

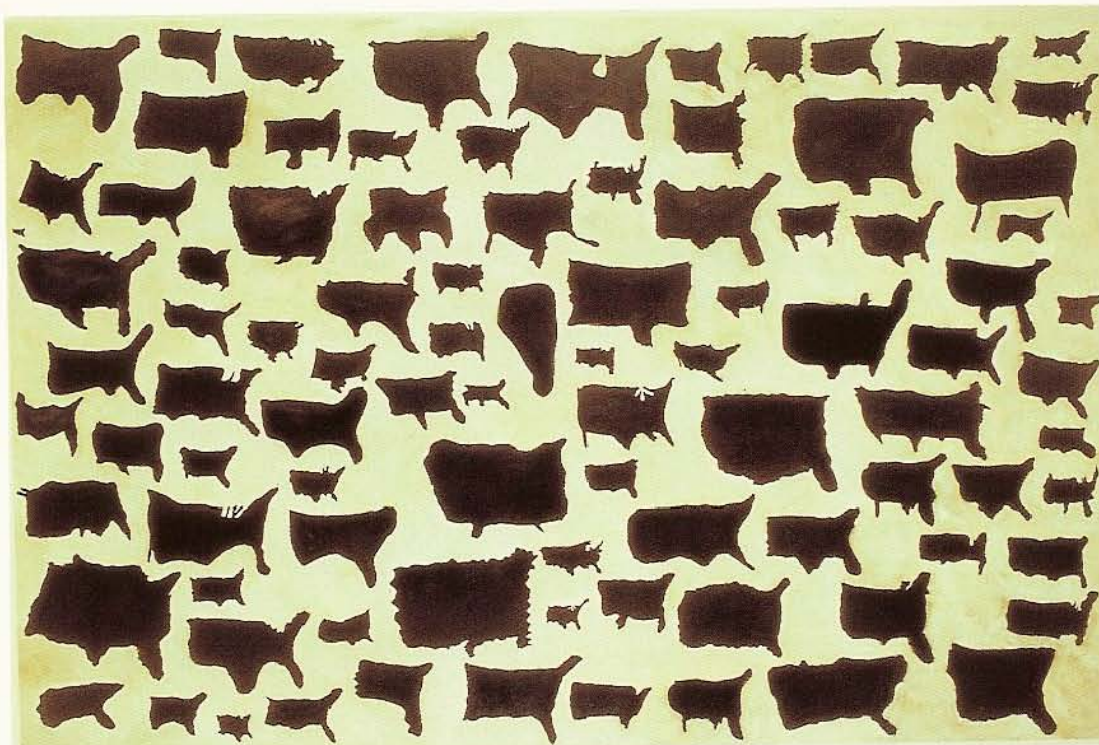
MAPPING: GINPPAM

Orientation of the globe



8 perspectives of the world





Kim Dingle, *United Shapes of America (Maps Drawn by Las Vegas Teenagers)*, 1991

Oil on wood, 48 x 72 inches

Courtesy of Sperone Westwater, New York

What happens when you ask American students to draw the outline of their country, a profile they have seen countless times and studied over the course of years in school? Dingle asked, and then painted the resulting shapes as a compilation of the ways that visual recall can distort the most basic and familiar of maps—perhaps commenting not so much on the state of U.S. geography education as on our enduring need for maps.

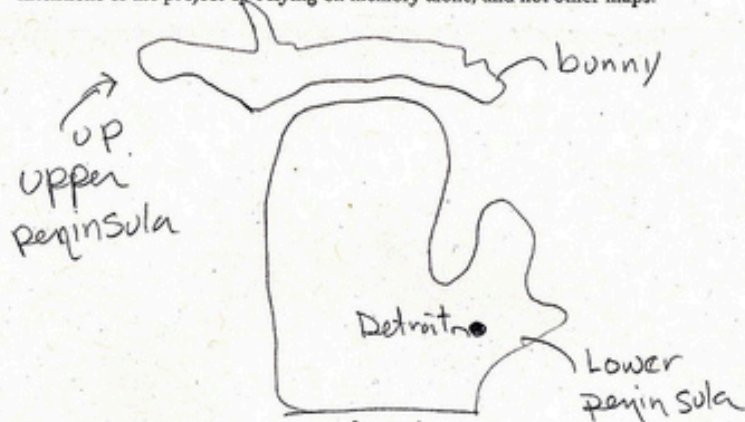
1.050

MEMORY MAP 1:
A SURVEYA. To the best of your memory, list all U.S. states you have lived in. Michigan &CaliforniaB. The state you have lived in the longest. Michigan No. of years there. 25

C. In the space provided, please report any perceived inaccuracies of the Memory Map. Include any 'information' that may help improve the accuracy of future Memory Maps, with particular attention to borders shared with neighboring states. Please refrain from consulting 'official' maps.

I'm not sure about rest of the states but the thumb on Michigan is on the wrong side I think it's my left hand mitten + add the bunny on top head facing right I think.

D. In the space below, draw the outline of a state of your choosing. Once again, please respect the intentions of the project by relying on memory alone, and not other maps.



Great lakes state.

- 1) Lake Michigan 2) Lake Huron 3) Lake Erie
- 4) Lake Superior 5) Lake St. Clair

* I Don't know where they all are though!!

Completed by: (optional) Angelique Evans date 12/12/10

* Sorry for delay.

1.004

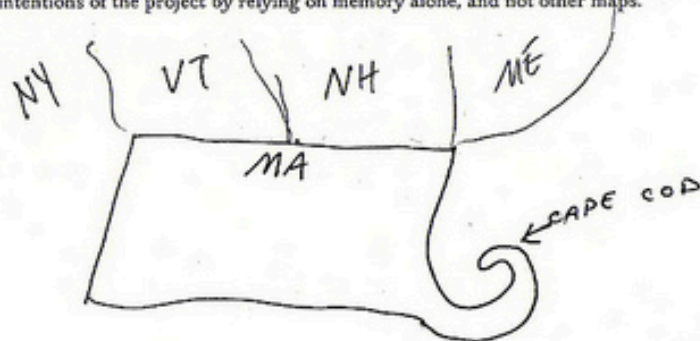
MEMORY MAP 1:
A SURVEYA. To the best of your memory, list all U.S. states you have lived in. Massachusetts,WASHINGTON, CALIFORNIA, MAINEB. The state you have lived in the longest. MASS No. of years there. 29

C. In the space below, please report any perceived inaccuracies of the Memory Map. Include any 'information' that may help improve the accuracy of future Memory Maps, with particular attention to borders shared with neighboring states. Please refrain from consulting 'official' maps.

OKLAHOMA (SPELLING): It should read from left to right NY, ~~VT~~ VT, NH, ME.

Your map is so pretty, uniformed + well-embellished. My memory is flawed also, I think your ILL, IN, OH are in wrong order, maybe. In the long run perhaps it's our perception that counts the most

D. In the space provided, draw the outline of a state of your choosing. Once again, please respect the intentions of the project by relying on memory alone, and not other maps.



