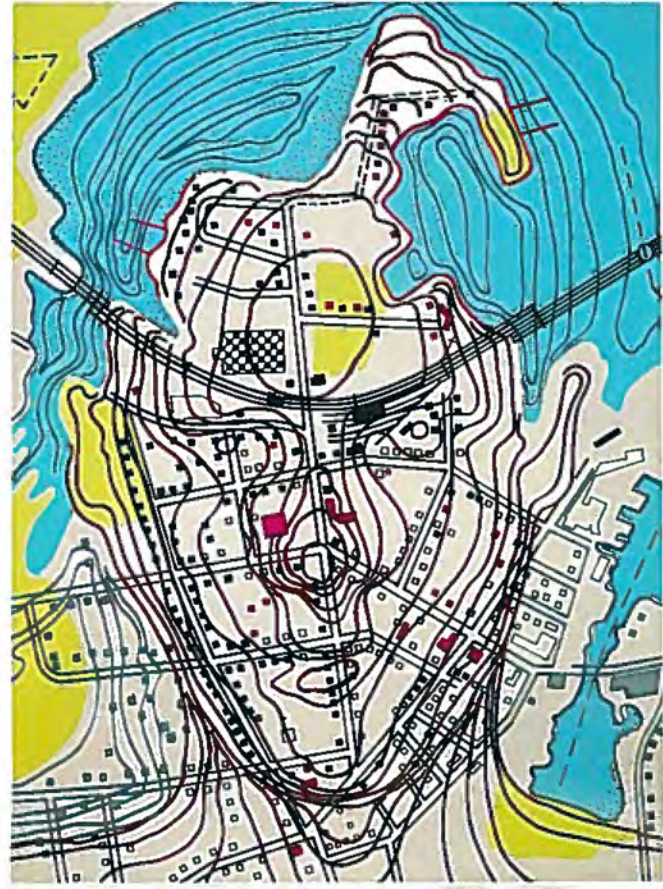


Carmela Venti  
*Mystic*



Julian Schnabel  
*Notes on a Bad Summer*



- Rob Reeps
  - Julian Schnabel
  - Carmela Venti
  - William T. Wiley
  - Cameron Zebrun
- 
- John Cage
  - Christo
  - Nancy Chunn
  - Chema Cobo
  - Paul Coffey
  - Greg Colson
  - Clas Oldenburg
  - Dan Mills
  - Roger Machin
  - Guillermo Kuitica
  - Benito Huerta
  - Hickman
- 
- Newton Harrison
  - Heleen Mayer Harrison
  - Alex Flemming
  - Vernon Fisher
  - Julia Fish
  - Carol Ermons
  - Peggy Diggs

