MAPPING

A RESPONSE TO MoMA

Cover: Civilian-satellite image; full resolution view of
multi-channel canal 1 km wide, roughly 20 km long,
built by Iraqi forces in mid-1980s to force a flow of the
Tigris and other incoming rivers through the main
river of Iran, sealing off a valuable part of Iranian ter-
ritory. Destroyed in 1987. © Ocean Earth / CNES 1986.

This entire hydrological project involved designs
remarkably similar to (though on a far grander scale
than) the projects of Michael Heizer and Robert
Smithson. This project also manifests a design formu-
lated 20 years earlier (as models) in Dennis
Oppenheim's *Dead Furrow*, 1968.

STATEMENT REGARDING SHOW

That 1966 Tony Smith statement about driving at night down the unfinished New Jersey Turnpike is the starting point of the show. With this, we adopt questions of physical time and space, precisely measurable, precisely locatable. We reject the literary, allegorical, symbolic or like associative procedures of the Situationists. We reject the notion of art or architecture as fundamentally impractical, or as simply gestural. We look for concrete acts with specific, physical implications in territory. Mapping, then, is a procedure between pure art, such as painting, drawing, sculpture, and its extension into inhabited space, or architecture. The entire premise and world view of the MoMA show is replaced, along with its studied decadence.

CONDITIONS OF THE SHOW

The works in this show were not selected on the basis of merit, or as a reflection of a movement, or to establish a pantheon. They were chosen through a dialogue with each of the invited artists. In nearly every case, drafts of the *CONCEPT* and other texts were provided, so that a decision to participate was based on an understanding of their rationale.

Invitees who indicated they could not respond within the deadline were: De Maria, Haacke, and Irwin.

Among the texts provided was a list of conditions, including:

- *All work is pre-existing.*

- *All work meets the criteria established by the MoMA show's wall-mounted introductory essay.*

- *The point to establish is that this is a very conventional exhibition given the MoMA introductory essay, AND that what is exhibited at the MoMA now is neither conventional nor suitable.*

- *We are not challenging the MoMA.*

- *We are doing the job it was supposed to do, for the sake of the credibility of American art historiography and of art as a consequent, physical practice.*

PETER FEND

VITO ACCONCI

CARL ANDRE

DENNIS BALK

JUDITH BARRY

ROBERT BARRY

BEACH PARTY

BETTY BEAUMONT

MEL BOCHNER

ALAIN BUBLEX

CHRIS BURDEN

DANIEL BUREN

TOM BURR

CALTECH, JET PROPULSION LAB.

CHRISTO

AGNES DENES

MARK DION

ERICSON/ZIEGLER

DANIEL FAUST

PETER FEND

RAINER GANAHL

DAN GRAHAM

RENEE GREEN

HELEN & NEWTON HARRISON

FELIX STEPHAN HUBER

DOUGLAS HUEBLER

INSTITUT FÜR RAUMPLANUNG

HEATHER JANSEN/EXO WEAR

VIVIENNE KOORLAND

LAURA KURGAN

BARRY LE VA

THOMAS LOCHER

M.I.T. URBAN STUDIES, SHIFFER

GORDON MATTA-CLARK

FLORENT MORELLET

LUCRETIA MORONI

KIRSTEN MOSHER

CHRISTIAN PHILIPP MÜLLER

LAURA NASH & BOB BRAINE

WARREN NEIDICH

LOIS NESBITT

NEWS ROOM

OCEAN EARTH

JULIAN OPIE

DENNIS OPPENHEIM

PREMIATA DITTA

DAVID ROBBINS

AURA ROSENBERG

SANTE SCARDILLO

ROBERT SMITHSON

JAMES TURRELL

LINDA VAN DEURSEN

LUCA VITONE

PETER WEIBEL

CARL WEIMAN

LAWRENCE WEINER

ROGER WELCH

PETER FEND

As Kim Jones and I noted when he visited our show, MoMA's "Mapping" and our "Response" differed fundamentally in the type of approach they each hadto physical space.

Every work in the "Response" deals with a specific location in space. There is a precise correlation to some sort of scale (if only imagined), to specific points in geographical reality. The works are embodiments of physical facts.

With a few exceptions, notably the Burkhardt walk-on map of New York State (is there any art, any invention, in this?) every work in the MoMA "Mapping" is disembodied. That is, it does not correlate on any uniform scale to a precise location in space. The works exist in a different space, a memory space, or associative space, but not a physical space.

We think our approach represents the process of mapping, as dictionary-defined. This is a process of finding and locating positions in an x,y,z field. One does not take the map as artifact and make variations on the theme, such as cutting up the map to make a collage. One maps out some part of the real world, or at least a scaled version of a simulated world. In every case, there must be a tangible sense that the recorded objects are shown at a certain scale in relation to a reality, or even a fictional version of reality. Measure is the key act.

The exhibition has tended to fall into five parts:

1. **Conceptual: The Process of Mapping,**
   (Front Room) :
   Acconci
   Andre
   Barry, Robert
   Bochner
   Burde
   Burr
   Christo
   Ganahl
   Graham
   Huber
   Huebler
   Kurgan
   Le Va
   Locher
   Matta-Clark
   Oppenheim
   Turrell
   Weiner

2. **Investigative: Documenting**
   (Our response to the concept,
   cited by Storr, of "The Map
   Room"):
   Barry, Judith
   Dion
   Faust
   Mosher
   Neidich
   Weiman

3. **Actual: Mapping in response to**
   Real-World Conditions:
   Balk

   Beaumont
   Denes
   Harrison
   Jansen
   Morellet
   Moroni
   Müeller
   Nash/Braine
   Nesbitt
   Scardillo
   Vitone

4. **Political: Mapping as**
   Designation of Territory:
   Baumgarten
   Beach Party
   Bublex
   Ericson & Ziegler
   Fend
   Fend (News Room)
   Institut füer Raumplanung
   Koorland
   Robbins
   Rosenberg
   Van Deursen

5. **New Technologies: State of the**
   Art:
   Caltech
   MIT
   Ocean Earth
   Opie
   Weibel

The three artists who were not reached in time to take part in the show
would have included:

1. Conceptual—Walter De Maria, Robert Irwin.
4. Political (territory)—Hans Haacke.

CONCEPT

LAURA KURGAN, 1994: Photograph by David
Lubarsky
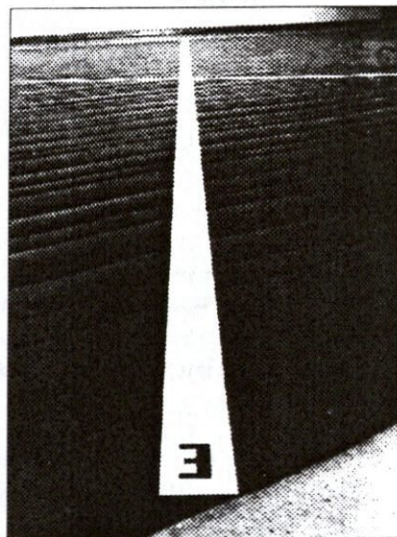
MEL BOCHNER Compass:
Orientation, 1969

Mapping is an action. The act, a verb, is "to map."

This action is what shamans in Native American tribes did when they marked out a circle on the ground and then divided the circle into regions, or parts, indicating where the tribe would hunt, where it would get water, where it would live or migrate, where its dead would be buried. What was marked out was a physical plan for what would be done in the space in which they, the tribe, lived.

An action of mapping is followed by an action in the site mapped. One maps a "plan for the future," one even maps the future itself.

A painting, for example, does not normally indicate a plan of action. Nor a

sculpture, nor even a perspectival drawing. But a map always predicates an action. Or, if historical, records an action.

Mapping compels or indicates a chain of events.

The domain of mapping, then, is architecture.

Architecture, unlike painting, drawing, or sculpture, compels or indicates a chain of events. Actions must be taken in the architectural plan, in the ensuing structure, in order to make it be architecture. A painting must be seen, a sculpture must be encountered, a drawing must be read, but an architectural product—a planned and constructed space—must be acted within in order to be, in order to function, in order to have any meaning.

The immediate consequence of mapping, yielding architecture, is performance. The performance can be mundane, being simply what thousands of people do in a space like Grand Central Station, or the performance can be specially produced and recorded, as in the actions of Beuys, or Rinke, or Rainer, or Oppenheim.

What has been consigned to the category of "conceptual art" is usually within the domain of mapping; the concept yields a plan of action. This in turn may or may not be "performed." A follow-through of conceptual art is what has been called performance art.

The "mapping" show at MoMA misses this point.

It ends up being about paintings, sculptures, or drawings which happen to include maps. It has nothing to do with the act of mapping.

Maps, after all, can be treated as objects, and can be turned into material for the production of paintings, drawings or sculptures.

But the task in a show called "Mapping" is to deal with an action of charting or planning a domain or space, within which actions would take place—*real*-world actions, or at least performed actions.

The MoMA show has missed the point of conceptual art, which leads towards architecture, and has missed the point of why so many people professing to be artists in recent decades have produced maps, that is, plans for action in a given space. Those people in art have been working not in painting per se, not in drawing or sculpture, but on a new seed-bed of architecture.

The Jasper Johns painting of the map of the United States is about paint on a surface; it is not about situating the viewer into a space or into a dimension for action, it is not about territory.

By this entrance into architectural space, art becomes aggressive. It imposes on the physical world in which we move and live. It can even become political, in staking out the territories of greater or lesser access. Such prospects were raised with the concept of the MoMA show, and with an earlier show at The New Museum called "The Final Frontier." In both these shows there was a supposition that art, such as in the work of Guy Debord or Oyvind Fahlstrom, can be "political" or "protest," in any case "alternative." As Vincent Scully described in a letter to the initiator of this show, Peter Fend, the question in architecture, as culmination of art, may be "to think not politically but topographically."

Our starting point has been the famous Tony Smith reflection on a drive down the unfinished New Jersey Turnpike at night, published in Artforum in 1966.

> *The experience on the road was something mapped out but not socially recognized. I thought to myself, it ought to be clear that's the end of art. Most painting looks pretty pictorial after that. There is no way you can frame it, you just have to experience it.*

This show portrays a wide diversity of approaches, germane to the investigation of this "it": Mapping, co-locating in navigational space.

P.F.

PETER FEND

Carl Andre emphasized recently that his work was not about anything conceptual, but about pure matter in specific, physical locations. About physical locating in physical places. Any work made is concerned with a specific place.

We believe that this is precisely our approach to the question of "mapping."

A Mel Bochner compass on the floor of the gallery deals with the precise physical fact of the location of the gallery in relation to North-East-South-West. There is nothing more than the physical fact.

Even an allegedly conceptual work like Lawrence Wiener's phrase "An object tossed from one country to another" is, in our view, strictly physical, as opposed to allegorical or analogical, because what comes to mind, what occurs in the mind of the spectator, is a concrete image of a specific physical thing being tossed from one specific place in geographical space to another specific place in geographical space. This condition is very different from what comes to mind, what occurs in the mind of the spectator, when Guy Debord makes a Situationist map of our political world; the work does not refer solely, and only, to a physical event or condition.

The function of *Mapping: A Response to MoMA* has been to correct the art historical record in regard to a specific action: "mapping."

This action, we have emphasized, has a dictionary definition, and—in our view—any exhibition regarding any action or any other labeled phenomenon should follow through with the accepted, standard dictionary definition of the word representing that action or phenomenon. The Robert Storr exhibition at MoMA got involved in a reverie on various artifacts or

fictions having to do with maps, not with the action of "mapping."

We recite now an authoritative definition for "mapping" as given in the Oxford English Dictionary.

> *1. The action of Map (v.1): the drawing of maps, map-making, planning; to establish the relative positions or the spatial relations or distribution of a thing. Or, the making of "a diagram represent- ing the spatial distribution of anything or the relative positions of its components."*
>
> *2. The making of a representation of the earth's surface, or a part of it, delineated on a flat surface, so that each point in the drawing corresponds to a geographical or celestial position according to a definite scale projection.*

In our view, Andre does this work at a 1-to-1 scale, such that the represen- tation is of the site, the place, being represented.

The function of the work, the impact it has on the spectator, is to locate one- self in relation to a place.

This, we dare suppose, is precisely the effect of the work of Carl Andre.

And this, we say further, is more in the domain of architecture, of planning, of dealing with site, than the domain of sculpture. We quote here one of three statements prepared for Peter Fend on the subject of architecture by community architect John David Erickson (Yale M. Arch., 1952), whose project sites include São Paulo, Stockholm, San Diego, and Saudi Arabia:

> The Architect's responsibility is place.
>
> Art historically, the show *Mapping: A Response to MoMA* is directed towards establishing a venue for new architectural practice, drawing on what has been consigned over the past several decades to a rather diffuse and motley set of labels, such as "conceptual art," even "minimal art." Can one describe the act of walking through a landscape and collect- ing souvenirs of that trip as anything less than a recording, a representation, of a place?

It may be useful here to recite the Oxford English Dictionary's definition of mapping as an action in mathematics.

A correspondence by which each element of a given set has associated with it one element of a second set. E.g., "a mapping or correspondence . . . is determined by a law which associates with each point p of the field a point p' as image," Or: "a mapping M is between the object space A and image space B." Or: in "topological analysis, a continuous transformation will be called a mapping."

We strongly encourage Carl Andre to evaluate our analysis of "mapping." We think it helps position his work, and that of the many, many artists in recent decades concerned with questions of place and of movements through or actions within places, as elements of a fundamentally new synthesis of art in architecture. Beyond modernism or post-modernism, beyond any of such reduced versions of classicism, to an entirely new approach to the identification and organization of what we move in: space.
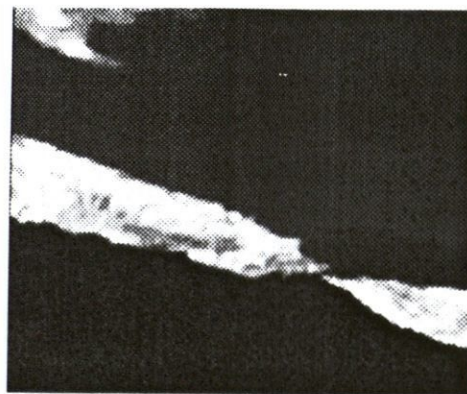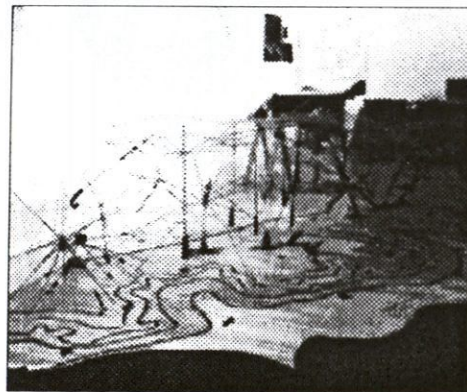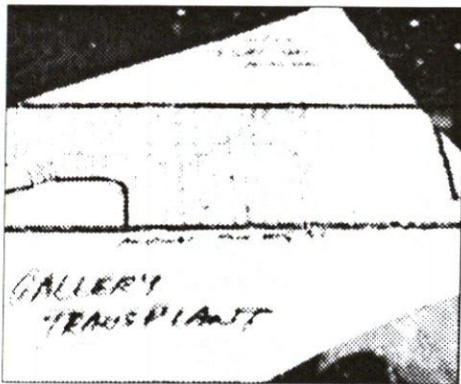
Mapping an exhibition space to install Site-Simulator 1992; Ocean Earth Development Corporation.
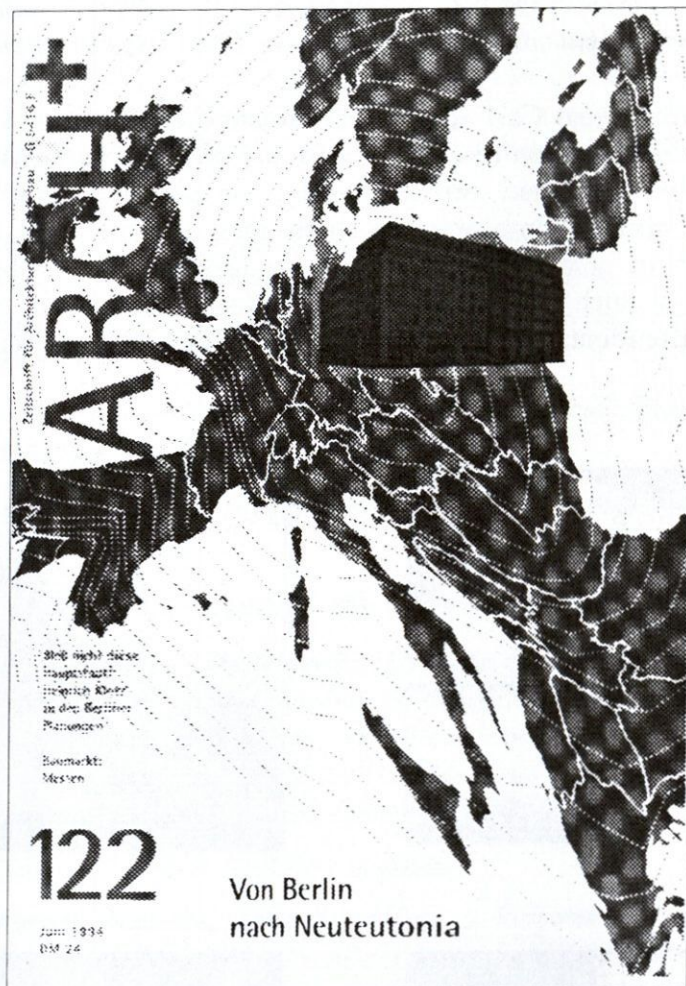
This cover of a German Architectural Magazine with a provocative, and debatable image of a Europe centered on Berlin, gave a sense of urgency to the show, and precipitated an invitation to the designers at the Institute at Raumplanung in Dortmund. The response exhibited here shifted the focus also to Paris and, as an after thought added Moscow to the scenario, mimicking the history of the past two centuries. The questions raised remain open.

P.F.

KATE GLASER

Peter Fend: This interview is going to start with a conversation with George Chaikin. George Chaikin is on the air here. What do you want to say, George? How about satellites? Do you think this show can gain us more access to satellite data If we handle it right?

George Chaikin: A crucial thing for getting access to satellite data is the public demand for it. Insofar as the show can enhance and increase that public demand, yes.

Fend: Do you think it's possible that we could get into a situation where we, as artists have priority access? The fact is that satellites are primarily from the media and the media should be serviced fundamentally by artists not by scientists.

Chaikin: It is a primary responsibility for artists to get their work into the media.

Fend: Scientists can provide research and they are good at that, but the task of delivering to the public really is done by the artist.

Chaikin: I agree that the task of delivering it to the public is that of the artist, but I would hesitate to put it in such a dichotomous way as if it were, us versus them.

Fend: It's not a question of us versus them. What I'm talking about is the governmental view that the military and approved scientists alone should handle satellites, and even the German government view that the artist can only do art projects or a little bit of dabbling. This view must be emphatically rejected because the main mission of the satellite is in fact media release, and that is something artists should be fundamentally involved in.

Chaikin: I don't disagree with you, but again I wouldn't see it as us versus them. Often it's not the scientists themselves, but that they have been convinced that artists, as you put it, dabble rather than do something serious. They are mistaken to the extent that they feel that way, but they have been misled into that viewpoint by people who wish to keep control over information.

Fend: Isn't it also reasonable to say that many artists themselves are guilty of that belief?

Chaikin: Of course.

Fend: In fact the art world here in New York is preoccupied with the notion of something new, zippy, and ridiculous.

Chaikin: I would say it is even worse. Very often artists don't understand or realize the power that they actually do have.

When you look back at the role that artists played in other historic periods, in the Renaissance for example, there wasn't this dichotomy between artists and scientists. There were creative sectors of activity in society and what we today label as artists were among those who were engineers, architects. All artists at once. The premiere case and point is Brunelleschi and many other people of course. I'll point to Da Vinci and Piero della Francesca.

Fend: Alberti.

Chaikin: Of course. They saw themselves then in a role of creating new ideas, new technologies, new sources of wealth.

Fend: They were also creating new engines of war.

Chaikin: Yes, they were. Personally, I don't foresee much productivity coming out of that, but in the past they were. Now we are moving away from that but in those days indeed the discovery or invention of perspective by Brunelleschi was one of the most important technological achievements toward making war.

Fend: Any advance in technology could lead to an advance in war.

Chaikin: It could but I don't think it should.

Fend: It depends on if one defines the art of war as a defense of territorial integrity. The "enemy" nowadays to territorial integrity is mainly pollution.

Chaikin: So why not just say "military engineering" with a broad definition of "military" rather than "war"? Which, as some people say, is a consequence of the military, the defense, not doing its job.

Fend: The starting point for this show is whether the art world is doing its job. Whether it is going in a direction with constructive results. By direction, I can refer to a very small sentence. It was, for me, in a book of Lawrence Alloway about conceptual and earth art. I just saw a couple of lines in the book, and they got me excited. It's funny, I mean, god knows how a couple of lines from any book can do that. They were about an idea of Tony Smith's, whose sculpture I appreciate, to somehow deal with the phenomenon or the experience of driving down the New Jersey turnpike before it was finished. No lights or traffic on it. You could somehow half travel through the landscape. Just seeing industrial New Jersey and have this movement through space. The transition of the self ordinating through space. He wound up characterizing an aesthetic experience that was beyond what we've normally known as art.

Kate Glaser: What he was charting was the physicality or a relatively unexplored performative art. An art that acts more as a bridge between art's artifice and the actuality of life itself.

Fend: Yes, because the concept of mapping considers the situation of locating yourself as you are going through time, navigation for example. The beauty of navigation as a sensibility is there is a constant re-fixing of your ordinates and repositioning yourself in relation to other moving things.

Mapping is an architectural process. If somebody says you can do a performance tomorrow the first thing you have to do is map out the area your going to do a performance in, you have to figure out the zone in which it takes place, it's a planning procedure, a charting procedure, laying out the territory in which something can be done. Of course it implies an action.