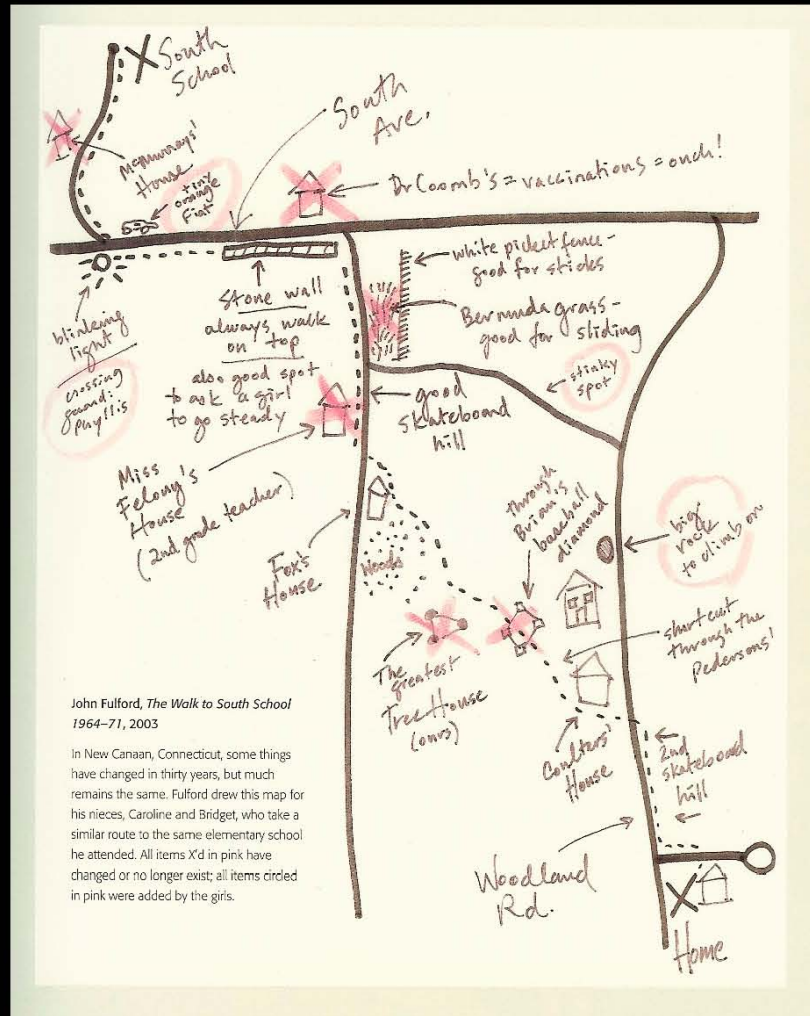
IT TAKES AN ENTIRE COMMUNITY
TO MAKE A MAP

Completed by: (optional) SUSAN BACKMAN date 9/13/10

John Fullord

The Walk to South School

1964-71, 2003



Marlene Creates – Memory Maps



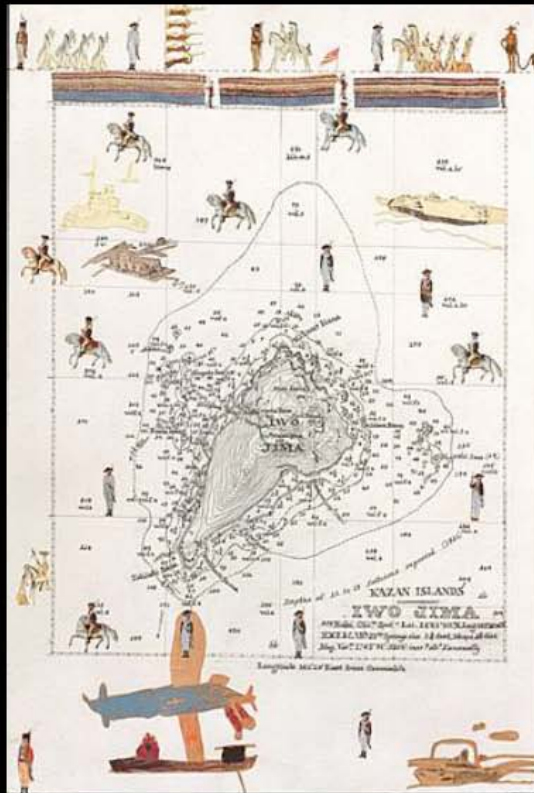
Josephine Kalleo, Labrador 1988 (detail 2 of 2)



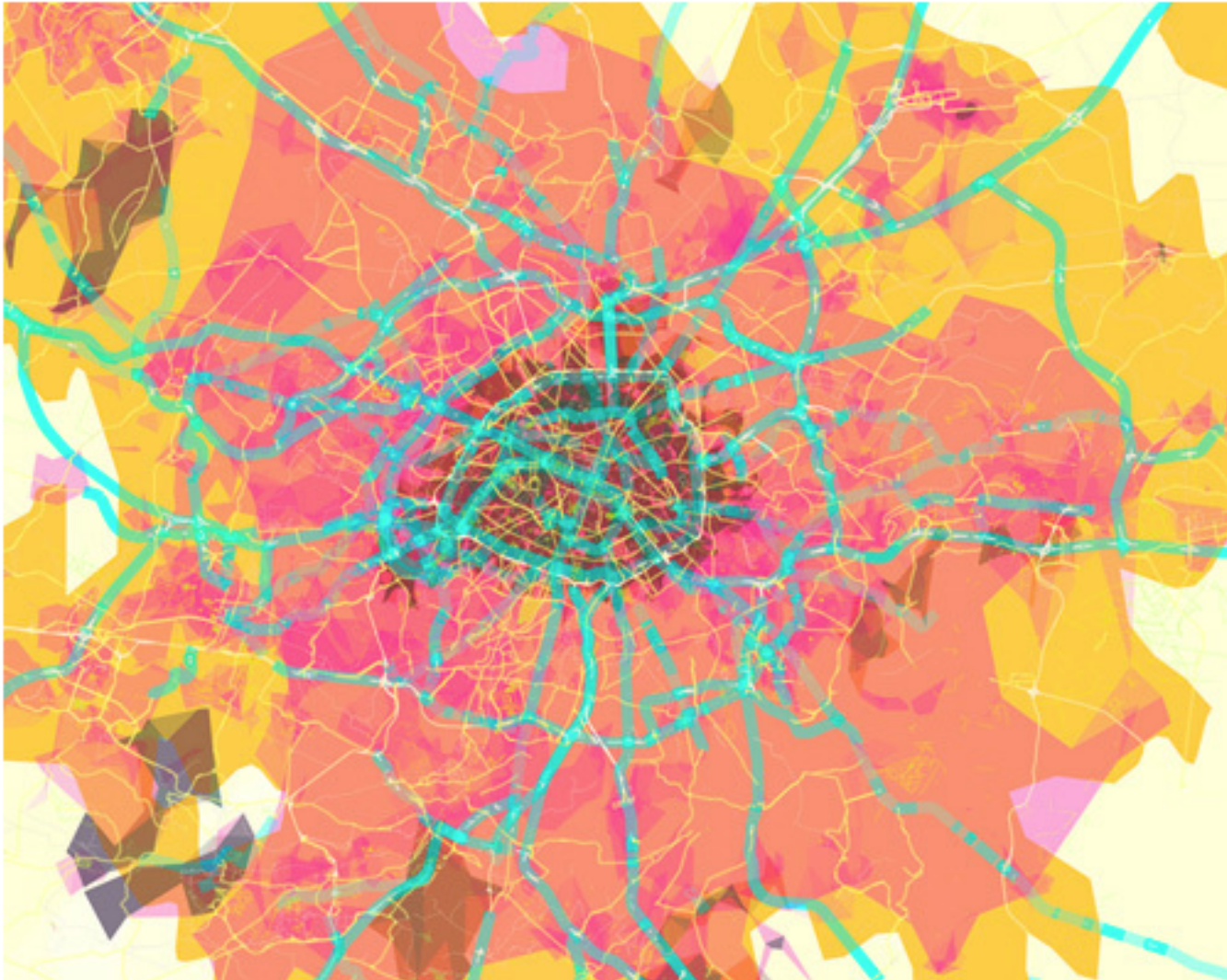
13 b&w photographs, selenium-toned silver prints, 1 colour photograph, 6 memory map drawings, pencil on paper, 6 story panels and 1 title panel, screen on plexi, aspen leaves, beach stone, wooden shelf.

