



POINTS OF DEPARTURE  
Meditations on Mapping



**POINTS OF DEPARTURE**  
Meditations on Mapping

Curated by Karen Sardisco  
and Colleen Buzzard

Mercer Gallery  
Monroe Community College  
Rochester, NY  
September 5-30, 2017



Valerie S. Goodwin  
*Crossroads II* 2013  
Fiber art 48"x 24"

**Sunken Gallery, RIT Libraries, The Wallace Center**  
Rochester Institute of Technology  
Artists' Book Exhibit  
Aug 11–Sept 30, 2017

**Art/Music Library**  
**Rush Rhees Library**  
University of Rochester  
Artists' Book Display  
Sept 5–Oct 15, 2017

**Dept. of Rare Books and Special Collections**  
**Rush Rhees Library**  
University of Rochester  
The Dr. Ruth W. Schwartz & Dr. Seymour I. Schwartz Collection  
Sept 5–Oct 15, 2017

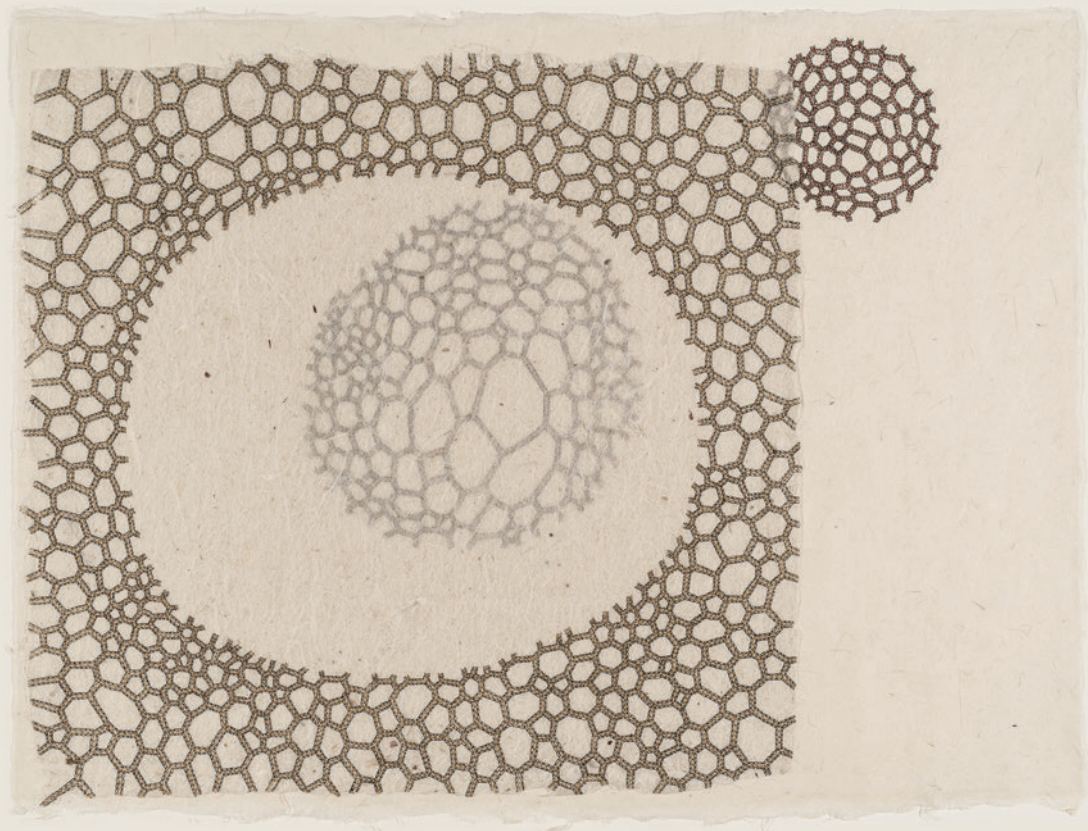
**Art/Music Library Gallery**  
**Rush Rhees Library**  
University of Rochester  
Sept 11–Oct 15, 2017

**Lab Space@RoCo**  
Rochester Contemporary Art Center  
Installation by Kyle Butler  
Oct 6–Nov 12, 2017

**Visual Studies Workshop**  
31 Prince Street  
Installation by Cathryn Smith  
Oct 24–Nov 11, 2017

**POINTS OF DEPARTURE**  
Meditations on Mapping

Six Satellite Venues  
throughout Rochester, NY



**Jeanne Heifetz**

*Approach/A Void 3* 2014

Ink on handmade Kozo paper 13"x 18"

## CURATORS' STATEMENT

Cuban artists, Los Carpinteros, imprinted flip-flops with a map of Old Havana, playfully conveying the idea of walking in the shoes of another. Dr. John Snow's map of the 1854 London cholera outbreak profoundly altered the accepted understanding of disease transmission of his time. Snow's map changed minds and launched a new field. From way-finding to envisioning the unknown, mappings record our thinking and compel us to take imaginative leaps. They help us share ways of seeing, creating avenues for questioning and communicating across deep divides. A special kind of activity, mapping becomes not only a portrait but a story of connections, contradiction, and mystery. Both collage and conversation, mapping at its best offers points of departure with destinations unknown.

When we began this project eighteen months ago we started with a hunch. We were certain that putting together visualizations across different disciplines would uncover interesting resonances. But what could Emotional Scales, Buffalo Dead Ends and Landscape Lottery have to do with cancer gene networks, garment patterns and graphic music scores? Or readdressing the world with Australian song lines and an artist's word-man? We found that wildly diverse visualizations and methods reveal the shared urge to structure the seen and the unseen. In choosing the works for these exhibits we looked for mappings that investigate rigorously and then toss their questions into the air again. We discovered patterns across distant fields hinting at universal processes unfolding and drawing us into new territories.

