

Exhibition Checklist:

Noriko Ambe

Wave 1, 2012
Paper and paper tube
3 ½ x 56 x 25 inches

Wave 2, 2012
Paper and paper tube
3 ½ x 56 x 25 inches

Wave 3, 2012
Paper and paper tube
3 ½ x 56 x 25 inches

Wave-animation 1, 2018
Layered paper
8 ¼ x 11 ¾ inches

Wave-animation 2, 2018
Layered paper
8 ¼ x 11 ¾ inches

Wave-animation 3, 2018
Layered paper
8 ¼ x 11 ¾ inches

Wave-animation 4, 2018
Layered paper
8 ¼ x 11 ¾ inches

Jeffrey Beebe

The Global Cartograph of Refractoria, 2014
Watercolor, gouache, ink, and colored inks on paper
45 x 72 inches

Impossible Narrative (An Assiduous Cartograph of the Coasts of), 2018
Watercolor, gouache, ink, and colored inks on paper
45 x 29 ½ inches

The Battle of the Ruined Ultramarine Unending, 2018
Watercolor, gouache, ink, and colored inks on paper
45 x 15 ¾ inches

Beth Campbell

There's no such thing as a good decision (fuzzy logic), 2011
Powder coated and painted steel wire
60 x 36 x 30 inches

There's no such thing as a good decision (alternate), 2010
Powder coated steel wire
36 x 108 x 48 inches

Future Past, 2014
Ink on paper
22 x 30 inches

My Potential Future Based on Present Circumstances (7/18/13), 2013
Pencil on paper
27 x 32 ½ inches

Mary Ellen Carroll

Public Utility 2.0 Spectrum Map (12 sections), 2014
Digital print on mylar
35 ½ x 35 ½ inches

Inert WiFi Objects with Potential, 2014
Auto body enamel on plastic
Dimensions variable

Nathan Carter

BROOKLYN STREET TREASURES FROM AVENUE X TO NEW UTRECHTAVE ON THE INTERBORO LOCAL, 2018
Steel, aluminum, copper, brass, stainless steel wire, plastic, pyrite, nickel, wood, clay, and acrylic enamel paint
77 x 53 x 2 inches

Diana Cooper

The Wall, 2018
Mixed media
Dimensions variable

Seen-scape, 2017-18
Photographs, plastic, acrylic paint, tape, silver paper, and colored pencil
30 ½ x 31 inches

Lisa Corinne Davis

Improv Index, 2017
Oil on canvas
55 x 47 ½ inches

Psychopathic Territory, 2015
Oil on canvas
60 x 45 inches

Nina Katchadourian

Kansas Cut-up, series from the *Sorted Books* project, 2014
Digital C-print
Each: 12 ½ x 19 inches

What Did I Do?

Voices from the Tapes

Memoirs of a Bastard Angel

How to Live With a Neurotic Cat

What the Butler Saw

Psychward

Cats, Holy Terror

Sharks Don't Get Cancer

The Junky's Christmas

Joyce Kozloff

Katrinka, 2017
Acrylic, collage, and found object on canvas
62 ½ x 54 x 3 ½ inches

2 Rivers, 2017
Acrylic, collage, and oil pastel on canvas
72 x 48 inches

Robert Morris

Earth Projects, 1969
Portfolio of ten lithographs
Each: 22 ¾ x 30 inches

Mounds and Trenches

Dust

Burning Petroleum

Piles and Pits

Temperatures

Steam

Vibrations

Waterfall

Hedges and Gravel

Wall and Ditch

Dennis Oppenheim

Wishing the Mountains Madness, 1977
Color and black-and-white photography, hand-stamped topographic map, and text
48 inches x 18 feet

Larson Shindelman

Geolocation
Archival Pigment Print
Each: 20 x 24 inches

Gun shot, 2011

Lost My Dad, 2011

Jesus Whispers, 2011

Money Pigs, 2011

Sneaking Suspicion, 2009

Deserve to Know, 2010

New Years Resolution, 2013

Reconnaissance, 2011

Francesco Simeti

Swell, 2017-18
Digital prints mounted on cintra, plywood, and motorized tracks
Dimensions variable

Jaune Quick-to-See Smith

States' Names II, 2001
Mixed media on canvas
48 x 72 inches

Modes of Mapping presents a cross-section of contemporary artists engaged in aspects of mapping in its broadest sense. The exhibition explores a wide range of artistic tendencies that use cartography as a departure point, whether in the creation of abstracted networks, investigations of identity, or as a means of making psychological concerns visibly tangible. Moving away from the conventional, utilitarian function of maps, these subjective explorations engage with a host of differing systems and organizational tendencies.