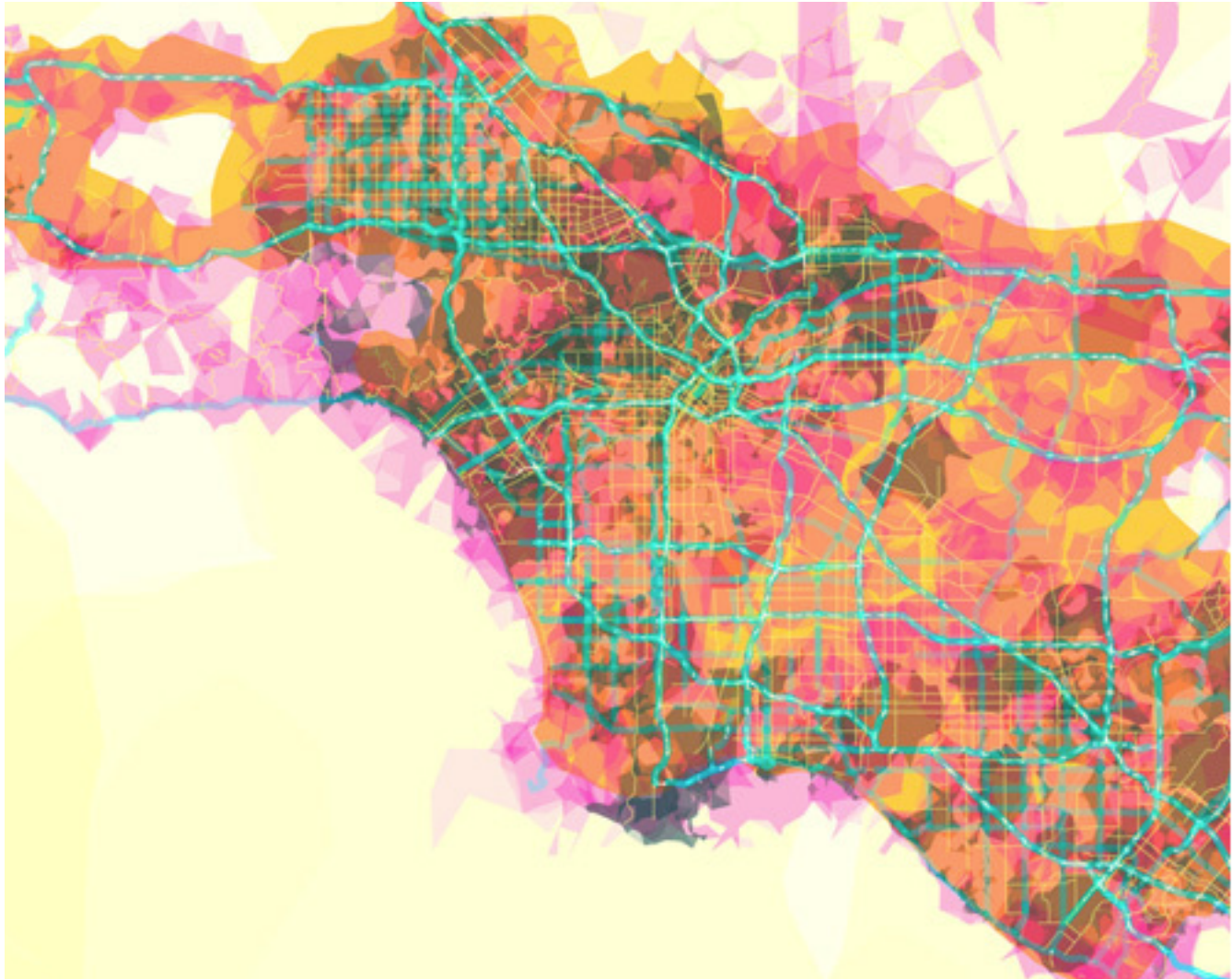
...the maps are so flawed that you might think Kozloff had introduced their mistakes as satirica... Actually, though, she copied the old maps as closely as she could. Their many vagaries reflect both the imperfect state of knowledge when they were first made and the mapmaking habits of the time, which involved a healthy degree of piracy - straight copying of preexisting documents. Clearly this became a kind of telephone game, a machine for the production and magnification of error. Artforum, 1999

