

with its primary goal to eradicate illusionistic representation and autonomous materiality. Such works are not treated as a subsidiary or related illustration to a written text, as in earlier *livres d'artistes*, but are the very text *per se* – whether this so-called text be a visual or verbal or a linguistic and/or photographic manifestation on a page. No longer simply a surface for the flat representation of text and/or image but also an exhibition site or self-reflexive surface, the page has come to be defined as a possible alternative to the museum or gallery space, along with the other alternatives to traditional painting and sculpture that the artists considered here – and also their contemporaries – took part in establishing during the period commencing after 1965.

## *Mappings: Situationists and/or Conceptualists*

PETER WOLLEN

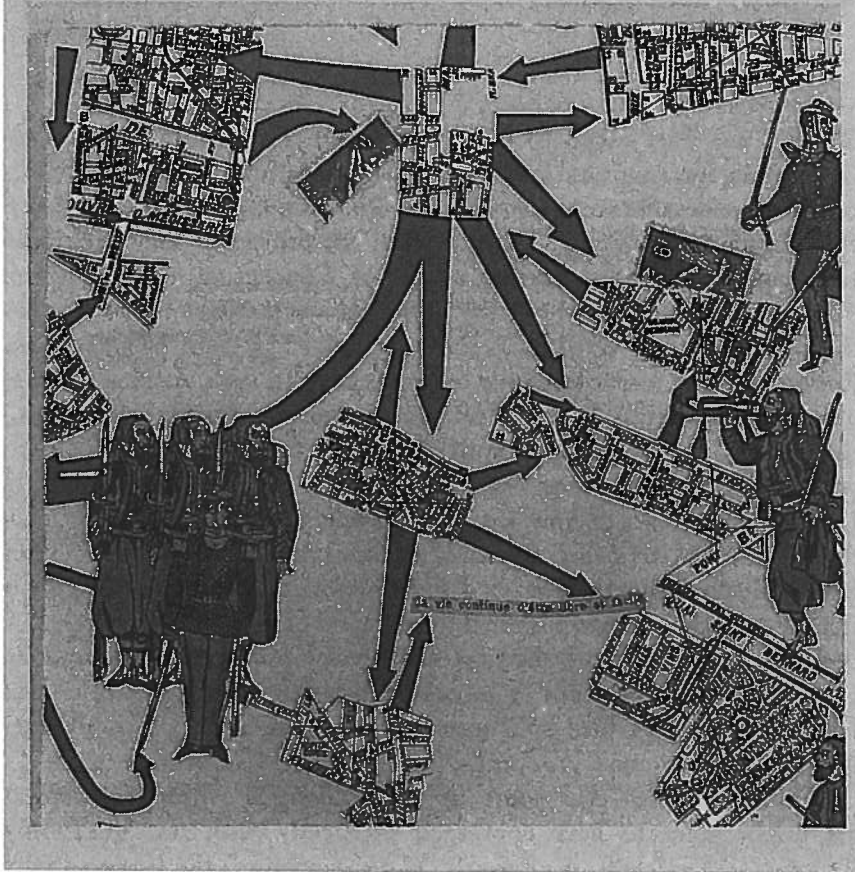
When I was first asked to write about the relationship between the Situationist International and Conceptual art my immediate reaction was one of considerable scepticism. I could not see at first how they had anything much in common. To begin with, the project of the Situationist International preceded the beginnings of Conceptual art by a whole decade – the founding issue of the SI journal was published in 1958, while the path-breaking *Xeroxbook* show organized by Seth Siegelaub and Robert Wendler took place fully ten years later, in 1968. As I have argued elsewhere, Conceptual art took off as an art movement only in the following year, 1969. The foundation of the SI, in contrast, coincided closely with the first 'Happenings' in New York and the first stirrings of the Fluxus group in North America. Of course, it would be possible to argue that Fluxus, in particular, was itself a crucial predecessor of Conceptual art and, indeed, that there was a definite historical overlap between them, but the Situationists had a quite different kind of artistic history, one that derived principally from the post-war break-up of Surrealism and the appearance of a spectrum of successor movements such as CoBrA and Lettrism, which in turn split into a competitive array of small, even minute, post-Surrealist groupings.

While I can see that some of the tendencies within Conceptual art might seem to have converged politically with the Situationist International – itself an explicitly Marxist group – the Conceptualist movement as a whole stayed broadly within the limits of the art world, even though many artists became personally involved in the Civil Rights Movement, anti-war activism and feminism, or became interested in various new currents within Marxist theory. The Situationists, on the other hand, under the leadership of Guy Debord, consciously left the art world

**Frontispiece**

Guy Debord, "Life continues to be free and easy," c. 1959, collage of text, postage stamp, and hand-colored figures of soldiers pasted over a portion of Guy Debord and Asger Jorn's screenprint *The Naked City* (1957), Rijksbureau voor Kunsthistorische Documentatie, The Hague. Made as part of Debord's correspondence with his situationist colleague

Constant; the piece was a tiny gem of situationist patch (art created as a gift) and détournement (art composed from "diverted" aesthetic elements). Its layering of allusions—to colonialism, war, urbanism, situationist "psychogeography" and playfulness—was dizzying.



Guy-Ernest Debord, *Life continues to be free and easy*, c. 1959, collage pasted over a portion of Debord and Asger Jorn's *The Naked City*, *Illustration de l'hypothèse des plaques tournantes en psychogéographie* (1957) and posted to Debord's friend Constant.

behind and mutated into a primarily political and philosophical grouping, a vanguard '*groupuscule*', whose 'artistic' contribution to the events of 1968 was restricted to painting slogans on walls. This kind of activity may have been salutary in itself – and it eventually contributed to the punk graphics of an artist such as Jamie Reid – but it was clearly not an 'art practice' of the kind that the more politicized elements within Conceptual art veered towards, such as the Art & Language movement or the group gathered around *The Fox* in New York. The Situationists consciously cut off all their past ties with the art world and turned instead towards ultra-left politics, calling for revolutionary mass struggle, and to developing their own political theory. The single exception to this was Guy Debord's own work as a film-maker, which was largely related to his theoretical work on the 'Society of the Spectacle' and its reception, and very different in its intent from, say, the structural films of Michael Snow or Hollis Frampton, which could plausibly be seen as cinematic analogues to Conceptual art.

