evacuation Routes* map, she also ran the entire system, capturing the sound of her breathing (which is also part of the piece) and so measuring the system's length in human breaths. Another map project was *12 Inches of Weather* (2007), a series of drawings in which kanarinka mapped the movement of perspiration across her body (Figure 7.8). kanarinka also writes about map art. Her "Map-recipes and Body-Ovens: Entries for a Psychogeographic Dictionary" appeared in *Cartographic Perspectives*. Her "Art & Cartography" is forthcoming in Elsevier's *Encyclopedia of Human Geography*.<sup>183</sup> This mix of critical writing, performance, map art, publishing, collaboration, counter-mapping, arts administration, and so on, is another model for practice.

### 3Cs

Both Mogel and kanarinka have participated in the activities of the 3Cs, the Counter-Cartographies Collective associated with the University of North Carolina at Chapel Hill. The 3Cs is a social movement, mapping group, and research project carried out by John Pickles and some students from a number of disciplines. I had originally intended to write about the 3Cs in Chapter 5, after the Parish Maps Project, because the 3Cs are really committed to counter-mapping; but there's something so right about slotting them here among the map artists because their *disOrientation* (Figure 7.9) is really a great piece of map art.<sup>184</sup> Created by Tim Stallmann, Craig Dalton, Sebastian Cobbarubias, Maribel Casas-Cortés, Liz Mason-Deese, Lauren



FIGURE 7.8. kanarinka's *Scattered clouds with the possibility of an isolated thunderstorm developing in the afternoon*, from kanarinka's *12 Inches of Weather* (2007), mapping the movement of perspiration across her body.

Rosenthal, and others, the map has a brilliantly effective design that makes the point better than pages of argument that design has to be driven by the motivation to *make meaning*, not just look good, even as it makes the point that maps packed with meaning can look great, even sexy. At the same time the mix of maps—ranging from an azimuthal equidistant projection centered on Chapel Hill's antipode, through a map of the area's knowledge factories (such as Glaxo Smith Kline, but including UNC, Duke, and NCSU), to a large-scale map of "Dangerous Places for Pedestrians"—critiques the idea of maps even as the maps embody it. Work at this level of complexity calls into question all the facile categories of map, counter-map, and map art. (A second, wholly revised edition of their map, was released as this book was going to press.)