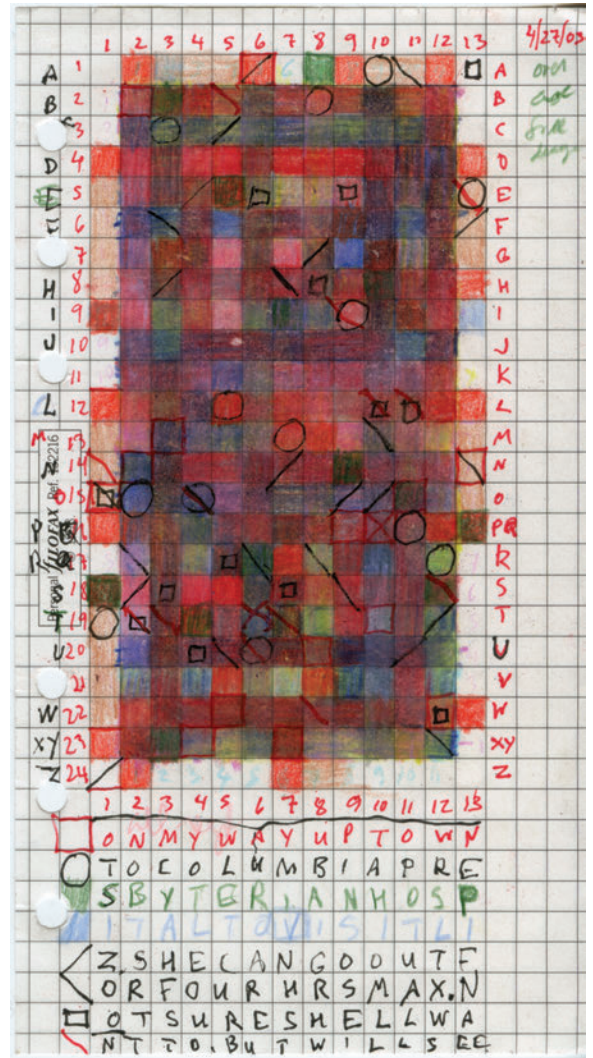
Karen Sardisco and Colleen Buzzard  
Rochester, NY August, 2017

unearth think speculate unfold imagine explore reveal evidence  
accumulate manipulate abstract distill invent orient track project  
soundings surroundings capture frame narrate navigate relate embed  
bridge question decipher connect mark chart translate locate intersect  
interface invisible coordinates signal portal snap shot assemblage index  
fanciful grounded playing field construct deconstruct instruct transcribe  
fine grain unknown portal journey emerge discover repository hoard  
collect store archive build arc scaffold point topography link home  
timeline maze labyrinth order plan DNA purpose thread rhumb line  
territory practical network skein communicate information social space  
conceptual field correspondence document concrete thick triangulate  
pattern sign post standardization border structure sighting measure  
landscape mindscape instinct frontier synergies corporeal geometry  
graphic oppress rebel register geocache schema category memory  
meaning futile palimpsest template place controlled fiction true  
measure obsolete constructed given time keeping argument insist  
question placement portrait feature variable dimension leap

Note-takings, June 2016 - September 2017



Leslie Roberts  
*On my way uptown* 2003  
 Colored pencil, ink, graphite on paper  
 6. 75" x 3.75"



## *To be There, Is to be Lost*

“Wherever you are is called Here, And you must treat it as a powerful stranger.” The line from David Wagoner’s Poem *Lost* suggests that being is a continual shaping of place, never fixed or known but unfolding through our engagement with it. The notion that we can somehow represent space completely and accurately seems misguided and verges on the precipice of arrogance. Mapping, as an activity, is certainly about making the “wherever” discernible and understood as “here.” And while it seems like mapping is about the accurate description of space, it is more about seeing the world rather than describing it. It is hinged on a genuine interest in the unknown. Furthermore, to create a map requires tools that have the capacity to probe the world and thus make it visible. Without the use of map-making tools the world would remain veiled, distant, and ultimately unapproachable. Mapping technology, at any level of sophistication, has been instrumental in shaping the human experience. To be is to be inextricably coupled with tools that directly affect our capacity to comprehend the world we live in.

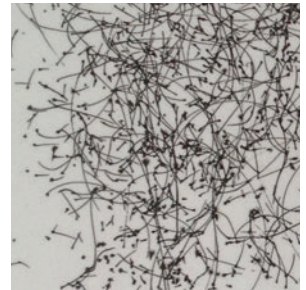
A glorious thing indeed to be inquisitive, and more so to develop tools that help us map out a world of the other, the physical and biological realm of the planet we occupy and are occupied by, i.e., everything other than the multi-cellular you. One could make a good case that mapping one’s other began with the aboriginal cultures many thousands of years ago through complex oral histories of place passed from one generation to another. The passage of meaning occurs through the naming and speaking of things in a contiguous thread of time, thereby encoding space and transforming it into a meaningful experience of place.