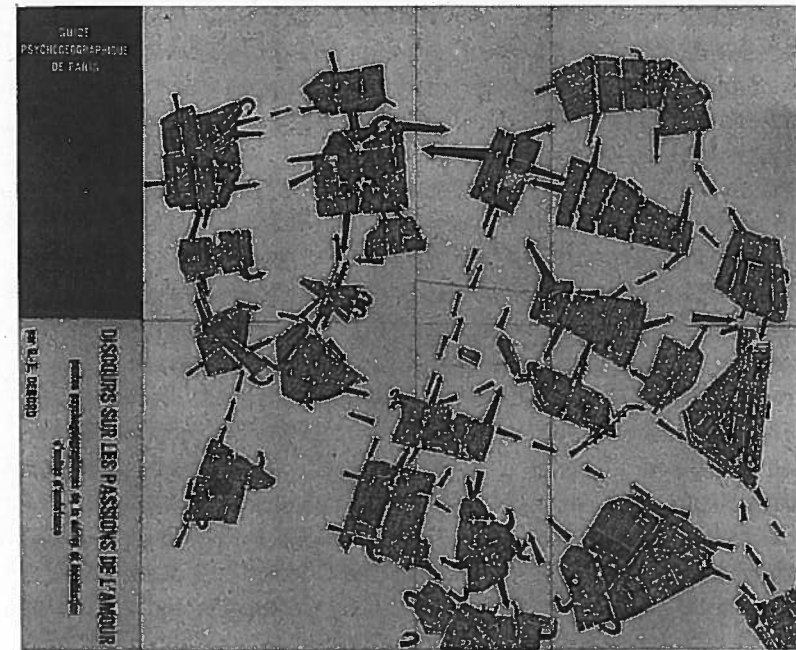
As I pondered all this, however, I was struck by one strange overlap between the interests of the Situationists and those of the Conceptual art movement: their fascination with maps, not only as a form of documentation but also as a form of design. If I could understand this common interest in cartography, I somehow felt, I might be able to uncover a submergently shared artistic and cultural strategies. Maps, after all, are a form of graphic art, one which is particularly complex but inevitably carries with it a certain perspective on the world around us. Maps, it has often been pointed out, convey information in visual form, just like other forms of visual art, but they do this in a particularly complex way. They always have a threefold character, involving a subject, data relevant to that subject and a theme which orients our understanding of it. As Denis Wood has proposed, in his sketch of a rhetoric of cartography, maps typically involve the use of five distinct types of semiotic code: iconic, verbal, tectonic, presentational and temporal. The 'iconic code' refers to the way the map presents a visual analogue, scaled down and projected, which matches the subject of the map and its topography. The 'verbal code' is used to label the various features of the map and sometimes to add comment or further information. The 'tectonic code' covers the various ways in which information is symbolized – different types of lines used (dotted, broken, etc.), areas of colouring or shading, the symbols used to indicate special features, such as crossed swords for ancient battlefields or clusters of slanted lines in rainstorms. The 'presentational code' covers the ways

in which display and design features, not integral to the map itself, provide a meta-language to convey its import. Finally, the 'temporal code' shows how features, such as the weather or epidemics, change over time.

A map, in fact, can be viewed as a complex type of semiotic text with many possible frames of reference (political, medical, meteorological, demographic, military, etc., etc.) and many different purposes. In fact, it is precisely because maps are needed for such a wide variety of purposes, covering such a wide variety of topics and uses, that they have developed such intricate and complex semiotic features. To read a map and to understand why it looks the way it does is also to understand its underlying goal. As I began to think about the specific differences between the kinds of maps and mapping used by the Situationists and those used by a wide range of Conceptualist artists, it became clear to me that these differences were directly related to their differing goals. In the case of the Situationists, maps were overwhelmingly used in the context of their critique of post-war forms of city planning, predominantly rationalist and functionalist in their approach, dividing the city into functional zones and demolishing whole neighbourhoods in order to construct 'modernized' but socially and psychologically destructive new traffic systems.

In sharp contrast to the dominant planning ideology, the Situationists developed three principal theoretical ideas of their own – those of the *dérive*, psycho-geography and unitary urbanism. The *dérive* referred to an experimental technique of 'transient passage through varied ambiances', a kind of chance wandering from area to area, in the hope of finding provocative interlocutors or strange and moving encounters. Psycho-geography referred to 'the study of the specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals'. Unitary urbanism was the theory of the combined use of the arts and techniques for the construction – or preservation – of environments in which the *dérive* and psycho-geographical experiments would prosper. In fact, all three of these concepts were actually pre-Situationist in origin. Gilles Ivain's pioneer *Formulary for a New Urbanism* was actually written in 1953 (although it was first published in the S.I. journal fully five years later, in 1958). Guy Debord's *Introduction to a Critique of Urban Geography*, which launched the idea of 'psycho-geography', first appeared in *Les Lettres nues* in 1955 and his *Theory of the Dérive* appeared in the same journal the following year (republished in the second issue of the SI journal in 1958).