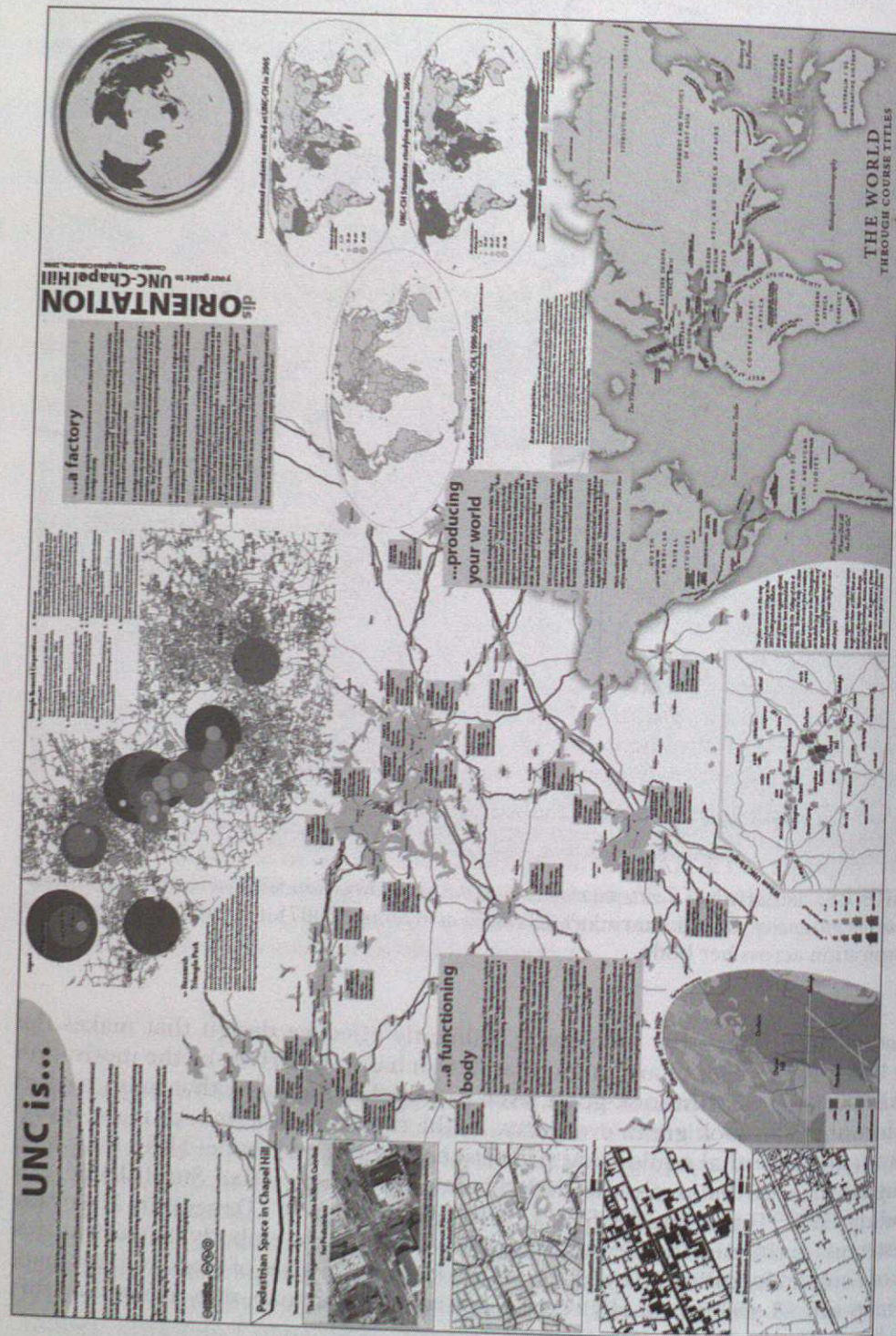


FIGURE 7.9. The 3Cs' *disOrientation*. This radical improvement on the usual campus orientation map critiques the idea of maps even as it embodies it. (Source: 3Cs)

### Lauren Rosenthal

Lauren Rosenthal may have worked on *disOrientation*, but she usually works in a significantly different register, for the past several years mostly with rivers. She might even think about herself as a river artist but, as distinguished from other river artists (Betsy Damon, Buster Simpson, Billy X Curmanow, Steven R Holloway), Rosenthal's work typically takes map form. In fact, she talks about herself using GIS "to create counter-mappings of possibility and critique," but she makes her counter-mappings out of mud, watercolor paper, pins. For *Haw River Drawing #1* (2005) Rosenthal collected and ground sedimentary rocks from the Haw watershed, mixed the resulting pigment with water from the Haw, and brushed it onto the gallery wall—the drawing's wall-sized (Figure 7.10)—where she used further water to erase/draw the entire Haw system: "This is how the river makes its mark on the landscape as well," Rosenthal writes, "cutting a line through the earth with its waters." *Point/Source #2* (2005) maps, at an equally large scale, the intersection of the river system and the highway