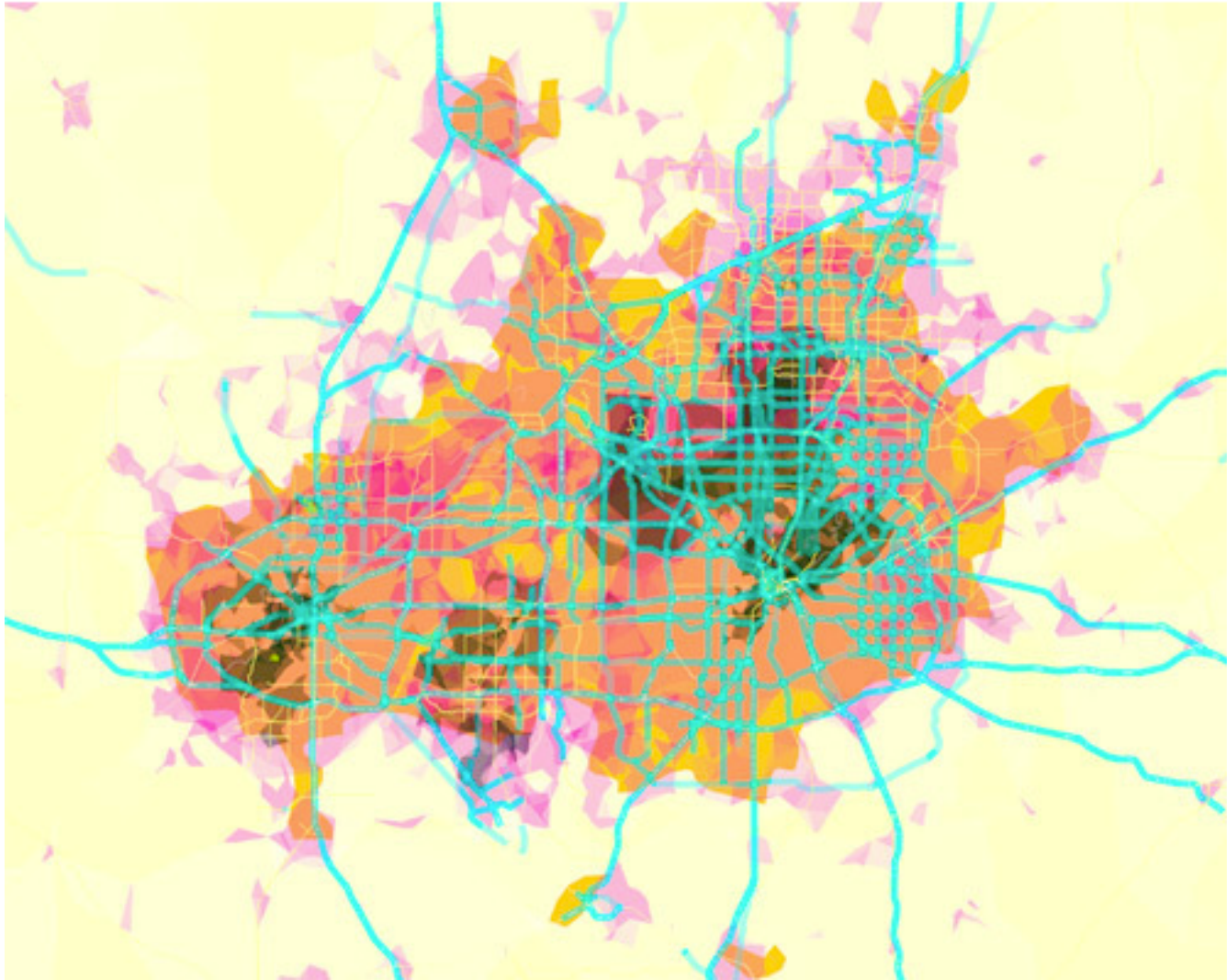
Joyce Kozloff



Aaron Straup Cope



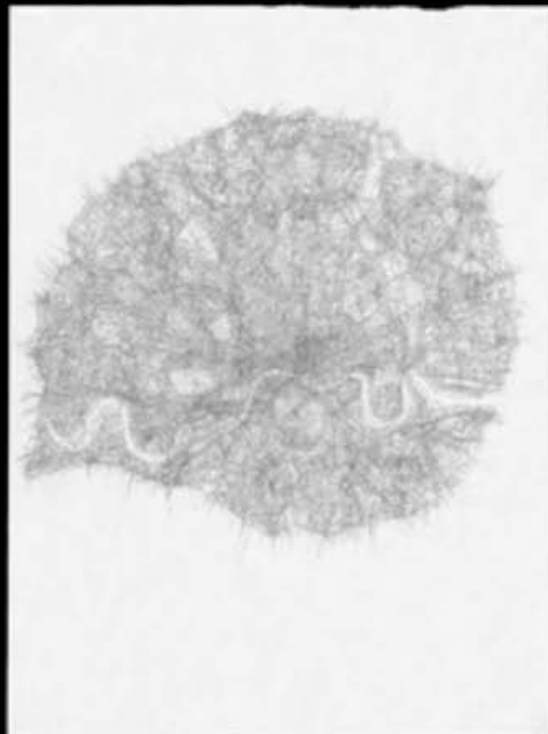




Kathy Prendergast



Kathy Prendergast: Lost 1999 (detail)



Kathy Prendergast
City Drawings Series (London), 1997
Courtesy of the Kerlin Gallery © Kathy Prendergast

Lordy Rodriguez



Lordy Rodriguez's works start with a geological source and the human urge to locate/define oneself by charting our environment in precise detail. Using the language of cartography, he makes drawings that go beyond map-making into abstracted, imaginary terrain.

A desire to remake the world motivates his drawings. For several years he's been working on a series that redraws the boundaries and locations of the 50 United States and the cities within them (and adds 5 more states). Other works paradoxically use the specific vocabulary of topography to chart invented lands.



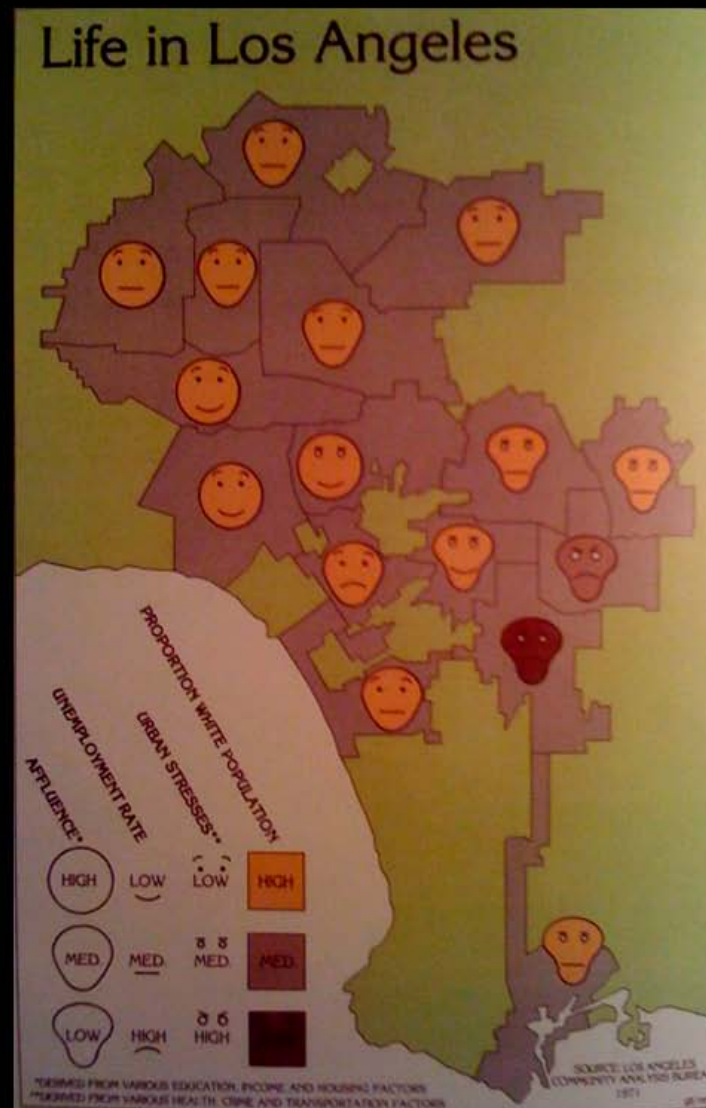
Sabine Réthoré



Eugene Turner

Map of Los Angeles

1971



Yukinori Yanagi

The World Flag Ant Farm, 1990.

Ant, colored sand, plastic box, plastic tube, plastic pipe and video documentation on LCD monitor

Each plastic box 24X30 cm



Yukinori Yanagi

Asia-Pacific Ant Farm 1994.

Ant, colored sand, plastic box, plastic tube, plastic pipe and video documentation on LCD monitor.

30X45 cm each.