As Simon Sadler points out in his indispensable book *The Situationist City*, these ideas first originated in reaction against city-planning schemes



Guy-Ernest Debord, *Guide Psychogéographique de Paris – Discours sur les passions de l'amour, pentes psychogéographiques de la dérive et localisation d'unités d'ambiance*, 1956.

for the modernization of Paris which threatened the old bohemian areas on the Left Bank in which the future Situationists themselves were then living – and indeed many other neighbourhoods which they frequented and to which they felt strong emotional attachments. These schemes, for example, eventually brought about the destruction of the old market area (*les Halles*) in order to replace it with a transportation hub and a shopping mall. For this reason, the maps used by the Situationists were predominantly maps of Paris (or, in the case of the important Dutch and Danish groups, maps of Amsterdam and Copenhagen). For instance, in 1956, Debord, working with his Danish colleague Asger Jorn, produced a folding map, the *Guide psychogéographique de Paris*, subtitled '*Discours sur les passions de l'amour, pentes psychogéographiques de la dérive et localisation d'unités d'ambiance*', followed the next year by another jointly produced psycho-geographical map of Paris, *The Naked City*, as well as a screenprinted book, *Fin de Copenhague*, with text and imagery collaged together from magazines and newspapers acquired at a single Copenhagen news-stand. Two years later, in 1959, Debord and Jorn collaborated again, this time on *Mémoires*, a retrospectively psycho-

geographical account of Paris. This book, unlike the first, contains collaged chunks from maps, as well as texts and illustrations. Both works, I should add, also have a strongly cartographic appearance due to the dribbled lines of coloured ink which link the images, as canals or a river might link landmarks within a city.

The two psycho-geographical street maps of Paris produced by Debord are both collaged from two pre-existing Paris maps – the extraordinary 1956 *Plan de Paris à Vol d'oiseau*, drawn by G. Peltier, and the 1951 *Guide Taride de Paris*, a conventional street atlas. The Peltier map shows the centre of Paris, with the two diagonal axes crossing at what seems to be a point very close to where the Mona Lisa hangs in the south wing of the Louvre. All the buildings, parks, bridges, stretches of river, etc., are depicted from a point of view apparently located high over Paris to the south of the area mapped, with the perspective adjusted so that there are no distortions. Debord and Jorn cut sections out of this map, chosen on psycho-geographical grounds from the areas immediately north and south of the Seine just to the east of the Louvre and then pasted these together as if they were islands, joined by prominent red arrows which point directions from one zone to another across an empty space – reminding us, as Michelle Bernstein had suggested in 1954, that a *dérive* through one zone could best be continued by taking a cab to another and then starting again on another tour. As Bernstein noted:

Only taxis allow a true freedom of movement. By travelling various distances in a set time, they contribute to automatic disorientation. Since taxis are interchangeable, no connection is established with the “traveller” and they can be left anywhere and taken at random. A trip with no destination, diverted arbitrarily en route, is only possible with a taxi’s essentially random itinerary.

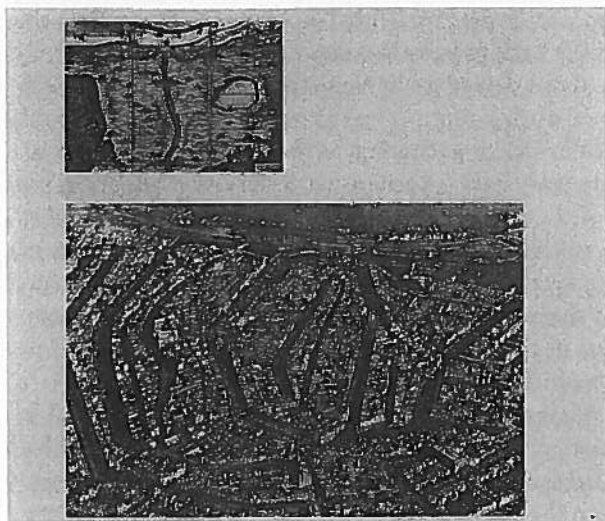
The second map, based on the Taride guide, covers the same area of Paris but is less ornate in its design. It might be useful, at this point, to return to the five cartographic codes which I mentioned above. The iconic code is heavily marked in the *Guide psychogéographique*, which is based on a bird’s-eye view of the city representing not only the street lay-out but also the buildings, bridges, monuments, clumps of trees and other features which are enclosed by those streets. In *The Naked City* there is a street plan alone. The verbal code in both maps is divided into two elements – the conventional lettering of the original map, concentrating on street names, and the lettering of the map’s title, added by Debord. With the *Guide*, this characterizes the purpose of the map directly as psycho-geographical and presents it as a kind of love letter to selected neigh-

bourhoods within the city. With *The Naked City*, on the other hand, the title directs us back to Jules Dassin’s film of the same name, a drama-documentary about detectives in New York. As Sadler points out, this could be construed as claiming a certain investigative role for the *dérive*, seen as a process of evidence-gathering, as the strollers researched ‘the condition of contemporary Paris’, perhaps with the city planners in mind as guilty wreckers of the precious ambiances they were mapping. *The Naked City* also has a subtitle, reading ‘*Illustration de l’hypothèse des plaques tournantes de psychogéographie*’, a phrase which refers to the Situationist claim that the neighbourhoods they loved were pivotal zones (*plaques tournantes*) in the sense that they linked the wanderer to neighbouring zones with which they shared an emotional affinity.

The tectonic code in these maps has two unconventional features – the stereometric perspective of the *Guide* and the red arrows which feature in both the *Guide* and *The Naked City*. The bird’s-eye view, I would suggest, directs us to the idea of ‘unitary urbanism’, giving us a sense that, seen from above, each fraction of the city is integrated, through the red arrows, with all the others, thus creating an ideal unity which exists in contrast to the everyday fragmentation of the city and which is based, not on traffic planning schemes, but on what we might call elective affinities. The presentational code designates the *Guide*, through its status as a folding map, as a critical variant of the tourist guide, designed to be carried in a pocket while exploring the city – while, of course, substituting the image of psycho-geographer for that of typical tourist. The street-atlas connotation of *The Naked City* has a similar, if less marked effect. The durational code, I think, is particularly important as we consider these two maps. First, of course, there is the date of the maps themselves, produced at a time when Paris was beginning to undergo a process of massive change as the planners assumed control. As Sadler points out, from the early 1950s onward Paris began to undergo a process of reconstruction unprecedented since the time of Haussmann. The two Situationist maps both commemorate the old Paris and issue a warning against future trends, sadly unheeded. Looked at today with hindsight, they assume an elegiac quality, probably intended even at the time of their making.