William T. Wiley  
*Thank You Hide*



Rob Reeps  
*Laka Me Laka Mo*



Chema Cobo  
*Mapping Nobodaddy's Land*



Dan Mills  
*Armchair Traveller*



Claes Oldenburg  
*Chicago Stuffed with Numbers*

**A R T**  
ON THE  
**M A P**

APRIL 30-JULY 10, 1994  
CHICAGO CULTURAL CENTER



Vernon Fisher  
*Perdido en el Mar*



Peggy Diggs  
*Some Reservations*



Nancy Chunn  
*China V: Sung Dynasty, 960-1279 A.D.*



Julia Fish  
*Great Divide*



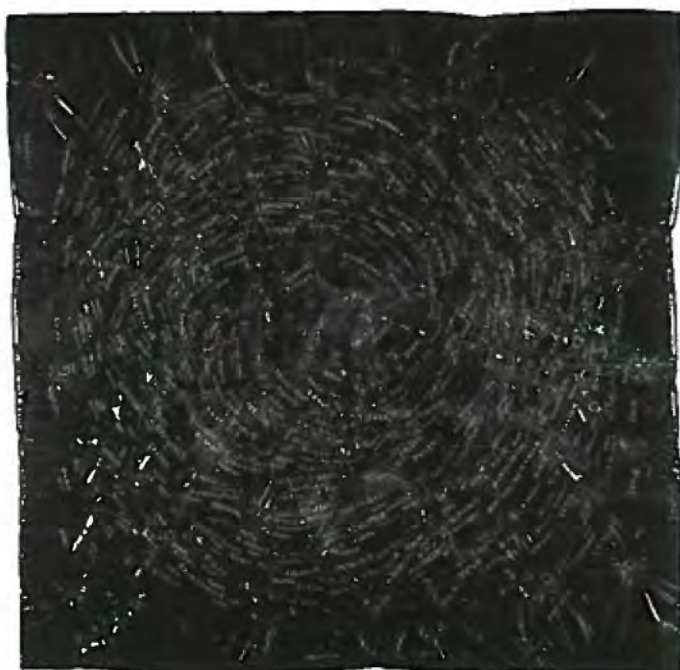
John Cage  
*A Dip in the Lake...*



Alex Flemming  
*Untitled (trptych)*



Guillermo Kuitca  
*Heaven*





## CHECKLIST

**JOHN CAGE**  
b. 1912 d. 1992  
*A Dip in the Lake: Ten Quicksteps, Sixty-two Waltzes, and Fifty-six Marches for Chicago and Vicinity*, 1978  
Felt tip pen on map  
53½" x 41½"  
Collection of Museum of Contemporary Art, Chicago; Restricted gift of the Collector's Group, Men's Council, and Women's Board of the MCA, and National Endowment for the Arts Purchase Grant

**CHRISTO**  
New York, NY  
*Wrapped Reichstag* (diptych), 1982  
Map on board, charcoal, chalk, crayon and graphite  
64" x 97"  
Courtesy of Marisa Del Re Gallery, New York  
*The Umbrellas*, Joint Project for Japan and U.S.A (Japan, diptych), 1989  
Pencil, fabric, pastel, charcoal, crayon, enamel paint and map  
30½" x 38¼"  
Collection of Maria and Scott Hodes  
*The Umbrellas*, Joint Project for Japan and U.S.A.

In this exhibition, the emphasis is definitely placed on ART as the inspiration of these late 20th-century map-makers. The functional nature of maps, and its relationship to the long tradition of cartography, remains outside the parameters of this project. The art in this exhibition is not so much about the way the world actually looks, perhaps, as the ways it might look, if...

Late in our century, the borders of many nations are shifting or dissolving altogether. Now more than ever issues of boundaries are central to the lives of every citizen of the world. Artists have been quick to address such concerns in both visual and conceptual language. We are all more acutely aware that the mapping process is arbitrary and ever-changing, such as with the dissolution of Yugoslavia, through revolution, and Czechoslovakia, through peaceful decree, since 1992. In response to recent dramatic shifts, numerous contemporary

artists are investigating the ways in which we geographically, politically and aesthetically represent our world, with its growing trend towards nationalism.

The artists included here represent many styles, generations and geographic locations—both from where they work and to which they address themselves. As a result, one will find a depiction or reference to nearly every segment of the globe within the pieces on view. Some artists use real maps as supports or surfaces for their works, perhaps because the patterns or colors of maps are simply irresistible. Others rely on mapping processes to organize their images, taking great liberties with any "absolute" that maps may suggest. Still others question the authority of maps altogether. Many of these artists are solidly "on the map" in terms of long-standing careers

and reputations, while others are emerging talents from Chicago and other regions of this country or beyond.



Newton and Helen Mayer Harrison  
*Ring of Fire: Sketch in Metaphor for the Seventh Lagoon*

Greg Colson  
*Bakersfield*



**ALEX FLEMMING**  
Sao Paulo, Brazil and Berlin, Germany  
*Untitled* (triptych), 1992  
Acrylic on canvas  
23¾" x 60"  
Courtesy of the artist

**NEWTON AND HELEN MAYER HARRISON**  
Del Mar, CA  
*Ring of Fire: Sketch in Metaphor for the Seventh Lagoon*, 1975  
Oil, ink, graphite, and red pencil on map mounted on canvas  
49½" x 56 ½"  
Collection of Museum of Contemporary Art,

Chicago; Restricted gift of the Collector's Group, Men's Council, and Women's Board of the MCA and National Endowment for the Arts Purchase Grant  
*Tibet Is the High Ground* (diptych), 1991  
Map with mixed mediums  
110" x 75"  
Courtesy of Ronald Feldman Gallery, New York

**JESSE HICKMAN**  
La Porte, IN  
*Athens*, 1991  
Mud on map  
27½" x 31¼"  
Collection of Ruth Horwich  
*Vienna*, 1991  
Mud on map

## ARTISTS' MAPS AND DEVICES

The buzzword of our time—global—is the new appellation of every corporate ad campaign that appears on television or in print today. Strictly defined, "global" refers to a worldwide or universal phenomenon, which relates tangentially to, but is not synonymous with, a map. Maps usually are two-dimensional representations of the features of an area of the earth or heavens. The true vicarious experience that maps offered people in the past has been lessened by the ease of travel in our current jet age. Still, an outright fascination with maps as a slice of reality or a complete fantasy persists, even as our world conceptually shrinks by the day.