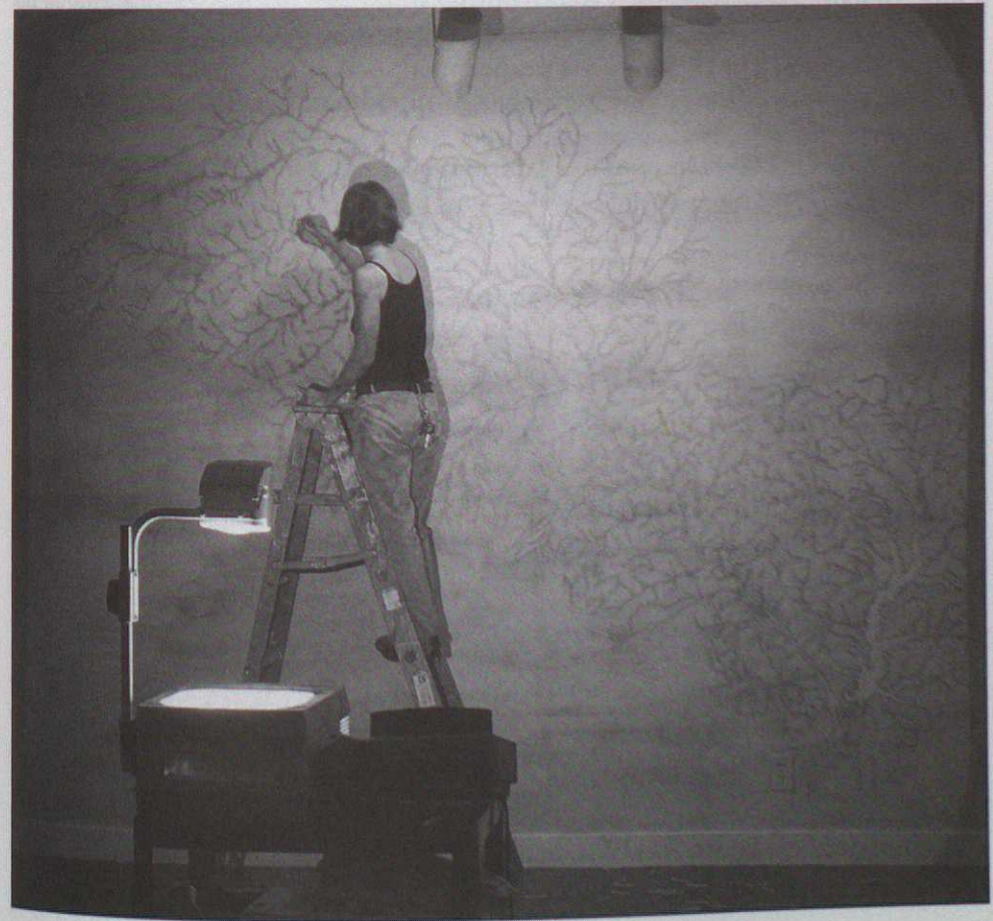


FIGURE 7.10. Lauren Rosenthal working on *Haw River Drawing #1* (2005). Having painted the gallery wall with pigment ground from Haw River rock, here Rosenthal uses Haw River water to erase/draw the Haw River System. (Source: Lauren Rosenthal)



network by sticking red map pins—Rosenthal thinks about the intersections as open wounds—directly into the gallery wall wherever a road crossed the river. These wall-sized pieces are knockouts, but her best thing so far is *Political/Hydrological* (2006), a large, limited-edition atlas—it opens to 24 inches by 38 inches—in which Rosenthal remaps U.S. states around watersheds in 51 gorgeous plates (Figure 7.11). In turn these spawned a series of prints. Recently, Rosenthal's been working with the Delaware, producing a large wall-hanging sculpture, *River Anatomy: Delaware* (2008), made of cut paper, and a series of smaller reliefs of parts of the watershed, also out of paper. Unapologetically siting herself in a fine art tradition, Rosenthal argues “that beauty can act as a convincing seductress” to capture the attention of an audience that might otherwise wander elsewhere, apparently a tactical orientation but one with profound strategic implications.<sup>185</sup>

### elin O'Hara slavick and Susanne Slavick

elin O'Hara slavick is another map artist who has frequently referred to beauty as a lure, though where Rosenthal is attempting to seduce us into thinking about the role of rivers in our lives, slavick is trying to get us to deal with our complicity in the bombings the United States has perpetrated, *Bomb after Bomb*, as the title has it of her atlas of places the United States has dropped bombs on (Figure 7.12).<sup>186</sup> slav-