Robert Morris and Dennis Oppenheim were central practitioners of Land Art, and both made significant contributions to its formation. Morris also played a defining role in the development of Process Art and Minimalism. Known for his use of a range of unconventional materials, Morris constructed Land Art works throughout the late 1960s and 70s that challenged expectations. Oppenheim also pushed boundaries in his sculpture, installations, conceptual, and performance art. He created numerous Earth Art interventions, including *Wishing the Mountains Madness*, 1977, in which he scattered plywood stars painted in pastel shades of red white and blue across a four-acre site in Montana, composing an inversion of sky and earth.

A number of artists represented use differing approaches to track their emotional and physical travels. Beth Campbell charts psychological terrain in her cascading drawings of potential outcomes. Her flow charts begin with a single premise from which her thoughts spin out into webs of possibilities, revealing an array of potential selves. The movement in her highly poetic works on paper extends to her mobiles that capture the abstract lyricism of her diagrams. The intricately carved paper topographies of Noriko Ambe embrace the subtle irregularities and distortions created by her labor-intensive practice, revealing a layering of imagined terrains and human emotion. Her works evoke canyons, rolling waves, and the endless cycle of natural and biological rhythms.

Diana Cooper's works are amalgamations of collage, painting, sculpture, and photography. In her travels through airports, stadiums, and cities, Cooper frequently stops to take photographs that mark where she has been, which she then incorporates into her assemblage works. Her practice reveals her interest in infrastructure, networks, and diagrams, as well as her engagement with specific sites and locations. Nathan Carter, in *BROOKLYN STREET TREASURES AVENUE J ON THE ELEVATED Q OVER TO THE BEVERLY ROAD SOUTHBOUND 2 IN A COUPLE FEW*, 2018, incorporates objects found as he traced a route through Brooklyn. His work references a wide range of systems, including communication networks and complex mass transit maps. Playful colors combine with allusions to the gritty urban experience in his handwrought forms.

Indexing and cataloguing is another tangent of mapping that is evident in several of the works on view. In her *Sorted Books* series, Nina Katchadourian combs through collections of books, pulls specific titles, and places them in groups that she

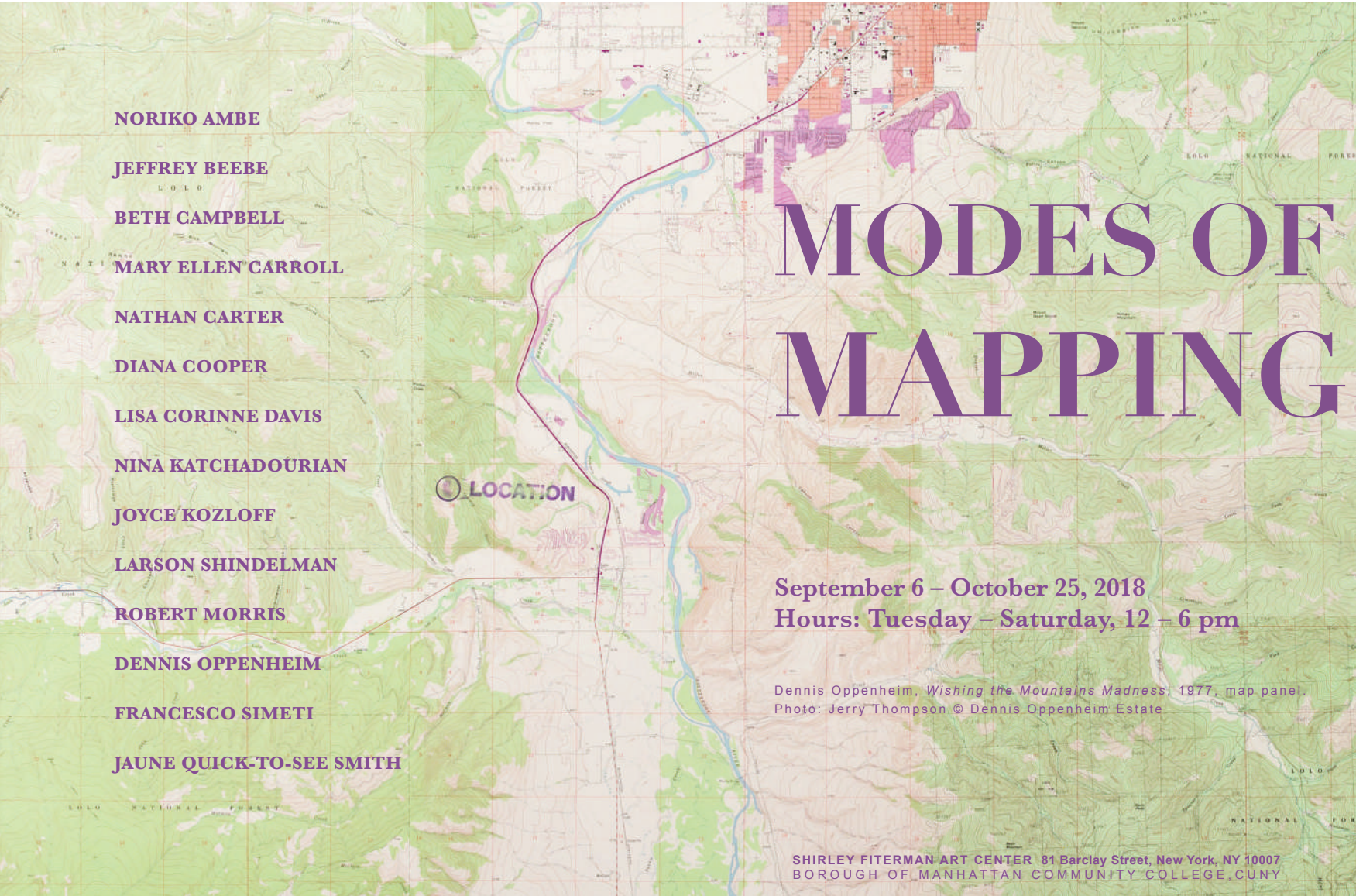
photographs. The selected groupings function as a cross-section of that library, in effect mapping its focus, idiosyncrasies, and inconsistencies. *Swell*, a different type of indexical exploration by Francesco Simeti, intertwines appropriated images from New York waterways, Coney Island, and other human interventions along the water with scenes of plant and animal life that once flourished along the Gowanus Canal. Simeti's playful, yet intensely serious, theatrical installation underscores the consequences of human activity on our surroundings.