Although artists have for centuries helped to craft maps as a usable scientific tool, they also have found inspiration by including maps or spheres in still-life paintings and metaphorical works from later centuries of art history. New today, though, is the sheer volume of artworks that take the earth in small or large part as an inspiration. Prominent in recent decades was the American Pop artist Jasper Johns' iconic *Map of the United States*, from 1962. Concurrent with his efforts and those of other Pop and Funk artists creating map-like images in the 1960s and 1970s was a slew of now-famous Earthworks artists from several countries.

Addressing the land in distinctly physical ways, artists such as Dennis Oppenheim, Michael Heizer, and Robert Smithson used the actual elements of the earth's surface to raise formal or ecological issues on a scale that rendered the traditional bohemian studio extinct. Suddenly, after the middle of the 1960s, all the world was a stage for artists whose works still serve as the foundation for a mostly younger generation of artists showcased here. Where a commitment toward changing society has mostly flagged in the 1990s, still to be found is a sense of social mission that uses maps to illustrate a point. ART ON THE MAP investigates the recent proliferation of map usage and map imagery by selected contemporary artists from approximately the last twenty years.

(U.S.A., diptych), 1989  
Pencil, fabric, enamel paint, photograph by Wolfgang Voltz, pastel, crayon, charcoal, and map  
30½" x 38¼"  
Collection of Maria and Scott Hodes

**NANCY CHUNN**  
New York, NY  
*China V: Sung Dynasty 960-1279 AD*, 1991-92  
Ink on canvas  
108" x 78"  
Collection of Clyde and Karen Beswick  
*China VI: Yuan Dynasty (Mongol), 1264 - 1368 A.D.* (triptych), 1992  
Ink and oil on canvas  
90" x 120"  
Courtesy of Ronald Feldman Fine Arts, New York

**CHEMA COBO**  
Brussels, Belgium  
*Offiervier Refleyexive*, 1991  
Watercolor on paper  
40½" x 28"  
Courtesy of Zolla/Lieberman Gallery, Chicago  
*Mapping Nobodaddy's Land*, 1991  
Watercolor on paper  
40½" x 28"  
Courtesy of Zolla/Lieberman Gallery, Chicago

**PAUL COFFEY**  
Chicago, IL  
*Seven Veils for Chicago/Installation*, 1994  
Acrylic on nylon  
Variable dimensions  
Courtesy of the artist

**GREG COLSON**  
Los Angeles, CA  
*Bakersfield*, 1993  
Enamel and ink on wood and metal  
62½" x 66½" x 3½"  
Courtesy of Sperone Westwater, New York

**PEGGY DIGGS**  
Williamstown, MA  
*Some Reservations*, 1991  
Homasote, fabrics and cotton  
Variable dimensions  
Courtesy of the artist  
**CAROL EMMONS**  
Green Bay, WI  
*Mneme XXIX: Tourism*, 1994  
Installation in mixed mediums  
10' x 26'7" x 12'10"  
Courtesy of the artist

**JULIA FISH**  
Chicago, IL  
*Ocean, River, Lake*, 1985  
Oil on canvas  
27" x 24"  
Collection of Richard and Patricia Blake  
*Ocean with Lake*, 1985  
Oil on canvas  
27" x 24"  
Collection of Jose Freire  
*Great Divide*, 1986  
Oil on canvas  
20" x 48"  
Collection of Francis and June Spiezer

**VERNON FISHER**  
Ft. Worth, TX  
*Perdido en el Mar (Lost in the Sea)*, 1989  
Lithograph  
30" x 37"  
Courtesy of Landfall Press Inc., Chicago

If we begin with the microcosm, as opposed to the macrocosm of mapping, we locate ourselves first in Chicago through the works of two prominent American artists: John Cage and Claes Oldenburg. Both artists with firsthand experiences in this city created images of strength in response to the city plan and its confrontation with Lake Michigan.

An emphasis on place is more abstractly depicted by Julia Fish in a series of three paintings from 1985-86. Anticipating and in response to moving to Chicago from Iowa, Fish uses aerial views to locate herself between bodies of water and land masses of the Midwest, as well as to past and present. In *Thank You Hide*, William T. Wiley has literally situated Chicago at the heart of the United States, and central to autobiographical doodles that emanate across his American map/hide.