There are a few comments I would also like to make in relation to three other maps which were important to the Situationists. The first of these is a map ‘plotting all the trajectories effected in a year by a student inhabiting the 16th Arrondissement’, first published in Chombant de Lauwe’s massive *Paris et l’Agglomération Parisienne*, vol. 1 (1952), a book which deeply influenced Debord. This shows all the routes traversed by a single





Map of the Land of Feeling, 1656, reproduced in *Internationale Situationniste*, 3 (1959).

An Experimental Zone for the *Dérive*: the centre of Amsterdam, which was systematically explored by Situationist teams in April–May 1960, from *Internationale Situationniste*, 3 (1959).



Constant, *New Babylonian Sectors Superimposed upon a Map of Amsterdam*, c. 1963.

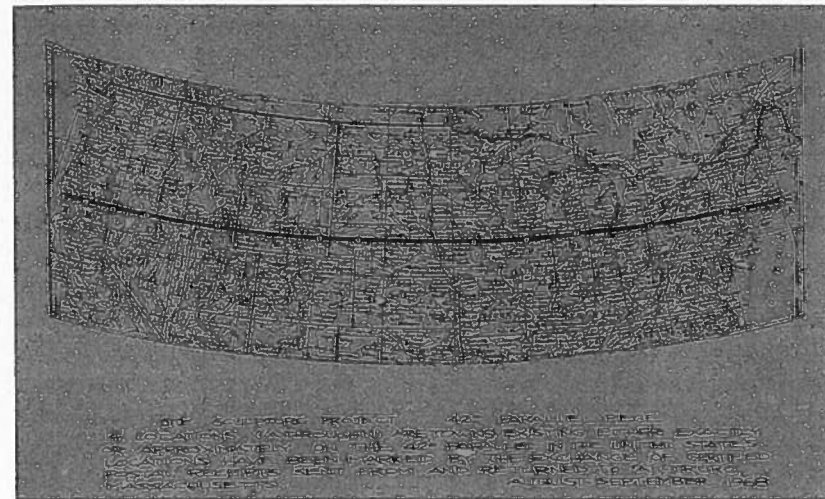
student within a year, dominated by a single thick triangle with, at each apex, his domicile, the place he went for piano lessons and the School of Political Science lecture room. Debord discussed this map in his *Theory of the Dérive* (1656), pointing out how it illustrates 'the narrowness of the real Paris in which each individual lives', a narrowness to be opened up by the Situationists's use of *dérive*. The second is a 1656 *Map of the Land of Feeling*, reproduced in the third issue of the SI journal in 1959, as an illustration accompanying an unsigned article on 'Unitary Urbanism at the End of the 1950s'. Clearly this map presents, in cartographic form, the relationship between the passions and the lived environment suggested by the whole concept of psycho-geography. Thirdly, there is the map by the Dutch Situationist, Constant, of his massive New Babylon project, depicting the outlines of an aerial city, floating above the undisturbed traditional neighbourhoods, which strides on the stilts, so to speak, over the very same city centre of Amsterdam illustrated in the SI journal, an area favoured by the Dutch Situationists for their own *dérives*. Here the temporal code, though still referring us to the future – almost to a kind of science-fiction future – is utopian rather than elegiac, a mapping of hope rather than despair.

What emerges from a consideration of these maps is that they were presented in a double context – that of a pessimistic critique of contemporary society, combining defiance with elegy, and, at the same time, that of an optimistic utopian futurology, combining a basically Hegelian teleology with a resolutely buoyant utopianism. This strange manic-depressive timbre of Situationist thinking, always passionate, but veering between highs and lows, affected Situationist cartography as well. In this respect, it is very different from the cartography favoured by Conceptual artists, which was much more distanced from issues such as city planning or urbanism, much less activist in its mentality, although Conceptual artists sometimes also used city maps for purposes which might almost be called psycho-geographical. Let us look, for example, at the maps used by such key Conceptualist artists as Douglas Huebler and On Kawara, as well as a second-generation Conceptualist, Fiona Templeton, all of which involve the mapping of a city and the tracing of an itinerary within it. These maps, however, differ in significant respects from the Situationist maps, not only because they are unconcerned with any critique of city planning, but also because the itineraries which they trace are conceived, in terms not of psycho-geography but of a specifically artistic concept of 'performance'. With the exception, perhaps, of Templeton's work, the passions, in Debord's sense, are no longer at play. Instead there is a kind of

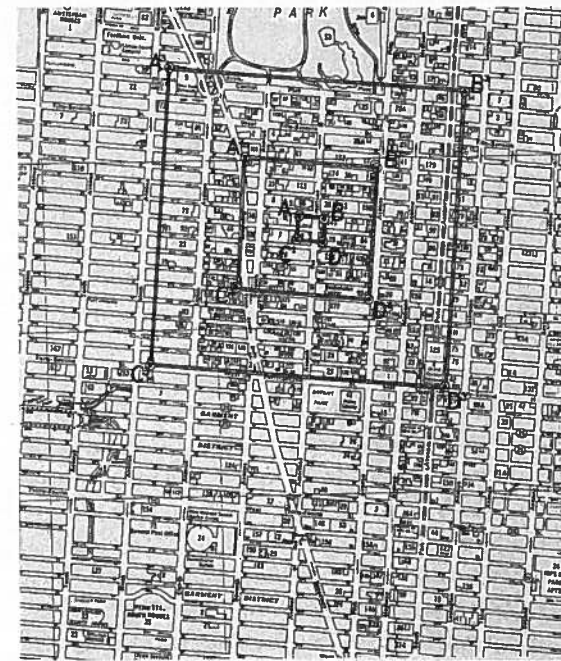
scientificity, an almost clinical mind-set, based on an obsession with theoretical methodologies for documenting behaviour.