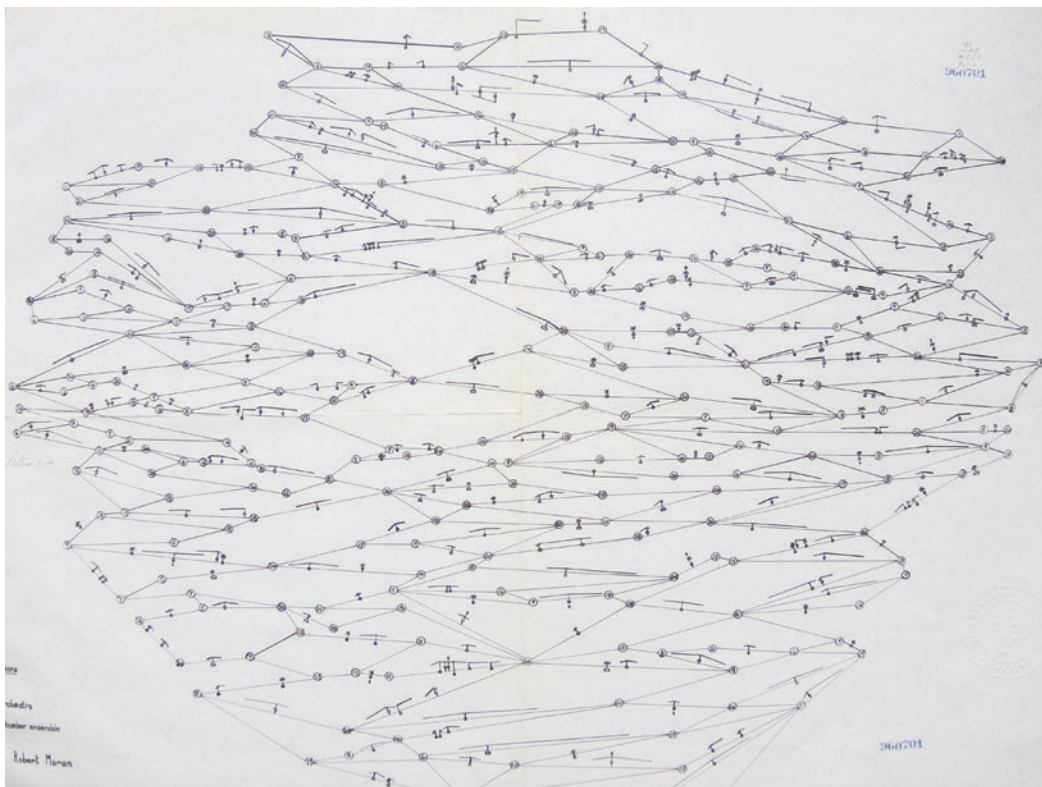
Maps function, and have functioned, as provisional tools for probing forward into the foggy and mysterious realm of the globe. They can be grossly inaccurate but still highly useful for speculation and reflection, in that they offer a type of virtual engagement with the abstract. One need only look at very early maps of the world, or early cosmological maps, to see how completely distorted these representations appear when compared to 21st century satellite images of the earth, or telescope images of our universe. Yet those early distorted representations of the world were enough to set a people on foot or a ship to sea. Today, mapping is as vibrant as it was during the “turf-war” years of navigation, when Columbus, Magellan, Vespucci, and others were exploring the potential for new wealth in the form of material goods and land. Seemingly antiquated, this search for more is still very much in favor.

This is all to say that mapping as an exercise is not a thing of the past, but has grown proportionately with technology. It is continually informing our knowledge of how systems work across many different scales of life through varying processes. Certainly, the digital age has made data collection and image processing an essential tool for understanding the world within us and around us. We now have more sophisticated ways of imaging the brain to see how its biology works, allowing researchers to map areas that are associated with cognitive behavior, mental disorder, and cancer. We also have maps that represent the migration of microscopic pathogens across vectoral terrains, used by researchers who are trying to isolate the origin and pathway of an epidemic outbreak. More recently, a multitude of research activity has been focused on the physical terrain of planets close to the earth. Some of these efforts are concerned with the potential for life (biologically-friendly for future generations). Other efforts are focused on the availability of resources, such as rare earth elements that are of limited supply in our terrestrial realm.

The tools used for mapping have, literally, produced a world before us. Their use as experimental probes into the otherworldly parts of our planet and beyond continues to shape our perception of who we are within our surrounds. There will never be enough data to gather when it comes to mapping. The mystery of far off worlds (within and without) is bound to stay with us, as will our desire to invent new tools that can get us there. The tools may change over time but our inquisitive nature will not. May we continue to add dimension and difference to our perception of the world with the maps we make. These new maps are necessary to become the individual(s) we think we are. And most importantly, they remind us that we are always in a strange place even when we think we are not.