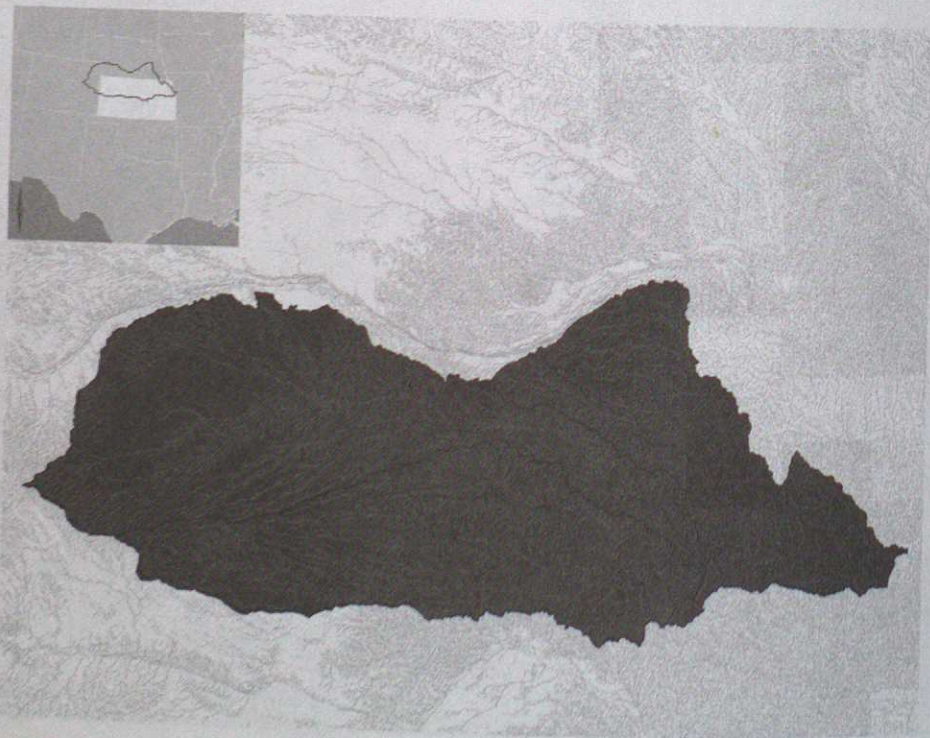


FIGURE 7.11. *Kansas/Republican, Smoky Hill, Kansas*, from Lauren Rosenthal's *Political/Hydrological* (2006). Here Rosenthal has remapped Kansas around the Kansas River watershed. (Source: Lauren Rosenthal)

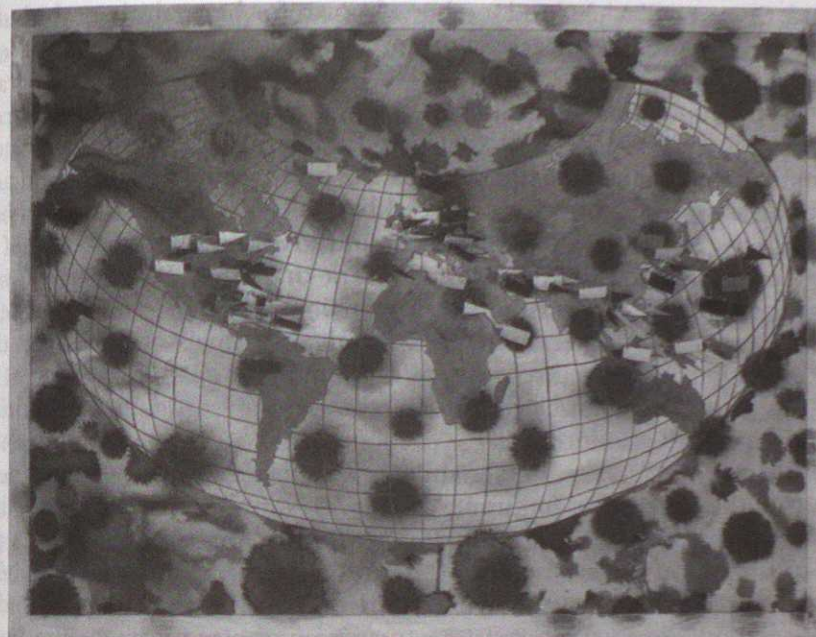


FIGURE 7.12. elin O'Hara slavick's *World Map, Protesting Cartography: Places the United States Has Bombed, 1854-Ongoing* (2000-2006). Flag pins mark the bombsites slavick has rendered in her drawing series. The map functions as a kind of index to her project, and so as an index to the United States' long-term mania for bombing.

ick has said she makes her drawings beautiful “to seduce and trap the potentially apathetic viewer, so that she will take a closer look, slow down, and contemplate the accompanying information that may implicate her,” information slavick has amassed not only about the U.S. bombing of Pakistan, Afghanistan, Iraq, Vietnam, Cambodia, and Laos, of the Philippines, Japan, and Korea, of France, Poland, Austria, and Germany, not only about our bombing of Peru, Guatemala, Nicaragua, Haiti, and Grenada—among so many others—but our bombing of Utah, of New Mexico, of Nevada, of Alaska, of Puerto Rico, of . . . the house occupied by M.O.V.E. in . . . downtown Philadelphia.<sup>187</sup> slavick begins her maps by dropping ink or watercolor onto wet paper, “like bloodstains on damp clothing,” she's said, though Carol Mavor has observed the way the dropping of the ink is “an echo of the senseless repetition of dropping bombs.”<sup>188</sup> For slavick the bleeding is also about how bombs fail to confine themselves to their targets, the bleeding calling into question not only the presumption of targeting's “pinpoint accuracy,” but the claims to *meaningful* accuracy of the entire cartographic project.<sup>189</sup> Yet the map per se is a contingent involvement for slavick, one inescapable given her sources and their generally aerial perspective; and while she *is* committed to “disengag[ing] these places from authority's clenched fist,” ultimately slavick sees her maps as “antirecruitment posters; protests against bombing; a propaganda campaign against war; a blatant critique of U.S. foreign policy and activities.”<sup>190</sup>