The collaborative known as Larson Shindelman and conceptual artist Mary Ellen Carroll investigate ways in which technology affects private space and public good. In *Geolocation*, Larson Shindelman uses publicly available embedded GPS information in Twitter updates to track the locations of user posts and then take photographs that mark them in the real world. Their photographs pinpoint the data, raising issues of privacy in online social networks. Carroll explores a different aspect of technological space in *Public Utility 2.0* that centers on the issue of millions of Americans that do not have access to the Internet, which could be solved through utilization of the disused UHF/VHF spectrum. Rethinking urban planning and using public policy as material, *Public Utility 2.0* carries the conceptual underpinnings of Land Art into contemporary concerns.

Issues of identity and personal history are at the core of many of the practices employed by artists on view. The imaginary universe of *Refractoria*, within which lies the realm of *Impossible Narrative*, is meticulously rendered by Jeffrey Beebe through detailed maps and in-depth documentation of its inhabitants and their mythologies. Steeped in inventive tales and heavily influenced by Dungeons & Dragons, Beebe creates a world that reflects a mix of the fictional and the autobiographical. Lisa Corinne Davis' dynamic, non-objective paintings call into question the use of geography as a basis of identity, in a quite different approach. As an African American of mixed heritage, her explorations speak strongly to the impossibility for any one label to fully represent the whole. Davis conjures up circuitry, road maps, and patterning in her abstract investigations of place and its relation to the self.

Conversely, Joyce Kozloff, incorporates copied and altered historical maps in her work, weaving a broad range of information that incorporates geography, mythology, biography, and history. In her current *Girlhood* series, she integrates autobiography through the use of her own childhood drawings in vibrant, textured canvases. Jaune Quick-to-See Smith also addresses the autobiographical, as well as political, nature of maps in her painterly depictions of the United States. Invoking the histories of Native Americans, the complex issues of land ownership, and the relationship between land and identity, her work underscores the ways in which territorial boundaries shape our emotional, aesthetic, and geographic perceptions of the world.

—Lisa Panzera, Director, Shirley Fiterman Art Center





A NEWLY DRAWN & VASTLY IMPROVED REPRESENTATION
GLOBAL CARTOGRAPH OF REFRACTORIA
INCLUDES THE FIVE CONTINENTS & INNUMERABLE SEAS & OCEANS & OUR DISCONSOLATE & VAGUELY ALLURING PLANET

CITY

CAPITAL CITY

WATER

DECIDUOUS FOREST

CONIFEROUS FOREST

TROPICAL FOREST

SWAMP

HILLS

MOUNTAINS

DESERTS & WASTES

BURNING SNOW

VOLCANO

ICE SHELF / GLACIER

GRASSLANDS

MAP PREPARED BY
GILLRAY & MCCAY

THIS MAP WAS DESIGNED FOR THE PURPOSE OF ILLUSTRATING THE CONCEPTS OF REFRACTORIA, A NEWLY DISCOVERED PHENOMENON IN THE FIELD OF LITERATURE. THE MAP SHOWS THE FIVE CONTINENTS, EACH REPRESENTING A DIFFERENT ASPECT OF REFRACTORIA. THE OCEANS AND SEAS ARE ALSO LABELED WITH REFERENCES TO LITERATURE AND PHILOSOPHY. THE MAP IS A SATIRE ON THE CONCEPT OF A WORLD MAP, AND IS DESIGNED TO BE BOTH EDUCATIONAL AND ENTERTAINING.