Bartow+Collaborator/Metzgar

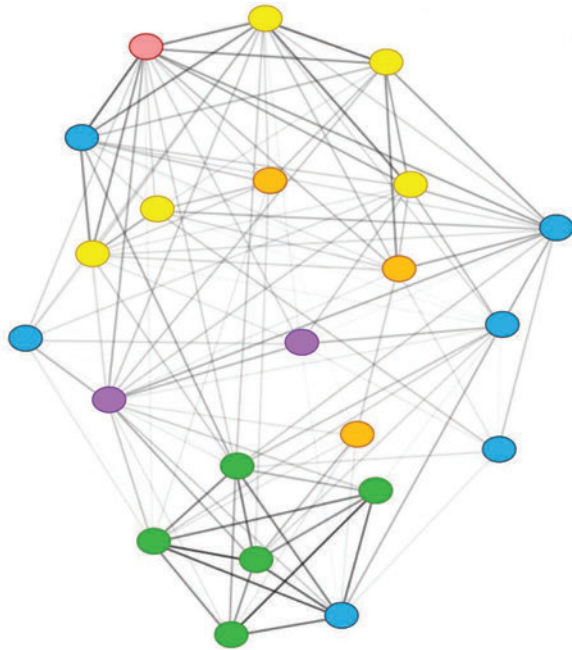




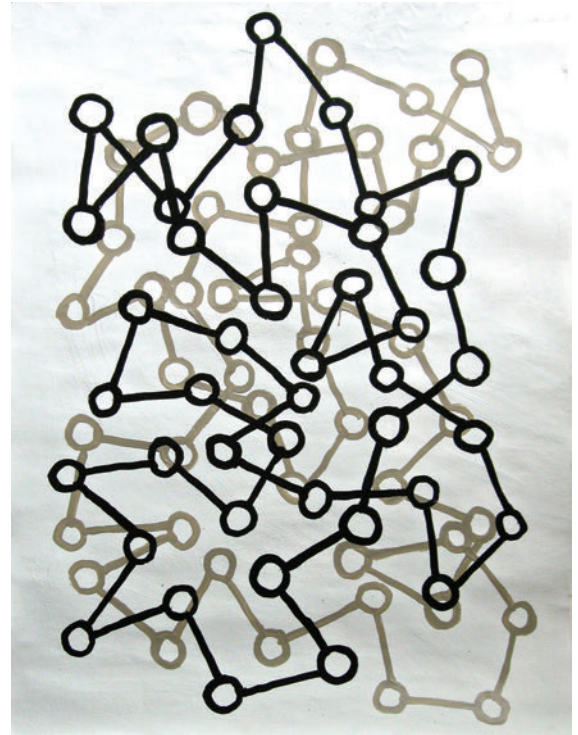
## Robert Moran

*Interiors* for Orchestra or Chamber Ensemble 1966

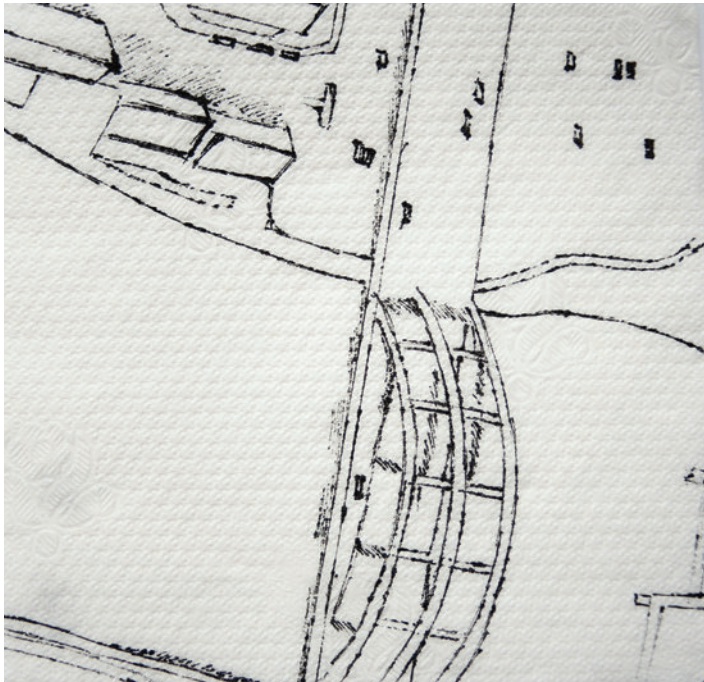
Graphic Notation Music Score, printed with permission of Edition Peters Group, C.F. Peters Corp  
17.5" x 23.5"



Cancer Gene Regulatory Network, 2012  
Luca Iorga & Helene R. McMurray  
University of Rochester Medical Center



Anne Havens  
*Dance* 2016  
Latex paint on paper 24" x 30"



Alexandra Bush  
*Home* 2012  
Ink on napkin 6" x 6"



Dini Campbell Tjampitjinpa  
*Tingari Cycle* 1994  
Acrylic on canvas 24"x 21"

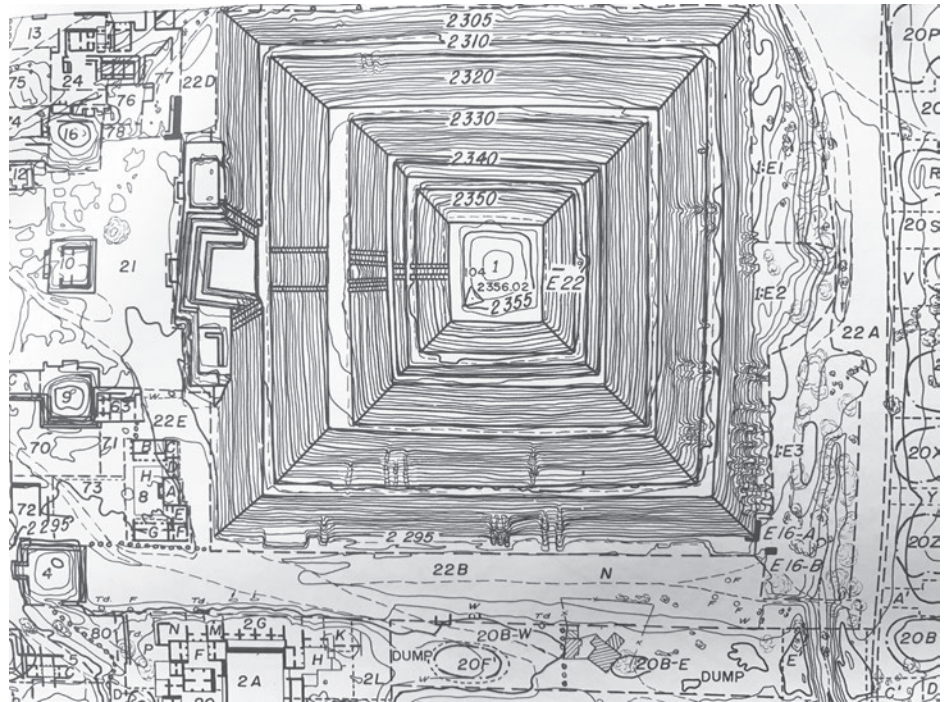


Elizabeth Coyne

*Convergence* 2014

Oil on canvas with embedded monoprints 18"x 20"