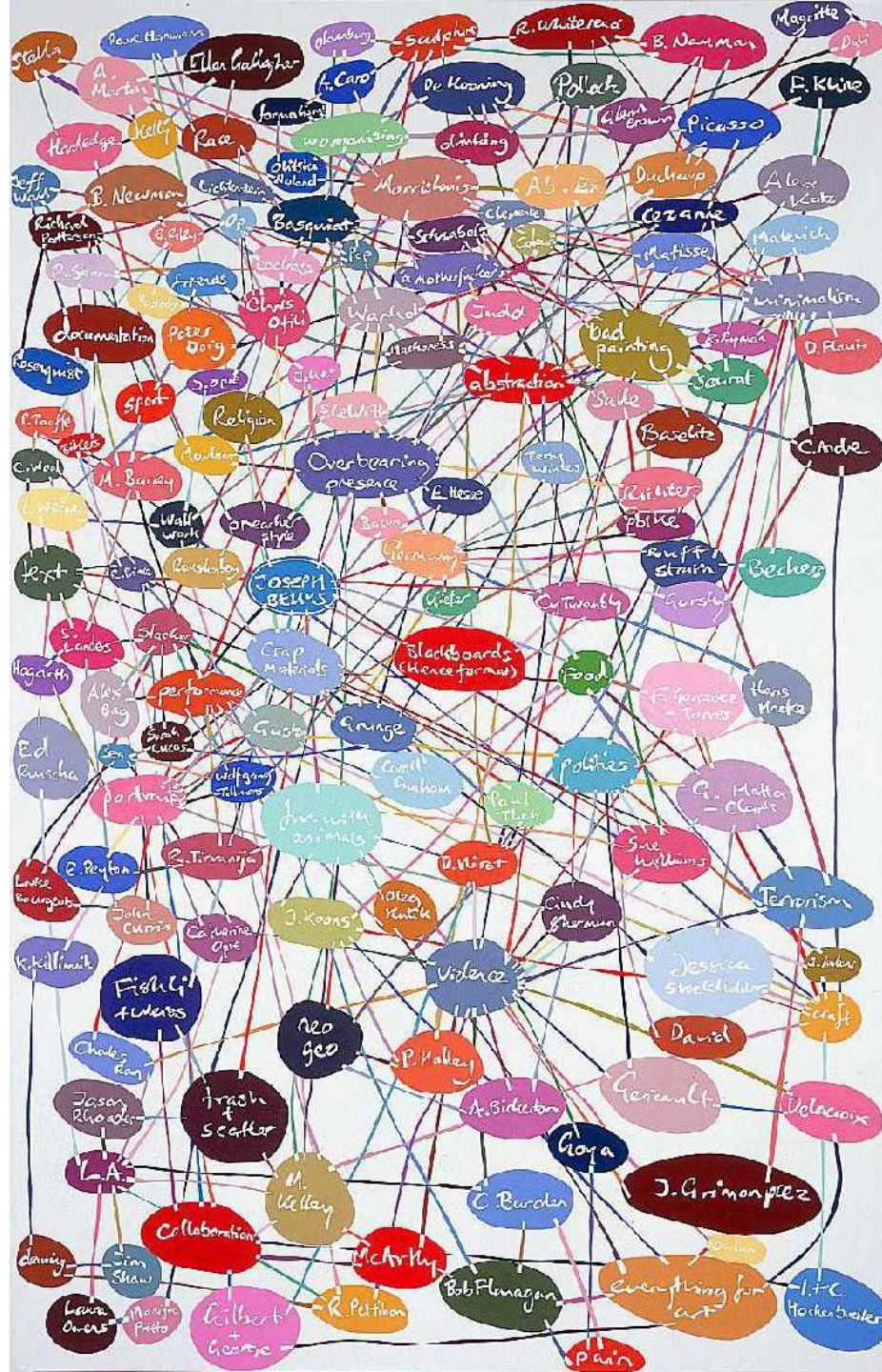


Guillermo Kuitca

Guillermo Kuitca looks upon maps as metaphors for human relationships. He routinely uses maps of individual and communal spaces as starting points for his paintings. Over the years, Kuitca's has incorporated maps of all kinds into his work including floor plans for houses, stadiums, apartments, and prisons; seating arrangements of theaters; street plans of cities; and even family trees or genealogical charts into his work. While Kuitca's paintings have an abstract appearance, they always have a psychological, political, or social reference.



Guillermo Kuitca
People on Fire, 1993
mixed media on canvas 76 x 110 inches



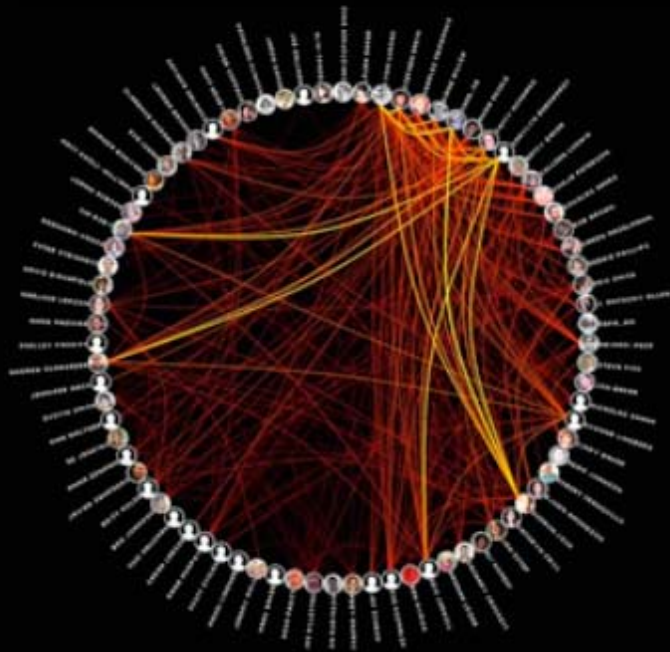
Peter Davies

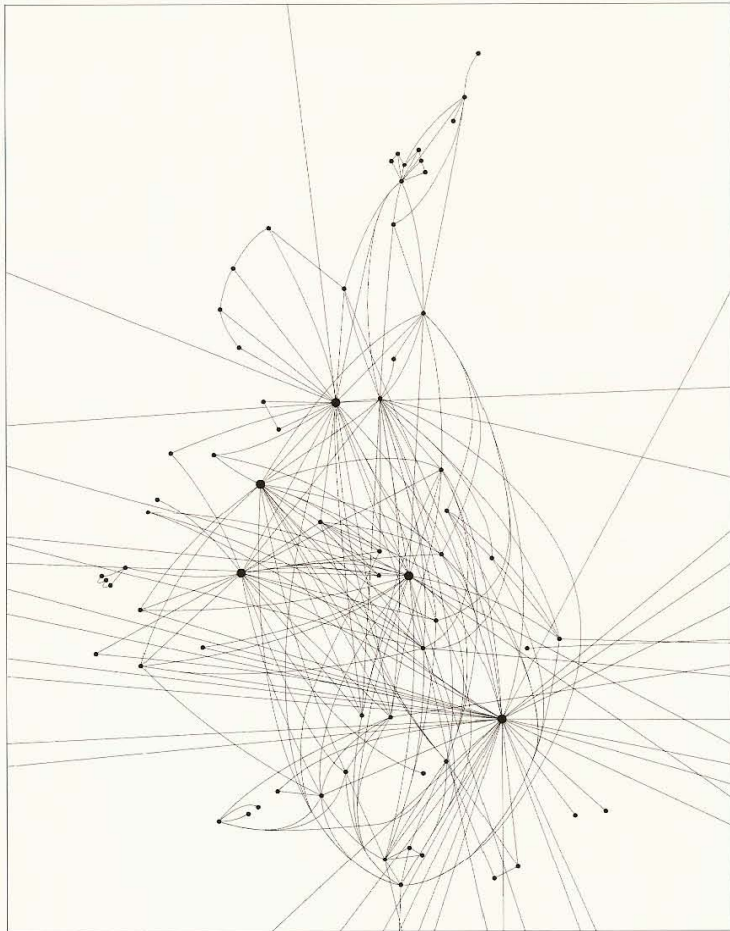
Fun With the Animals:
Joseph Beuys Text
Painting