Glaser: Mapping then is a form of charting, a plan of action?

Fend: The action could be building a building, or building a marsh, like Spiral Jetty.

Glaser: What do you feel your action is? What do you perceive as the performative element in your mapping act?

Fend: My performance is more or less historical, more as a historical character.

Glaser: Do you see yourself as participating in a construction of history?

Fend: I like history. I know history. I always got prizes in history. History is my primary interest. I like historical action. I like the idea of causing historical events. Its fun for me. Mapping is a way of laying out the areas in which one is going to act with ideas, in this case from art. I take ideas from painting, drawing, and sculpture in the past century and I converse them on a site. I'll plan that site in a mapping exercise and then I do an action in that site with the intention of causing a sensation, an effect that I want. Performance and conceptual art are linked together because both are in the domain of time-space.

Glaser: How does time space differ or does it differ from time arts?

Fend: Time-arts is opposed to time-space because a lot of work that is essentially poetry can be read through time but has nothing to do with space.

Glaser: Yvonne Rainer's performances happen in time-space. Chuck Berrigan is strictly in time. Most poets function in time, not in time-space. Vito Acconci began as poet who in the spirit of Mallarme felt compelled to deal with space. He moved from time, off the surface of the page out into space.

Fend: One very important point is that this is not an attack on Mr. Storr. I have my personal opinions but they are irrelevant. The man has a career in painting and sculpture, and he's not really set up to understand the . . . of conceptual art. Nobody has really been able to do that yet because no one has dealt with conceptual art as simply the convergence of painting and drawing and sculpture in a time-space situation.

Glaser: So do feel like you're doing that?

Fend: Very much.

Glaser: In the show?

Fend: My intention with the show, especially the catalogue, is to establish a domain in which the seminal architecture I want to practice can occur. In many respects it's a very self centered show, but its not only meant to self serve. I'm also trying to establish a domain of activity, a form of architecture. I say that with experience because when I gave a talk at SCi-Arc architecture school in California they saw this as the new architecture. They saw this as where architecture has to go. That never happened in the

art world. The art world political artist is inspiring but what I'm trying to say is that this domain of mapping is reaching out beyond what we have known as art vis-à-vis painting, drawing, sculpture, towards architecture. It is a bridge between art and architecture.

Glaser: Colin do you have anything to say about the mapping show? How do you feel about it?

Colin De Land: How do I feel about it? What I said to other people is that it's an interesting show. Whether it succeeds in living up to Peter's criteria, which is mapping as action, I'm not sure. I'm not sure if it's any more successful than, or maybe it's more successful, but I'm not sure if it doesn't also fall short of its own criteria in the most literal reading in terms of what's here to represent that point of view. By the same token I think it's an interesting show.

Glaser: For an artist the act of mapping is a movement, an action. In a earlier conversation you referred to the contemporary artist as confined, in an identity role. You referred to the artist as someone who has been in a box or something.

Fend: I don't know what you mean by artist in a box.

Glaser: Mapping as you call it, or perceive it historically in relation to what we call art, has served as a movement out of a certain territory that artists have been confined to. I am remembering a conversation that we had before. What you were saying was interesting specifically in relation to the decision that you took to react to an institution such as MoMA, respond as an artist in a curatorial role, or as you modestly call yourself as an initiator. Playing the role of a curator in many ways responds to the show at MoMA but also responds to the limitations of the traditionally static position of fixed identifications.

Fend: I am a very precise guy. I have a pretty much mundane physically-based or body-based idea about art. When you have two hands, two legs, one brain, two eyes, and you live in a three dimensional space then there's not so many things you can do physically in rendition. You can render on a flat surface in two dimensions x, y, which of course is drawing. You can render in or with a concept of three dimensions where the third dimension is color, that is painting. Or you can render in a volumetric situation where x, y, z, and c is what is equal to sculpture. Or you can make one more of these factors be t, so that what you've got to make is essentially spatial. The volume is moved through in time. Hence it is occupied. Hence it is archi-

tecture. (People like Peter Eisenmen, who design buildings as sculptures, do not grasp this kinesthetic, transtemporal condition of architecture). With that sort of rudimentary *X, Y, Z, C* and *T*, five dimensional consideration, freshly done every now and then, there will be a new architectural practice, and new architectural forms will come out from the innovations in painting, drawing, and sculpture. That's the position where we are in now.

Glaser: Do you mean architecture in a metaphorical way? You don't actually mean physical buildings?

Fend: I mean physical habitats.

Glaser: Do you mean building physical social structures?

Fend: No, I mean real things, real, physical . . .

Glaser: Buildings?

Fend: No, not necessarily. Buildings, highways . . .

Glaser: Orchestrating space.

Fend: If you go over to a airport, Newark airport, Kennedy airport, or whatever, you have an enormous variety of moving experiences, along the highway, the conveyor belt, the runway. Moving through space. All these are physical facts and they are all highly coordinating loci in a modern aesthetic which is very different from that of say, the energy that went into a Renaissance cathedral. What we've come to in the late twentieth century moving into the twenty-first century is a particular need to take the developments of art and technology in the past century or so, Pointillism, Futurism, Structuralism, Suprematism and everything else, and go in the direction that conceptual art has taken which is towards a new dealing with space.

Glaser: In that new dealing with space do you also envision a new sense of reality?

Fend: I'm talking about physical reality. I'm trying to be really precise here.

Glaser: Don't you think that physical reality alters mental reality?

Fend: I'm not prepared to make that . . .

Glaser: You don't want to talk about that?

Fend: I don't want to delve into that.

Glaser: I'm more interested in that.

Fend: I hear you. I'm a very old fashioned, pretty much eighteenth century thinker in terms of being very precise about the sectors of activity you're undertaking and what they can achieve in this or that sector. I don't think art has anything to do with social justice.

Glaser: Basically art is signs that form communication systems.

Fend: Art is actually visual. Art precisely is painting, drawing, sculpture, or architecture.

Glaser: Systems of communication that form a type of language that function simultaneously but other than words that form a necessary communal sense.

Fend: I'm not really convinced of that. Pictures can communicate. Pictures represent what's being represented. I think if you want to quote, communicate . . . For example if you are with a lover and you want to communicate with your lover you better use words. I don't think it is very possible to communicate with a lover with art.

Glaser: I do.

Fend: Art?

Fend: You have dance for example.

Glaser: Words, language itself is artifice. The presentation of an event or person through words is an art form in itself. Theoretically I don't think there is a difference. Representation is always a re-presentation. Consequently a misrepresentation always takes place. Language and art both form systems of representation, both are re-presenting as well as presenting some idea, feeling, or concept.

Fend: I fundamentally disagree with your enormous jump from art. The fact of the matter is that art is as physical as sports. Take a track meet if you do a 9.1 seconds 100 meter race it involves a certain movement of muscle, tendon, tissue, lungs, heart, blood, everything to make that happen. It is a very precise, scientific, mathematical, ascertainable event. I subscribe to the Futurist ideas of art as a very precise, absolutely mathematically measurable event. There is nothing, no need, no social need in art.

Glaser: The physical and mental are never separate. Are you talking about immediacy? What you seem to be talking about is the performative act of

creating. When you write about something it is recollecting or collecting together arranging fragments. That is true in art too. What you are showing here are artifacts of kinds of action. When you show satellite photographs they are artifacts of the satellite's action of mapping territory. They are not the physical experience itself. They represent an aspect of it.

Fend: The image of Chernobyl, it is absolutely physical.

Glaser: You don't experience the physical aspect of it. As an image it is a sign.

Fend: Well, of course it's a sign, but the sign is read as concrete. You can read the signs and give physical meaning to the sign. The *Mapping* show is about a very precise problem which is about a new way of dealing with space, of mapping out, charting out, territory in space. If someone has, as Sante Scardillo does, outlined a shape, the form of the United States, it is understood to be representing a territory which is a physical turf. There is a very real land mass involved with a very particular version of outside edge. This is very different from what was in the Mapping show at MoMA where the image of the United States functions circularly, not representing territory at all. More importantly, if it did service anything it was a painting service in which there were various shades of different colors.

Fend: Mapping has to do with territory.

Glaser: It signifies a territory.

Fend: Jasper Johns has nothing to do with that territory.

Glaser: A map doesn't necessarily have to do with territory anymore. It can't possibly designate territory anymore. In this "post" time a map is an empty sign. What fills it is the context in which it is received. The map like other signs, as Post-structuralism has shown, is arbitrary and dependent on other signifiers to make it signify. The boundaries aren't fixed in actuality. What I am trying to point to is how cultures permeate each other. Maps, like words function only as signs of divided territories. They function like words, in the sense that words aren't actually what they signify. They are only made of letters. To be functional, mapping has to be reinvented not unlike other dysfunctional ritual systems operating in our time. Mapping as it is commonly thought of is yet another antiquated system. You yourself circumscribe a domain which falls under the verb of mapping but is not in any way common.

Fend: Now take a show like that mapping show at MoMA. If someone said

they had an Oyvind Fahlstrom talking about the United States and the Persian Gulf, I think you would have had some kind of cartoon map of Saudi Arabia and the Persian Gulf, including Kuwait, with the United States in a cartoon-like way showing that they have something to do with each other, so that the story is about what Washington said we should not have, namely "entangling alliances." But that is an historical fact that you could show with a very precise outline saying that this is the United States and it is directly depending on the physical base, the property base, the territory, of Saudi Arabia, with Kuwait, which is physically true. Then you have a very different kind of realization from that in the Fahlstrom shown. You realize that all the oil and gas, all the land, soil, and all those assets inside the terrain of Saudi Arabia compared with all the assets inside the United States are together. Then you have a very concrete physical understanding why things like Desert Storm took place.

Glaser: It is a form of colonialism.

Fend: I make no statement about that. This is a material statement, not a political one. The fact is that the world asset base is very largely inside Saudi Arabia, with Kuwait, and this is controlled by a consortium of oil companies called Aramco, which is an American company.

Glaser: You are talking about mapping moving through space. Robert Storr talks about the static sign or the map as a icon.

Fend: Its a very different thing, he could have had a show called the sign of the map.

Glaser: How did you decided to choose the people in the show? Do you feel they are part of your genealogy?

Fend: There are artists that are not in the show not because I don't like them but because they are not directly involved with this question. Also important is the fact that by no means am I suggesting that all these artists are people with quality or of importance or that they interest me. A lot of them I don't like, their work or them.

Glaser: I'm not going to put that in the interview.

Fend: You should. There are artists in here whose work I don't like. Whose work I don't even particularly respect.

De Land: Who?

Glaser: I won't put it in the interview. You can say.

De Land: Who are you talking about?

Fend: I'm not going to say in the interview.
Glaser: I'll turn it off.
Fend: I'll tell you that later. It's not a question or matter of liking or taste.
Whatever remains of the question of mapping as I understand it, which is
locating the self in space and an understanding of space in terms of x, y, z,
plus c and time t. Locating yourself in space, this kind of mapping or coor-
dination procedure is something I thought I'd give an identity to. That is
the essence of conceptual art that is being pursued Conceptual art being
the tenet, the concept. Movement through space, movement beyond the
pictorial, beyond what we've known as art. Locating yourself in space as
you are going through time, navigation.

A lot of the art is not particularly "good," but each of the works represents
some line of investigation, some inquiry, some discovery, some analysis,
which is important, and is even more important, chiefly when assembled
together with the other works. Many of the artists and their works are
minor, but together they make a strong architectural manifestation. Now
the individuation of the artist, the isolation of the work and the career, is
no longer desirable. Rather, seeking a comprehensive view of practice, a
line of inquiry, that is Art. This comprehensive view, to be realized,
requires collective, or corporate, organization of artists. It may be time to
break away from the notion of the artist, to establish a more normal, time-
ly notion of artists working together in a team, in a conjunction of energies
and abilities which can break out of the musuem-gallery confines and
achieve on a large scale artists' ambitions. All the works together can
achieve something; apart, they can only belong in a weakened, museified,
market for living rooms.

JUDITH BARRY

1859   Felix Nader takes the first known aerial image, a daguerreotype of Paris, from a balloon.

1861   Thaddeus Lowe, a meteorologist, is arrested as a spy by the Confederate Army when his balloon is blown off course into South Carolina. After his release, Lowe demonstrates an ascent for Abraham Lincoln and sends the first air-to-ground telegraph message. Lincoln subsequently sets up an Army Balloon Corps with Lowe in command.

1906   Seventeen kites flown from a ship in San Francisco Bay carry a large-format camera that records the earthquake aftermath.

1909   In Italy, the first photos taken from an airplane are shot by a passenger in a plane piloted by Wilbur Wright.

1911   A recon flight makes observations of Turkish positions during the Italian invasion of Tripolitana.
The U.S. Army Signal Corps establishes the first flight training school at College Park, MD. Aerial photography is on the curriculum from the outset.

1913-16 The United States makes recon flights in the Philippines and in Mexico, where they are used in the pursuit of Pancho Villa.

1916   The effectiveness of the spy planes during WW I results in the creation of "pusuit" or "scout" planes.

1918   During the Meuse-Argonne offensive, 56,000 aerial photographs are delivered to the U.S. Army units within a four-day period. By war's end, the process becomes so efficient that only twenty minutes are needed for photos to be brought to round, developed, printed, interpreted and used to range artillery fire.

1927   The first "real time" photos, George Goddard's photos of Fort Leavenworth Federal Prison, are transmitted over telegraph wires.

1939-40 During WW II, British RAF Mosquitoes are the first to use radar recon cameras that penetrate darkness and clouds. Color and infrared films are used to detect camouflage.

1946   RAND publishes Preliminary Design of an Experimental World Circling Spaceship, a plan for the first artificial satellite.

1947   The Long Range Detection Program authorizes the U.S. Air Force to develop a recon system able to determine the time and place of a nuclear explosion any where in the world. The first rocket based images of earth are taken by a V-2.

1949   Recon planes on a routine mission from Japan to Alaska detect the fallout of the first nuclear bomb detonated by the Soviet Union in Semipalintinsk.

1952   President Truman creates the National Security Agency to handle the increasingly vast amounts of Signals intelligence.

1956   The first U-2 spy plane flies a mission over Moscow, Leningrad and the Baltic coast.

1957   Sputnik is lifted into orbit by an SS-6, proving the Soviet capability to launch ballistic missiles.

1958   The National Advisory Committee for Aeronautics is transformed into NASA, although it has strong ties to the Air Force, its ostensible mission is to advance the peaceful uses of space while championing freedom of travel.

        Control of the U.S. satellite recon program is handed to the CIA. The Discoverer program is indicated under code "corona"; its medical and meteorological purposes are emphasized to the public.

1959   On February 28, Discoverer is launched and East Germany denounces the U.S. for espionage. On April 13, Discoverer 2 is launched but recovered by the Soviet Union. In September, Luna 2 is lifted by an SS-6. In October, Luna 3 circles the moon and returns with photos of its far side.

1960   A U-2 piloted by Francis Gary Powers is shot down over the Soviet Union. NASA launches the first space-based observation platform, the TIROS-1, a meteorolog ical satellite. The National Reconnaissance Office is formed to manage space recon.

1961   The National Photographic Interpretation Center is established. On January 31, SAMOS-2 is successfully placed in orbit.

1962   On February 27, the last publicly acknowledged Discoverer is launched. On March 23, a directive from the Defense Department classifies all military space activity. Henceforth, all photographic intelligence satellites are designated as Keyhole spacecraft. SAMOS satellites are retroactively dubbed KH-1s, and Discoverers, KH-2s.

        In October the Cuban missile crisis is precipitated by American U-2 spy planes.

1963   On May 18, a new camera system (KH-4A) for CORONA is launched. On July 12, the GAMBIT program (KH-7), destined to provide close-look photos, is initiated. President Johnson announces air force plan to develop a Manned Orbiting Laboratory (MOL).

1964   Manned space programs collect photos from near-equator orbits. The first meteorological polar orbiting satellites are deployed. They either store images until they move into the range of a ground station or relay images directly in real time.

1966   In July, the first KH-8 is launched. It is a "close-look" mission specific satellite. In August, the first KH-7 is launched. It is the first recon platform to carry infrared and multispectral scanners.

1967   Meteorological satellites are launched into equatorial orbits at altitudes of 22,000 feet.

1969   Strategic Arms Limitations Talks (SALT)

1972   The Anti-Ballistic Missile Treaty. NASA launches the first Earth Resources
        Technology Satellite (Landsat I), its imagery, of coarser resolution than that of
        Pentagon recon satellites, is accessible to the public.

1973   In June, the KH-9 is launched.

1975   Landsat II is put into orbit.

1976   On December 19, the first KH-11 is launched. It no longer uses film to produce
        imagery but an electro-optical system that allows data to be relayed back to a
        ground station almost instantaneously.

1978   William Kamples, a former CIA employee, sells KH-11 secrets to the Soviets.

1979   SALT II

1980   After the failed mission to rescue American hostages in Iran, KH-11 photographs
        are left behind at Desert One.

1982   Landsat IV is put into orbit.

1983   In March, President Reagan announces "Star Wars," or Strategic Defense Initiative
        (SDI). Analysts at NPIC, using recon imagery provided by KEYHOLE satellites,
        discover that the Soviet Union is building a phased-array radar at Krasnoyarsk.
        The radar, used to detect ballistic missiles, is said to violate the ABM treaty.

1984   The Landsat Commercialization Act transfers control of the Landsat program to
        the Earth Observation Satellite Company (EOSAT), a private corporation sub-
        sidized by the U.S. Government. Landsat V is put into orbit. Challenger Space
        Shuttle Mission 41-C practices refueling in preparation for KH-12. First retrieval
        of broken satellites.

1986   In January, the Challenger shuttle explodes. In February, France launches SPOT
        Systeme Probatoire d'Observation de la Terre), a commercial satellite offering
        black and white imagery with a 10-meter resolution. In April, the United States
        with KH-11 imagery to plan its air attack on Libya and to assess damage after-
        ward.

1987   Congressman George Brown resigns in protest at the almost exclusive use of satell-
        ite technology for recon purposes and the ban on speaking of it.

1988   In September, space shuttle launches resumes with the successful voyage of the
        Discovery. In December, the Atlantis shuttle deploys a spy satellite dubbed "La
        Grosse."

1989   On February 11, the first component of the Global Positioning System (GPS) is
        launched. The GPS, a radio satellite network, will enable troops, aircraft, and
        ships to pinpoint their position within ten feet anywhere on earth. On March 24,
        a Delta vehicle launches the Delta Star satellite, which carries laser radar, cameras,
        and infrared sensors for SDI tests.

1990   On February 14, a Delta rocket launches two laser test satellites for SDI. On
        February 28, the shuttle Atlantis launches a classified Pentagon spy satellite that
        breaks up and re-enters the atmosphere. On April 24, the shuttle Discovery
        launches the Hubble Space Telescope (HST). On May 27, a test of U.S. scientists
        reports that a small sensor can distinguish between nuclear and non-nuclear

cruise missiles by detecting the output of gamma rays from the warhead. On May 29, a U.S. recon satellite gathers the first photographic evidence of the deployment of indigenous ballistic missiles in North Korea. On November 12, an advanced Defense Support Program satellite is put into orbit to enable continuous observation of the Persian Gulf.

1992   SPOT sells imagery for use in "Desert Storm."

1955   President Eisenhower made his "open skies" proposal to the USSR at Four Powers Summit in Geneva. This proposal suggested an exchange of blueprints showing the location of military installations in the two countries. U-2 reconnaissance planes would be used to verify the accuracy of the blueprints. The USSR, under Krushchev, rejected this policy. Meanwhile, reconnaissance aerial photography and later military satellite photography were further developed to effectively provide these blueprints.

1984   Under the Land Remote Sensing Commercialization Act, any person who directly or indirectly operates a private RS space system must obtain a license from the Secretary of Commerce. The Secretary, before issuing the license, must certify in writing that the operator will comply with all domestic laws and regulations and "any applicable international obligations and national security concerns of the United States." The Secretary of Commerce forwards the request to both the Defense Department and State Department. If they disapprove, the disapproval must be stated in writing. The license request can be appealed by an administrative hearing.

OCEAN EARTH

We are the first company to make a business of producing news reports with data from satellites. We started in 1982, with a Falklands survey for NBC and the BBC, and then a Beirut survey for CBS.

Until this year, 1986, it appears that we have been the only company producing news reports with satellite data. In a *Wall Street Journal* article from July 3 headed "Satellite May Give Journalists Potent Tool, Lead to Showdown Over National Security," every news project cited by the interviewed news companies, ABC and CBS, was conceived, proposed, and contracted by us.

This includes projects that were rejected by U.S. news companies but sold elsewhere. David Martin of CBS News is quoted as saying that " show(ing) a U.S. fleet assembling off the coast of Libya" is "one more way for the cat to get out of the bag." But around March 24, 1986, when we offered a satellite view of the U.S. fleet off Libya to CBS in Rome, after selling the project to Italian TV, we were told by the foreign news editor in New York—as well as by ABC and NBC—that there was no need for such satellite pictures since reporters were going to be on board the Saratoga. We ended up seeing quite a bit. The news companies ended up complaining to the Pentagon about being left in the dark while shooting footage on the Saratoga.

