

# THE MAP AS ART

CONTEMPORARY ARTISTS EXPLORE CARTOGRAPHY



## US WORLD STUDIES II

KATHARINE HARMON

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#### Cover

**JULES DE BALINCOURT**

*US World Studies II*, 2005

Oil and enamel on panel  
48 x 68 in.

Courtesy of Zach Feuer Gallery, New York  
(See also p. 59)

#### Page 1

**WILLIAM KENTRIDGE**

*The Nose (Horse)*, 2007

From an edition of six  
Tapestry of mohair, silk, and embroidery  
14.5 x 165 in.  
Courtesy of Marian Goodman Gallery, New York

Refugees circle the globe, endlessly looking for a place to call home in Kentridge's extensive body of work (drawings, collage, tapestry) featuring maps as backdrops. This piece was made as part of a set design for a Dmitri Shostakovich opera based on "The Nose," a short story by Nikolai Gogol.

#### Page 2

**PAULA SCHER**

*Tsunami*, 2006

Acrylic on canvas  
113.5 x 92 in.  
(See also p. 163.)

#### Page 3

**INGO GÜNTHER**

*115: Wetlands*

From the series *Worldprocessor*, 1988–present  
(ongoing)  
Altered globe  
(See also pp. 56–57)

About seventy-five percent of all endangered species are native to the world's wetlands.

#### Facing page

**ALEKSANDRA MIR**

*The Tower of London*

*Porto Vecchio / Cagliari / Palermo*

*Logo Artificiale*

Page 6, L to R

*Jones High School*

*Red Hook*

*Kennington Rd. / Vincott Street / Kempsford Rd.*

*Great Lawn*

*Indianapolis*

*Peking*

*Mississippi* (also p. 7)

*Thessaloniki*

*Cervino Matterhorn / Monte Rosa*

*Black Sea Odessa*

*Panama*

*Beijing*

From the series *The World from Above*, 2004

Black marker on paper

Each 48 x 48 in.

In her series of over one hundred marker drawings, Mir depicts continents, islands, deserts, swamps, and suburban street junctions. She draws from existing maps, creating freehand translations meant to resemble those produced before the development of modern cartographic technologies. Mir writes, "I like the idea that a viewer who has a close relationship to a particular site and who knows where the roads actually lead to and from, or how the borders became the way they are, can complete the drawing according to his own historical and geographical references. This way, the maps are never finished and appear different to everyone."

#### Back cover

**CHRISTA DICHGANS**

*Peru*, 2004

Oil on canvas  
55 x 39 in.

Courtesy of Contemporary Fine Arts, Berlin

Photo by Jochen Littkemann

(See also p. 172–173.)

*Ends/zeets*

**STEPHEN WALTER**

*Havering*, 2008 (details)

Archival inkjet and screen print on paper  
55 x 78.75 in.  
(See p. 203.)