1998
acrylic on canvas
396.2 x 243.8

Christopher Paul Baker

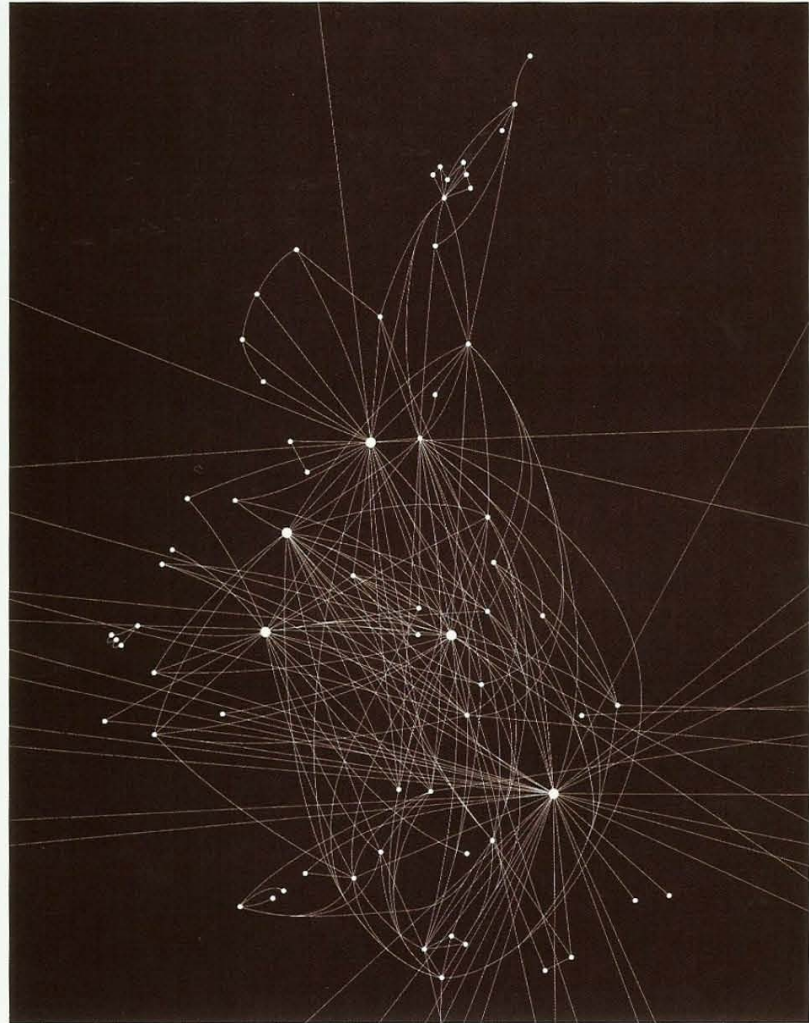
Email Map





Langlands & Bell, *Air Routes of Britain (Day) and Air Routes of Britain (Night)*, 2002
Screen print, 27¼ x 21½ inches
Published by Alan Cristea Gallery. © 2002 Langlands & Bell. Reprinted by permission

In this diptych, British artists Ben Langlands and Nikki Bell
portray "a mile-high state of permanent flux frozen in time."



Alighiero Boetti



Alighiero Boetti
Mappa del mondo, 1989
em broidery on cloth

55 1/8 x 86 5/8 inches, 140 x 220 cm

Julie Anand

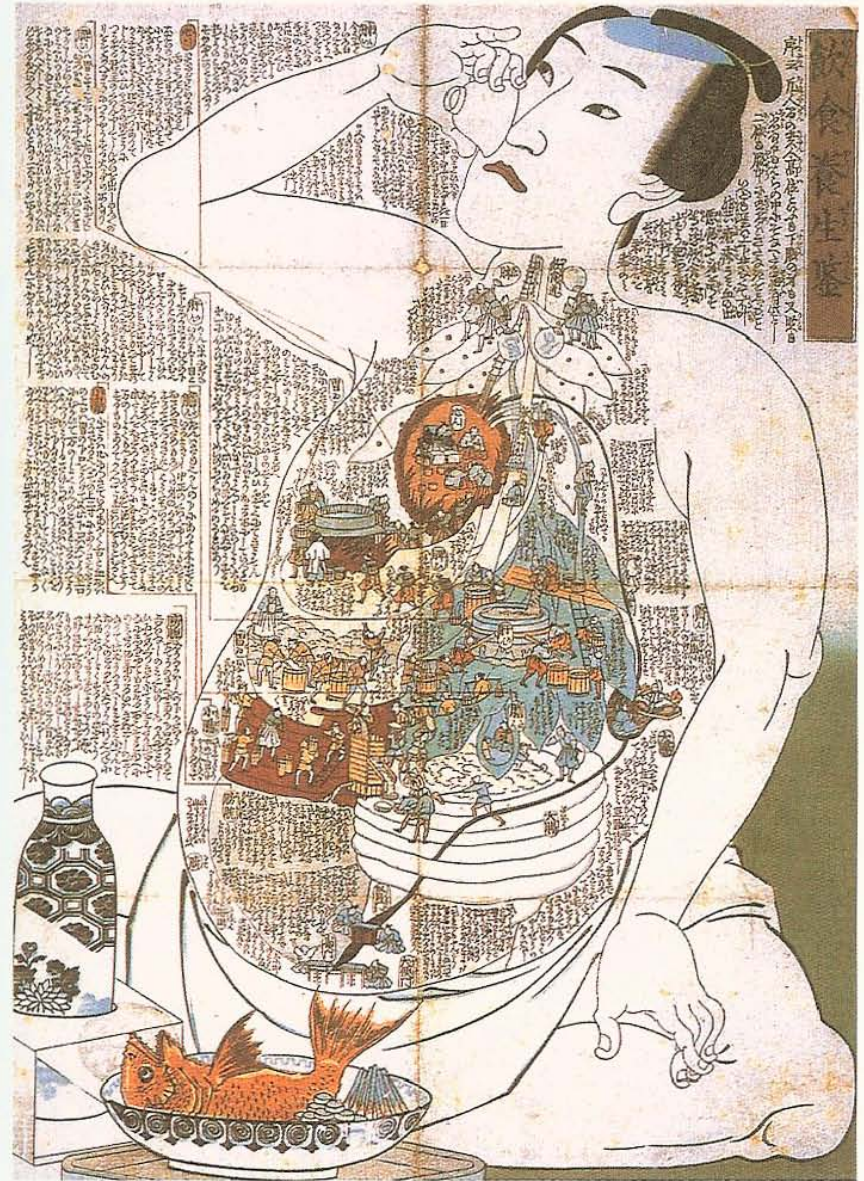
This artist considers boundaries as tenuous and permeable edges of experience dependent upon contextual relationships.

Julie Anand's maps of the palm of her hand use different styles and materials to create a dialogue about the relationship between body and land, suggesting that the same information is perceived differently within different systems.



Kunisada Utagawa Rules of Dietary Life ca. 1850

An example of Ukiyo-e
a movement in
Japanese painting
depicting scenes and
objects from everyday
life. It shows functions
of the respective
internal organs and
instructs the reader
about proper nutrition.

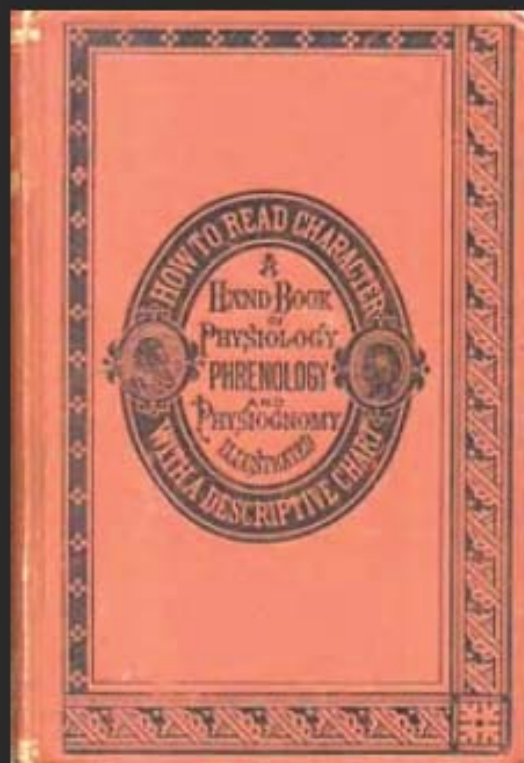


Kunisada Utagawa, *Rules of Dietary Life*, ca. 1850

Woodcut print, 20 x 15 inches

Courtesy of the Naito Museum of Pharmaceutical Science and Industry, Kawashima Gifu, Japan

How To Read Character: A New Illustrated Hand-Book of Phrenology and Physiognomy, for Students and Examiners; with a Descriptive Chart
 New York: Fowler & Wells Co., 1891.