But seeing ships from space, especially "our" ships, seems to be both a tantalizing and forbidding prospect. The *Wall Street Journal* article says that in the coverage of the Falklands War, "The press was forced to rely heavily on official government accounts." Actually, NBC and the BBC both obtained nearly two hours of footage from us of computer-displayed satellite data for the Falklands, but neither of them showed any ships. The BBC report
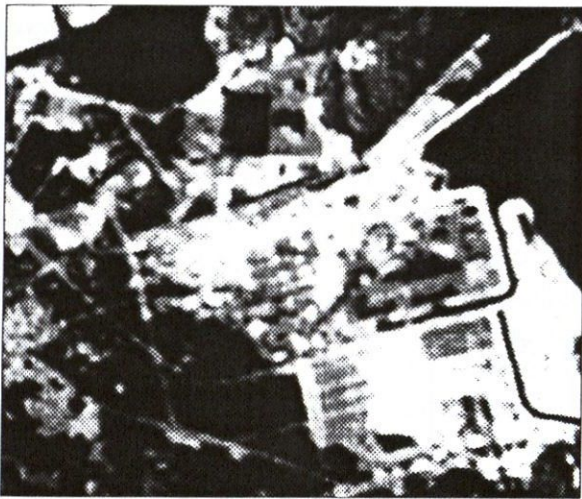
displayed views of the Falklands with the surrounding waters, occupied by ships, simply cut out. Ironically, what clinched the deal for NBC was a sample tape of ours showing a mothballed U.S. fleet near San Francisco: the foreign news editor exclaimed, "Ships!" and a contract for $10,000 was promptly discussed. Our last contract with NBC for nearly $5,000 also concerned ships, this time U.S. and French ships off Lebanon; but in the end the pictures were considered to be too abstract, too weak in resolution, and too late. We went on to develop an analysis of French and U.S. naval coordination in covering the withdrawal of the PLO from Syria.

These anecdotes illustrate our experience with satellite monitoring for the news. They show that often what appeals to the media is the semblance of "intelligence," the mimicking of the process of espionage, and that often when such opportunity occurs it is not in fact seized. As I will explain later, we have no desire to mimic espionage or spend much time detecting military hardware. As a company predicated on architectural principles, on considerations of site and its practical utilization and planning, we seek rather to understand war as a form of land use, a form which eventually is resolved, often in a novel way, with major implications.

From our experience, a policy has emerged on what to show and how to show it. The policy is: (1) to direct attention on the site as engineering and land-use case, and to identify the various options for development; (2) to relate events at the site to a much larger geographical context, sometimes a global, geo-strategic context, so that why substantial efforts are made precisely there can be understood. Finding ships, or missile installations, or other hardware, is not an objective, unless it bears on questions the public could practically consider regarding geo-strategic options or long-term site development.

GEORGE CHAIKIN

Remote sensing and imaging of the Earth from space must not be restricted by attempts to limit access to persons with approved viewpoints. To do so would severely inhibit the freedom of the world's people to be informed about what nations are doing to the environment, to the air, landscape, and seas; and in essence denies people all over the world the right to control their own destinies.

OCEAN EARTH, Satellite data of reactor complex near Chernobyl, 1987

Remote sensing technology has brought a new level of opportunity to people to free themselves of the vagaries of weather, plant disease, and other environmental tragedies, or in the case of accidents like Chernobyl, to minimize their harmful impact. Only full and free access by all parties in disputes to the information necessary for their resolution will aid the search for peace. As an artist who has contributed to the development of current remote sensing systems, I feel that no unreasonable restrictions, either political or financial, ought to be placed on these data. Current and foreseeable capabilities do not pose any meaningful threat to the right of individuals to the privacy of their homes, so the only motivation which can be inferred to those who would limit access is that they feel they have a right to determine what the rest of us can be allowed to know. Such arrogance is fundamentally contrary to democracy.

RAINER GANAL

When Foucault discussed the Borges story about the map which occurs at a one-to-one scale—the map is as large as the territory which it represents—he regarded the charm and paradox of this situation from a conventional, "myopic" view. He conducted a semiotic reading that was satisfied with an equation of Signifier with Signified. Now we know that a myopic viewpoint of the observer is not necessary anymore. One can use an intermediary. In particular, a camera, or "platform," for remote sensing. The development of computerized satellite monitoring technologies, with their potential for displaying each pictured element (or pixel) at colossal scale, has allowed for a nearly one-to-one, or at least a very-high resolution blow-up version of, geographical representations. Mapping has changed and with this the reading of Borges.

Computerized viewing technologies open up an extremely broad range of visual accessibility in the macro and micro realms. Whether it deals with neurological or geographical surfaces, DNA landscapes or interstellar clusters, computers are by now able to present us with a vast range of desired representations. One can quickly accept this fact. More difficult, however, is getting accustomed to its implications, in a new structuring of knowledge. Let us look briefly at one example of this vast array of computerized viewing technologies that not only expand into physical or astronomical space and beyond but also into the social, ideological, and political sphere. A descriptive term may be "pan-voyeurism."

The Global Positioning System (GPS) is a network of satellites and ground computers around the world which processes data received via microwaves from satellites, to give precise information on the position of an object. The object is looked at as a numerical coordinate on an orbital

scale. This allows for an exact and absolute positioning on the globe. The points of reference are not found anymore in a given environment but in the globality of all positions in the system which in our case is our tiny shaky planet "Earth." Topographical representation has grown—as with Borges—as huge as the territories it represents, since everything is indefinitely split into bits to be traced at any moment from any point on any kind (screen) of representation.

What seems with GPS to be complicated and futuristic, and what appears with certain presentations in art circles to be "revolutionary," has already become a standard, even mundane tool for many users, some not even being aware of it. Many commercial aircraft now use it, in what is called a flight-tracking system. GPS's are also sold on the streets in Japan to car drivers and pedestrians as inexpensive digital maps to give them their absolute positioning in the labyrinths of complicated numbered street and house indications. As opposite to the traditional usage of a map where a person has to know its place in order to place himself in relationship of a represented place, with these digital urban assistants that are not bigger than a pocket calculator, the device tells the lost person not just his or her present position—street corner—but also where to go and which street to take in order to reach the user's destination. There can also be enormous military purposes for such technology.

Another example of digital modes of representation and screenings has more sociological implications. In Germany, for example, it has been used for the scanning of an entire population. During the 1970s, computers began to be used by the police for the tracking of terrorists, but in a way that also produced and radicalized terrorists. The technology was called "Rasterfahndung" (this means, "grid search," conducted to find a "wanted" person). As with the GPS, in a Borgesian way, the full population of the country was taken as a point of departure for tracking. Data was screened against specific interfacial criteria: travel itineraries, education, membership in political groups, information from libraries and other sources, frequency of changed addresses (in Europe people are required by law to report to the authorities the place in which they are currently living), even friends and affiliations, and so on, such that one can arrive at a small population for person-by-person investigation. Today this technology is used to construct social, economical, and ideological profiles of otherwise law-abiding citizens. In Germany in the end of the '80s a detailed national survey—including questions concerning sexual identity, education, income,

health, etc.—was conducted in conjunction with their new digital admin-
istration.

Because of the relational nature of the interface, the common division
between hardware and software does not apply as long as a computer
screen or a computer program transforms, translates and communicates
information, data, or energy. Thus, the interface is a descriptive analytical
category that cuts across traditional boundaries of categorizing things and
cuts across all kinds of technologies, old ones and so-called new ones.

Here one recalls Kant's epistemologi-
cal and philosophical categories,
which he thought were constitutive for
the production of knowledge. For
Kant, perception and knowledge of the
world involved not just a passive cap-
turing of sensual data, but a synthesis
of the sensual inputs and transcenden-
tal categories of time and space adja-
cent to the subject. This meant that
there was no "Ding an sich," no "thing
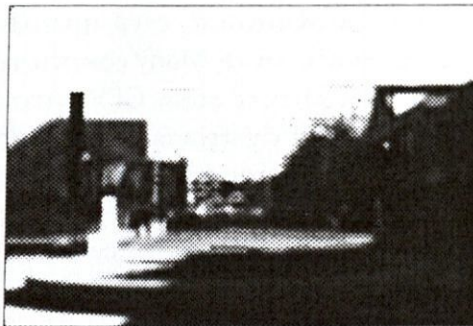
RAINER GANAHL, Dallas, wi. tex. / index 208, 1992/95

in itself," but only a mediated, translated knowledge of the world. With
this idea, Kant was first to recognize the translational, mediated, and con-
structed aspect of the constitution of knowledge and perception. I propose
to call this an Interfacial Passage and the power related to this Interfacial
Power.

If we consider again the Borges' story of one-to-one mapping, interfacial
passages can be found everywhere, even if we are not aware of them. One
can be a visitor to a city which in its very plan is "mapped," such that for
every site, every location where one can possibly be, there is an overlay of
information within. Manhattan above First street is a classic example: the
numbered streets themselves make a map as big as the subject mapped. A
scheme has been overlaid not just over the city, but also served as a plan
for its construction. The urban production of Manhattan was rendered
along a grid-oriented layout that turned not just the city into a grid but
also turned it into a Borgesian map where a person always knows where
he is on the map and in the city since all the streets are telling it with the
accuracy of a GPS direction.

All maps also function as an interface. They position the site, people, and
objects they represent, as well as the people making and working with

these representations. Urban space and its representations in common maps usually tend to give only topographical information (some early maps also gave racial information through drawings of the exotic inhabitants). But maps and charts can also take a wider array of social, economic, and ecological data into account—income, age, race, sexual orientations, garbage, consumption of energy and goods, religion, languages, health, etc.—in order to deliver a totally different kind of topographical profile of what it represents. Comparable with the need for interpretations of data from observation satellites, all these representations, are dependent on what a mapping mind produces even if these "a prioris" are no longer called transcendental categories (Kant). The political, socio-ideological, ecological, and economic importance (to name just a few) of the mapping interfaces at work becomes with the revolution in information-processing technologies more and more obvious since the data available is so indefinitely enormous.

It is said that knowledge is power. If there is a capacity for the formation of knowledge, due to the capacity for the collocation of information about any given site, made particularly easy with the computer, then there is a capacity for immense power. One can build geographical data bases which create enormous understandings about all that is going on with a monitored—i.e., data-based and ordinated—terrain. Any digitization of information through any interfacial matrix involves an enormous, unprecedented increase in the amount and degree of power over whatever is being produced as knowledge. One has to observe and struggle to be included in the production of definitions and representations.

LAURA KURGAN
March 12-April 16, 1994 , StoreFront for Art and Architecture

Q. Where am I?
A. You are here

That a specification of this answer can now be provided, to an accuracy of within one centimeter, anywhere on the globe, has become a commonplace of many journalistic accounts of the Global Positioning System. "The GPS," reported The *Wall Street Journal* recently, "is the most accurate navigation and targeting system ever devised." Or as one manufacturer puts it, "everyone will have the ability to know exactly where they are, all the time."

You Are Here makes use of this satellite-based technology to investigate some of the structural complexities of the drive to orient or to position, and to navigate in turn the strange interface between the information space of the digital map and the space it claims to represent. The aim is to analyze the spatial characteristics of the map and its technology, which is to say the architecture of its information, and their effects on the spaces through which the map guides its users. The "here" of a map, and maps always presuppose some sort of orientating "you are here," is quite another thing from the "here" of the city or the desert, and drifting in the information zone of the map can yield a sharply different experience of space.

How do maps, as information, and the display systems that increasingly make them available, not simply represent but actively construct a space? When "you are here" on a map, through what sort of space do you move, and what sort of movement is possible there? These questions, however abstract, cannot be answered only formally or in principle, they demand examples, maps, and information zones themselves, and with them the particular experiences of orientation and dis-orientation possible in data

space. "You Are Here" will try to pose some of these questions, to do at least two things at once: challenge the hegemony of the locative drive, and explore the odd transparency and disjunction between earth and data space.

The Global Positioning System depends on a constellation of 24 satellites launched by the Department of Defense, beginning in 1977, at a cost of about $12 billion. Since it became fully operational this past July, the system enables precise instantaneous positioning in any weather, at any time, and in any location—whether for soldiers in the desert, cruise missiles in flight, or ships at sea. The Navstar satellites, which circle the earth on six orbital paths once every twelve hours, at 20,200 kilometers above its surface, function as something like synthetic stars for any user equipped with a receiver. Tracked and guided by a ground network of five control and monitoring stations, the satellites constantly broadcast precise position and time signals. The receivers, some of which are small enough to hold in one hand, work like portable antennas or satellite dishes. A GPS receiver which can "see" four of these satellites at once—and the orbital paths are plotted such that, barring obstructions, four satellites are always in view anywhere on earth—can measure the time the signals take to reach it (moving at about a foot per nano second) and, by comparing them with the information about the satellite's position, can calculate its new position: latitude, longitude, and elevation.

* * *

A GPS receiver located, for the duration of the installation, on StoreFront's roof transmits uncorrected real-time position readings to a computer in the gallery, providing a constantly updated feed of the receiver's positioning information. In addition, two different sets of GPS readings have been generated earlier on the roof of StoreFront for Art and Architecture, both recording a line drawn parallel to the storefront of StoreFront: a set of five static points, recorded over the course of an hour on 25 January, and a line walked for a little more than a minute on 14 January. These position readings have been differentially corrected with data downloaded from the New Jersey Department of Environmental Protection and Energy community base station in Trenton, and the readings are accurate within a range of about five meters, or fifteen feet. The corrected data have been manipulated and interpreted with mapping and analysis software which translates the position readings into the visual forms and conventions of mapping or architectural drawing. Of course, StoreFront is a small site, and the
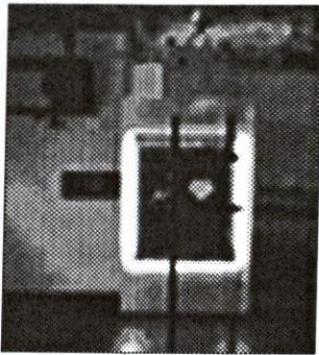
superimposition of a plan of the building over the GPS map shows that much of the building disappears within its range of error. These positioning data provide the immaterial substance of the installation: real-time readouts on display screens, the genealogy of the corrected positions as wall maps, and the readings themselves inscribed on the physical surfaces of the building itself.

The GPS-generated map—of StoreFront or the city, or anywhere, thought not as a network of sites but a network of information—charts a series of drifting pathways across a terrain. GPS location data, always a series of points, require that both movement and stasis be registered as drift in the zone of information, and the map user operates in an unusually layered, parallel or parallax, space, as if data and earth were at once independent of and somehow transparent to one another. The very elements of architecture—points, lines, and surfaces—all find themselves transformed and redefined in the interaction of this network. The scaleness information zone constitutes not simply the representation of a pre-existing space—as if built or physical space had some ontological or ethical priority—but another space altogether. The possibilities of disorientation, not in the street but precisely in the data base that promises orientation are of an entirely different order, and GPS offers the chance to begin mapping some of these other "highways" as well: drift in the space of information.

LAURA KURGAN, 1994: **Photographs by David Lubarsky**

The real-time GPS readouts, uncorrected raw positioning data from a receiver located on the roof of StoreFront, are displayed on a modified head-up display (HUD) screen, an imaging device used to project information onto a transparent surface in daylight. The data are registered against a digital map of StoreFtont's New York location. Another HUD unit overlays the track of the satellites used in the drawings on to a wall image of the GPS readout. In military aircraft, head-up or helmet-mounted displays allow pilots to read flight data, navigation information, or targeting data without turning their gaze away from the windscreen. Digitized data are superimposed on exterior views. Here, the GPS information is first displayed on a computer monitor and then relayed through

mirrors and optically focused at infinity on clear glass screens, obliging the user to focus on the view beyond in order to read or see at the same time the information on the screen The transparent screens dematerialize the depth of the monitor into the simple flatness of the data it displays, a text made only of light, and overlay that inscription, as another layer in a network of relays, onto the world of walls and people and objects. The displays create an interface between the data space of the map and the world it wants to chart. The HUD system offers, in the banal flatness of its screens, another strangely layered space, at once reflective and transparent, and thus refolds the spatial paradoxes of the GPS mapping system anew. Fixing a gaze on the world is at once the condition of possibility of reading the map on the screen and entirely at odds with drifting in that information zone.

GPS is being spoken of today as nothing less than a "revolution in measurement," in a discourse that raises the question of the difficulty of knowing one's location only in order to promise that it can finally be solved. The lure of exact location readings in real-time for everyone has itself been spun off from the more evident military applications—target acquisition and weapons delivery, logistics, covert rendezvous, and in flight missile or aircraft guidance are just a few of the uses envisioned in NATD's 1991 Navstar GPS User Equipment manual—to a host of civilian uses: flying and landing commercial aircraft, in-car navigation, surveying and mapping, and police and fire emergency response. And the promise of "pinpoint accuracy under any conditions" has proven to be a powerful journalistic trope. The *LA Times* has reported on GPS geologists charting the movement of mountains after the Northridge earthquake, *The New York Times* suggests that GPS aircraft guidance is "expected to prevent the recurrence of an airliner flying over hostile territory, as KAL 007 did . . . when it was shot down by Soviet fighters," and The *Wall Street Journal* has warned of the threat of a "poor-man's cruise missile" that would use freely available GPS technology "to direct cheap, accurate missiles" at targets on U.S. shores.

* * *

Ubiquitous—"as basic as the telephone"—because capable of removing the obstacles that physical distances and differences introduce, GPS answers to powerful fantasies and desires, and offers new myths of total transparency. "Everyone will have the ability to know exactly where they are, all the time. GPS really allows every square meter of the earth's surface to have a unique address," suggests one manual, while another promises that when real-time centimeter accuracy "is achieved, it will, in a

sense, be like carpeting the entire globe with graph paper, because sud-
denly our instruments will be able to measure any point on earth to that
accuracy."

A recent announcement for a GPS software package promises that it can
finally deliver a reliable answer to the questions which continue to plague
even the users of very powerful maps: "'Which pixel am I standing on?' or
worse, "Where am I?" Not "where am I?" on the earth, but where on the
map? At a time when these digital technologies seem to offer great leaps in
our ability to locate ourselves—GPS and computerized maps not only in
airplanes but in passenger cars and homes: "You'll never get lost again,"
suggest the ads—and when not only frightened urbanites but some of our
most radical social critics are bemoaning our new found failures in cogni-
tive mapping (Jameson), a critical analysis of new mapping technologies
seems imperative. But perhaps the sense of what's "worse," conveyed by
the GPS announcement needs to be rethought: the older and perennial
question of "Where am I?" the question that gives rise both to panic and to
new discoveries, has been replaced or displaced by a still stranger inter-
rogative, "Which pixel am I standing on?" What could it mean to stand on
a pixel? Who or what stands in or on the data space of a pixel? How can
we begin to think the interface between that oldest of human occupations,
standing upright, and the new omnipresence of pixelated data and
imagery?

The difficulty of charting the spaces that chart the spaces, of asking "where
am I?" in cyberspace, is to provide an answer that does not simply think
about data space in terms derived from three dimensional or physical
space. Mapping the invisible lines and the scaleness networks of the very
system that promises finally to end our disorientation will demand
redefining the lines that build the map, and spending time inside the infi-
nite spaces they generate. We are drawing lines with satellites, not to pin-
point a location but to experience the drift and disorientation at work in
any map or any architecture—especially the architecture of formation.

MEL BOCHNER

Perspective, almost universally dismissed as a concern in recent art, is a fascinating example of the application of prefabricated systems. In the work of artists like Uccello, Durer, Piero, Saendredam, Eakins (especially their drawings), it can be seen to exist entirely as methodology. It demonstrates not how things appear but rather the workings of its own strict postulates. As it is, these postulates are serial.
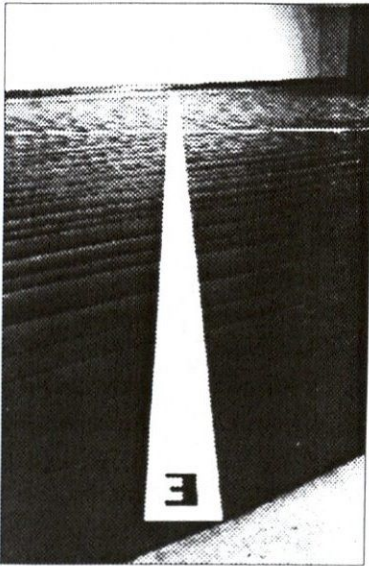
MEL BOCHNER Compass: Orientation, 1969

Perspective has had an oddly circular history. Girard Desargues (1593-1662) based his non-Euclidean geometry on an intuition derived directly from perspective. Instead of beginning with the unverifiable Euclidean axiom that parallel lines never meet, he accepted instead the visual evidence that they do meet at the point where they intersect on the horizon line (the "vanishing point" or "infinity" of perspective). Out of his investigations of "visual" (as opposed to "tactile") geometry came the field of projective geometry. Projective geometry investigates such problems as the means of projecting figures from the surface of three-dimensional objects to two-dimensional planes. It has led to the solution of some of the problems in mapmaking. Maps are highly abstract systems, but since distortion of some sort must occur in the transformation from three to two dimensions, maps are never completely accurate. To compensate for distortion, various systems have been devised. On a topographical map, for example, the lines

indicating levels (contour lines) run through points which represent physical points on the surface mapped so that an isomorphic relation can be established. Parallels of latitude, isobars, isothermal lines and other grid coordinate denotations, all serialized, are further cases of the application of external structure systems to order the unordered.

Another serial aspect of mapmaking is a hypothesis in topology about color. It states that with only four colors all the countries on any map can be differentiated without any color having to appear adjacent to itself. (One wonders what the results might look like if all the paintings in the history of art were repainted to conform to the conditions of this hypothesis).

JOE BODOLAI

There is an old saying, that sometimes "you can't see the forest for the trees." It may be useful to think of this figure of speech as an example of the kind of point of view provided by purely literal perceptual knowledge of the world. Perception alone, however, is insufficient to correctly, or usefully, assess relationships of phenomena in space. Conceptualization, or rational knowledge, occurs, for example—in observation of a phenomenon through motion around it or in manipulation of it (i.e.. from numerous points of view). Through such observation an organization of concepts occurs, often as a mental picture, which can more closely correspond to the reality of the phenomenon than perception alone.

What separates the act of making even the crudest map (say, for giving directions on a street corner) from the migrating behavior of the Canada Goose is that the map-maker is able to conceive and construct a plan in his mind. In other words, he can abstract qualities from nature while the goose must deal with the external material world only as a literal fact. This conceptual ability is the unique property of human beings, as we alone fabricate and standardize tools. It is not abstract intelligence alone, therefore, that makes human activity unique. Dolphins, for example, have been found to possess equal or even superior brains to those of man but lack manipulative organs with which to use and make tools.