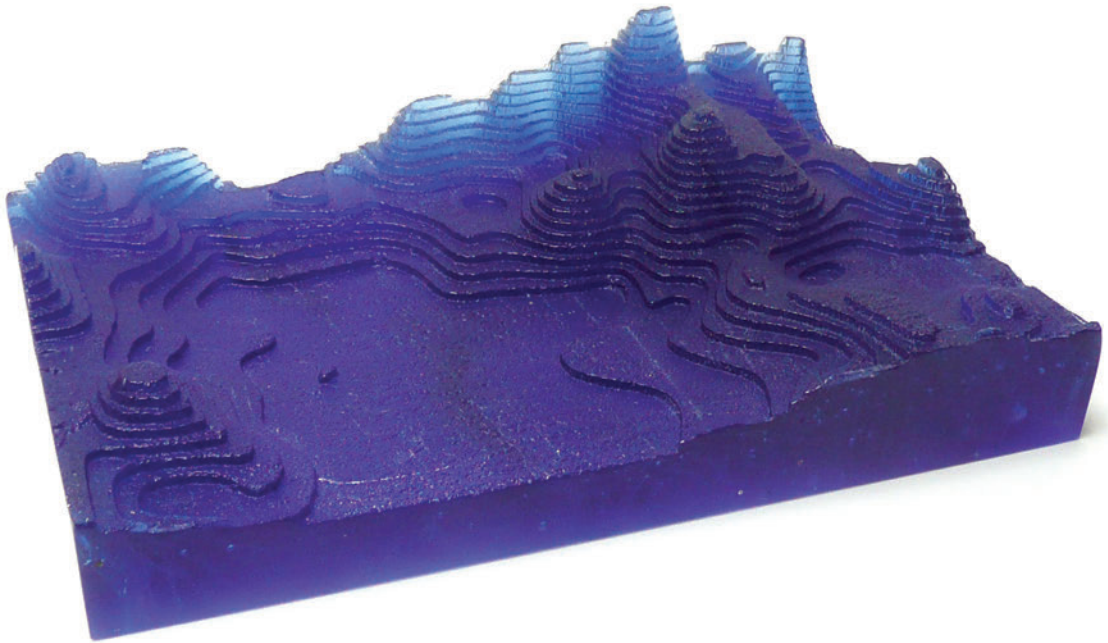
**René Millon**

*The Teotihuacán Map, Urbanization at Teotihuacán, Mexico 1973*

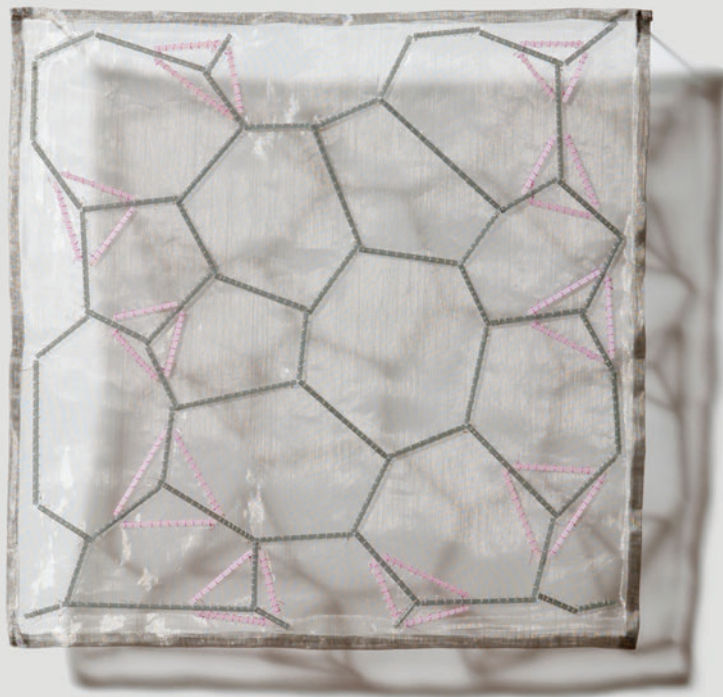
The late René Millon, of Anthropology at the University of Rochester, spearheaded an international team of researchers who produced the first complete building-by-building map of Teotihuacán, a 2,000-year-old city that lies 30 miles northeast of Mexico City.



Gretchen Arnold  
Approximate 43.1423° N, 77.5726° W 2016  
Photographic 24"x 30"