Conceptual art maps began appearing in 1968, at the very outset of the movement. That year saw both the launch of On Kawara's *I Went* series in Mexico City and Douglas Huebler's *Site Sculpture Projects* such as *42nd Parallel Piece* and *Windham College Pentagon*. Kawara's work involved tracing an itinerary on a Xerox taken from a city map, using a red ball-point pen. The number of maps in any one sequence depended on how many days he spent in each particular locality until he departed, and the pages were sheathed in transparent plastic and put together in a loose-leaf binder. Like other similar series produced by On Kawara, such as *I Met* or *I Read, I Went* was a form of self-documentation, which used maps because the behaviour documented traced the artist's trajectory through the city. These were not *dérives* because although some may have been random strolls, some of them were clearly not – as, for instance, the journey he made to the airport on leaving or his walk to the end of a promontory overlooking a lake with, I would suppose, a fine view. In effect, Kawara's series form part of a kind of elaborate diary or personal journal which uses the semiotic system of mapping alongside that of verbal text. The theme of these maps, rather than an experience of the city as such, is the experience of On Kawara's own life, one aspect of which involves moving around within a particular city.

Huebler's maps, in contrast, are about the nature of art itself. His *Site Sculpture* pieces, for instance, instantiate a particular geographical site, marked on a map, as the site of a particular sculpture. Thus his *42nd Parallel piece* is defined by him as follows: '14 locations ("A" through "N") are towns existing exactly or approximately on the 42° parallel in the United States. Locations have been marked by the exchange of certified postal receipts sent from and returned to "A" – Truro, Massachusetts.' The full piece consisted of the defining statement, plus the map, with the parallel and the fourteen cities marked on it, together with the postal receipts and other ancillary documents, including two city maps. Obviously, the main impact of this piece consists of Huebler's radical redefinition of the term 'sculpture' to include such constituent elements as postal receipts or maps. Another *Site Sculpture* project, *Windham College Pentagon*, executed the following month, consisted of removing a small quantity of dirt from five points (A, B, C, D, E), each of which was located about one and a third miles from a designated central spot located on the college campus, and then setting the five collections of dirt in epoxy, each in a five-sided shape which would form a small pentagon isomorphic



Douglas Huebler, *Site Sculpture Project – 42° Parallel Piece*, September 1968.



Douglas Huebler, *Site Sculpture Project – Variable Piece #1*, New York City, August–September 1968.



On Kawara, *I Went*, 21 February 1969.

with the pentagon created by the sites A, B, C, D and E. The finished piece consisted of the five-sided shape, two maps locating A, B, C, D and E, as well as five Polaroid photographs of the sites. While this piece retained an element of conventional sculpture (the shapes), these were not part of the finished piece, since they were returned to the earth. Huebler did, however, consistently use maps as a site for drawing, adding a performance-related diagrammatic feature – a pentagon, for instance, an arc or three concentric squares.

At much the same time, however, Huebler executed two other projects – one of which, conceived in 1968, used a Shell road map to document a proposed round-trip drive to be made between Haverhill, Massachusetts, and Rochester, Vermont, and back again, using a route marked on the map by Huebler, which might be followed either clock-wise or anticlock-wise, according to personal preference. The piece would consist of the map plus ‘whatever is seen when the trip is taken’. In his 1969 *Location Piece No.1*, Huebler’s work included an American Airlines system map showing, among other features, the route flown between New York and Los Angeles. Huebler himself took this flight and photographed out of the aeroplane window what he designated as ‘the airspace over each of the

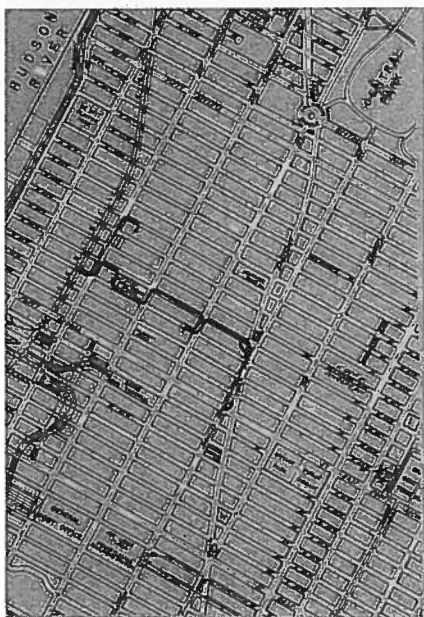
thirteen states’ which were crossed by the plane. For this piece, he pointed his camera ‘more or less straight out of the aeroplane window (with no “interesting” view intended)’. The piece thus consists of the photographs plus the map. In both of these pieces, Huebler documented an actual trip or journey, thereby moving closer to the Situationist aesthetic of the *dérive*. Unlike the Situationists, however, Huebler presented his journeys completely dispassionately. Far from having any psycho-geographic content, the journey is seemingly bereft of any emotional content or any interest in the landscape as an aestheticized object of the traveller’s gaze. As Huebler has noted, his work ‘forecloses the possibility that its subject can be regarded as just another aestheticized object of consumption’. In this respect, he went even further than the Situationists in rejecting any form of visual pleasure.