It is interesting to note that the earliest maps were made by nomadic tribes to aid them in hunting and in migrations. For a map is in fact a tool and there are different kinds of maps for different purposes. Some maps are remarkably simple, even deceptively so. They may take the form of notched sticks or piles of stones which can be understood only if their purpose is known.

Purpose is one of the most basic keys to the activity of mapping. A geological map, for example, is as much a tool for geology as is a hammer,

chisel, or shovel. And it is made in the same way as any other tool—suited to the qualities relevant to its use. Mapping, then, is metonymical. No map can possibly depict all qualities of phenomena. Indeed, a map is useful precisely because it does not do so. In this respect, photographs, for example, are generally not thought of as maps, although they are used in mapping. Mapping depends on the selection and depiction of particular qualities of the mapped reality and the exclusion of others not relevant to the purpose of the particular map.

The fact that in a map qualities are depicted in relationships proportionate to their relationships in material reality means that there is in mapping a unique intersection of subject and object. In other words, the syntax of the map is dependent on and determined by the reality to which the map refers. Mapping is a form of realism.

A map is a metaphorical, or symbolic, representation of reality which depends on knowable, even conventional signs. Mapping is in this way somewhat akin to linguistic activity. But because maps must be true to scale the relationships of the elements of the sign system depend in direct proportion on the relationships of their referents. In this way mapping differs from verbal language and from other forms of pictorial depiction.

A map can also be said to be somewhat like a contract in that it is a document of agreement about the nature and distribution of phenomena in space. Mapping is an effort not to eliminate point of view but to socialize it, even to conventionalize it. There is an abstraction of qualities from the field of vision to the map. When a map is used a reversal of the map-making process takes place. Reason informs perception and makes the field of vision meaningful.

<p style="text-align:center">* * *</p>

While science has always been appreciated as a tool, art is said to be a thing of value in itself—beautiful, silent objects which technology would provide increasingly more "spare time" to enjoy.

There is a good deal of contemporary art which, in an honest effort to espouse meaning and enter real life, seems to take on some of the forms of science. At its worst, without an understanding that any methodology is only a tool, this kind of art merely becomes a diluted vulgarization or even mystification of science. At its best, however, such work can become an actual exploration and charting of unknown realms of experience. Art can be a way of viewing the world rather than merely an object to be viewed.

In this way it can be a meaningful epistemic activity equal to, not sub-servient to or dependent upon science to make it meaningful. It should never be merely the knowledge or forms of another discipline translated into the language of art.

Rather than accept the classic dichotomy of subjectivity and objectivity by which art and science have so long been seen, I would like to affirm another mode of investigative activity whose domain is not either objective reality or its subjective manifestations alone but the borderline at which they overlap and intersect.

<p style="text-align:center">* * *</p>

The work of the American artist Dennis Oppenheim since about 1967 is pervaded with the notion that art may actually be a way of viewing rather than a thing to be viewed. . . . "Energy used in making objects is now used in locating them." . . .
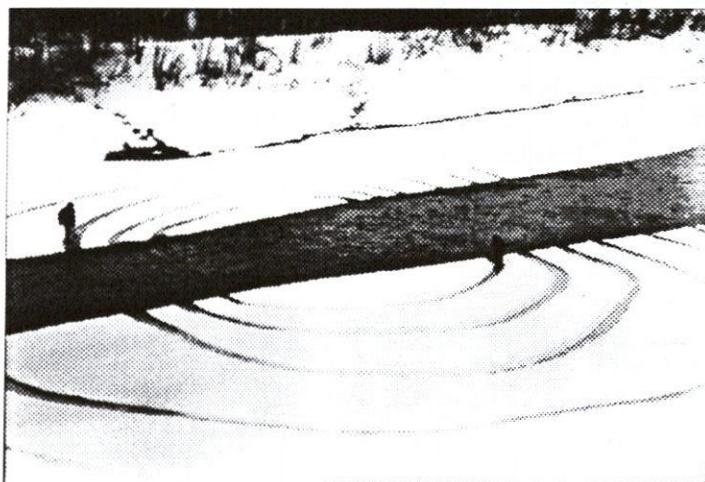
DENNIS OPPENHEIM, Land Slide, 1968. Exit 52 Long Island Expressway, Long Island, N.Y. angled boards-1000' long.

Land slide activates the existing acreage by using a series of parallel bands which distance one another by a factor of 2X. My only deterrent was eco-nomics, creating a breakdown of physical span at the 1000' mark. In spirit it carries the extent of the globe, much like lines of latitude.
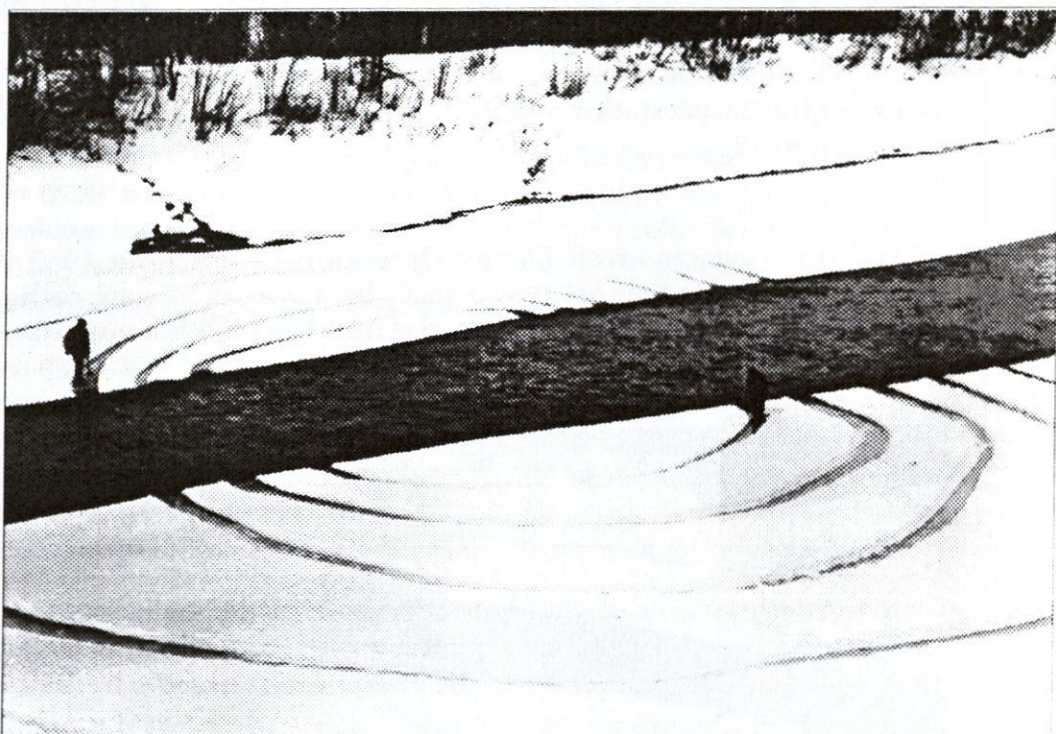
DENNIS OPPENHEIM Annual Rings, 1968. Schemata of annual rings severed by political bound--
ary;
Time: U.S.A. 1:30 P.M.
Time: Canada 2:30 PM

CARLINE BOUILHET

The geography lesson portrayed in the musical "The King and I," well illustrates my own resentment and amazement, when, at eleven years of age, I discovered that France was not the center of our universe and that there were capitals as large and as spectacular as Paris.

In every country a child's first apprehension of his place on earth begins with a map. The world is learned in relation to that initial map which was in turn mainly delineated according to political and cultural definitions. Thus, for all of us, a map is first and foremost a sense of identity and a sense of belonging. The map determines ones relationship to others; most wars question still the position of arbitrary lines on a piece of paper while many lives continue to be lost in the name of graphic representations. . . .

The Encyclopedia Britannica defines maps and charts as representations of features of the Earth's surface drawn to scale. The words, maps, charts, and plates are often used interchangeably. Maps, in fact, bear the same relationship to actual spaces that numbers do to actual quantities.

In American and European art of the Post-war era, maps became important vehicles for social commentary. Whether they were consumed whole in their Duchampian essence as powerful ready-mades or used within a semiotic structure as a set of codified marks, since the late 1950's they have articulated the nuances of our topographical and political world and helped structure a post-modernist vocabulary for art.

As man explored his environment, he recorded the shape of the land he experienced without omitting elevations above sea levels, streams, lakes, and other hydrographic features so that he could communicate as effec-

tively as possible with his children the most practical roads to neighboring tribes and the location of the nearest source of available supplies. . . .

The invention of the printing press greatly contributed to the diffusion of maps and charts; this revolutionary technique led to rapid comparison of information which in turn commanded ever greater accuracy in the rendering. The most notable advances thereafter have come in the wake of photography which permitted an almost infallible topographic coverage of the Earth's features. Thus, it is hardly coincidental to note that among those artists who have so naturally co-opted topographical charts, most are primarily printmakers and occasionally photographers also.

Indeed, maps engage themselves in a codified sign system in order to be legible by everyone, independently of one's culture or language of origin. Maps articulate the space we live in and bridge the familiar with the unknown. It is in this latter function that maps have emotional repercussions on the viewer who cannot help but draw on his own use or misuse of such tools when taking his bearings in strangers' lands. Maps can so easily operate on several levels and can be used simultaneously by different groups for diverse purposes that they lend themselves perfectly to artistic manipulation. . . .

When, in the mid-seventies, artists allegedly attempted to challenge the traditional relationships between artists, audiences, and patrons, maps became the only way to articulate their thought processes. The works of Robert Smithson, Christo, Richard Long, and Robert Morris—to name only a selected few—would have lost their virtual reality without the system of references instantly established by their use of the map. Their notorious interventions upon urban public spaces meant to sidestep galleries and museums could hardly have been conceived of without the direct, precise and easily legible documentation provided by the map; the map validated their work both spatially and temporarily.

In this context, the map is information, documentation and often the only physical entity able to solicit the financial and mediatic support necessary for the execution of such projects. The map replaces here an explicit narrative; it becomes the subject and the storyline while the physical work itself becomes the framework and the evidence.

The adjunction of a map as ready-made to an otherwise two-dimensional work offers an instant scientific branding which allows the artist to tran-

scend automatically his discourse and proceed from pure concept to instant awareness, bridging at once the distance between poetry and reality. Field notes, quarry maps, charts, and graphs are often indispensable tools for a viewer's understanding of many contemporary artists' modus operandi. For example, Smithson's work would remain obtuse to most without a preliminary reading of the geological maps which dominate his drawings since the ultimate work is designed to incorporate the space in which it is placed. Likewise, Christo would not be able to win public and mediatic support for his "packages" if his collages did not include maps. Indeed, in many public art works, the trees, the walls, the adjacent buildings, the horizon line, the water planes, and the traffic become an integral part of the way in which the work is perceived and experienced. The work of art is systematically harmed by the meaning of the situation in which it is placed and the map is the first step in asserting the work's own engagement in an unavoidably political discourse. . . .

Joshua Decter

I'd like to discuss the extent to which the methodologies and strategies brought to bear upon "actual" structures of cultural organization by *context-alert* art (i.e., practices that claim for themselves territories named "institutional critique" or "immanent systems analysis") invariably utilize the context-specific intervention or infiltration as a means of *rehearsing* a model. And the model often seems more "actual" than the material procedure of applying it to particular situations. The model has begun to supersede the literal site, even though the site itself—i.e., the museum—is a model that has been simulated in order to frame cultural production within the historical and contemporary social body.

Further enhancing this ironic state of affairs are the inter-related roles played by the museum, gallery, private or state-sponsored cultural space, all of which have functioned historically and in the present as the primary targets for various procedures of institutional infiltration (e.g., Michael Asher's structural re-codings of existent architectural conditions), but which are themselves micro-environments—i.e., models—that primarily reflect the bureaucratic needs of a specialized cultural field. Really, these sites tend to simulate the conditions of larger structures of bureaucratic organization, and so they should be more properly designated as socially-*symbolic* zones.   * * *

Is art on the verge of disappearing into its "context"?

Or is the "context" about to collapse into "art"?

But where is the "art" located? And where is the "context" located?

How do we articulate such locations, if not through the application of

agreed-upon or previously designated institutional boundaries and systems-definitions?

And, what "art" is not always somehow—if not *fundamentally*—bound to its "context?"

Conversely, isn't the idea—and material actuality—of "context" inextricably bound up with the "art" that is articulated out from it?

* * *

[...] I believe that it is essential, in any discussion which attempts to analyze the type of art production that "thematizes the social and ideological conditions under which it is produced" (excerpt from an exhibition description of Peter Weibel's "Kontextualismus"), to recognize that models of institutional critique and systems analysis have always been imported by artists from outside fields into their specialized language....

* * *

Certainly, we understand that particular conceptual artists—for example, Robert Barry—adopted and then modified the methodological language of science so as to challenge traditional modernist notions of what art was and could be, and introduce a new mode of artistic or even aesthetic experience. As discussed earlier, Haacke selected the related fields of sociology and statistics to formulate his "Visitor Profile" pieces for MOMA. But did either Barry or Haacke ever really divest themselves of their status as "artists"? No. Instead, they sought to cultivate—intrinsic to the art practice —a kind of intermediary position that signaled a cross-referencing of disciplinary languages. The construction of hybrid art languages. Yet they were still identified as artists within the contextual frame of visual art culture.

And what of Robert Smithson? In a sense, Smithson formulated a hybrid guise for himself as artist/archaeologist/geologist/ecologist/shaman, inscribing the earth with the signs of his inter-disciplinary ambitions; he is a crucial model for artists such as Mark Dion and Peter Fend. Returning to Beuys, he cleverly utilized the institutional frame of pedagogy as a platform to explore alternative strategies of intellectual, social, political, and ideological work that would precipitate emancipatory effects. For Beuys, art was merely one component of an overall process of converting the spiritual life of the individual into the matrix of the social, political, and ideological; the interaction of educational, artistic, cultural, and political/activist tasks might create opportune conditions for social reform, as well as a new

aesthetics. The contradictions of his artistic language are still immensely provocative, revealing a struggle between the desire for a sensuous communion with the material world of corporeality, and a commitment to cultural activism. An incongruous, and rare, confluence of tendencies.

Now, when I think about Smithson's radical mergings of disciplinary activity (within the terms of an expanded sculptural production) and his ingenious inter-substitutions of cultural context and environmental site, in relation to Beuys's "Save the Woods" from 1973 (a photo offset of Beuys and cohorts engaged in a contextually-specific action in the forest, fighting the good ecological battle), I am compelled to reflect upon Dion's and Fend's related methodologies. Both have made an "art" of stepping in and out of the prescribed domain of visual art culture, of re-inventing themselves as proto-specialists in other fields, equipped with specific agendas. Dion has taken the ecologist/environmentalist route, emulating, in a sometimes ironic manner, the specialized protocol of a research scientist; he now spends most of the year on the road, foraging around South American jungles and rain forests or the environs of New York for samples of indigenous fauna and flora, teaching Chicago school children about their environmental context (as part of a special exhibition project), and participating in various other exhibitions that invite context-specific responses. In terms of a language of display and presentation, Dion arranges of various scavenged materials into tableau-like structures that function like archival work-stations, each coalescing into a specific argument about eco-crisis and other social-environmental conditions. For his latest one-person show in New York, Dion showed up at the gallery each day throughout the entire duration of the exhibition, performing the "hybrid" work of the artist/virtual-scientist at each archival desk.

Fend, on the other hand, has transformed himself into a post-modern cartographer, intent upon revealing the nefarious condition of today's geopolitical structures, and offering alternative—if provocatively visionary—models of global mapping and environmental re-configuration. He has utilized television and computer technologies to create an alternative communication network designed to unveil the ideology of mainstream media, and de-construct patterns of mis-and/or dis-information that have been disseminated about the true inter-relationships between state power, nationalism, geographic and political boundaries, etc.

Although both Dion and Fend have vigorously tested and *contested* the boundaries between artistic activity (and its institutional systems of sup-

port) and other specialized types of cultural work (and their institutional modes of support)—forcing them to lead somewhat nomadic lives in the process—it is tenable to argue that such inter-disciplinary or *inter-contextual* strategies ultimately reveal the profound gap that still separates art production from the effectual sphere of politics, activism, science, etc. To recur to an earlier theme, I believe that such strategies can be placed in the category of the *symbolic gesture*, wherein a model of revised cultural work and behavior is set forth as a kind of *virtual* praxis.

Sophisticated infiltrators, artists such as Dion and Fend have yet to locate the formula that would allow them to more effectively penetrate the corridors of institutional power *extrinsic* to the art world. Yet I don't believe that such a formula can exist in today's socio-cultural structure. Without exception, deep access to the real centers of institutional control (for example, a museum's board of trustees) is denied these kinds of anti-corporate artists, who are still construed as potentially dangerous trespassers, even though their putative threat is quite easily nullified by the outstretched hand of institutional benevolence (i.e., psychologically soothing effects of being granted *permission*). In an important sense, the political, ideological, and context-specific preoccupations of the art world—i.e., our "progressiveness" on social issues—are deemed an entertaining theatrical side-show to the actual political establishment, at least in the United States. But isn't this an appropriate status for art—the ultimate luxury product of culture?

> *Modern art, midway between critical terrorism (ideological) and de facto structural integration, is quite exactly an art of collusion vis-à-vis this contemporary world. It plays with it, and is included in the game. It can parody this world, illustrate it, simulate it, alter it; it never disturbs the order, which is also its own.*
>
> Jean Baudrillard, from "For a Critique of the Political Economy of the Sign," 1972

Some type of order—or ordering impulse—invariably prevails in the sphere of visual arts culture. How else can we explain the incessant desire for constructing and re-constructing historical frameworks, or locating contemporary tendencies and linking them to a specific methodological, ideological, or conceptual genealogy. Such are the apparent agendas which characterize this exhibition framework: how to re-evaluate and refurbish the specific history of context-specific art practices in direct relation to more recent strategies, thereby constructing a new knowledge. Although this endeavor may be admirable, the applied logic of the group show, in

this instance, must be submitted to active critical scrutiny. Any effort to
historicize practice is contiguous with an inexorable process of institution-
alization. And, ironically, since many of the artists included in this exhibi-
tion have directed their methods and languages toward addressing the
prevailing conditions of cultural institutions (Fraser, Lawler, Phillip-
Muller, etc.), their strategies of infiltration are designed for the requisite
protocols of accommodation and compromise (these are *not* dirty
words!)—they are the connoisseurs of institutionalization.

* * *

JAMES MEYER

A rectangular piece of paper, stapled to the wall. Black tape lines its left and top borders; the sheet's dimensions appear in black letraset (36" x 48"). A line of tape stretches across the sheet's center, marking its length yet again.

Like so many of Mel Bochner's works, *48" Standards (#1)*, the first of what would become the *Measurement Series* (1968-1969) is vexingly simple: a sheet of bland, brown paper and its dimensions. Now to say this "simplicity" belies an extreme complexity (and I want to claim it does) is to repeat the very defense voiced by supporters of pared-down geometric work throughout the century, from Loos's "Ornament is Evil" to Mies's "Less is more" to Greenberg's writings on Newman. This could well be called the "defense of minimal," and indeed, by the mid 60's, the whole geometric shapes and serial formulas of Morris, Andre, Judd, and LeWitt came to be called "Minimal Art." Bochner, emerging in these years, provided, in his art and published criticism, one of the strongest readings of minimalism, highlighting, extending, and in many ways rejecting its "tenets." At least three features of minimal work, constitutively related, are taken up in the *Measurement Series:* the thematization of artistic process, art as epistemological inquiry, the foregrounding of the work's situation or context. The present discussion will focus on these concerns.

In December, 1966, Bochner, a young instructor at the school of Visual Arts in New York, placed four identical books on pedestals in the school's gallery. He entitled the installation, *Working Drawings and Other Visible Things on Paper Not Necessarily Meant to be Viewed as Art*. Each book contained photocopies of preparatory drawings for artist's projects: Flavin's proposals for his light installations; LeWitt's sketches of white lattices;

Hesse's numerical progressions; Andre's studies for his poetry; plans for Judd's *Progressions*, and even a bill for fabrication costs. In short, the *Working Drawings* are a site of overlap between the minimal and post minimal paradigms: to lay bare the processes of artistic production—the serial and modular techniques of minimal practice—Bochner co opted the latest technology of mechanical reproduction. The *Working Drawings* are the first "Xerox books," a format which, "dematerializing" the visual work into a reproducible idea, became a hallmark of late 60's conceptualism.[1] Moreover, the foregrounding of constructive and cognitive processes in Bochner (and LeWitt) was the "conceptual" analogue to the materialist and temporal thematizations of process of Morris, Serra, Hesse, LeVa, and Nauman, although this relation should also be characterized as an overlap (Hesse was also obsessed with serial logic, while Bochner's investigations of perceptual and cognitive process would, after the *Working Drawings*, incorporate *material* entities, even if of the most incidental kind: pebbles, pennies, match sticks, shards of glass).