**Stephen Cartwright**  
*Data Topography (Wind 2005-2013) 2014*  
Kiln cast glass 3"x 10"x 7"

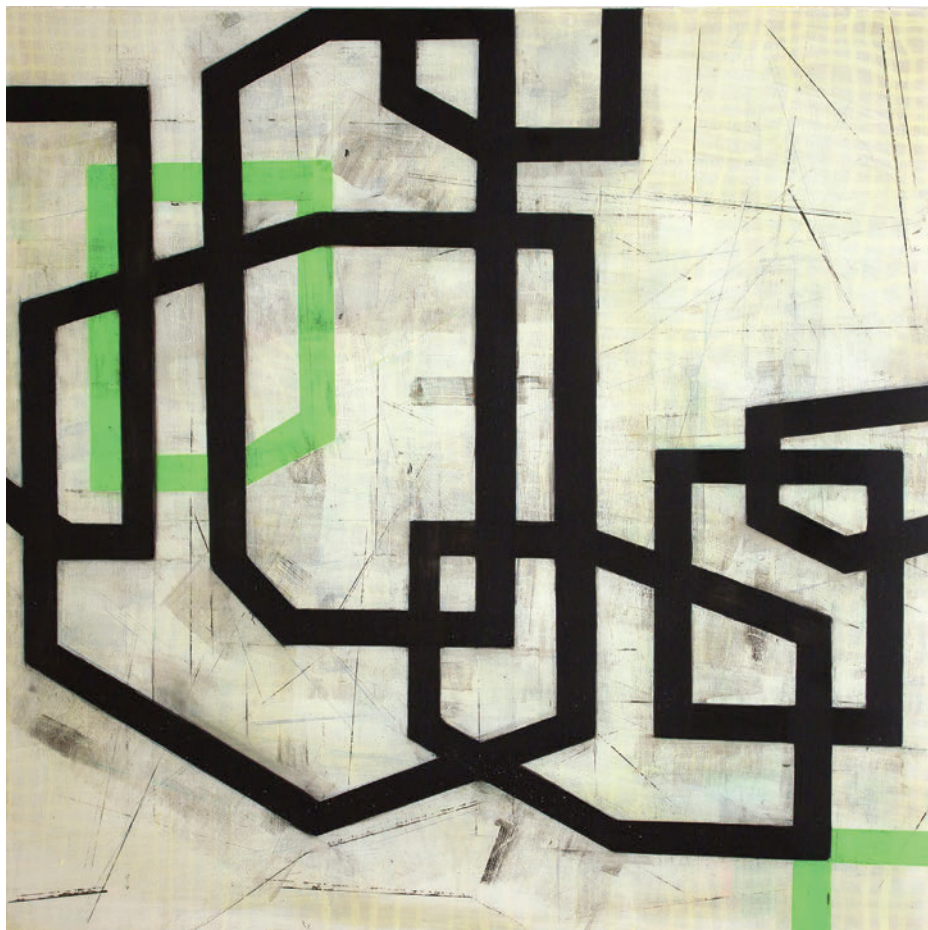


**Jeanne Heifetz**

*Geometry of Hope: Steel, Rose* 2010

Acid-etched glass, silver wire and coated silver wire,  
stainless steel mesh 10"x 10"

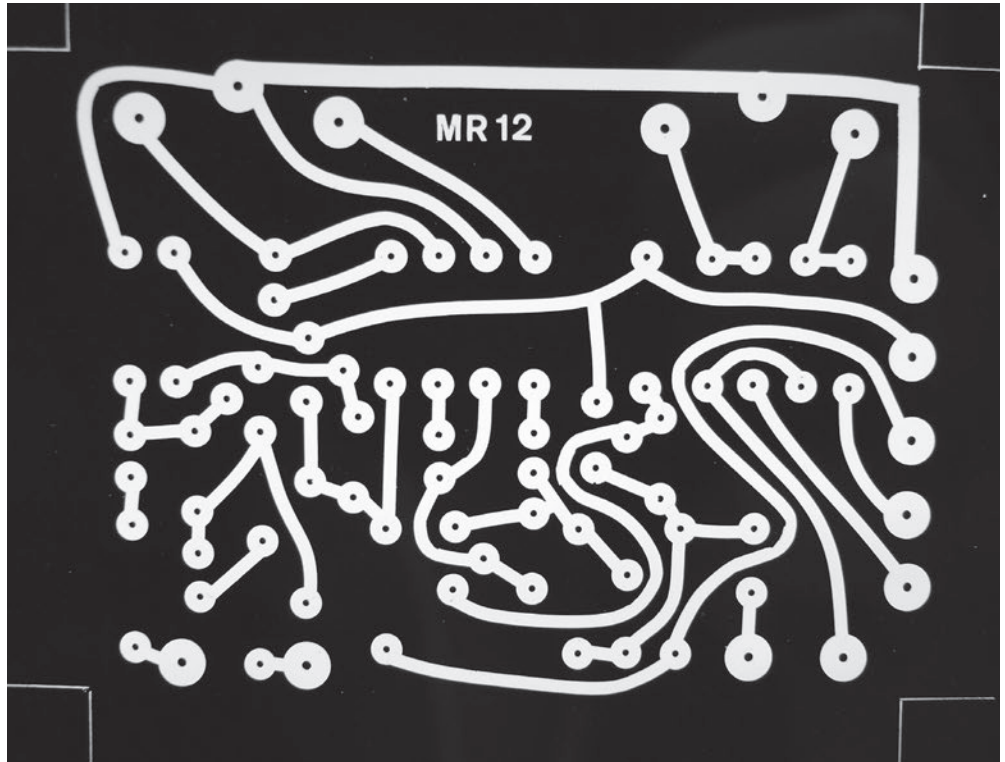
**Steven Baris**  
*Somewhere Beyond or Behind D8*  
2012  
Oil on mylar 24" x 24"



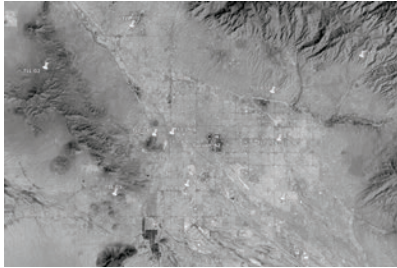


**Cathryn Smith**  
*Detail from Embedded,*  
*installation 2017*

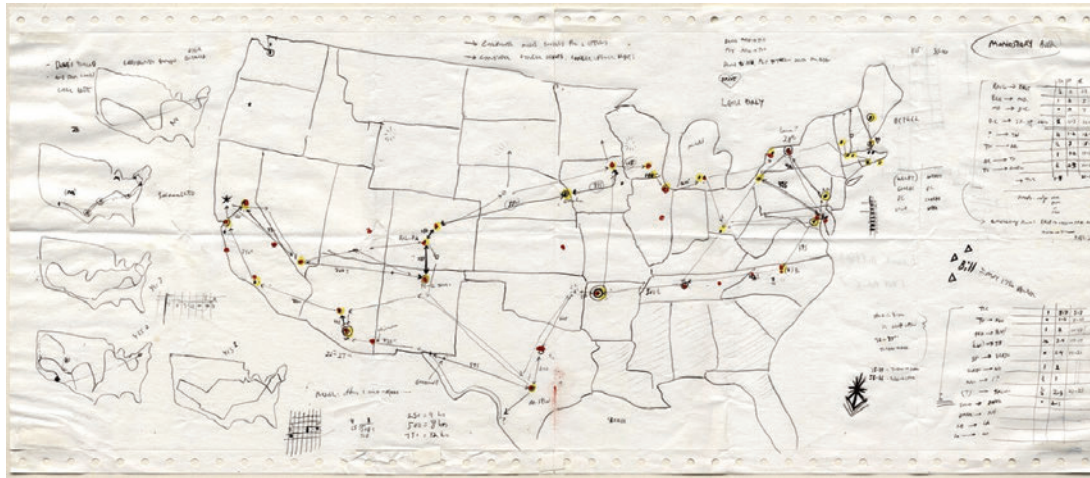
My work is an exploration of the landscape of sleep. Having spent a life dealing with chronic insomnia and finding no medical solutions, I turned to artistic expression as a way to move from the role of prisoner to that of observer and participant. By juxtaposing a perceived state of sleeplessness against the desired night of a restful repose, what emerged are suggestions of terrains both terrifying and beautiful, seeming to hold answers and a path to follow embedded somewhere between the two worlds.