Best known as a photographer, slavick came to painting as a result of her ongoing struggle with the problematic nature of photography. slavick's sister, on the



other hand, Susanne Slavick, has long been known for her painting, which she has taught at Carnegie Mellon since 1984 and which has involved the map since 1980. Over the years her work has evolved from aerial views of invented topographies, through the manipulation of graticules popularized by 16th- and 17th-century mapmakers (Slavick is especially attracted to the cordiform maps of Mercator and Waldseemüller that enable her to allude to the body, and so to the world as body and the body as world), to work influenced by Gulf War battle plans. In the mid-1980s Slavick began to explore the political and ideological implications of maps, investigations crystallized in a series of brilliant drawings, *Discipline of Geography* (1988). In these drawings, grids hover over or float down toward evocatively rendered landscapes like smothering blankets or gigantic birds of prey, grids that on closer examination reveal themselves to be knit out of . . . chain-link fencing (Figure 7.13). In the early 1990s Slavick began to feminize the graticule, confronting the analytic-rational grid with the intuitive.<sup>191</sup> "Sinuous braids drift or languish over the barely visible grid" in *Sorority* (1993), while in *Teasing the Measure* (1995) "the world map assumes the shape of a feminine cloak with looping braids" entangling the grid's rectilinearity.<sup>192</sup> In *Pretty Lies* (1995) the braids that unravel from a pair of projections transform themselves into forked tongues that speak of "the falsity of the maps' presumed objectivity." Slavick has also worked with map gores and medieval mappamundi. Reversing her sister's turn from photography to maps, recently

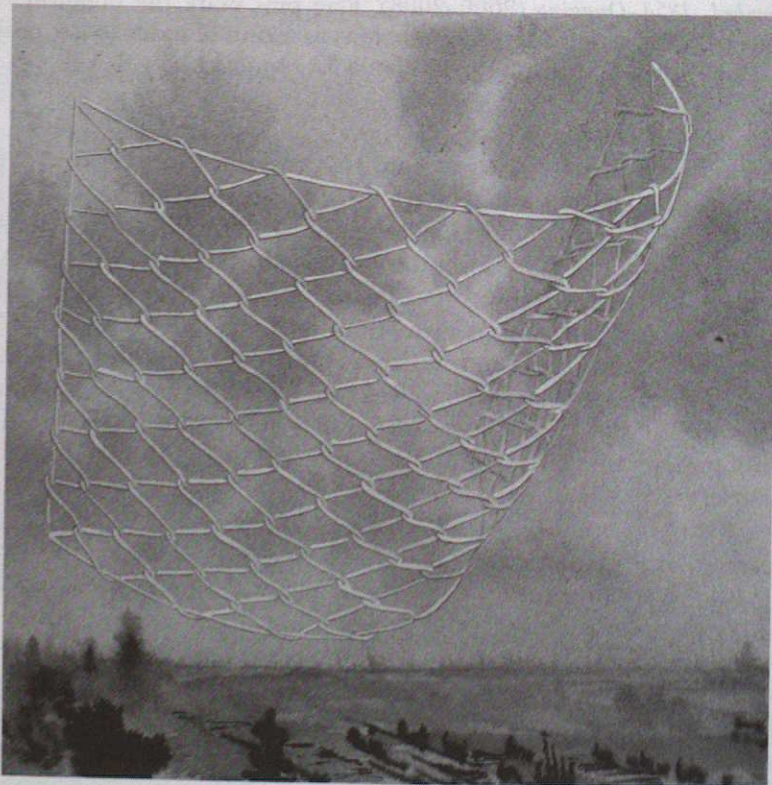


FIGURE 7.13. Susanne Slavick's *Discipline of Geography* (1988). Here, a geographic grid, hovering over the landscape like a smothering blanket, is seen to be knit from chain-link fencing. (Source: Susanne Slavick)

Slavick has turned from maps to war photography, which she "restores" in paintings such as *Reconstruction (Magenta Beirut Bridge)* (2008).