The *Measurement Series* continued these investigations. After the first of the *48" Standards*—a single sheet of paper and its measurements—Bochner mounted two sheets and measured the space in-between; now the wall itself was incorporated into the work, an expanse to be measured. In the important *36" Latitudinal Projection*, presented at Galerie Heiner Friedrich in 1969, a 36" x 36" square sheet provided the standard for mapping the dimensions of an entire room. *Measurement: Room* also at Friedrich, and *Measurement: Circle 360 Degrees* (1970, Galeria Sperone), the culmination of a series of measurements of arcs, went a step further, presenting the dimensions of the gallery itself. Like the projects of Judd, Andre, Flavin and LeWitt, Bochner's *Measurement* works set up an *a priori* standard or shape that would produce the outcome of the "work". In Bochner's case, however, the ultimate source for this thematization of process were surely the practices of Rauschenberg, Johns, and the early Stella. Raushcenberg's early blueprints of human bodies, tire print, and *Factum I and II*, Johns's *Number Series* and Stella's *Black Paintings* (whose stripes were determined by the edge of the canvas or proceeded concentrically from a pre-set pattern) offered a powerful critique of the subjectivist authorial model of abstract expressionism. "For me," Bochner observed retrospectively, "the use of self-generating procedures to make art was a liberation from the limitations of my own ego. It represented an escape from individualism by the objectification of process. I remember believing that it may be the means of achieving Flaubert's dream of the annihilation of the author."[2]

Johns was influential in another dircetion. His critique of the expressionist model and insertion of language in the pictorial field resuscitated the Duchampian legacy of the anti-retinal, critiquing the late modernist insistence on a "pure" secularity. "When I first came to know Johns's work I saw that I could stop painting," Bochner has observed.[3] By the early 60's, Johns had transformed painting into a self-consciously epistemological inquiry, a "conceptual art" buoyed, in part, by the writings of the late Wittgenstein. What is the line between seeing and knowing? How do we
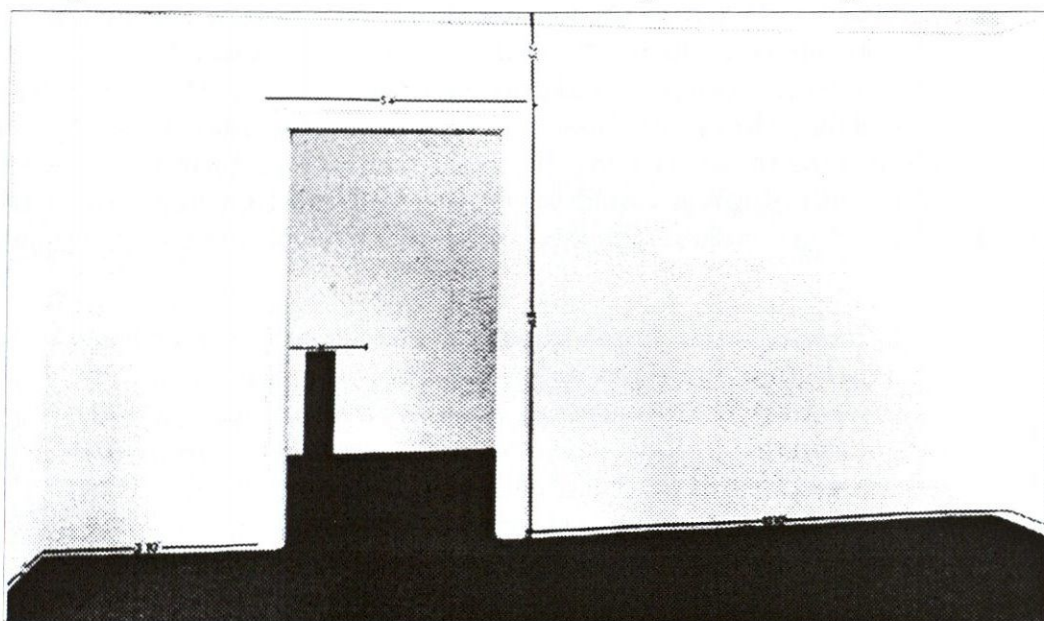
MEL BOCHNER, Measurement Series: Room (Group B) 1969, Photo Courtesy Sonnanbend Gallery

define what we see or know? How do the linguistic systems we use determine this knowledge, or render it distant, strange? How do we communicate what we mean? Works like the *Maps* and *According to What* juxtaposed different representational codes, causing the coherence and clarity of each system to collapse. In an homage to Duchamp, rulers and compasses, "objective" tools of epistemological and spatial definition, were also introduced; Robert Morris followed suit.[4] And so Bochner:

> The first measurement "piece" I did was because I was unable to put anything *on* the paper. Nothing at that moment seemed meaningful enough to note. I had two sheets of paper on the wall which I was just looking at. Suddenly I saw the space between them. I saw that it was as much the subject as the paper. I measured the distance and drew it on

the wall. . . . When I took down the sheets of paper I had the measurement alone. It puzzled me. It still puzzles me. What does it mean to have 25 inches drawn on the wall? [5]

In contrast to Johns' and Morris's investigations, which incorporated rulers within a painting or relief, abstracting and thematizing measurement, Bochner's analyses were conducted on the wall, beyond the confines of the object. In other words, Bochner's works were mediated by the minimal investigation of whole shapes and their perception in the gallery, an investigation initiated, during the mid '60s by Morris himself.[6] Certainly, like minimal work, Bochner's *Measurements* heightened the spectator's awareness of the gallery site. However, introducing a numeric analogue or description of the measured area, Bochner transformed Morris's analyses of the phenomenological conditions of the gallery into a conceptual critique of the art institution. The sheet of brown paper informed this transition:

> The brown paper began as just a convenience, something that was always around the studio. It came in sizes, 3 feet by 4 feet, which are the standard measurements of most building materials. I slowly came to realize that these measurements are so deeply imbedded in our experience that they regulate our perception, yet remain completely invisible.[7]

Hence the title of the earliest *Measurements*. The standard size of the sheet of paper, Bochner suggests, at once reflects and reproduces the standardized scale of modern architecture and its furnishings (of endless interest to Le Corbusier and Mies), a scale Bochner's works would expose. In the late 60's and early 70's, Buren, Weiner, Asher, Graham, and Matta-Clark also analyzed the specular and ideological conditions of the late modernist "white cube."[8] Abstract painting—once an exemplar of "resistance," now the commodity fetish par excellence—became a particular object of critique. Buren's rolls of striped canvas were easily cut and mounted for a given context, inside or outside the gallery; Weiner's *36" x 36" Removal to the Lathing or Support of Plaster or Wallboard from a Wall* (1968) foregrounded the function of the "neutral" white exhibition site in conferring pedigree and value (in postwar years, the Museum of Modern Art, the Whitney Museum, and other institutions established this as the appropriate backdrop for modernist masterpieces). Bochner's *48" Standards (#1)* must be understood within the context of this activity. While Buren replaced the artist's canvas with his reproducible roll, and Weiner removed the canvas's support out from under itself, Bochner exchanged canvas for commercial

paper. Each of these artists presented not the painting but its trace, a token of its absence, a cipher.

Bochner's *Measurement* works narrate, with a seeming inevitability, a transition from the canvas to paper, from paper to expanses of wall, from the wall to the three-dimensional, "pure" space of the modernist gallery" they recuperate, for the postwar era, the legacy of institutional analysis of Russian constructivism and Duchamp: the context of the work is the "work."

NOTES

1. The most famous of the reproducible conceptual tests was the *Xerox Book* published by Seth Siegelaub and Jack Wendler in 1968, included projects by Andre, Barry, Huebler, Kosuth, LeWitt, Morris, and Weiner.

2. He adds: "On [the latter] point, however, I was probably mistaken." Letter to the author, January 13, 1992.

3. Bochner quoted in Robert Pincus-Witten, Mel Bochner; The Constant as Variable," in *Postminimalism into Maximalism* (Ann Arbor: UMI, 1987), 103.

4. The relevant examples are Johns's *Painting with Ruler and "Grey"* (1960), *Good Time Charley* (1961), and *Device* (1961-1962). Morris produced several works incorporating rulers from 1962-1964, and his *Metered Bulb* measured the wattage used to power an electric light. One particular work of Morris's, formerly in the Scull Collection, bears particular mention. A square relief with the word LOCATION at center, surrounded by four arrows pointing in named directions (CEILING, FLOOR, and WALL FEET) and accompanied by odometers, anticipates the logic of the *Measurements*.

5. Quoted in Brenda Richardson, *Mel Bochner: Number and Shape*, exh, cat. (Baltimore Museum of Art, 1976), 12.

6. See Robert Morris, "Notes on Sculpture I and II," in Gregory Babcock, ed., *Minimal Art* (New York: Dutton, 1968), 222-235.

7. Mel Bochner, "Unpublished Interview with Elayne Varian," New York, NY, March 1969.

8. The finest discussions of this activity are to be found in the many texts of Benjamin Buchloh, including, most recently, "From an Aesthetic of Administration to Institutional Critique," in *L'Art conceptual—une perspective*, exh. Cat. (Paris: Musée d'Art Moderne de la Ville de Paris, 1990), 41-53.

CHRIS BURDEN

CHRIS BURDEN, Death Valley Run, October 4, 1976

CHRIS BURDEN, "Death Valley Run," Death Valley, California, October 4, 1976

Death Valley, California   October 14, 1976

On October 14, 1976 I made the smallest motorized crossing of Death Valley on record. An ultra-light racing bicycle with fragile "sew up" tires was equipped with a quality miniature bicycle motor. The 20cc. (approximately 1/2 cu. inch) Japanese TAS motor weighed 11 pounds and was air cooled by a small fan. The engine and bicycle were streamlined with a special fairing. The whole motorized bike with extra tires, gasoline, water, and tools weighed 40 pounds.

Because of the heat, the distance, and the mirage effect, I wore white clothes and a luminescent orange vest for safety reasons. My speed along the 84-mile route from Scotty's Castle to Death Valley Junction ranged from a low of 16 mgh to a high of 27 mph. The total trip including refueling stops took about 7 hours.

TOM BURR

One of the most popular entrances into Central Park, New York, is located at 84th Street and Fifth Avenue, where one can pass into the Park on a walk which encircles the Metropolitan Museum of Art. Designed by Calvert Vaux, (co-designer with Frederick Law Olmsted of Central Park itself), and completed in 1880, the original structure of the museum has undergone numerous alterations and additions, beginning in 1888 to 1894 with two ornate wings which flanked the entrance to the museum. These two structures, designed by Theodore Weston (1888) and A.L. Tuckerman (1894), determined, along with the original central building, the frontal bulk of the Metropolitan, while Richard Morris Hunt's 1902 Neo Classical additions produced the monumental limestone facade which exists today. Later additions by Kevin Roche, architect of "The Master Plan" of the seventies and eighties, defined the sides and the back of the museum, after intense public debate as to the legitimacy of the museum's further expansion into Central Park. Although legally attached to the *grounds* of the Metropolitan, this piece of land was seen by many to be a buffer between the built environment of which the museum was a part, and the pastoral space of the Park. The plot of land on which the museum now stands was originally put aside for a future parade ground by a Central Park plan which was proposed, and then later abandoned in favor of the plan by Olmsted and Vaux. In Olmsted and Vaux's plan, "Deer Park" was the name given to this site, an area extending between 79th and 84th Streets, and from Fifth Avenue west to the Park Drive. Following a period of controversy and indecision, "Deer Park" specifically, and Central Park in general were chosen to house the new museum. Olmsted, one of the founders of the Metropolitan as well as the designer of Central Park, was unhappy with this choice of locations, later referring to the museum's presence as a "deduction" from the Park in the sense that it did not adhere to his notion

of the park as an "escape from buildings." A more ideal solution, in Olmsted's mind, was later executed in Brooklyn in relation to his plan for Prospect Park, where a large cultural institution, (the Brooklyn Museum), was located close by, but outside of, the Park itself.

As it exists now, however, the marriage of the Park with the museum forms a series of busy entrances between 79th and 84th Streets and Fifth Avenue in New York, with traffic flowing both up the wide steps into the building, and to either side, into the Park. The frontality of this arrangement has created odd spaces to the side and the rear of the Metropolitan, with clusters of sunbathers reclining on the north lawn in warm months against a black glass backdrop (Kevin Roche), through which one can make out the shapes of the Temple of Dendur, (the Sackler Wing), or an occasional palm tree blending with the reflections of the local New York foliage. Beyond this point, further west, around the corner of the American Wing, random outcroppings of rock begin to appear, rearing up against the high lime and sandstone walls of the museum, while groupings of displaced pine trees, and a grove of Magnolia trees attempt to negotiate the space of the museum's lawn with that of the Park. An ideal lunch spot by day for those who live and work in the surrounding neighborhood, this area's various well trodden paths, or *desire lines*, which weave up into the clusters of trees and low vegetation planted around the edges of the museum, suggest that it is not altogether deserted at night. New York City Police reports have cited this area, behind the Metropolitan, as one of the zones officially designated as "dangerous", attributing this to the fact that the given architectural configurations of the various wings of the museum, coupled with its adjacency to the Park produce unprotected areas for the flourishing of crime and illicit activity.

Directly across the Park, at West 77th Street, is another popular entrance into the center of Central Park, this time located within proximity of the American Museum of Natural History, which faces the Park on Central Park West between 77th and 81st Streets. Also designed by Calvert Vaux, the first unit of this building was started in June 1874, and completed on December, 22, 1877, and was centrally located within what was known as Manhattan Square, then a swampy farmland dotted with goats and a few inhabited shanties. The landscape of this area was a continuation of that upon which the Park was constructed, "barren and rocky," and the site of a confrontation between the rapidly expanding, northward movement of New York City, and the existing, partially cultivated, partially neglected, terrain. (An early photograph taken from the roof of the Dakota apartment

building, so-named due to its remote location in the wilds of uptown Manhattan, shows the new museum in the middle of undrained ponds and piles of rocks, with the recently completed Central Park just visible in the upper edge of the print.)

Entering the Park at West 77th Street, across from the American Museum of Natural History, one is led immediately onto West Drive, and then if one chooses, onto Bank Rock Bridge, which serves as one of the entrances into The Ramble. The Ramble is an area of dense foliage and undergrowth, with myriad paths dissecting its acreage between Terrace Drive (72nd Street extension into the Park), and Traverse Road Nr. 2, (or 79th Street), and between the East and West Drives. Frederick Law Olmsted chose this area as a preserve for the original native flora of the region, given its abundance of intricate growth, and its capacity to be further sculpted according to an already existing series of elevations and rock formations. From its inception The Ramble was viewed as "the very soul of the park," and was immediately populated with those wishing the effect of distance from the surrounding city and an immersion in a natural setting, and by the end of the last century its reputation as a sanctuary for both birds and bird watchers, as well as an urban "lovers lane" was securely established.

From within The Ramble, after passing over Bank Rock Bridge, it is still possible to catch glimpses of the surrounding cityscape. Looking west one can easily locate the dark mansard roof of the Dakota apartment building, and then a few blocks to the north, the various turrets and towers adorning the Museum of Natural History. It is within this museum that the bird watchers can claim an institutional setting for their activities in the Park, as numerous lectures, exhibitions, tours, and gatherings emanate from here and make their way across the Ramble. On any given day it is possible to see both individuals and large groups, binoculars positioned towards the tops of trees or into dense thickets of undergrowth, in search of the numerous local and exotic species which have made their way to this particular area. Also present within The Ramble are gay men, who have modified, since the turn-of-the-century, the area's reputation as a secluded spot in which to court. The two groups co-exist in a dynamic exchange of looks and glances at each other, at one another, and at the birds.

Both groups have been considered in light of Central Park's renovation plans begun in the seventies, which are attempting to restore distinct areas of the Park to their original condition. Erosion of soil in The Ramble, a central problem confronting the Parks Department in its restoration attempts,

has been caused in part by the activity of the gay men. Walking off of designated paths, clearing areas within the undergrowth, producing *desire lines*, (the landscape design term for such paths, "cutting corners" across lawns, creating short-cuts, etc.), has left the soil bare in certain spots, leading to the erosion of some banks and inclined areas. From a different perspective, the desire lines can be viewed as a form of counter-architecture (or *de-architecture*, for Robert Smithson), where the scheme of Central Park as designed by Olmsted and Vaux, returns to pre-Park conditions of the site. The *desire lines*, bare patches, and eroded soil conditions are reminiscent of the area's barren qualities prior to the building of Central Park in the 1850's and 1860's, just as Olmsted's concept for the Ramble was to reproduce, in heightened form, the indigenous character of the area, prior to this "barren" period, (prior to the presence of the city and its developments). The *desire lines* and pathways which traverse the Ramble, intersecting with and deflating from the routes laid out in the original blueprints, are most specifically a form of *re-architecture*. The original "master plan" has been altered, adjusted and restructured to accommodate those who use it. The design for the Ramble had created a series of architectural spaces well suited for solitude, or for those groups desiring or requiring solitude from other groups, and the eroded conditions and plethora of paths are the physical effects of this use. They constitute a kind of anonymous architectural practice which stems from a complex dialectical exchange between the landscape architect, maintenance crews, city policy, restoration plans, and the various people using the space.

After heading further east into The Ramble, the density of the growth and the structure of the rock formations obstruct most views out of the Park, leading one into a maze of disorienting walks and interior spaces. The bird watchers tend to congregate around a central enclave of small ponds and streams, above which bird houses and parcels of suet and seeds are hung in the winter months to further encourage the presence of the many species of birds. From here the bird watchers proceed through The Ramble, regardless of the weather or time of day (although Spring and Fall, and the early morning hours of the day seem to be favored), in search of a sighting. Particular locations have also been chosen as central cruising sites for the gay men, with daily and seasonal fluctuations occurring as well. (Recent historical fluctuations have been observed, with the seventies seeing the height of gay social and sexual activity in The Ramble. This fact coincided with one of the Park's, and indeed New York City's, worst financial moments, the economic crises of the seventies. This period was also cited as being the most dangerous in the Park's history, with an actual

component—fewer working lights, fewer Parks workers, fewer police—and a largely imaginary component—things looked *bad* due to lack of maintenance; increased gay presence, etc. The eighties saw the impact of Aids, and Aids awareness, and the implementation of safe sex practices, all of which have had a direct impact on a space such as The Ramble.) Walking east again, through the full length of The Ramble, one then exits out onto the East Drive, which circles up and behind The Metropolitan Museum of Art's grounds. From here one can again see the displaced pine trees and the grove of Magnolias, and the groupings of lunchers and tourists, reclining next to the various wings of the museum. And beyond them, the busy traffic flow which spills out of the museum's Fifth Avenue entrance and into the surrounding Park.

PROPOSAL SONSBEEK

The proposal is to recreate, on a platform, within Sonsbeek Park itself, a section of Central Park, New York. The section will be landscaped with living plants, soil, etc., following the designs and ground plans set forth by Frederick Law Olmstead for the section of Central Park known as The Ramble. The platform will be built of wood, similar to a theater platform, or deck, and will float above the existing ground of the park. Approximate dimensions, still to be determined, will be somewhere in the area of 15 x 30 feet. The platform will have legs, and will be lit by outdoor floodlights during the night.

The actual landscaping will follow the original plans for the Ramble. Olmsted was attempting to create what was being referred to at that time in Europe as an "American Garden," a naturalistic landscape of woodsy, intricate detail, which was distinct from both the European formal garden traditions and the English landscape plans. The final landscaping will attempt to recreate a section as it was conceived, rather than as it has developed. The plants, in other words, would be young. There will be a path, or a few paths, which traverse the platform, with steps leading up to the platform, allowing viewers to walk through this 'model' of The Ramble.

The second level of the project has to do with its placement within Sonsbeek Park. It will be located on the slope of the hill between the Villa and the edge of trees which forms the border of the park. This places it between one of the central points of the park, the Villa, and the gay cruising area in the park, the area of trees bordering the park on that side, just next to the drive entrance. (It is interesting to note that this area has certain
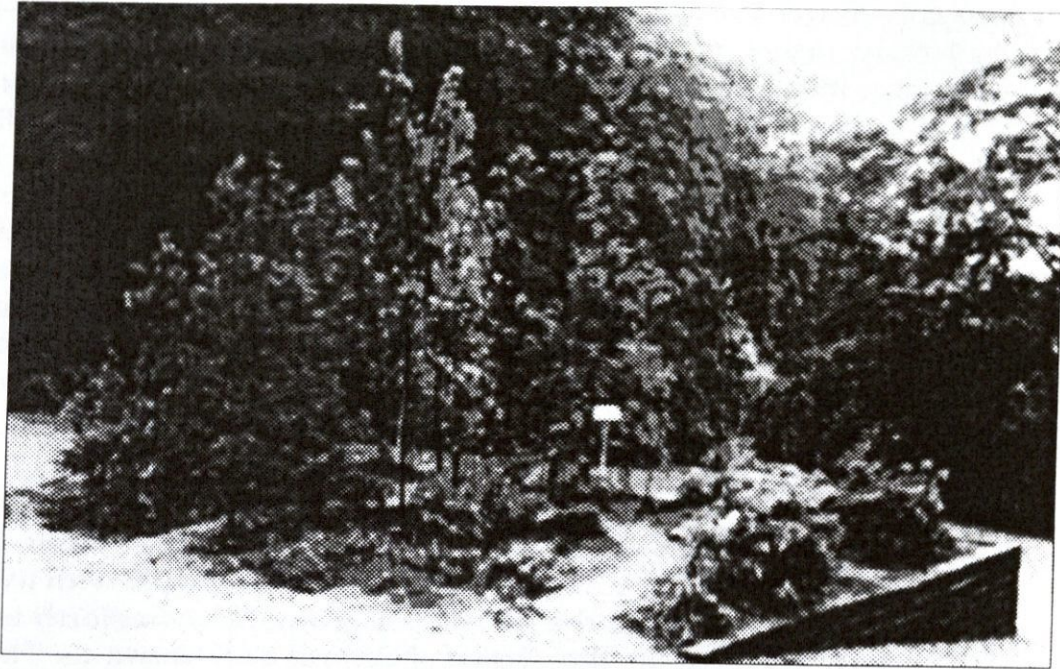
TOM BURR, Reconstruction of a part of The Ramble, Sonsbeek 93, Arnhem

physical features which are similar to that of The Ramble, with small dirt paths winding through it, and areas of "clearing" within the shrubs, etc., as well as the general fact that it is planted in a "woodsy," naturalistic fashion.) This location also places the platform / model within a wide panoramic viewing, connecting it to the residential areas surrounding the park's perimeters. (This allows, for instance for an extreme "long shot" of the platform, one which sees it in relation to the English landscape design of the front field, as well as the town surrounding the park. For instance, this location is immediately visible as one walks down the street from [Entre Nous] . . . as I found out).