In discussing his use of maps, Huebler specifically recalled the time he spent as a non-commissioned intelligence officer on Peleliu Island in the South Pacific during the Second World War, attached to Marine Air Group II. There he:

wrote the group’s diary, which was a daily account of the details and results of our ongoing bombing strikes against the islands of Koror and Babelthaup . . . On a number of occasions I accompanied pilots on observation flights in order to determine if targeted anti-aircraft gun positions had been either destroyed, or moved, as was often the situation. Whatever new information we brought back was displayed on our large map with coloured push pins, and that information played an important role in the intelligence briefings delivered before each strike

Huebler notes that the verbal briefing combined with ‘the several kinds of visual imagery provided by the map’ to convey ‘a mental picture’ to the mind of each pilot, ‘so that he would know what he would expect to see’ during his mission. Searching, many years later, for ‘alternative methodologies’ that he could use in his art work, Huebler ‘began to sense the significance of the map as a most essential kind of conceptual model’.

Maps, Huebler noted, ‘include both “aspects of time” and culturally developed “propositions of language”’. Put another way, he was interested in both the iconic code and the verbal and temporal codes involved in making and understanding maps. The tectonic code was also relevant through the choice, say, of magic marker to show the round-trip route on the map prepared for *Rochester Trip* (compare the red arrows on Debord’s map). The presentational code was one which directed the viewer to look at the map in the context of art, rather than military strategy (an approach sometimes favoured by Debord, who was an avid reader



Fiona Templeton, *You – The City, Manhattan Itinerary*, May–June 1988.

of Clausewitz) or a critique of urbanism. Maps, together with verbal language, could be used to convey the conceptual elements of his project as an artist – actions performed in a specific location for a specific period of time. They were thus a necessary element both for planning many of Huebler's pieces and for documenting them. From an ensemble of verbal, photographic and cartographic data, the 'viewer' could then conceptually reconstruct the actual performance – which involved a programmatic journey in the real world 'outside of my studio', as Huebler insisted, rather than a traditional studio-bound way of making art. In this way maps created a new frame of reference for art, whose possibilities were subsequently explored by artists such as Richard Long or Hamish Fulton, renowned for their programmatically mapped walks and journeys.

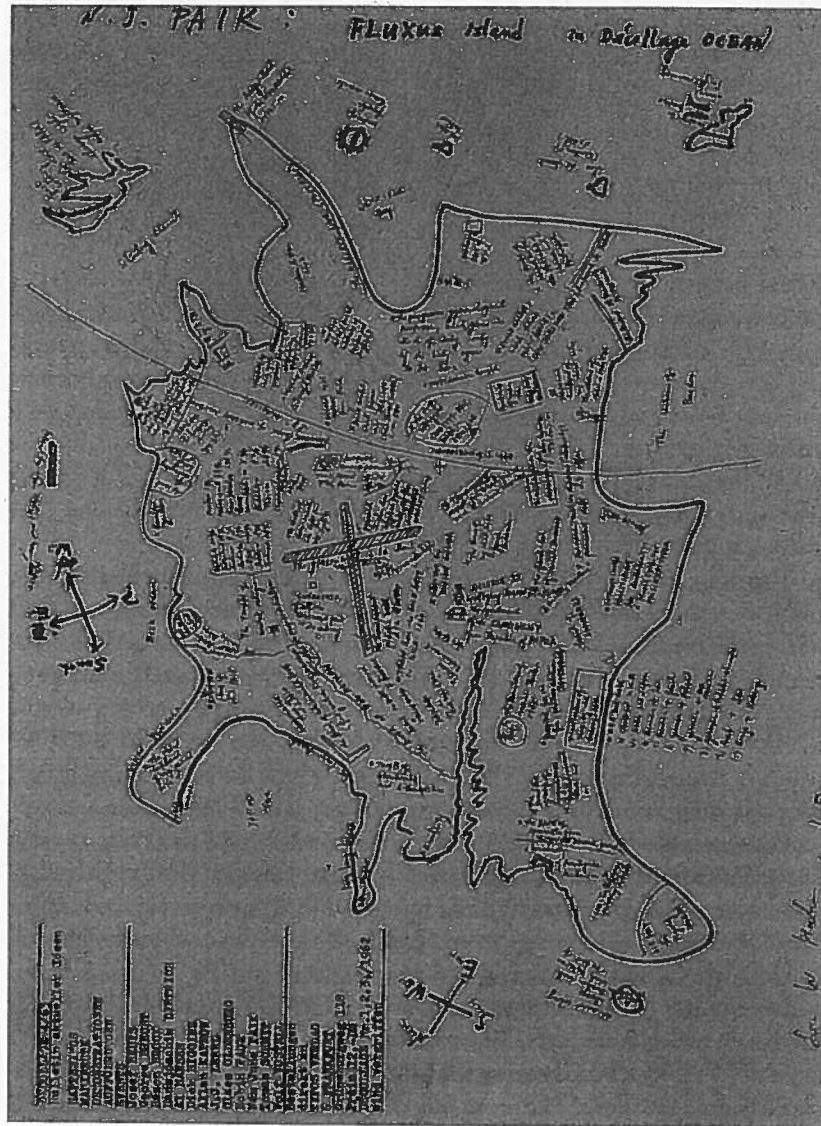
Templeton's work, *You – The City*, was a piece produced in New York City in 1988 and repeated in various other cities. She describes it as a 'play', albeit of an experimental kind, but it would normally be regarded as a kind of interactive performance piece. The audience at any one performance consists of one person (the 'client') who checks in at a starting

location and is then directed from one interlocutor or companion to another, who form a kind of human chain passing the audience from one interaction to another. These interactions also structure a physical journey that lasts until the client reaches the final destination and the play ends. As in Huebler's *Rochester Trip*, a map is included in the published play text but the route it traces is structured not by an arbitrary protocol but by a series of human encounters, as with a Situationist *dérive*. In fact, it could be argued that Templeton's piece is located conceptually somewhere between Debord and Huebler – as with Huebler, the itinerary is predetermined but, as with Debord, it consists of a series of chance meetings with 'clients' who arrived, one by one, as audience but ended up turning into performers as they were manipulated by actors who already knew the script – chance meetings, that is, to the 'client', while in reality each encounter had been carefully planned and scripted by Templeton. For the artist, the point was to create a situation in which an 'intended' structure (the script) encountered an 'unintendable' or unpredictable one (the client's response).