### Lilla LoCurto and Bill Outcault

If Slavick uses cordiform projections to *suggest* connections between the body as world and the world as body, Lilla LoCurto and Bill Outcault have taken a dramatically more direct approach.<sup>193</sup> They project *themselves* . . . into the world (Figure 7.14). They do this by putting themselves, unclothed, into three-dimensional wholebody scanners, and then using map projections to transform the output into such chromogenic prints as *Bipolar Oblique BS1sph(8/6)7\_98*, *Gall Stereographic L8sph(8/8)7\_98*, *Kharchenko-Shabanova BS1sph(8/6)7\_98*, and other . . . maps? body-maps? images? in the artists' series, *selfportrait.map* (all 1999).<sup>194</sup> The earth and the body have immemorably been taken as metaphors of each other, but here the comparison is not only unavoidable, *it's critical*. If LoCurto's and Outcault's bodies are unfolded and splayed out in projection, then this is *exactly what happens to the earth*. Their bodies' distortions bring us to a renewed awareness of the violence the map does to the globe, forcing us to keep in mind how cruelly the earth is *squashed* into a map. Subsequently, LoCurto and Outcault realized their body-maps as contours and then began to manipulate the horizontal layers individually as in *Essay of a Thousand Layers* (2003) and in their series *thinskinned* (2004). Here the layers have turned into ribbons of flesh, and the body has been dissolved into a handful of confetti. Finally these have resulted in multichannel animations like *scribble in the air* (2006) and the series *timeline* (2006). While with these images we may seem to have left any contact with the world of the map, in fact these remind us that the world of maps too is a multiperspectival one that splinters the world into . . . literally . . . billions of glittering shards.

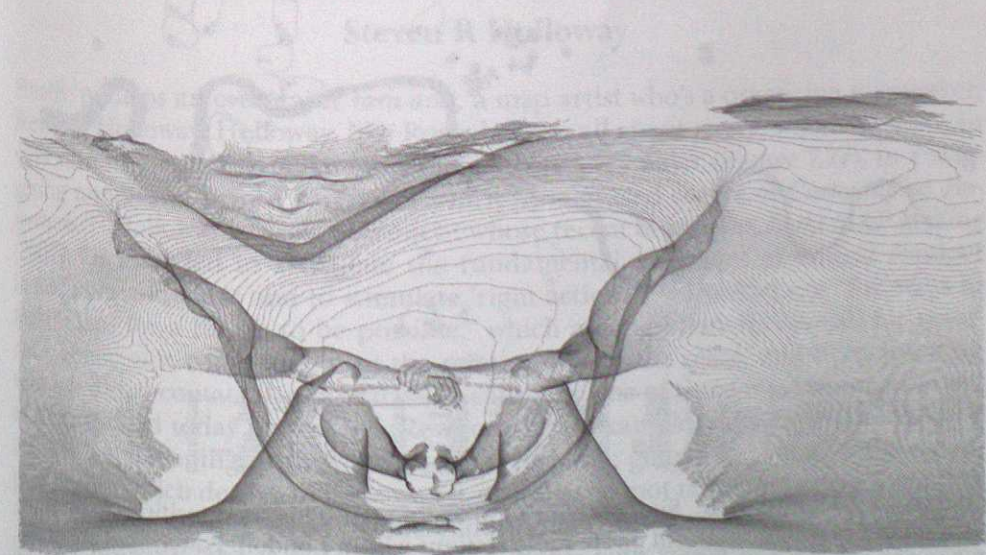
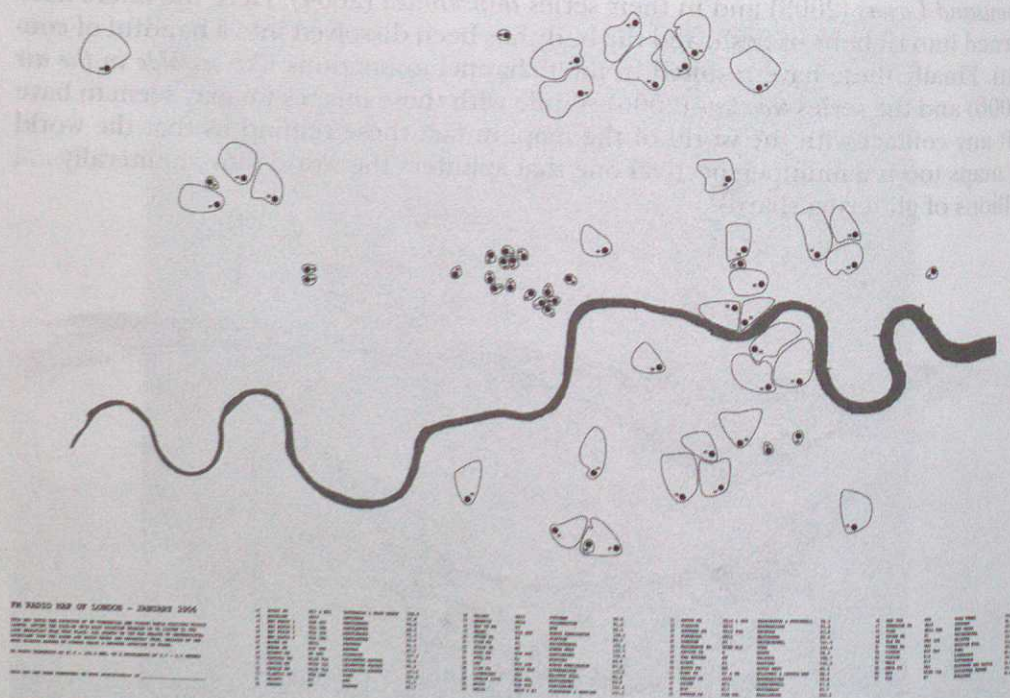