The other level of the project will be textual, and will be located within the model landscape itself. Small, free-standing signs, of the kind commonly used in parks both in the United States and in Europe, will be dispersed throughout The Ramble landscape. The texts will address the nature of the present-day Ramble as a gay cruising / gathering place, and its relationship to perceptions of crime and safety, privacy, and public sexuality. These texts may come from a number of sources, I have much information to choose from. Probably they will be quotes / interviews from both "with-in" and from "out-side" the park, possibly producing a narrative quality. But all the texts will refer to The Ramble, in Central Park, not to Sonsbeek Park. The signs will be of the kind which would normally address the kind of trees, or plants, or possibly the history of the area.

* * *

MARK DION

Introduction

The display cases, exhibition galleries and storage vaults of the American Museum of Natural History contain one of the world's most impressive assemblages of rocks and minerals, anthropological objects, and plant and animal specimens. The Museum contains over 2 million butterflies, 1.6 million beetles, 800,000 flies, 1 million spiders, 5 million wasps, some 300,00 fossil vertebrates, 600,000 fish in jars of alcohol, 50 million bones which represent the remains of more than 750,000 animals, half a dozen preserved gorillas, a 30 ton meteorite, some 8 million anthropological artifacts, a pair of Tyrannosaurus Rex skulls, several dozen dinosaur eggs, 264,000 amphibians, 120,000 rocks and minerals, a dodo bird, the world's largest nest, a copper mummy and the stuffed body of Raffles, a starling that spoke more languages than any other bird. This incomplete enumeration can only hint at the vastness of a collection that defies reasonable description.

A compulsion to collect is a common habit often shared by young naturalists. Many a serious biologist, from Cuvier and Darwin to S. J. Gould and Durell, expressed great enthusiasm in their childhood collecting activities. The science of natural history's popularity in the nineteenth century is tied to the period's general mania for forming collections. The importance of "The Collection" in the natural sciences is nowhere more apparent than in the institution of the Natural History Museum itself.

The Collection makes up the center of any museum of natural history's duties. The unspoken mandate of the museum is to obtain, organize, and represent nature in all its complexity and variation. Taxonomy—the classification of organisms according to established criteria, more than any

other biological discipline, is collection based. The completion of the cata-
log of nature remains the goal of natural history. Without the framework
or code of organization provided by taxonomy, the indexing and accumu-
lation of observations and experiments in the natural sciences would be
futile. Despite centuries of inquiry and recording, our knowledge of the
earth's biological diversity (the variety and variability of living organisms)
remains shadowy. Science still does not know if there are five, thirty, fifty
or eighty million species. Only 1.7 million species have been classified.

The world's tropical rain forests are the most impressive sites of biological
diversity. While making up less than six percent of the earth's surface,
tropical rain forests contain more than half of the world's plant and animal
species. Yet tropical ecology remains a field in which our ignorance is
much more impressive than our knowledge. The race to catalog life on
earth is being lost since the tropical forests are disappearing at an astound-
ing rate. At the present rate of deforestation about thirty species each day
become extinct. Most will never have been studied, named, or preserved
in any way.

Project Proposal and Logistics
Description

By means of boat or helicopter the artist and his supplies and equipment
are to be delivered to a remote and uninhabited location within the
Venezuelan rain forest. Once left alone in the forest, the artist will establish
a camp which will function as a base for his three-week stay in the field.
During his stay, he will collect a wide variety of plant and animal speci-
mens. One day each week someone will pick up the boxes in which these
specimens have been placed, and deliver them to the exhibition space.
There they will be unpacked and displayed. The artist will return with the
last group of boxes at the end of the third week.

Location and transportation

The location of the proper site for the field element of this project is
critical. It should be old growth lowland tropical rain forest, some-
where near a river and of course, uninhabited. It may be within a
national park or reserve provided the artist is not disturbed and the
authorities approve the proper permits in regards to the removal of
specimens and legal fishing and hunting, obviously not endangered
species. Finding the proper site and figuring out how to get to it will
be the most difficult task for the Venezuelan logistics team. It must be

remote but it also has to be accessed at least four times.

Equipment and Supplies

I shall furnish most of my camping and collecting equipment; however some items will need to be acquired in Caracas. A list of these items will be provided before I arrive. Food, fuel, and such things will also need to be purchased in Venezuela. The total equipment load will be one full back-pack and five wooden boxes. The boxes will be used to haul food in, and take specimens out. Each week two new boxes of supplies will arrive and two boxes of specimens will leave. The boxes will also be displayed wi the specimens. This is an idea of how they will look. I will send construc-
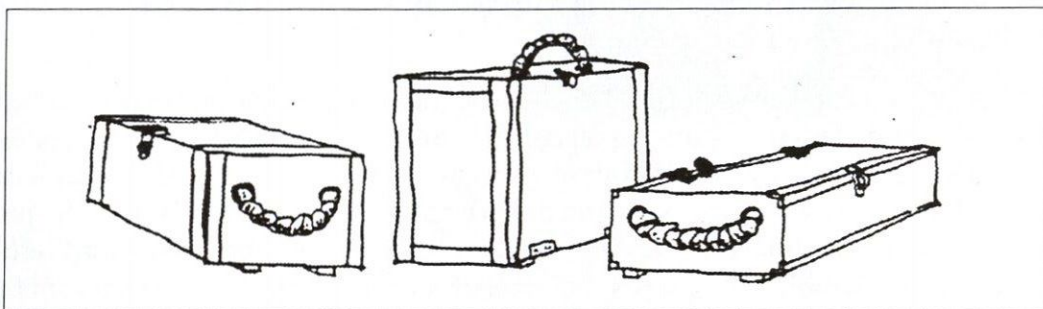
MARK DION, On Tropical Nature, 1991; drawing of boxes for storage and display.

tion plans before I arrive.

The Specimens

I plan to collect a wide variety of insects, plants and whatever else of inter-est I can find. Objects such as feathers, mushrooms, nests, and even stones should be expected. When the specimens arrive they should be laid out on a large board which is covered with white canvas. The specimens should be placed in rows according to the order in which they are removed from the boxes. When that is done the board should be placed on top of the boxes forming a table. I will instruct someone at the gallery on the exact arrangement.

Time Table

The most important consideration in regard to the schedule, is that the first specimen shipment arrives in time for the opening of the exhibition. This means I must be in the bush more than a week before the opening, and I should be in the country at least a week before I enter the jungle. This first week is necessary for obtaining supplies and checking arrangements. You will no doubt have a better estimation of just how much time I will need for transportation and acquisitions. It would save time if the boxes were

constructed before I arrive. Deeply do I regret the fact that I will miss the festivities around the exhibition; however this absence in itself is an important element of the project.

Other Topics
Excerpts from Project Notes

The study of natural history employs two types of tools: those which function as extensions or aids of human sense organs (microscopes, cameras, recorders, thermometers, etc.); and those which are containers. Be it a test tube or zoo enclosure, the container's success depends on the appropriateness of its design in regard to its purpose: the observation of the specimen. The museum itself is a container.

The container is the link between the observations and descriptions of field work, and the codification, repetition, and interpretation of laboratory work. This project will attempt to disrupt that relationship, alone with the model of representation structured through collections. In a sense the project is like throwing a bomb into the museum of natural history and refusing to reassemble the pieces. The object is not so much to discover anything about the rain forest itself as it is to examine the representations and assumptions of both popular and scientific discourse on tropical forests.
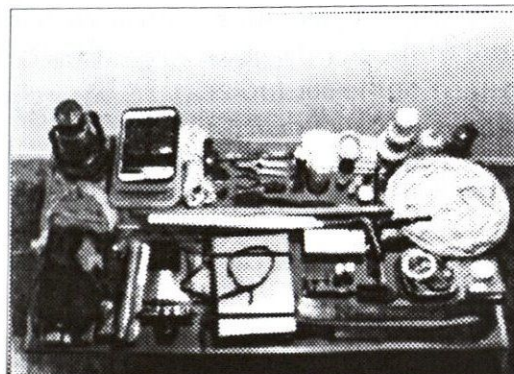

MARK DION, On Tropical Nature, 1991; photo by Bob Braine

"On Tropical Nature" looks back to the period before Europe's natural history museums illustrated each country's domination over colonial empires. Instead the project evokes the days of indiscriminate collecting, the 1800's when the few museums which existed were heterogeneous jumbles of "curiosities" entirely devoid of methodological purpose or arrangement. These museums contained anything from starfish to Christian relics and paintings.

The nineteenth-century museum's foundation was the collection based on the biological discipline of taxonomy. The naturalists of this era concerned themselves with classification, to the exclusion of almost everything else. Collecting, describing and arranging new species were the most gratifying and prestigious activities in natural science. The number of new species amassed by the field naturalist largely determined his reputation. Before Darwin refocused the field of debate in the biological sciences, the colonial naturalist's highest aspiration was the collection of some mammal

never before seen by Western science.

Science is often defined as the organization of knowledge. Providing frames of reference is an essential function of training the sciences. As an ideology, science insists on the objectivity of data and its position as outside of the realm of the social. Terms other fields use to examine our culture: irony, metaphor, style, humor, etc., all remain outside of the conventional understanding of natural history as a science. However, these are the necessary tools for investigating the social history of natural history itself.

MARK DION, On Tropical Nature, 1992; Caracas, Venezeüla

Central to the Venezuela project is an examination of the discourse produced by and around the character and historical identity of the field naturalist. The extraordinary wealth of the biotic communities of the Amazon Basin attracted an army of explorers, scientists, and colonial interest as early as the sixteenth century. The mid-nineteenth century witnessed impoverished but brilliant enthusiasts, such as Alfred Wallace and Henry Bates, coming to the South American forests to gather vast numbers of animal specimens (and selling insects to private collectors for a mere three pence each). The popular vision of the field biologist presents an unusual set of oppositions not shared by any other figure in colonial or expansionist history. The Naturalist may express a "macho" identity while obsessing over butterflies or orchids. While at the vanguard of expansionist projects, the naturalist advocates conservation. He/she occupies the only anti-modernist position in the world of science. The field naturalist's state is that of madness. Not only is he/she a hopeless compulsive but also possesses the logical capabilities of science while lacking the common sense of self preservation.

> *In the end, we conserve only what we love, we will love only what we understand, we will understand only what we are taught.*
>
> *Baba Diom*

The store houses of biological diversity as represented by the collections of the world's museums testify to our inability to co-exist with the other organisms with which we share the planet. The tragedy of mass extinction changes the meaning of the taxonomic collection from a catalog of life to a record of obliteration. Since we understand nature as a process and not a collection of discrete organisms, the bodies of vanished mammals and recorded songs of extinct birds represent little but our own loss.

BARBARA AND HOWARD MORSE

Excerpt from Statement, Project Art-Documatter, with respect to Christian Philipp Müller's contribution pertaining to his work at the Austrian Pavilion and extended geopolitical sites for the 1993 Venice Biennale.

* * *

PROJECT: Participation in collaborative representation of the Federal Republic of Austria at the Austrian Pavilion in connection with the 45th Biennale of Venice, 1993. As part of a coordinated response to the inherently nationalistic character of the Biennale, Christian Philipp Müller sought to explore the significance of the impermanence of national boundaries by delineating the shift of Austria's borders from the Austrian-Hungarian


Empire before World War I to today—while critically addressing the boundaries imposed by the Austrian Pavilion in the Giardini and by the Biennale grounds as well. Methodologies employed by Christian Philipp Müller included archival research; effectuating eight undetected crossings of Austria's national frontiers at illegal points; architectural redesign; botanical analysis; landscape design; horticultural transnational transplantations; video permeation and surveillance; and textual and photographic documentation.

* * *

CHRISTIAN PHILIPP MüLLER

In the past, all artists who wanted to exhibit their works in Josef Hoffmann's pavilion at the Biennale in Venice had to be Austrian citizens. This year, this prerequisite has been dropped for the first time. My contribution for the Austrian pavilion has been considerably influenced by the controversies that followed this decision.

* * *

[. . .] Because of the outbreak of the First World War it proved impossible to realize the plans designed by Josef Hoffmann in October 1913. It was only on January 5, 1934 that Vienna decided to build an Austrian pavilion in Venice. After lengthy political controversies over who was to be the architect, Josef Hoffmann emerged as the winner. . . . In 1934, the inner courtyard was simply covered with gravel, and the courtyard wall as well as the water basin with its stele, essential elements of Hoffmann's design, were simply left out. Hoffmann enclosed the courtyard and its sculptures with a high wall and by means of this horizontal structure, which also characterizes the rest of the pavilion, he delineated Austrian territory. By the time of the twenty first Biennale, Austria had, however, disappeared from the map of Europe. The documents that were supposed to be used to invite Austrian artists to the 1938 Biennale, duly signed by the President and the Secretary General of the Biennale, are still kept in the Biennale archives at Canale Grande. . . . The "Austrian" landscape was, however, present at the twenty-first Biennale in the main Italian pavilion in the form of paintings by artists of the eighteenth and nineteenth centuries. Hoffmann's pavilion remained empty until 1948. It was only then and until his death in 1956 that Josef Hoffmann, in his capacity as Commissioner, was entrusted with the selection of Austrian artists. The symmetrical design of the pavilion dating back to the pre-war period was not to the taste
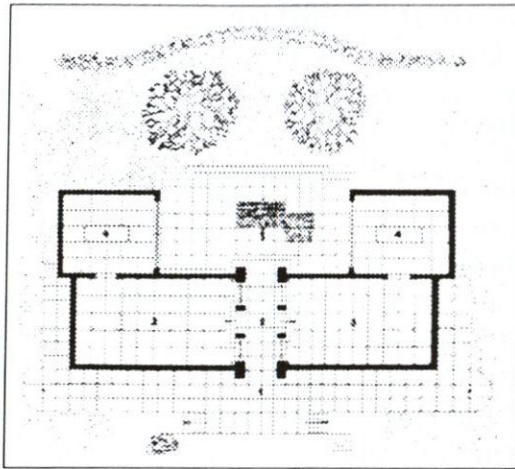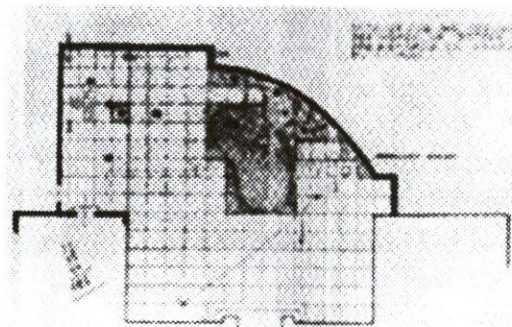
1934 -Austrian Pavilion floorplan, modified Josef Hoffmann pavilion plans

of the fifties. Hoffman was asked to make modifications. With a dynamic gesture he opened the courtyard and integrated a few trees into the ensemble. In the course of subsequent renovations of the pavilion . . . made in 1986 and 1993 the garden as such was left untouched.

The visitor to the current Biennale will come across the Austrian pavilion in the northern end of the site. In front of the buildings facade there is a symmetrically designed garden and through the central entrance the trees of the inner courtyard can be seen.

When I visited the site for the first time in August 1992, I was struck by the overgrown inner courtyard . . . and an emergency exit in the left corner of the court yard. . . . A few meters behind you can see the wall topped with barbed wire, which surrounds the Biennale premises. I immediately decided to integrate this piece of land, which had been forgotten and preserved for almost forty years, into the exhibition area. First of all I wanted to clear the sickle-shaped green space towards the Austrian pavilion. In Venice, where every single tree is subject to nature's protection, this was not an easy task. We finally succeeded in removing the undergrowth but for the plants foreseen in the plans of 1954. . . . I used more than 300 plants grown by professional Venetian tree nurseries to redesign the rear part of the court-yard. A slightly sweeping line of

1956 Hoffman modification of Austrian Pavilion, opened courtyard, added trees.

bricks separates the earthy ground from the square-shaped tiles. Garden mould from Austria and Veneto ensures the opulent growth of the plants arranged in a way that is reminiscent of English horticultural landscaping.

We obtained permission from the authorities responsible for the protection of monuments in Venice to remove a section of the rounded part of the courtyard wall. From the spacious inner courtyard we can now look onto

a landscape. The visitor stands on Austrian Biennale territory and has a free view towards an open border. (Until 1866 Venice belonged to the Austro-Hungarian Monarchy). In my contribution to the Biennale this "open border" stands for the present geographical borders of Austria.

Neutral countries such as Austria or Switzerland are now trying to redefine their position in Europe. The European Communities have done away with many barriers; membership is, however, still controversial. Austria's neighbors in the East, on the other hand, are redefining their borders and find themselves confronted with a process of growing disintegration. Austria has become a sort of tunnel between the former Eastern bloc and Western Europe, through which professional organizations smuggle political and economic refugees across the border against payment of vast amounts of money. I wanted to find out myself how easy it is to cross the Austrian borders now. Disguised as a hiker I left Austria unnoticed and went to eight neighboring countries: Italy, Switzerland,the Principality of Liechtenstein, Germany, Czechia, Slovakia, Hungary, and Slovenia. I used maps produced in Austria (scale: 1:50,000) and tried to find wooded areas near the borders . In Czechia my Polish assistant and I experienced the difference between the border as an artistic concept and the border as political reality. For more than two hours nobody prevented us from taking photographs and walking around freely. Suddenly, however, we were seized by frontier patrolmen and got a stamp in our passports that forbids us to re-enter the country within the next three years. At the German border, a difference is made between tourists and refugees; in Berlin, however, migrant traders from Poland were chased out of the country as "foreign tourists."

* * *

For each of these eight border regions, I have chosen one page from the last major encyclopedia of the Austrian-Hungarian Monarch, published in 1895; coinciding with the foundation of the Biennale in Venice. . . . These engravings will be exhibited in the right wing of the pavilion, which Josef Hoffmann had intended for the presentation of graphic arts. We can see landscape paintings showing regions no longer belonging to Austria such as Merano and Brno. . . . Together with the drawings we will exhibit eight trees that will represent the different landscapes of the border regions. Planted into old terra-cotta pots from the almost forgotten Orangerie belonging to the Administration of Municipal Parks in Venice, these trees create the impression of an Orangerie of the North. I do not want to evoke the dream of classical Italy in Venice, but rather show non-exotic trees from an Austrian tree nursery. In order to be able to conserve the exhibits over the four months' exhibition period, we try to limit the temperature to 20° C and reduce air humidity.

Excerpts from the Border Crossings:

Austria-Czechia

FROM KARLSTIFT (A) 906 M TO POHORSKA VES (CZ) 768 M

How to get there: Train Vienna-Gmünd 3hrs. 55mins.
Bus Gmünd- Karlstift 45 mins.
Point of Departure: Gasthaus Zeiler, Karlstift
Time required on foot: circa 4 hrs.
Danger zones: Edge of forest and meadows
Camouflage: Good, rain proof hiking attire; Shooting kit

From the bus stop, we turn right and follow the sign to the "Gmünderhütte." It's an uphill walk and after the cemetery we quickly reach the edge of the forest. We take the middle trail leading to Eichelberg. Electric pylons lead over the mountain, we follow, walking parallel to them. After the Dreifaltigkeitskapelle (a chapel), the going gets steep.

MÜLLER, From Karlstift (A) 906 M to Pohorska Ves (CZ) 768M

At the next fork, we follow the direction marked on the sign to "Lainsitzursprung." At the edge of the forest, the asphalted road to Bucherskapelle (a chapel) begins. Behind the chapel watch out for border guards. A wooded peak in front of it is a thatched farmstead marks Czech territory. Having entered the undergrowth unnoticed, we feel our way in the direction of the once inhabited village of Buchers, never completely breaking cover. The tall, mid-summer's chervil fields, save us.

LOIS NESBITT

NEW YORK CITY, JANUARY 1995

In November 1992, I made a list of the places in the city (neighborhoods, public spaces, private clubs and institutions, types of businesses) where I cannot, may not, or should not go.

I then went to those places—or tried to—and recorded what happened: whether I was in fact admitted, who enabled or obstructed my passage, what I encountered when I got there, whether I felt uncomfortable, intimidated, just plain alien, or by contrast welcomed.

Trespassing concerns not just actual barriers but the boundaries we each set for ourselves, the assumptions we make about where we do and don't belong, which then restrict our travels and keep people apart.

Trespassing was commissioned by The New Museum of Contemporary Art. Some of the material presented here was displayed at the museum in early 1993 as part of an exhibition entitled "In Transit," which dealt with movements, migrations, and displacements of people throughout New York City.

The journal I kept while trespassing, will be published in book form later this year.

Excerpts from the journal.

12/15/92 4:55pm   United States Court House, Centre Street

Mount the vast staircase to the colonnaded portico. Watch where people are coming and going (It's almost 5:00pm, and more people are leaving than entering) and decide to follow one very self possessed young man

carrying a briefcase. I've learned in *Trespassing* to ape someone who seems to know what they're doing.

In we go, through a revolving door into a big lobby. He puts his briefcase on an airport-style security belt and walks through the electronic gateway. I do the same. Though there are guards everywhere, no one asks who I am or where I'm going. Is this considered a "public" place? I guess my clothes (black overcoat, wire-rimmed glasses) qualify me as respectable, but I've always got this spiky haircut working against me. I follow him to the elevator bank but decide to try a different floor to be less conspicuous.

Exit the elevator at the fifth floor of thirty, marked "cafeteria." Everything everywhere in this building is marble, nice soft browns and pinks.

To the right is an exhibition of courtroom art—drawings of witnesses and jurors done by professionals, accompanied by the artists' bios. I take a couple of photos. Two people are conversing on the other side of the folding display screens. I head on down the hall, stopping to take photos of a couple of signs. Not much of interest, almost no one around.

I press my face up to the crack in the door of a court in session and can see a man standing, listening to someone else rattle on in legalspeak about bailiffs. Not sure what those are. Consider opening the door and marching in but envision invalidating the whole procedure, causing huge headaches all around, and getting into serious trouble, and decide against it. It never occurs to me that someone could abruptly exit or enter while I'm pressed against the door. Somehow my luck in getting away with things over the past week is making me nervier by the minute.