Working worldwide for several decades, Christo, too, has been associated with Chicago, in his 1968 landmark wrapping of the Museum of Contemporary Art. Site is germane to any of his proposals or actual projects of wrapping buildings or altering the earth's terrain. His two diptychs of the U.S.A. and Japan blend diverse countries and landscapes by a common, transitory event—his *Umbrellas* project. Still unrealized, but finally approved by the German Parliament in February 1994, is Christo's proposal from 1971 to wrap the Reichstag in Berlin. His two-part drawing from 1982, *Wrapped Reichstag*, clearly details a project within a city—Berlin—in the format that pins his ideas down to a specific place with a significant history and symbolism for a nation. In opting to use or refer to maps in their art, both Dan Mills and Carol Emmons could be called armchair travelers.

Indeed, Mills uses that title for his series from which two works are drawn. Although these works suggest a kind of suspended exploration within a studio or gallery, beyond a mere celebration of travel they raise many questions of an existential nature, such as "Who am I?" and "Where am I going?"

Another category which artists address here is boundaries or borders, and their attendant issues of history,



politics and ecology. Whereas Nancy Chunn re-creates Chinese dynasties through meticulous research and visualization, Chema Cobo and Alex Fleming take a more conceptual approach to meanings suggested by outlines of continents, and through the inclusion of words and phrases.

Peggy Diggs and Benito Huerta comment on issues of social injustice and cultural migration through maps that are composed of politicized shapes and symbols. Ecology goes to the heart of most works by Newton and Helen Mayer Harrison, taking on global themes while creating works of great physical beauty. Cameron Zebrun uses actual maps or simply the silhouette of a continent to further his appreciation of nature and its preservation.

Many artists address aesthetics of the map as their point of

departure. Jesse Hickman and Julian Schnabel use actual maps as grounds on which to apply mud and pigment, respectively, to obscure or enhance what lies beneath. Greg Colson fabricates relief sculptures suggesting identifiable urban centers—perhaps as seen from above—in simple materials, just as Rob Reeps paints vivid surfaces inspired by aerial views of the Great Lakes or the islands of New Zealand, re-configured at will.

Also dealing with island images is Paul Coffey, whose 30-foot high installation of hand-painted blue “veils” floats imaginary island shapes against the sky visible through the gallery windows. His inspiration is that same desire to travel that captivates so many artists seen here, including Roger Machin. Machin’s sculptures of foreign countries or American states, where he may have been working at the time, are constructed with steel or found objects, and resemble or comment on those places.

Carmela Venti’s mapped “portraits” merge features from actual maps with images of the human figure “to make

Carol Emmons  
*Mneme XXIX: Tourism (detail)*



## ACKNOWLEDGEMENTS

I would like to sincerely thank the artists, lenders and sponsors for making this exhibition possible. Also, I extend my deep gratitude to Sofia Zutautas, curatorial assistant, for her dedication to the success of this project.

G.G.K.

Organized by the Chicago Department of Cultural Affairs, this exhibition was curated by Gregory G. Knight. It is cosponsored by the *Chicago Sun-Times* and WBEZ Radio, 91.5FM, and is partially funded by a grant from the Illinois Arts Council, a state agency. Generous support for the exhibition was provided by the Chicago Cultural Center Foundation.



City of Chicago  
Richard M. Daley, Mayor  
Chicago Department of Cultural Affairs  
Lois Weisberg, Commissioner  
©1994 by the City of Chicago,  
Department of Cultural Affairs

Photos: Tom Van Eynde E6, 118; Dennis Cowley E2;  
Ellen Page Wilson inside; all others courtesy of the artists  
Printing: M&G Commercial Printing  
Design: Atlas Communications

20" x 20"  
Courtesy of Klein Art  
Works, Chicago

**BENITO HUERTA**  
Houston, TX  
*The Wonderin' Lone Star in the Midst of the Empire*, 1980  
Prismacolor, pencil, and collage on black arches paper  
30" x 44"  
Courtesy of the artist  
*The Wonderin' Lone Star in the Golden State*, 1980  
Prismacolor pencil and collage on black arches paper  
37" x 30"  
Courtesy of the artist

**GUILLERMO KUITCA**  
Buenos Aires, Argentina  
*Heaven*, 1992  
Mixed mediums on mattress  
74" x 74" x 4 1/2"  
Private Collection, Chicago;  
Courtesy of Sperone  
Westwater, New York

