The difficulty overall is that the show does not add up to much beyond a scatter-shot survey that, with the inclusion of different artists, might have told us different things. There is so little unanimity on the theme that at points it challenges the purpose of mounting such a show at all, except to display as wide a variety of attitudes as possible.

Perhaps at the moment of planning the exhibition, political changes around the world had not yet made themselves strongly felt. Or artists had not found a way to treat such changes powerfully within the show's thematic frame.

From the 20 years of work on view, it's clear that maps and mapping systems have long been with artists, who have responded in a multiplicity of ways. But there is no feeling that the show represents a pulse suddenly quickened by events in, say, Czechoslovakia or the former Yugoslavia.

And in the absence of such quickening, the timing and theme of the exhibition ultimately come to seem just the least bit arbitrary.