I take the elevator back downstairs, end up in the basement by mistake, and sit down on a bench to jot down what's happened. Back up in the main lobby, I spot a typed list of the week's trials. "Violations" include, in order: narcotics, narcotics, mail fraud, RICO (more new vocabulary), wire fraud, armed bank robbery, narcotics, narcotics, narcotics, firearms, perjury.

Another temporary exhibition mounted on folding screens consists of a propagandistic presentation of U.S. immigration procedures. I take a photo of an American flag printed with the citizenship quiz (I can only answer three questions), and suddenly five guards pounce on me.

"You can't take pictures here!" they cry.

I'm terrified—scared that I'll be busted (this is a criminal act, I suppose, in a court building), that they'll confiscate the camera or film with all of my beloved trespassing shots from the past week. My heart is racing. I'm babbling something. No one's listening.

"You check that camera with the security desk or you're out of the building, lady."

I'm leaving, I'm leaving.

On the steps outside, heart still pounding, I consider why this encounter has shaken me up more than any other trespass, more even than almost getting busted in the gay sex club. I have a very deep fear of the authorities. For the first time in my trespasses I feel like a criminal.

12/17/92 6:15pm   Women's National Republican Club

I've been dialing around in vain for a conservative women's group or meeting. Pro-life organizations don't identify themselves as such in the phonebook, nor do fundamentalists or other reactionaries. Finally I come upon the Women's National Republican Club, with a fancy-sounding midtown address.

I call to inquire about the club—what goes on at the headquarters, how one joins, etc. The woman I speak with is borderline hostile, as if she knows I'm not for them.

To my surprise, I receive an extremely cheerful and engaging letter from her (it could be a form letter) in the mail several days later, along with literature on the club. The letter invites me to attend a reception for prospective members being held at the club that evening.

Only problem is, now that I've been invited, it doesn't count as trespassing, so I stay home.

VINCENT SCULLY

Note: As we all know of the military work of DaVinci and Michelangelo, Vincent Scully discusses an evolution from their work by two other artists and architects, LeNotre and Vauban. Both were rather more specialized, one in landscape architecture and the other in military engineering. By this chronology one can see the transition from a city state to the nation state solely through aesthetic and technical practice.   P.F.

Excerpts from the Vincent Scully lecture at Columbia, *Gardens and Forts*, December 8, 1977.

With the development of artillery, there could no longer be high walls. So they've gotten down low. Everything is stretched out on the horizontal. Instead of rising up vertically, they stretch out horizontally. The whole thing is stretching out, reaching out, across the landscape, with declining lines, a decent line of fire across the ditch. By 1552, this has rationalized itself: stretch out in the horizontal, for a total turning around of the kind of shapes that could arise in defense. The whole thing gets to be earthworks. The *demi-lunes* are out there, the ditches are beyond it. The slope is just enough so that it can be covered by the trajectory of the defensive missiles up above. That whole development had been imagined empirically by Michelangelo in 1527-1529: how to fortify a town, intersecting lines of sight, the release out into indefinite extensions across space. The fortifications of Vauban are in the same family of form of Michelangelo.

Of the fortifications on the very frontier of France.

If we sweep back, and see how different the little old world was, with the small houses, here are these enormous earthworks, which really should remind us, I think, and if you'd realize, at a much greater scale, of some of the earth sculptures that various sculptors and so on, and architects, are

conceiving at the present time, this enormous conceptualist architecture, and if the artist is looking back, across the town, you see the church, right out through the ammunition and battalions, you see across it, and it goes past and through it and opens up far beyond, over to a frontier on the other side, and then you just fill that with water. Now, when Louis [XIV] took over, and agonizingly tried to push it [the frontier] out, to the Rhine, the shape finally is achieved, Not only is the work geometrically clear, but it's the defending of this, in echelon, that was the creation of Vauban. Those are the forts of Vauban, out there, that make the shape of France.

And that shape is a conception, Louis' conception, Vauban, like LeNotre there, his instrument, making an image of France, a shape of France, which is a conceptual shape of the geography and of the extension of the power of the King to which all the programs I've been talking about have been related. In that sense, it is all part, in terms of meaning, of the same style, whatever that word means, it means that: a family of forms, a family of intentions, a family of meaning, the family of France.

Everything is carefully calculated along the lines of sight, indefinitely out into space.

* * *

Excerpts from *Gardens, Fortifications, and Modern Urbansim, Architecture, the Natural and the Manmade,* **1991**

And also, if one looks at France, at the railroad system development, we have exactly that principle of the fortified town, the bastion, and it's the principle of Versailles, rather than that of Vauban. It's a radiating system from Paris, on the railroads, you can go easily to the frontier. Why, because that's where the fortresses are, but it's harder to go laterally, for those reasons, the whole pressure is out, and of course the fighting went on continuously upon the frontiers and around the forts of Vauban. This is a monument to a victory, a revolutionary victory, at Maubeuge. This victory was made possible because Vauban's forts were there in which the French army could gather and out of which it could sally. The agony of the frontiers, the agony of the conflict, the agony of making that shape and holding it, very strongly marked in all the war memorials. Even those bayonets were Vauban's inventions; it fits over the muzzle so that you can both fire and stick the poor fellow with it.

* * *

But all one has, I think, in the end, is an image from Gothic architecture through the gardens and in the fortifications which is the fundamental of

a national style, which is a characteristic which connects the beginning with the close, and finally, with the fortifications, you have a shape made, out there to the edges, a shape which is both conceptually geometric and related to the landscape, like the garden, and in the landscape you have much the same principles of design, but something even more, something in which consciously the shapes embody the men who made that shape, who made France, Fouquet, Colbert, Vauban, and the King.

* * *

In France itself, the plan of Versailles became the plan of France. When the administrative center was moved to Paris and, in the 1840s, the railroads were pushed to the frontiers in one great campaign of building, all of France achieved a centralized, radial plan. It became an "etoile," in fact, and, perhaps more than that, one city, a polis like Athens and a nation as well. Garden and fort, its interior articulation is that of the Classic garden, while Vauban guards its frontiers in depth. Along those frontiers, the fighting hardly ceased for more than two hundred years. The northern border, for example, the old frontier with the empire, was violated at least six times between the death of Louis XIV and World War II. Each time, there was only that little cushion of landscape space that pushes up from Paris toward Rocroi to absorb the shock.

Sometimes the assault was turned back, sometimes not. There is a monument at Maubeuge, where the church bells play the "Sambre et Meuse" at noon, that commemorates the victory of a ragtag revolutionary army that Louis and Vauban might not have recognized as representing France. It was able to regroup after a defeat behind Vauban's fortifications at Maubeuge and to win a spectacular victory shortly thereafter. In 1914, the attack on France failed in large part because Vauban had laid out a network of canals running northeast of Calais to the frontier, and had designed them to flood the countryside in time of crisis. In fact, they were flooded in 1914, so that the German flank was never able to advance along the Channel, thereby in large measure saving England but also saving Paris, because with that flank hung up, the German commander was forced to edge to the east, [hence, towards Verdun.]

* * *

I have alluded to Louis' grand design for the shape of continental France and the criticism that colonial-minded historians of the last century leveled against it. Now, however, when colonies everywhere have been irretrievably lost, we are confronted with the image of a France which seems all the

better and stronger for that fact, precisely because of the European shape
Louis gave it. We remember, too, that the question of France's shape also
played a central part in the creation and spread of Gothic architecture in
the twelfth century.

The Ile-de-France, the king's own country, lay under the shadow of Nor-
mandy, and the northern and eastern frontiers were only a few miles out-
side Paris. Suger built in response to these conditions and in defiance of
them. In so doing, he shaped the essential symbol of a new nation, which
then grew as Gothic architecture itself grew. Each brought the other along
with it, two new shining ideas full of light, until everything was held firm
by them from Flanders to the Pyrenees, from the coast of the Channel and
the Bay of Biscay to the Rhone. All of this survived the Hundred Years War,
at the end of which most of its interior partitions, like its humiliations,
were swept away by Joan at Reims. Yet the northern frontier still lay only
just beyond Amiens, hardly outside Reims. Paris always lay open, almost
on the edge. The Imperial enemy, still the more puissant heir of
Charlemagne, perennially threatened from the near banks of the Rhine.
Louis XIV changed all that. France pushed her boundaries out to the river
and the mountains, seizing, and, finally, holding Franche-Comte, Lorraine,
Alsace, Nancy, Metz, Strasbourg.

Now, at last, the shape that France assumed was at once full and geomet-
ric and of an appropriately modern scale. That terminology is intended to
recall the art of the garden, the art of *pourtraiture*. Indeed, Louis drew his
portrait of France in so authoritative a style that it continues to convince us
of the correctness of its likeness. It is a shape that in every way holds
together functionally no less than visually, since the frontier provinces that
Louis incorporated into the state were also to become the great industrial
districts, rich in coal and other sources of power. They made France work-
able as a self-sufficient nation, as in fact the first modern nation state at
fully continental scale. Other states had surely preceded France in their
modernity, England and Holland among them. But England was hardly
continental, and Holland, which was Louis' constant annoyance and, in a
sense, his nemesis, was simply not as large as France and, in the course of
the centuries, especially after the common loss of empire, was surely fated
to become the lesser of the two. Again, we are caught up in the big, single
shape, like one of LeNotre's parterres: The *pourtrait* of France, impressing
the nation itself with a common character that sometimes countered, most
often overrode, its many serious regional differences in Louis' time as in
our own.

The maintenance of that shape was Vauban's responsibility; he was the gardener of the frontiers, and he defended them in depth. The splendid map published by Parent and Verroust shows the conformation of completed France and stresses Vauban's essential contribution to it (fig. 414). His forts, his fortified cities, ring its borders like the bastions, the *demilunes*, and the *tenailles* of a single citadel. Each relates to all the others and to the topography like the outworks of one great *etoile*, the nation as a whole. They push out as bridgeheads across the Rhine, like

Sur les pas de Vauban

414. France. Towns fortified by Vauban under Louis XIV.
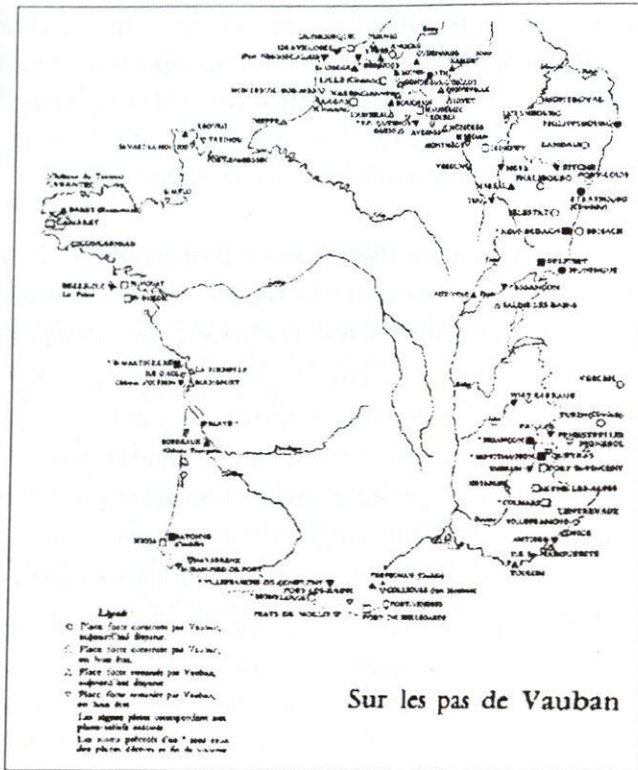
Huninque's bursting bomb. Others, like Ville Franche-en-Conflent, push down through the boulder-strewn torrents of the Pyrenees, stretching out and deforming in response to the mountains' pressures. Beyond, on the borders of Andorra, the broad, eared bastions of Mont-Louis grip the high slopes above an alpine meadow full of flowers. Its barrack square still gleams white in the mountain sun, clear, clean, cool, disciplined. It is the very image of the New army Vauban did so much to re-train, re-equip, and re-form.

Finally, we should turn to Neuf-Brisach, lying in wait behind the Rhine. Brisach beyond the Rhine having been lost, Neuf-Brisach was designed by Vauban all complete and in his most developed manner. The bastions are pulled in and become very small, while the curtain wall between them takes on the set backs of the old *tenaille* itself. But then, beyond the ditch, everything is repeated at larger scale, with what amounts to second bastions connected by another *tenaille*, before which a *demi-lune* is thrown out into space. Each unit of two bastions and tenaille, with its expanded outer works, takes on a winged shape, as if, in fact, it were lifting to the horizon. The *dehors* thus seem to reach their definitive expansion, but behind them

everything is pulled in, retracted, calmed down. The combination of small bastion with indented wall enormously reduces the final perimeter of defense, so that the tendency toward centrifugal dispersion, which had been building itself into the system since the fifteenth century, is drastically reduced. A more stable order is gained.

It is probably for this reason that Vauban also avoided the radial plan when he could do so, even though it, too, had become a major canonical element in all ideal schemes for fortified cities. With the radial plan, reserves of men and guns could be most rapidly and directly dispatched to threatened bastions from the central square—but at the expense of stability and calm, since the square so pierced by radial avenues became the hub of whirling, centrifugal forces. Whatever the reason, Vauban wanted none of it. He preferred the rectangular grid. This might delay reinforcement from the center by a matter of a few minutes, but it provides in return a sheltered, well-defined central square, the image of discipline and confidence I referred to earlier.

Paris - Berlin

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A Decade of Transition

The 1990s are a decade of transition in Europe. The unification of the two German states, the collapse of the Soviet Union and the opening of central and eastern Europe have revived the long-forgotten vision of a Europe without borders. The Single European Market and the Maastricht Treaty have opened the way for the free exchange of goods and services in western Europe.

The Shrinking Continent

At the same time the continent again sees the evolution of a new generation of transport and communication systems. A high-speed railway network linking the most important business centers in a matter of hours is emerging. The Channel Tunnel, the fixed links to Scandinavia and the new alpine crossings will remove the last remaining geographical barriers between countries. A continent-wide network of European roads and motorways facilitates the integration of peripheral regions into the Single European Market. New Trans-European telecommunication networks open new dimensions of information exchange.

The European Urban System

The new transport and communication systems are changing the map of the continent. Nation state are growing together to an integrated system of regions connected by more intensive flows of people, goods, and services than ever. This transformation in particular affects cities. National urban hierarchies are amalgamating into a unified European urban system. Regional monopolies are collapsing under the assault of international competition.
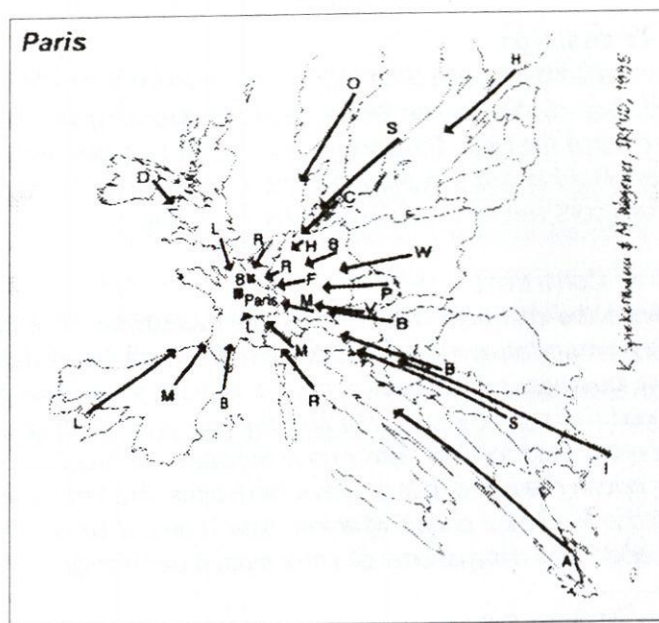
Paris in Europe

Paris was the capital of the nineteenth century. The German writer Heinrich Heine, foreign correspondent in Paris in the 1840s, foresaw the destruction of space by speed brought about by the railway. But not only forests and seas moved towards Paris, but also Prussian artillery (in 1870/71). Today the TGV multiplies the shrinkage and reinforces the dominance of Paris in France.

Berlin in Europe

Berlin has to gain most from the changes in Europe. From a showcase of the West it may become a gateway to the East. But its future depends on the development of Russia. Will Russia be reconnected? If yes, the center of Europe will move to the east—towards Berlin. The time-space of a railway traveler from Berlin today shows the imbalance: in highly accessible western Europe travel is fast, whereas

*the east and south east are zones of slow movement. In 2020 the continent has
returned to its familiar proportions but lost half its size.*

ROBERT SMITHSON

π[. . .] Imagine yourself in Central Park one million years ago. You would be standing on a vast ice sheet, a 4,000-mile glacial wall, as much as 2,000 feet thick. Alone on the vast glacier, you would not sense its slow crushing, scraping, ripping movement as it advanced south, leaving great masses of rock debris in its wake. Under the frozen depths, where the carousel now stands, you would not notice the effect on the bedrock as the glacier dragged itself along.

Detail of the Greensward #5, Photograph of area of park before construction, 1858.

Back in the 1850s, Frederick Law Olmsted and Calvert Vaux considered that glacial aftermath along its geological profiles. The building of New York City had interrupted the ponderous results of those Pleistocene ice sheets. Olmsted and Vaux studied the site topography for their proposed park called "Greensward." In *Greensward Presentation Sketch No. 5* we see a "before" photograph of the site they would remake in terms of earth sculpture. It reminds me of the strip-mining regions I saw last year in southeastern Ohio. This faded photograph reveals that Manhattan Island once had a desert on it—a man-made wasteland. Treeless and barren, it evokes the observations of "the valley of ashes" in F. Scott Fitzgerald's *The Great Gatsby* (1925), "where ashes grow like wheat into ridges and hills and grotesque gardens. . . ."

The origins of Olmsted's view of landscape are to be found in 18th centu-
ry England, particularly in the theories of Uvedale Price and William
Gilpin. Price extended Edmund Burke's inquiry into *The Origin of our ideas
of the Sublime and the Beautiful* (1757) to a point that tried to free landscap-
ing from the "picture" gardens of Italy into a more physical sense of the
temporal landscape. A tree, for example, struck by lightning was some-
thing other than merely beautiful or sublime. It was "picturesque." . . .
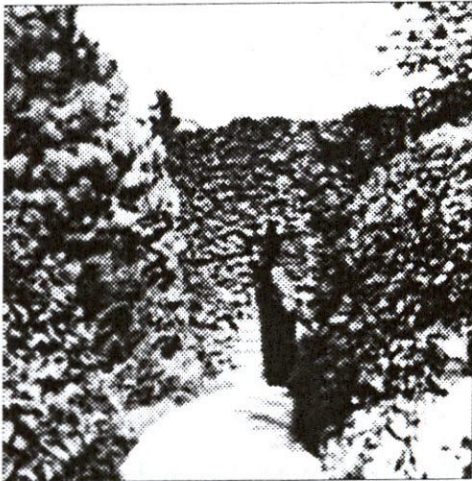
Entrance to The Ramble, before 1900.
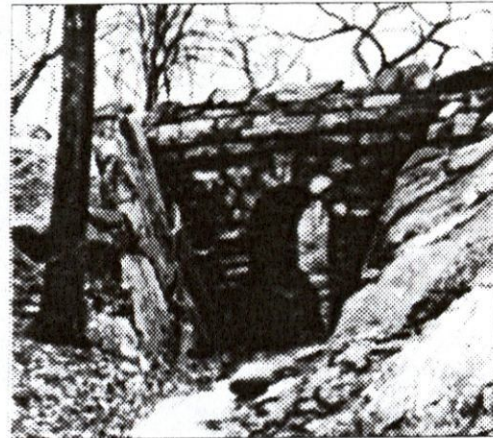
Entrance to The Ramble, 1972

Some of our present-day ecologists, who still see nature through eyes con-
ditioned by a one-sided idealism, should consider the following quote
from Price.

> *The side of a smooth green hill torn by floods, may at first very properly
> be called deformed; and on the same principle, though not with the same
> impression, as a gash on a living animal. When a rawness of such a gash
> in the ground is softened, and in part concealed and ornamented by the
> effects of time, the progress of vegetation, deformity, but this usual
> process, is converted into picturesqueness; and this is the case with quar-
> ries, gravel pits, etc., which at first are deformities, and which in their
> most picturesque state, are often considered as such by a leveling
> improver.*
>
> *Essays on the Picturesque, (1810)*

* * *

Looking on the nature of the park, or its history and our perceptions of it,
we are first presented with an endless maze of relations and interconnec-

tions, in which nothing remains what or where it is, as a-thing-itself, but the whole park changes like day and night, in and out, dark and light—a carefully designed clump of bushes can also be a mugger's hideout. The reason the potential dialectic inherent in the picturesque broke down was because natural processes were viewed in isolation as so many classifications, detached from physical interconnection, and finally replaced by mental representations of a finished absolute ideal. . . .

The site of Central Park was the result of "urban blight"—trees were cut down by the early settlers without any thought of the future. Such a site could be reclaimed by direct earth-moving without fear of upsetting the ecology. My own experience is that the best sites for "earth art" are sites that have been disrupted by industry, reckless urbanization, or nature's own devastation. For instance, *The Spiral Jetty* is built in a dead sea, and *The Broken Circle* and *Spiral Hill* in a working sand quarry. Such land is cultivated or recycled as art. On the other hand, when Olmsted visited Yosemite it existed as a "wilderness." There's no point in recycling a wilderness the way Central Park was recycled. One need not improve Yosemite, all one needs is to provide access routes and accommodations.

* * *

Entering the park at 96th Street and Central Park West, I walked south along the western side of the reservoir on a bridle path. The upper part of the park that includes Harlem Meer, The Great Hill, and the North Meadow (now filled with ball fields) was planned for lateral and horizontal views, in Olmsted's words it should be "bold and sweeping" as opposed to the lower park's "heterogeneous" character. . . .

