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## ARTS AND ENTERTAINMENT

## Maps of All Sorts Charting Mind and Space

Eight Artists Make Various Topographical References Their Own



By BENJAMIN GENOCCHIO

Like many words in the English language, cartography comes from a Greek coet, in this case chartis, meaning map, and graphein, meaning write. Mapmaking as a kind of writing is a theme that is explored in "The Map Show" at the Rockland Center for the Arts. It is one of the more striking shows in this space, which has a vigorous art school and exhibition program.

The show presents the work of eight artists who make maps of one kind or another. Some use representations of

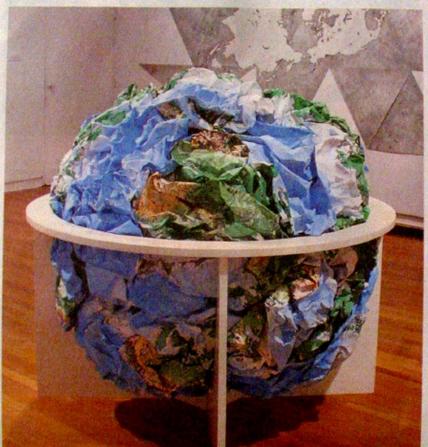
srists who make maps of one kind or another. Some use representations of the earth, on a flat surface, to broach is-sues of globalization and corporate multinationalism, while others plot in-formation to create readable, ordered representations that communicate com-plex ideas about a person, theme or place. These, too, are maps of a sort. Prompting these thoughts was Carol Irving's powerful 20-minute video in-stallation, in which she submits herself

irving's powerful 20-minute video in-stallation, in which she submits herself to a series of lie-detector tests about her job, relationships and family. The ques-tions become increasingly intrusive, to the artist's obvious discomfort. The re-sults of the tests, four framed polygraph charts surrounding the video screen, map out the contours of her life and per-sonality.

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Maureen Catbagan's "Aggression
Mapping" series takes this idea one
step further, treating the human mind
as a living landscape. To belp us navigate this cloudy, untamiliar terrain page
assed on her own thought patterns, random associations and experiences. By
attaching specific thoughts and feelings
to land forms and structures, she lays
out a kind of map of her brain function.
Difficult to read and comprehend, Ms.
Catbagan's benutiful collages are not
servibly useful as maps. By contrass,
Mike Estabrook pispoints the exact locations of all of the McDonald's restarants in Manhastra, which are special
cer' the wall using amuscal, psychodelic Sarinky Dirks to represent each
store. There are a lot of them, is your
first reaction, followed by laughter in
the wacky designs.

cial observation and humorous whirmsy characterizes John Maser's 'Pepsi vs. the Past" (1993), an installation of identhe Past." (1993), an installation of iden-tical woodcast panels based on the Buck-minster Puller projection of the world in with each land mass is shown in cor-rect propertion. Over one of the maps Mr. Maier charts PepsiCo's global reach in the early 1996 through a meticulous mapping of the locations of its world-wide spigots and franchise restaurant.





Above, works from Maureen Above, works from Maureen
Cathagan's "Aggression Mapping"
series, rear, and Mike Estabrook's
"Bubblegumization," on the floor.
Left, Adam Henry's globe, "A few
Things Happened No. 4," made
from a crumpled-up flat world
map, Below, Mr. Estabrook's
"Swarm of Ronalds."



## Wacky designs, polygraph charts and other cartography.

chains. PepsiCo's operations extend much farther than the reach of ancient

much farther than the reach of ancient empires, including the Romans, Persians and Ottomans, whose past territorial boundaries are marked on the other map. The comparison is skewed, but it gives viewers cause for thought.

Are newspaper headlines also maps, helping us to navigate the day's main exents? That is one reading of A. J. Rocchino's "New York Times Headlines (1982-1989)" (2006-7), a huge, colored inkjet print on canvas of hundreds of New York Times headlines from 1982 to 1995. It is a map of the past, or at least those past events that were deemed newsworthy to an influential newspaper. It also speaks to issues of news me-

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dia bias, official history and cultural memory.

Vandana Jain, the exhibition curator, his included works that employ actual maps, like Adam Henry's globe, made from a crumpled-up flat world map, as well as works that, strictly speaking, are not really maps as all. Sarah Kipp's digital video "Timepiece" layers imagery of her childhood and other family members onto a video image of her face to chart the passase of time from birth. to chart the passage of time from birth to old age and back again. It is a study in human evolution, or the way in which our appearance changes over time. Ms. Ripp's video is installed in a new-

ly constructed black box space, with a bench for viewers. This is a big im-provement for the Rockland Center for provement for the Rockland Center for the Arts, where until recently most vid-co artworks were displayed in rudimen-tary structures in the main room. The video runs for 10 minutes and could be oppressively tiresome if not for the de-cent production values and confortable seating, a definite plus for this plucky exhibition space.