MXR Electronics, from the late 1970's or early '80's  
Circuit board negative for musical equipment, 4"x 6"



Jim Mott  
*The Itinerant Artist Project*  
Map of GPS random coordinates  
for *Landscape Lottery*



Jim Mott  
*Hand drawn planning map for 1st Itinerant Artist Project Tour 2000*  
Mixed media on paper 11"x 23"

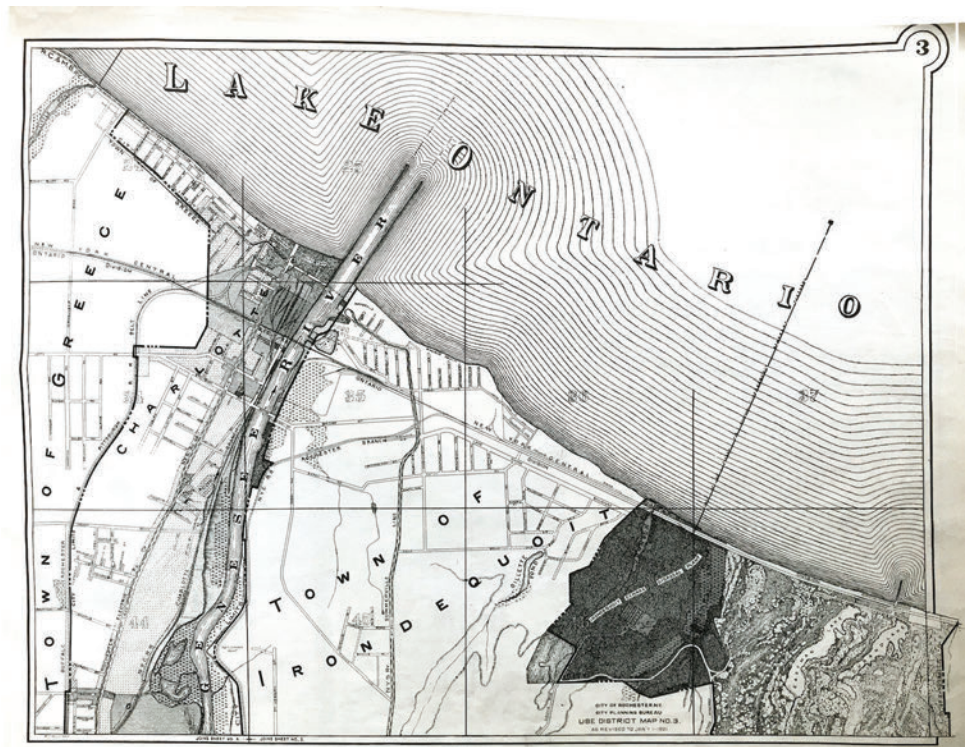




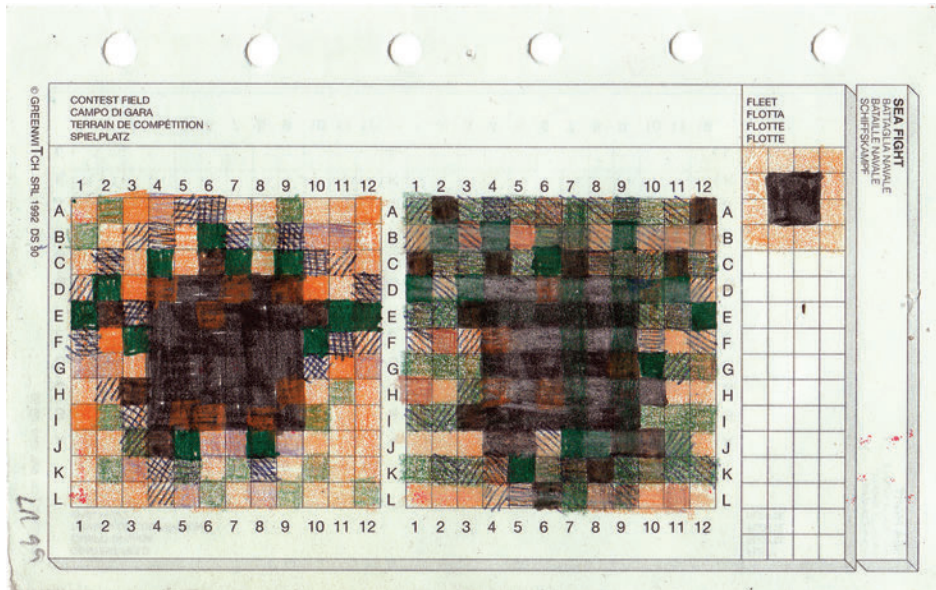
Jim Mott  
*Landscape Lottery*  
2014-15  
oil on panel  
dimensions variable



Erin Ciulla  
*Phase I* 2006  
Mixed media, 51 books/vintage suitcase  
30 x 23 x 11 cm