HOW TO READ CHARACTER:
 A
 New Illustrated Hand-Book
 OF
 PHRENOLOGY AND PHYSIOGNOMY,
 FOR
 STUDENTS AND EXAMINERS;
 WITH
 A DESCRIPTIVE CHART.

A NEW HAND-BOOK OF THE ART OF READING THE MIND BY THE MANNER OF THE FACE. REVISED AND ENLARGED EDITION. BY FOWLER & WELLS CO., NEW YORK.

NEW YORK: FOWLER & WELLS CO., PUBLISHERS, 175 BROADWAY.

Men and Women Differ in Character.

(Illustration from "How to Read Character")

No. 1. Great Power.	No. 4. Sensitive Spirit of Obedience.	No. 7. Generous Spirit.
No. 2. Great Energy.	No. 5. Firmness of Mind.	No. 8. Generous Spirit.
No. 3. Great Firmness.	No. 6. Firmness of Spirit.	No. 9. Generous Spirit.
No. 10. Great Firmness.	No. 11. Firmness of Spirit.	No. 12. Generous Spirit.

IF YOU WANT SOMETHING
 that will interest you more than anything you have ever read and realize
 the fullness of the difference in people as a class, by the "How
 to Read Character," send for a copy of

HEADS AND FACES; How to Study Them.

A new Manual of Character Reading for the people, by Prof. Walter
 Dill, the Lecturer in the physiological office of Fowler & Wells Co.,
 New York, and H. W. Ingraham, M.D., Editor of the *Phrenological*
Journal. The authors know what they are writing about, Prof. Dill
 having devoted nearly fifty years almost exclusively to the study of
 character and he has laid down the rules suggested by him to his stu-
 dents and he will show you how to read people as you would a
 book, and how if they are inclined to be good, energetic, honest, true, kind,
 charitable, devoted, patient, happy and trustworthy people, such as you
 would like to have.

A knowledge of Human Nature would save many disappointments in
 social and business life.

This is the most comprehensive and popular work ever published for
 the people, 20,000 copies having been sold. Contains 100 large
 colored pages and 100 portraits. Send for it and study the people you see
 and your own character. If you are not satisfied after consulting the
 book, you may return it, in good condition, and money will be re-
 turned to you.

We will send it promptly by mail, postpaid, on receipt of price, 50 cents,
 in paper, or \$1 in cloth binding. Agents wanted. Address

FOWLER & WELLS CO., Publishers, 175 Broadway, New York.

Historic examples of physiognomy

CHAPTER XXXII.

“ARRAH! come on, now! I’m ready for ye!” is as plainly expressed in the attitude of this Irishman as in that of the dog, and it is perfectly natural to both; but the attitude indicates more the posture of affairs inside than is expressed in words: there is a provisional clause in the defiance, which, if it were written, would read thus—“if you are not too strong for me!” The cowardly disposition exhibited in the manner of looking, of standing, and of grasping the *shelalah*, is not to be mista-



ken; and it is in the attempt to look and to feel courageous that it is most betrayed. If Paddy were not a coward, he would not arm himself with a club as a preparation for a successful resistance, much less would he use this cruel instrument to attack with. Cowardice and cruelty are inseparable, and the proof of the one is proof of the other. The cause which operates to produce these two traits, as explained in the chapter concerning the culture, is brought to bear powerfully upon the Irishman, who drinks to drive away the feeling

CONTRASTED FACES.

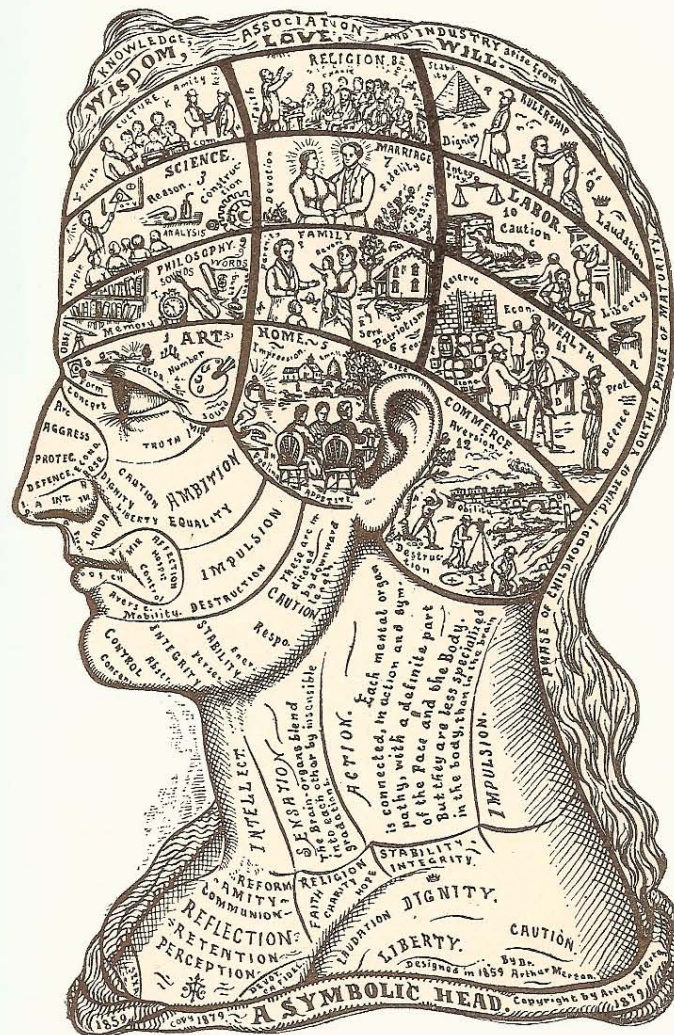
“Look on this picture, and then on that!”—SHAKESPEARE.