The map, like the script, is clearly programmatic, like Huebler's maps, but it determines only one dimension of the play. Templeton's map falls within the tradition of the map made in conjunction with an artist's 'happening' or 'event'. Thus, nearly 30 years before, Wolf Vostell, who obviously loved the look of maps, had used a loosely painted map of Cologne to advertise his 1961 *Cityrama* event and a Paris bus map for his *Petite ceinture* happening in July 1962, a bus trip which he turned into an art event by suggesting that the participants 'keep a look out for the acoustic and at the same time optical impressions' available on their trip, paying particular attention to the sight of *décollages trouvés*, 'walls with placards torn or hanging down', thus foregrounding within the cityscape a form of chance visual composition (or decomposition) which he himself consciously favoured and practised as an artist.

Later Nam Jun Paik drew a map of *FLUXUS Island in Décollage OCEAN*, which is in the tradition of the maps for *Treasure Island* or *The Lord of the Rings*, but showing the location of such odd and fantastic features as the site where 'The jewel box of wife of Syngman RHEE is buried here and lost', 'the ministerium for developing the electronic television', 'the cinemathek of all the censored parts in the 20th century' and 'the pyramid higher than Egyptian pyramid, made of AUTOMOBILE WRECKS (10,000)'. Perhaps the two most interesting map pieces within the world of happenings, *décollage* and *fluxus*, however, were Yoko Ono's 1962 *Map Piece*, to which I shall return, and Chieko Shiomi's two *Spatial*





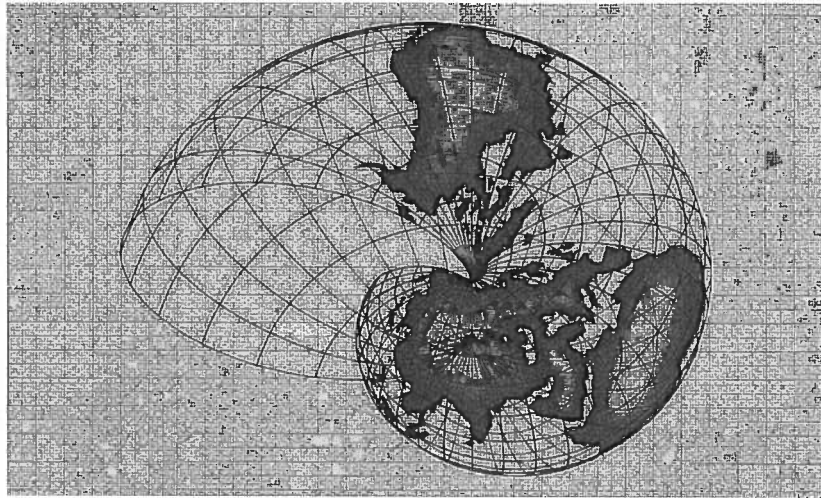
Nam June Paik, *FLUXUS Island in Décollage OCEAN*, 1963.

*Poems* of 1965 and 1966. Yoko Ono's piece took the form of a verbal instruction, reading as follows:

Draw an imaginary map. Put a goal mark on the map where you want to go. Go walking on an actual street according to your map. If there is no street where it should be according to the map, make one by putting the obstacles aside. When you reach the goal, ask the name of the city and give flowers to the first person you meet. The map must be followed exactly, or the event has to be dropped altogether. Ask your friends to write maps. Give your friends maps.

Both of Shiomis's poems included maps, one of them (no.2) designated as 'folding'. The first poem runs as follows: 'Write a word (or words) on the enclosed card and place it somewhere. Let me know your word and place so that I can make a distribution chart of them on a world map, which will be sent to every participant.' In the same vein was Alighiero e Boetti's 1968 *City of Turin*, a photocopied city map with the residences of the city's artists (at least those known to the cartographers) marked with a line and their names written in crayon. This map, like Chieko Shiomis's, is also a form of 'distribution chart' which gives the whereabouts of the artists themselves rather than of their works. Such maps are quite conventional in cartographic terms but they originate as an art project and their underlying theme, mapping a sector of the art world, is an unconventional one.

Finally, I want to comment on the use of maps by three artists, all of whom confront issues of cartography itself, rather than using maps as a form of documentation. The first is an Art & Language map, created in 1967 and labelled 'Map to not indicate Canada, North Dakota, Straits of Florida, etc.', showing only two unidentified areas, which look like American states. Its effect comes from the idea of cartography as representing a form of non-representation and subtraction rather than of comprehensive representation and addition, as new regions or features are discovered, surveyed and included. In general terms, the Art & Language map falls within the category of what Peter Gould and Rodney White have called 'mental maps' – such as those representing 'The New Yorker's Idea of the United States of America', which shows Manhattan as larger than California, or 'How Londoners see the North', which shows a gigantic London and a road system that ends before you reach Scotland, shown as located in dog-sled country north of the Arctic Circle. In the art world its distant predecessor was the Surrealist map of the world which omitted the United States completely and included instead a vast Papua. Unlike this map, however, Art & Language's radical subtraction drew our atten-