FIGURE 7.14. Lilla LoCurto and Bill Outcault's *topo\_bs1* (2004). The distortion, here, of Bill's body brings us to a renewed awareness of the distortions done the globe in any projection . . . among many other things. (Source: Lilla Locurto and Bill Outcault)



## Simon Elvins

While few of these artists limit their practice to mapmaking, making maps is an unusually small part of the practice of British artist Simon Elvins. But two of his maps, *Silent London* (2005) and *FM Radio Map* (2006), really draw attention to themselves. In *Silent London* Elvins used information the British government collected on noise levels to plot London's quietest areas in a blind embossed etching. This inkless map of quiet havens reveals a side of the city that normally goes unnoticed, or unheard. You cannot believe how beautiful this map is.<sup>195</sup> Elvins's *FM Radio Map* (Figure 7.15), another in his series exploring the relationship of sound to print, plots the location of FM commercial and pirate radio stations within London, the pirate stations, since they move around to escape the law, as dots within interesting kidneyoid shapes. While the map is stunning in its stripped-down purity, what makes it remarkable is the tuning diagram etched in conducting ink on the map's backside (Figure 7.16). When connected to a modified radio with alligator clips, the map becomes an integral part of the radio's interface, in effect a geo-tuner: putting a metal pushpin onto a given station allows the map user to hear the sound broadcast live from that location, and this makes the map uniquely . . . *site specific*.<sup>196</sup> Elvins has also used details of the time and place of photographs he took to cre-



FIGURES 7.15 and 7.16. Simon Elvins's FM radio map. This site-specific map plots the location of FM commercial and pirate radio stations within London. Power lines are drawn in pencil on the back of the map which conduct the electricity from the "radio" to the front of the poster. Placing a metal pushpin onto each station then allows one to listen to the sound broadcast live from that location. It's realized as a screenprint in an edition of 20. (Source: Simon Elvins)