Arthur Merton

A Symbolic Head

1879



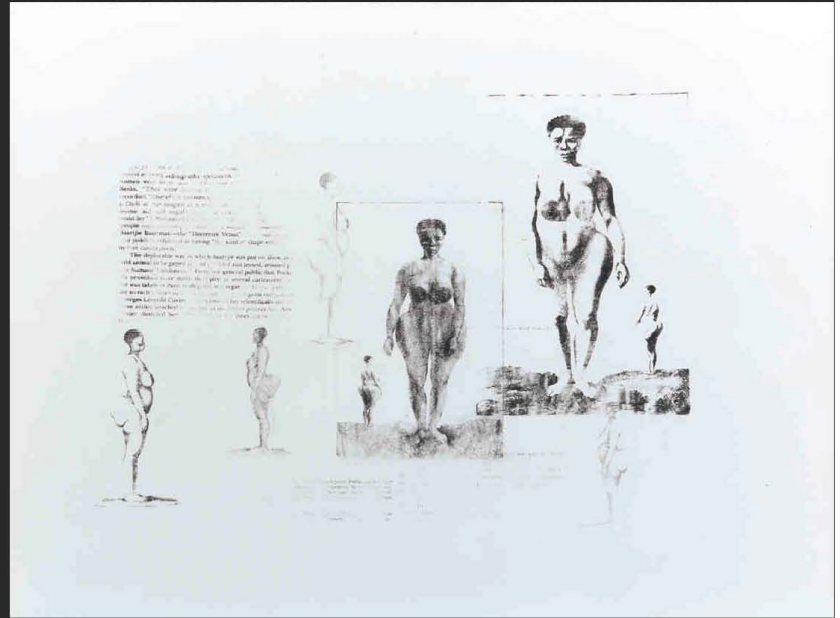
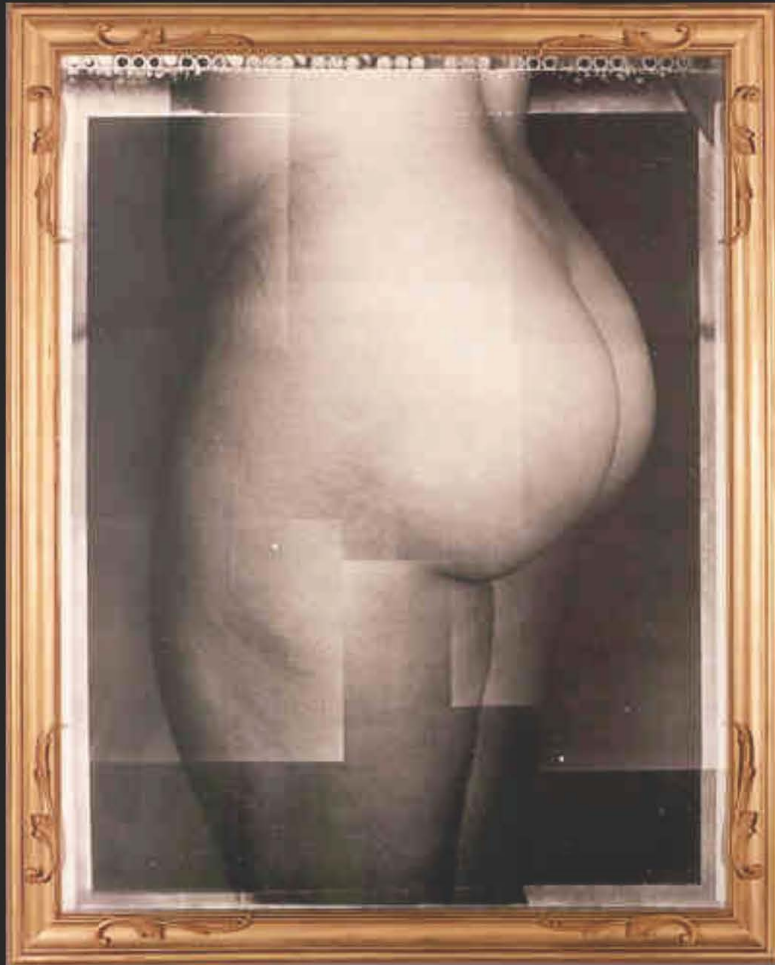
Carla Williams {Conceptual Mapping}

How to Read Character



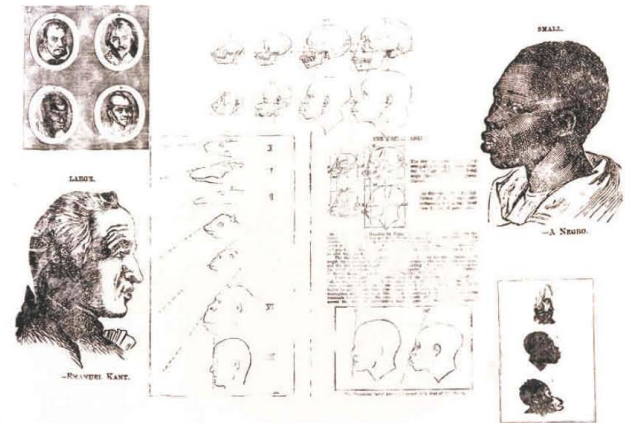
Carla Williams

How to Read Character












Carla Williams

How to Read Character








Example of a map legend





Scheduled items

-  10-7 Archaeological site
-  10-7 Site surrounds for archaeological site(s)
-  30-21 Building, object, property or place of special value
-  15-10 Conservation area
-  21-8 Site of ecological significance
-  21-2 Geological item
-  23-28 Site surrounds for geological item
-  15-7 Tree
-  11-6 Trees





Natural hazard areas



-  Flood prone land - type A flood plain
-  Flood prone land - type B flood plain
-  Soil warning area
-  Soil register area
-  Erosion risk zone

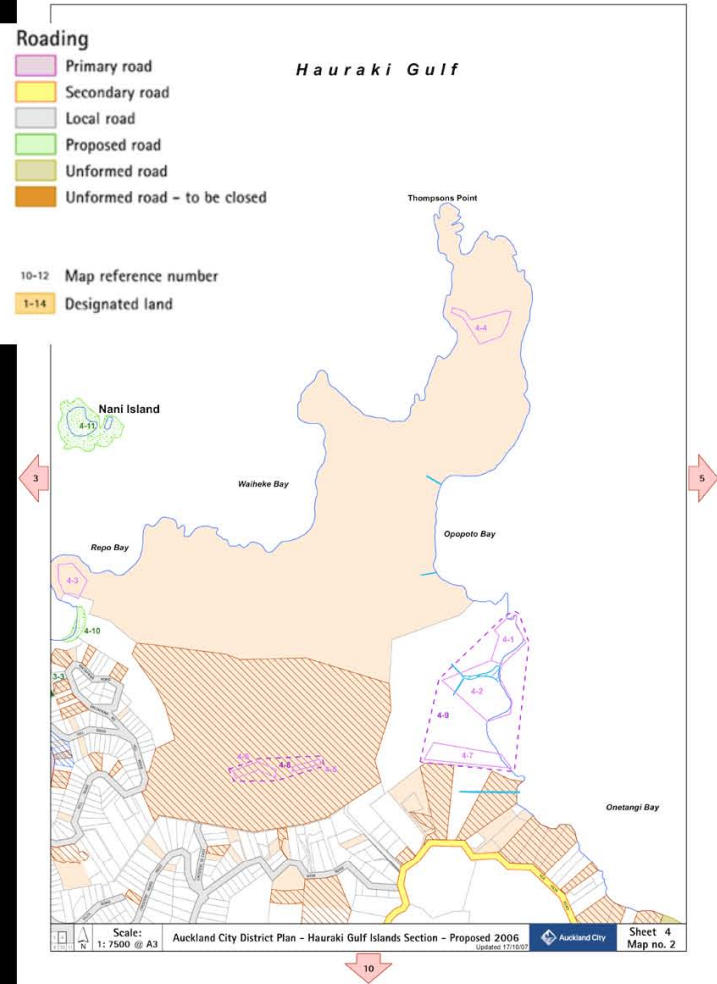
Other additional limitations

-  30-7.5m Building restriction yard
-  Coastal amenity area
-  Contaminated or potentially contaminated land
-  10-14 Boundary of high noise area

Roading

-  Primary road
-  Secondary road
-  Local road
-  Proposed road
-  Unformed road
-  Unformed road - to be closed

-  10-12 Map reference number
-  1-14 Designated land



Review - types of maps

- Orientation/perspective
- Memory maps
- Inventive maps - making them deliberate works of art
- Socio-political maps- making a political statement
- Relationship maps
- Maps recording physical movement
- Arbitrary maps