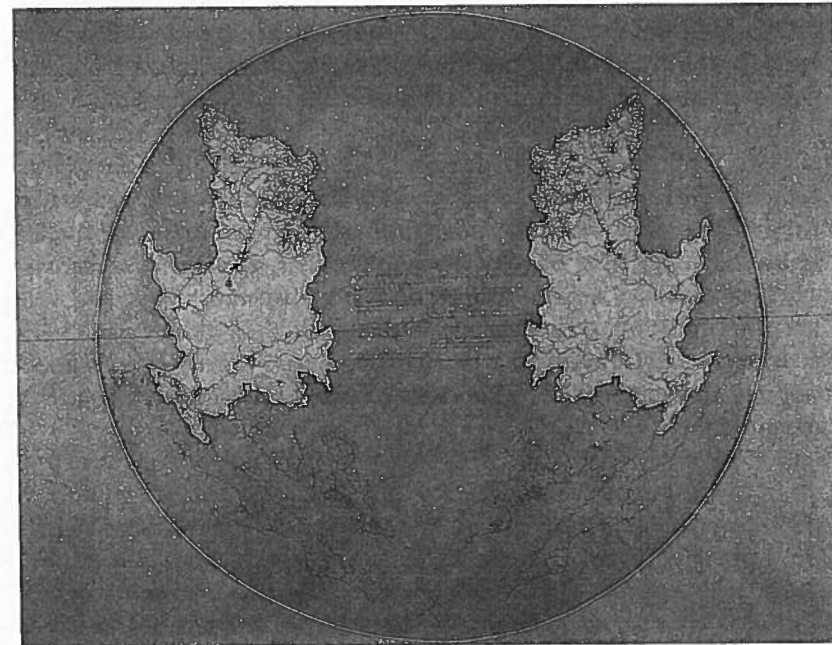
Agnes Denes, *Isometric Systems in Isotropic Space – Map Projections: The Snail*, 1974.

tion to the process of map-making rather than the content. In contrast, Agnes Denes's uncanny maps of the world are mathematically distorted to represent it as it would be if it were shaped as a cube, a doughnut or a pyramid, rather than a spheroid, forcing us to focus on the technique of map-making and the way in which it can alter our mental image of the world, subverting the power of the mathematical grid, forcing us to re-evaluate our whole sense of reality.

In contrast to these maps, which ask us to re-examine the assumptions which determine our mental representations of the world, the maps used by Newton and Helen Mayer Harrison are functional, goal-directed and set in a context that makes no distinction between work in art and work in ecology: the map is both an aesthetic object and a tool for developing land-use policy. Thus their 1985 *Lagoon Cycle* uses huge panels as a means to display a series of maps which, along with other materials, including a poetic and dialogic text, serve as visual aids designed to provoke a train of thought which starts from the problems surrounding the development of a viable aquaculture for crab farming in Sri Lanka. The Harrisons' aim, it seems, is to provoke thought about the shifting relationship between man and nature, seeking to find a constructive way forward in the idea of participating in a dialogue with nature rather than addressing it with a unilateral anthropocentric monologue. The function of maps within this dialogic work is to focus our attention on specific locations that provide examples of failed policies towards the natural

environment and to propose an alternative set of constructive uses for the future – a future which we might characterize, with sympathy, as unashamedly 'utopian'.

It is the political dimension of this work, of course, which brings us back to the Situationists. For the Harrisons, however, it was the balance between human needs and the rural environment rather than the equally precarious relationship between human needs and the urban environment which concerned Debord and his comrades. As with the Situationists, the Harrisons used maps for a purpose, one which erased the line between art and politics in an unprecedented way. In an essay published in the catalogue for *The Lagoon Cycle*, Michel de Certeau wrote of map-making as a way of envisaging a possible future, casting cartographic temporality in the mode of future possibility – utopian, perhaps, but not counter-intuitive like Denes's maps. De Certeau reminds us that early Renaissance maps combined the realistic with the fabulous and encourages us to consider how cartographers and artists alike have repeatedly ventured into what we might call fantastic mapping, citing as



Helen Mayer Harrison and Newton Harrison, *The Sixth Lagoon, On Metaphor and Discourse* (panel 6), 1980.

Norman Daly, *Llhuros*, 1972.

MAP  
POLITICAL  
MAPPING

an example artists' maps of imaginary countries (such as Norman Daly's 1972 map of Llhuros). Maps can serve both as political tools and as stimulants for the imagination; linked together they can delineate a utopian form of vision shared by Situationists and Conceptualists alike, one which offers us new ways of thinking about the world in which we live and, as a result, new ways of thinking about changing it. In their book *Mapping: Ways of Representing the World*, David Dorling and David Fairbairn note how 'resistance mapping' can change our conception of the world, citing Doug Aberley's contention that, as maps have increasingly become instruments of power, non-specialists must begin to create their own resistant counter-maps. Despite all their differences, both Situationists and Conceptual artists can be seen as pioneers of resistance-mapping, challenging the orthodoxies of power through an alternative cartography.

RESISTANCE-  
MAPPING

## 3

*Conceptual Art and/as Philosophy*

PETER OSBORNE

It is difficult to bungle a good idea.

Sol LeWitt

Nothing marks the gulf separating the Conceptual art of the late 1960s and early 1970s from its post- and neo-Conceptual progeny of today more strikingly than their respective relationships to philosophy. Indeed, one might be tempted to claim that it is in the intimacy of its relationship with philosophy – an intimacy at times verging on complete identification – that the specificity of Conceptual art resides, were its formation not so multiple and complex, despite its relatively brief life, as to refuse any such straightforward definition. Philosophy has been deployed too often as a weapon in the wars between Conceptual artists to be used unproblematically either as one of the criteria for the conceptuality of a work or as a neutral medium for debate about it. In this respect, even to raise the question of the relationship of Conceptual art to philosophy as an issue through which to re-examine the idea of Conceptual art is already to court the danger of situating oneself on one particular side of a series of factional divides. Yet it is precisely here, in its divisive, polemical role within the Conceptual art community, that the importance of philosophy for Conceptual art lies, including its less explicitly or directly philosophical manifestations.

The very formulation of the problem is peculiar. For what does it mean to specify or delimit a particular kind of art with reference to its determination by another cultural field? Not a particular position within that field, it would seem – a particular philosophy – let alone a particular philosophy of *art*, but philosophy itself, philosophy as such. What does 'philosophy' stand for here? Pure conceptuality, pure thought, pure reason, perhaps? Or the historically developed and institutionally structured space of philosophical positions and possibilities which make up the professional *field of philosophical production*, at any particular time, in any