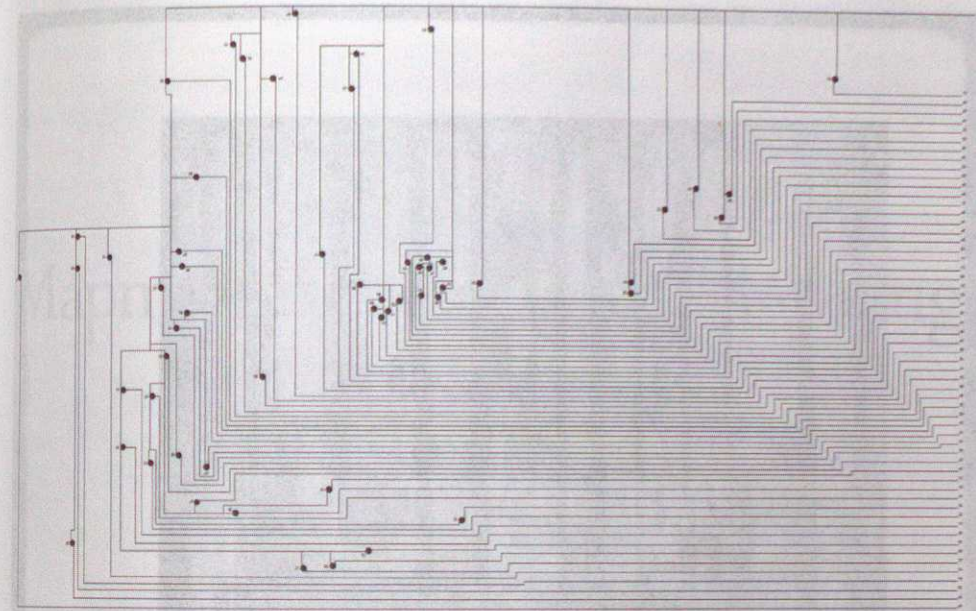


FIGURE 7.16

ate an intriguing map of his movements in New York in *Photo Document New York* (2008). Elvins's maps lay bare the surprising paucity of imagination with which the map's possibilities for art have been approached and suggest—how is it put at the end of a master's thesis?—directions for further research.

## Steven R Holloway

Finally, perhaps an even rarer *rara avis*, a map artist who's a practicing mapmaker, Steven R Holloway. Holloway, like Rosenberg, is all about rivers, which he maps in ways various enough to make most mapmakers' eyes water (Figure 7.17), in a staggering number of prints, several of which have graced covers of *Cartographic Perspectives*.<sup>197</sup> Holloway is also a polemicist whose recent broadside, *Right MAP Making* (2007), "is intended to articulate the fundamental principles of ethical conduct in mapping and maps and to stimulate 'right action.'"<sup>198</sup> Invoked are "five ways to make maps for a future to be possible," which among other things call for reverence, generosity, commitment to the relationship to the place, and deep listening through direct contact. Unimpeachable calls, any one of them renders mapmaking as it's practiced today impossible. Reverence, for example, calls for mapping "in a manner non-harming, with reverence and respect"; generosity for only the "mapping of that which desires to be mapped, and shared, not taking into map form that which does not belong to us"; while commitment to the relationship to the place calls for resisting "the temptation to map places with which we have no intimate or committed relation." One wants to say, "but of course, how else?" and so sweep away, among so much other trash, the mapping of colonies, mapping for new super highways, zoning maps, the maps of developers, and maps of military targets.

Ethical mapmaking: *indeed!*





**FIGURE 7.17.** Steven R Holloway's *The Wound*, which maps a network of creeks between Berkeley and Oakland that flow southwest from the Oakland Hills into San Francisco Bay. Today, they're collectively known as the East Bay Municipal Utility District and are accessed by way of cylindrical cast-iron coverings except when their waters are running straight down the asphalt streets to the sea. Holloway's title refers to the bleeding of life from this once complex, dynamic system that begs to once again be day-lighted. (Source: Steven R Holloway)

## CHAPTER EIGHT

# Mapmaking, Counter-Mapping, and Map Art in the Mapping of Palestine

Mitch and I were lost. No surprise. We were in the Valley of the Destroyed Communities, a maze, a labyrinth, a garden of stone. Walls of hewn blocks of Jerusalem stone, incised with the names of 5,000 Jewish communities destroyed by the Nazis, rise 30 feet to narrow bands of sky fringed with trailing vegetation. The names are deeply carved. The letters draw your fingers into them. You caress the names. Reteag. Gherla. Targu-Mures. Lunca-de-Jos. Vilna. The names are cut three times, in their original language, in Hebrew, and in English. Ahead the way grows dark, but around the corner light slashes across your path. The stone glows. It is stained by plants, by water. There are tunnels, arches. And more names. There are always more names. You sit on the great slabs left as benches and try to take them in. You cannot. There are too many of them.<sup>1</sup>

The Valley of the Destroyed Communities is the culmination of a visit to Yad Vashem, the great Israeli memorial to the Shoah, the Holocaust, the Nazi effort to exterminate the Jews of Europe. The beautiful museum is a vast machinery of remembering, of relentless documentation. In the Hall of Names thousands of notebooks—they seem too many to take in—record the names and biographical details of only half the 6 million Jews the Nazis killed; in the Children's Memorial an infinity of candles and a ceaseless recitation of names recall the one and a half million children murdered; here in the Valley of the Destroyed Communities the spires of stone memorialize the neighborhoods, the villages, the whole towns the Nazis emptied, burned, bombed, bulldozed . . .

Yet this overwhelming act of remembering is simultaneously an act of forgetting, for the Valley of the Destroyed Communities—and the rest of Yad Vashem—has been built on lands of the Palestinian community of Ein Karem on a slope that rose above the village.<sup>2</sup> The hilltop stands directly across the Wadi er Ruwas from