At Bank Rock Bridge is an entrance to *The Ramble*. On the bridge stood a sinister looking character, who looked like the type who would rip off cameras. Quickly I vanished into *The Ramble*, a tangled net of divergent paths. Just the day before I had been looking at stereopticon photos of how this place looked before 1900, before the vegetation Olmsted planted had grown up. At that time, the shores of The Lake still had the look of a rock strewn quarry. Olmsted had wanted to plant "rhododendrons, an dromedas, azaleas, kalmias, rhodoras," but his plans remain only partly realized. Olmsted was attracted to this place before he did anything to it, because it was "exceedingly intricate" with "sweet gum, spice bush, tulip tree, sassafras, red-maple, black-oak, azalea, and andromeda." The network of paths he twisted through this place out-labyrinth labyrinths. For what really is a ramble, but a place to walk aimlessly and idly—it is a maze that

spreads in all directions. Now *The Ramble* has grown up into an urban jungle, and lurking in its thickets are "hoods, hobos, hustlers, homosexuals," and other estranged creatures of the city (see John Rechy, *The City of Night*). Olmsted had brought a primordial condition into the heart of Manhattan. A small rock bridge crosses a miniature ravine, connecting tangle with tangle. Beneath leafless tree limbs the windings grow more complex, and seem to turn on themselves, so that the walker has no sense of direction. Autumn leaves smother the pathways as they lead one deeper into an infinity of curves. Flowing through *The Ramble* is The Gill, a stream of water which appears to be a cross between a brook and a pond, and apparently having its source in a cave under a heap of boulders. Tiny valleys and hills are scattered in such a way as to maximize seclusion and solitude. The Lake borders *The Ramble*; in it is a small flat island of rock.

Moving up a wooded incline, I approached Vista Rock Tunnel near Belvedere Castle. Water was seeping and dripping over the carved rock surfaces of the tunnel and falling on the rock walled trench. At this point I was chased by three wild dogs. Later, I found out that there are other packs of dogs roaming the park. Also I discovered that the squirrels are rather aggressive, fat dynamos rather than suburban scrawnies. A series of steps curved right into the bedrock, leading to the castle which is also a weather station. From there one looks out over Belvedere Lake and the Great Lawn, once the Croton Water Works.

Walking east, I passed graffiti on boulders. Somehow, I can accept graffiti on subway trains, but not on boulders. On the base of the Obelisk along with the hieroglyphs there are also graffiti. Suddenly, one encounters the construction site of a new tunnel near The Metropolitan Museum of Art— a gray compound with a towering orange derrick in the middle. On the gray walls are more graffiti of an "ecological" sort: "Concrete and trees do not mix." "Let's not turn Central Park into an Asphalt Jungle." "Decentralize the Met!" "Save the Park!" "The Met is not good for trees and other flowering things." "Does the Met smell as nice as a tree?" "Preserve Wildlife." Olmsted's own view on buildings and museums in *The Spoils of the Park* is:

> *The reservoirs and the museum are not a part of the Park proper: they are deductions from it. The Subways are not deductions because their effect, on the whole, is to enlarge, not lessen, the opportunities of escape from buildings.*

★ ★ ★

PETER FEND

An architect visiting the "Response to MoMA" remarked that it was what she had expected to see when she went to the MoMA show before.

That is, the show confirmed what she, as an architect knowledgeable about recent art, believed to be assignable to the term "Mapping."

Another architect, upon visiting the show, said that it reminded him of what would have been done by first year students in a graduate architecture school. Here, in one show, were the results of what could be called first, concept-forming architectural exercises by artists.

Art historically, this may be important. Andy Warhol had said that Architecture is the only thing left, meaning that it's the one field of culture not greatly transformed in the twentieth century. So, it behooves the artists to begin making that transformation. Here's a list.

Vito Acconci	*Following Piece* Where someone goes in the city, you go.
Carl Andre	Floor material on floor, corner material in corner: "place."
Dennis Balk	In-close relations between objects, making energy fields.
Judith Barry	Where you move on a floor, projected information shifts.
Robert Barry	A small marking cube equidistant from all sides of room. A radio transmission from one country to another.
BEACH PARTY	For international event, flags of basins instead of nations.
Betty Beaumont	Zeroing in on sea-floor site; start with satellite, go below.
Mel Bochner	*Compass:Orientation* Positioning for the entire room.

Vito Acconci   *Following Piece*, Where someone goes in the city, you go.

Carl Andre   Floor material on floor, corner material in corner: "place."

Dennis Balk   In-close relations between objects, making energy fields.

Judith Barry   Where you move on a floor, projected information shifts.

Robert Barry   A small marking cube equidistant from all sides of room.
                                A radio transmission from one country to another.

BEACH PARTY   For international event, flags of basins instead of nations.

Betty Beaumont   Zeroing in on sea-floor site; start with satellite, go below.

Mel Bochner   *Compass:Orientation*. Positioning for the entire room.

Alain Bublex   A city can be recast, with new (or native) names.

Chris Burden   Display of machinery used in dangerous journey.

Daniel Buren   Palais Royal grid, in itself an orientation device.

Tom Burr   Precise description of relations between buildings.

Caltech, Jet Propulsion Lab.   Three-dimensional fly-through and planet observation.

Christo   Site locator for giant, landmark constructions, to be built.

Agnes Denes   Mathematical projection techniques applied to the globe.

Mark Dion   Deposit of tools used in investigative site trek.

Ericson/Ziegler   Territory of the U.S . as frame for materials cycling.

Daniel Faust   A wartime "situation room"; response to MOMA "Map Room."

Peter Fend   Geopolitical football field;ocean basin alternative.

Rainer Ganahl   Co-location of "windowed" data at a pause in transit.

Dan Graham	Self located in context of universe, and of a row of buildings.
Renee Green	Video documentation of a walk through a city.
Helen & Newton Harrison	River basin as a framework for policy analysis.
Felix Stephan Huber	Move through wildlife reserve take photos up, down, all around.
Douglas Huebler	"42nd Parallel"; orientation-line used for travel, and mail.
Institut für Raumplanung	Power center located by shortest-time travel lines.
Heather Jansen/Exo Wear	Bipolar parts of the world mapped onto body suits.
Vivienne Koorland	Apparently-archival mapping of recent military events.
Laura Kurgan	Tracking movement with global positioning satellite.
Barry Le Va	Floor plans for movement, extending beyond room.
Thomas Locher	Self-positioning by written instructions on seats.
M.I.T. Urban Studies, Shiffer	Urban analysis with recorded sound/sight data.
Gordon Matta-Clark	Locating leftover shards of city sites, to build on them.
Florent Morellet	Precisely-planned scenarios for urban "growth."
Lucretia Moroni	Continental-drift scenarios for "global change:" new worlds?
Kirsten Mosher	In tour of a site, collect dirt-tracks, and video-document.
Christian Philipp Müller	Lead entourage throughout a site, and produce guide book.
Laura Nash & Bob Braine	In tour of habitat, co-locate photos and water-life samples.
Warren Neidich	Simulation of first efforts at aerial reconnaissance.
Lois Nesbitt	Charting of urban space according to greater or lesser access.
NEWS ROOM	News events plotted onto continent as playing field.
Ocean Earth	Authoritative civil-satellite analysis of news sites. Integrate elevation and satellite data: fly through.
Julie Opie	Integrate 3-D and 2-D data, for "drive" on "highway."

Dennis Oppenheim	Ephemeral marker at political and time-zone boundary.
Premiata Ditta	Different weights on world map for geopolitical comparison.
David Robbins	Nation-state outline to express fears of non-existence.
Aura Rosenberg	"Populating" a potential geopolitical centerpoint.
Sante Scardillo	Nation-state outline as specific to a mass-media psychology.
Robert Smithson	Locate a project site within the context of a continent.
Linda Van Deursen	Size and shape comparison of allegedly equal states.
Luca Vitone	High-precision topgraphical charts of non-existent sites.
Peter Weibel	Movements on floor changing digital display on screen.
Carl Weiman	Elevation and satellite data log-spiraled to yield views. -
Lawrence Weiner	Physical act (throwing) envisioned to cut across a border.
Roger Welch	Memory of neighborhood compared with reality.

ROBERT STORR

THE MUSEUM OF MODERN ART. NEW YORK

23.1.95

Dear Colin –
Good show. Glad you
did it. Not bad at
all to have a little
back and forth in
a post-money-besotted
art world. Thanks for
the conversation. Rob

ROBERT STORR
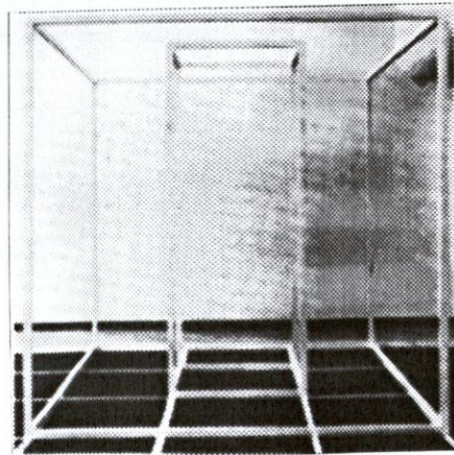THE MUSEUM OF MODERN ART. NEW YORK
11 W. 53rd St. NYC. 10019
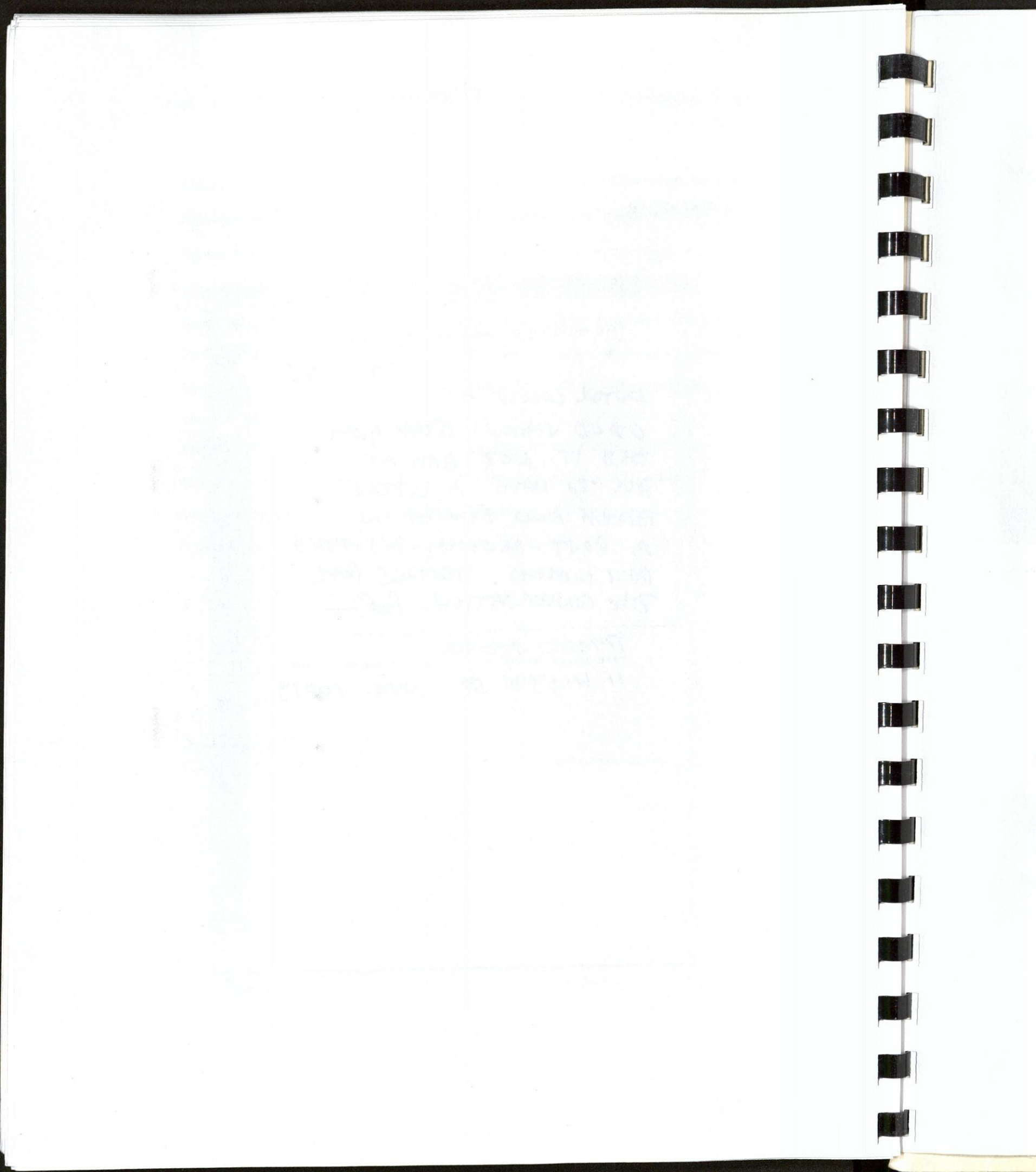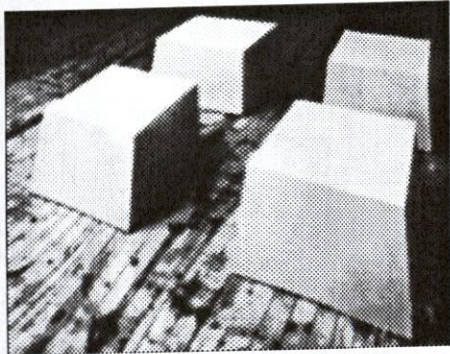
ROBERT MORRIS: Untitled. 1965.
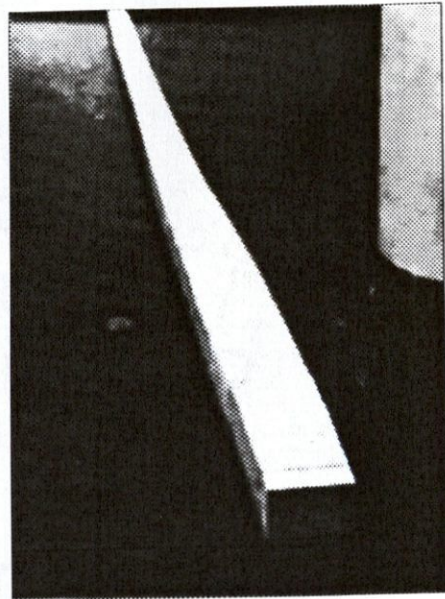
CARL ANDRE: : Lever. 1966.
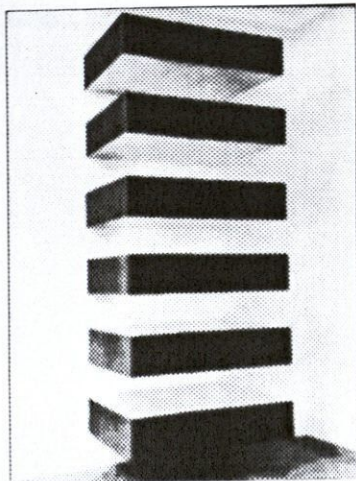
DONALD JUDD: Untitled. 1966.

SOL LEWITT: Series A #9. 1967.

PHOT O OF FEND -LEGS ONLY AND SUIT-
CASE (COLIN HAS)

   M. Rose, unpublished, undated letter to P. Fend
(transmittal envelope postmarked 18 June, 1993,
Reykjavik), stating "An aspect of this new art
involves the spectator's visualization of the activi-
ties of the artist intervening within institutional
settings not ordinarily associated as the site for the
production of artworks. The spectator traces the
activities of the artist outside of the studio - as if
such activities are visibly gestural."
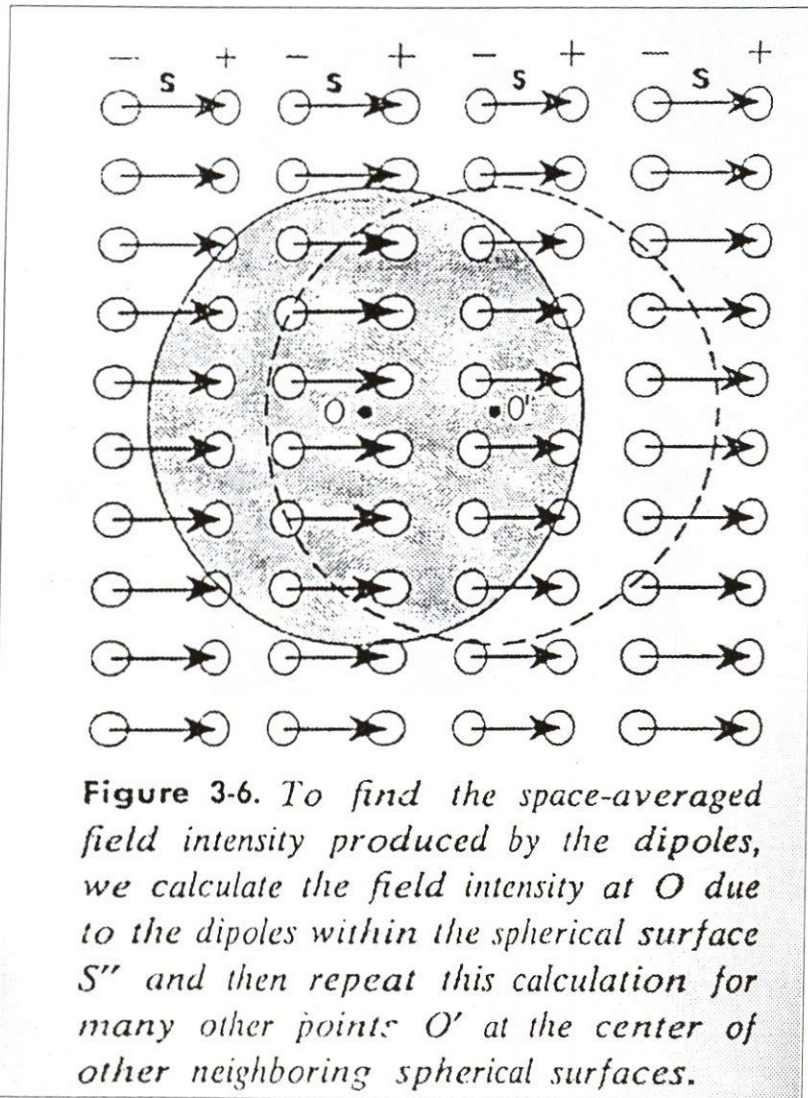
Figure 3-6. *To find the space-averaged field intensity produced by the dipoles, we calculate the field intensity at O due to the dipoles within the spherical surface S″ and then repeat this calculation for many other points O′ at the center of other neighboring spherical surfaces.*
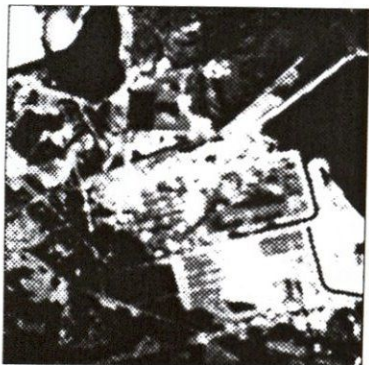
Possible images to include in text
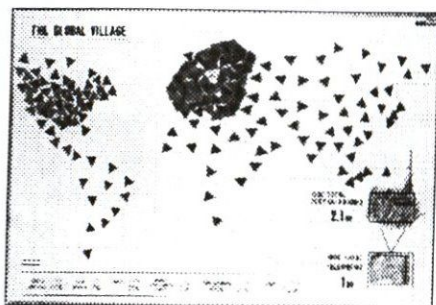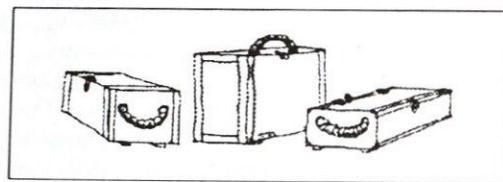

PREMIATA DITTA, The Global Village,
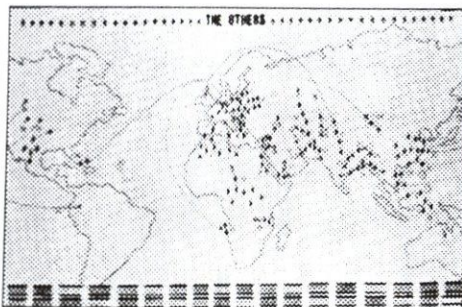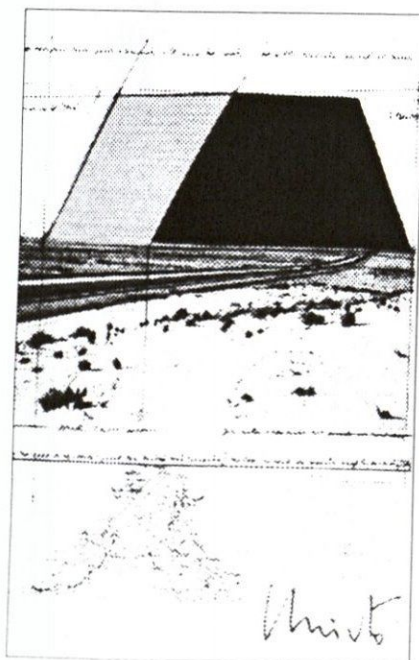

PREMIATA DITTA, The Other

OCEAN EARTH, Satellite date of reactor complex near Chernobyl, 1987

MARK DION, On Tropical Nature, 1991; photo by Bob Braine

MARK DION, On Tropical Nature, 1991; drawing of boxes for storage and display

MARK DION, On Tropical Nature, 1992; Caracas, Venezeüla

RAINER GANAHL, Dallas, wi. tex./index 208, 1992/95

MARK DION, Department of Marine Animal Identification of the City of New York (Chinatown Division), 1992

CHRISTO, The mastaba of Abu Dhabi, Project for the United Arab Emirates, 1980