**ROGER MACHIN**  
Chicago, IL  
*Frontier Vacuum*, 1992  
Stone and steel with vacuum cleaner  
82" x 80" x 23"  
Courtesy of the artist  
*Finding France*, 1994  
Steel with plastic garbage can  
71" x 83" x 43"  
Courtesy of the artist

**DAN MILLS**  
Des Plaines, IL  
*Armchair Traveller*, 1992-93  
Collage on wood, chair arms and windows  
20 1/2" x 63" x 8"  
Courtesy of the artist  
*Armchair Traveller*, 1992-94

Collage and acrylic on upholstered chair  
34 1/2" x 34 1/2" x 37"  
Courtesy of the artist

**CLAES OLDENBURG**  
New York, NY  
*Chicago Stuffed with Numbers*, 1977  
Lithograph on Arches Cover, Mould-Made  
47 1/2" x 30 1/2"  
City of Chicago Art Collection, gift of Northern Trust Bank

**ROB REEPS**  
Swampscott, MA  
*The Late Great Lakes*, 1990  
Acrylic on canvas  
60" x 90"  
Collection of Patricia Johnstone LaCrosse  
*Lakawana*, 1992  
Acrylic on paper  
30" x 42 1/2"



Christo  
*Wrapped Reichstag (diptych)*

people’s mental maps visible.” Guillermo Kuitca’s map-making is highly interpretive but, usually, evocative of earth-bound realities. His mattress painting shown here—*Heaven*—frees us of the earth’s terrain so we look skyward, like the ancients, with a sense of wonder.

ART ON THE MAP explores the intertwinings of art and everyday culture in relation to the blurring of borders between aesthetic concerns and social content. The sheer beauty in Vernon Fisher’s *Perdido en el Mar*, with our planet split apart to reveal its complex structure, is further complicated by the human element. Either banal or provocative, the central figure in his image is mysterious, yet it suggests issues of “vision” through an act of cleansing the eyes beneath a faucet.

The vision of these 24 artists, in relation to their concepts of map-making, raises many interesting questions for our time. And, hopefully, it opens the doors of our imaginations to the possibilities of the next century—perhaps with a lessened sense of personal or political boundaries.

Gregory G. Knight

Collection of the artist  
*Laka Me Laka Mo*, 1992  
Acrylic on paper  
30" x 34"  
Collection of the artist

**JULIAN SCHNABEL**  
New York, NY  
*From the Names of Our Children*, 1980  
Contact paper on map  
41 1/2" x 29"  
Collection of Judith Neisser  
*Notes on a Bad Summer*, 1987  
Oil on map  
19 7/8" x 15"  
Collection of Refco Group, Ltd.  
*Notes on a Bad Summer*, 1987  
Oil on map  
19 7/8" x 15"  
Collection of Refco Group, Ltd.  
*Notes on a Bad Summer*, 1987  
Oil on map  
19 7/8" x 14 3/4"  
Collection of Refco Group, Ltd.

**CARMELA VENTI**  
*Mr. Freeway*, 1988  
Relief and silkscreen  
30" x 22"  
Courtesy of the artist  
*Mystic*, 1988  
Relief and serigraph  
30" x 22"  
Courtesy of the artist  
*Passport Picture Roman Nose*, 1988  
Relief and serigraph  
30" x 22"

Courtesy of the artist  
*Anxiety*, 1990  
Relief and silkscreen  
30" x 22"  
Courtesy of the artist  
*Frozen in Time Pompeian Portrait*, 1990  
Relief and serigraph  
30" x 22"  
Courtesy of artist  
*Weather or World Related*, 1990  
Relief and serigraph  
30" x 22"  
Courtesy of artist  
**WILLIAM T. WILEY**  
Forest Knoll, CA  
*Thank You Hide*, 1972  
Lithograph  
35" x 48"  
Courtesy of Struve Gallery, Chicago  
*Little Hide*, 1973  
Lithograph on chamois, hand painted with acrylic  
23" x 28"  
Courtesy of Landfall Press Inc., Chicago

**CAMERON ZEBRUN**  
Minneapolis, MN  
*Secret Place*, 1991  
Mixed mediums  
48" x 50" x 11"  
Courtesy of Gwenda Jay Gallery, Chicago  
*Wandering*, 1992  
Oil on wood  
6" x 84" x 7"  
Courtesy of Gwenda Jay Gallery, Chicago