# Index of Artists

- ▲ Ackermann, Charbel 20-21  
 ▲ Ai Weiwei 150-151  
 ▲ Allen, Jane Ingram 76  
 ▲ Alys, Francis 101  
 ▲ Ambe, Noriko 216  
 ▲ Andric, Tina 179  
 ▲ Armstrong, Mary 180  
 ▲ Arrhenius, Lars 168-169  
 ▲ Art & Language 12-13  
 ▲ Baldessari, John 154-155  
 ▲ Bambanani Women's Group 112-113  
 ▲ Baranowski, Kim 46-47  
 ▲ Bennett, Mark 182-183  
 ▲ Berk, Leo Saul 226-227  
 ▲ Beube, Doug 50-51  
 ▲ Biauxsat, Alban 22-23  
 ▲ Bly, Kristin 243  
 ▲ Bowling, Frank 8-9  
 ▲ Bradford, Mark 196-197  
 ▲ Britton, Val 224-225  
 ▲ Bufardecì, Louisa 52-53  
 ▲ Calame, Ingrid 106-111  
 ▲ Callan, Jonathan 218  
 ▲ Campbell, Joyce 90-91  
 ▲ Carter, Nathan 200  
 ▲ Castleden, Susanna 124-125  
 ▲ Caswell, Janice 128  
 ▲ Chagoya, Enrique 65  
 ▲ Charneco, Darlene 198-199  
 ▲ Cheng, Carl 244-245  
 ▲ Chirn, Mel 26  
 ▲ Chunn, Nancy 61, 63  
 ▲ Clark, Peter 115-116  
 ▲ Colson, Greg 204  
 ▲ Cusick, Matthew 78  
 ▲ Darlison, Sally 76-77  
 ▲ Daw, Leila 176-177  
 ▲ de Balincourt, Jules cover, 59  
 ▲ de Miranda, Monica 126  
 ▲ Dichgans, Christa 172-173  
 ▲ Dorman, Josh 170-171  
 ▲ Druks, Michael 228-229  
 ▲ Drury, Chris 85-86  
 ▲ Duman, Alberto 230  
 ▲ Dykhuis, Peter 84, 153-154  
 ▲ Eliasson, Olafur 98-99  
 ▲ Elsayed, Dahlia 198  
 ▲ Elvins, Simon 156-157  
 ▲ Emoe, Clodagh 87  
 ▲ Evans, Simon 211  
 ▲ Ferrer, Rafael 185, 205  
 ▲ Fisher, Vernon 58-59  
 ▲ Fraser, Mary Edna 92-93  
 ▲ Galles, Arie A. 32-33  
 ▲ Gass, Linda 82-83  
 ▲ Gerring, Matthew 80  
 ▲ Ginsburg, Emily 136  
 ▲ Gould, Melissa (Mexico) 24-25  
 ▲ Graham, Bryony 174  
 ▲ Gretzinger, Jerry 158-159  
 ▲ Günther, Ingo 3, 56-57  
 ▲ Gur-Lavy Karni, Nurit 30-31  
 ▲ Hammond, Jane 72-73  
 ▲ Hobson, Mary Daniel 144-145  
 ▲ Holt, Nancy 14  
 ▲ Hundley, Ian 162-163  
 ▲ Hurrell, John 222-223  
 ▲ Inman, Reese 208-209  
 ▲ Institute for Infinitely Small Things 17  
 ▲ Jamieson, Gale 132  
 ▲ Johns, Jasper 11  
 ▲ Johnson, Emma 237  
 ▲ Jones, Kim 18-19  
 ▲ Kanarinka 15, 121-122  
 ▲ Katchadourian, Nina 88-89  
 ▲ Kenny, Chris 194-195  
 ▲ Kentridge, William 1  
 ▲ Kessler, Karey 207  
 ▲ Kinglez, Bodys Isek 192-193  
 ▲ Kosaka, Hirokazu 178  
 ▲ Kostianovsky, Tamara 120  
 ▲ Kozloff, Joyce 34-41  
 ▲ Kuitca, Guillermo 186-191  
 ▲ Lackey, Jane 136-137  
 ▲ Lamb, Theodore 105  
 ▲ Langford, Chase 149  
 ▲ Lasch, Pedro 64  
 ▲ Le Bas, Damian 256  
 ▲ Leigh, Abby 134-135  
 ▲ Lewis, Katie Holland 114-115  
 ▲ Lewis, Margaret Napangardi 75  
 ▲ Lin, Maya 246-253  
 ▲ LoCurto, Lilla 127-128  
 ▲ Long, Richard 102-103  
 ▲ Los Carpinteros 229  
 ▲ Machado, Leo 79  
 ▲ Mackenzie, Landon 66-71  
 ▲ Maisel, David 96-97  
 ▲ Maycock, Bryan 144  
 ▲ McMichael, Tim 232-233  
 ▲ McNeal, Meredith 133  
 ▲ Mills, Dan 42-43  
 ▲ Mir, Aleksandra 5-6  
 ▲ Miranda, Ibrahim 183-185  
 ▲ Morelet, Florent 90  
 ▲ Moro, Simonetta 175  
 ▲ Mulligan, Mark Anthony 212-213  
 ▲ Muniz, Vik 47-49  
 ▲ Nadler, Ellis 129  
 ▲ Nakamura, Yuki 217-218  
 ▲ Neudecker, Mariele 219-221  
 ▲ Nikku, Satu 206  
 ▲ Nold, Christian 143-144  
 ▲ O'Kane, Eamon 165  
 ▲ Outcault, William 127  
 ▲ Parsons, Jonathan 61, 238  
 ▲ Petyarre, Kathleen 74-75  
 ▲ Phillips, Liza 214-215  
 ▲ Picton, Matthew 166-167  
 ▲ Place, Rodney 148  
 ▲ Pope, L., William 100  
 ▲ Prendergast, Kathy 134  
 ▲ Qin Ga 130  
 ▲ Quinn, Jeanne 210  
 ▲ Rankin, Jessica 140-141  
 ▲ Reynolds, Abigail 142  
 ▲ Rodriguez, Lordy 54-55  
 ▲ Ross, Charles 81-82  
 ▲ Roth, Yumi Janairo 131  
 ▲ Ruscha, Ed 146-147  
 ▲ Russell, Georgia 236  
 ▲ Russell, Harriet 152  
 ▲ Samba, Chéri 60  
 ▲ Schaefer, Karin 28-29  
 ▲ Scher, Paula 2, 163  
 ▲ Schnabel, Julian 177  
 ▲ Schoenaerts, Corriette 118-119  
 ▲ Shaul, Yuval 94  
 ▲ Slagle, Michael 200-201  
 ▲ slavick, elin o'Hara 30  
 ▲ Smirle, Sandra 117  
 ▲ Smith, Mark R. 164  
 ▲ Stine, Richard 208  
 ▲ Stockwell, Susan 225  
 ▲ Tegeder, Dannielle 160  
 ▲ Thib, Jeannie 122-123  
 ▲ Trigg, Sarah 27  
 ▲ Turk, Gregor 104-105  
 ▲ Varejão, Adriana 181  
 ▲ Von Mertens, Anna 28  
 ▲ Von Trier, Lars 161  
 ▲ Wallis-Johnson, Jason 242  
 ▲ Walter, Stephen 202-203  
 ▲ Watson, Ruth 44-45, 95-96  
 ▲ Webber, Mark Andrew 230-231  
 ▲ Weiser, Kurt 254  
 ▲ Whitman, Heidi 138-139  
 ▲ Williams, Brigitte 61-62  
 ▲ Woodbury, Jeff 239-241  
 ▲ Yanagi, Yukinori 234-235



**SIMONETTA MORO**

*Imaginary Map: Eyes on the City*, 2007

Gouache, ink, pastel, and graphite on Mylar  
24 x 36 in.

Collection of Confartigianato del Veneto Orientale, Portogruaro, Italy  
Photo by Cibele Newman

Moro is an Italian artist born in Venice, a city of wanderers. She sees parallels between Venice and Manhattan, islands surrounded by water that are "like giant rafts ready to sail in the open sea." *Imaginary Map: Eyes on the City* depicts street scenes from the vantage point of the tenth floor of an office building in downtown Manhattan. Pedestrians intentionally appear distorted as they radiate into the streets, tangles of marks brought into focus by the oculus shapes. Moro says, "I see the city's neighborhoods as small islands, each with its own identity, loosely connected by the energy that emanates from its inhabitants."