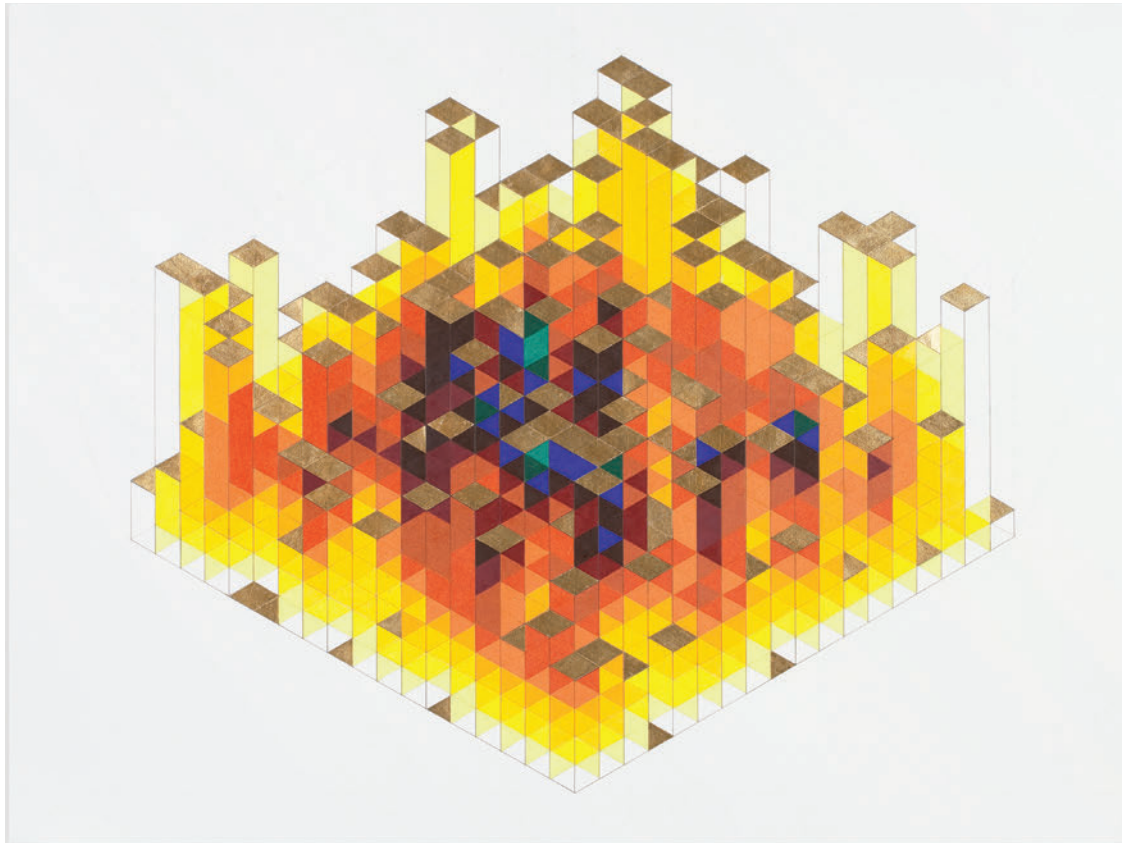
City of Rochester 1921 Planning Map



Leslie Roberts

*Sea fight, orange and black* 1999

Colored pencil, ink, graphite on paper 3"x 5"



**James Bills**

*Golden Parachutes, 8x8xR 2009*

Composition gold leaf and pencil on paper 30"x 40"

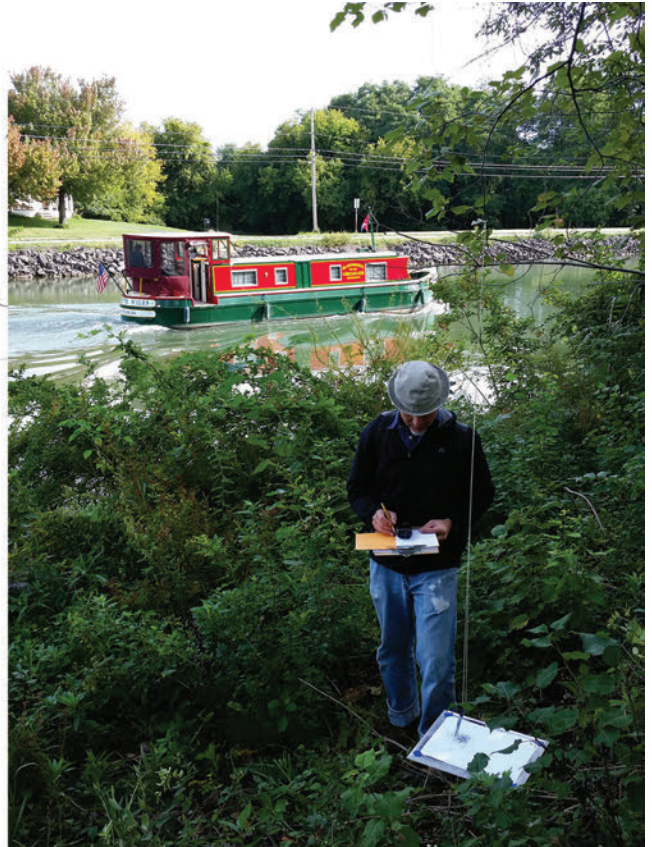


Willard Schulmeister, COO & GIS Specialist, EagleHawk One LLC  
Spaulding Fiber – NDVI 2016

This mapping was created from 273 aerial images captured from a drone flight over a former industrial site occupied by Spaulding Fiber Company. An NDVI (normalized difference vegetation index) filter was applied to the imagery to produce a basic analysis of the vegetative health of the subject area.



Pin Cherry  
3h57m, 9-26-16  
Erie Canal,  
Spencerport



Bartow+Collaborator/Metzgar

This image shows a tree drawing (left) and the tree drawing process (right), used by B+C/M in their project "Mapping across time: A place-making experiment with time, geography, and history."



Knobtown, Miss 1964/82  
United State Geological Survey map  
N3122.5-W8830/7.5



Derek Lerner  
*Asvirus 48* 2014  
Ink on paper 26"x 20"





**Tate Shaw**

Untitled from *The Ground* 2012

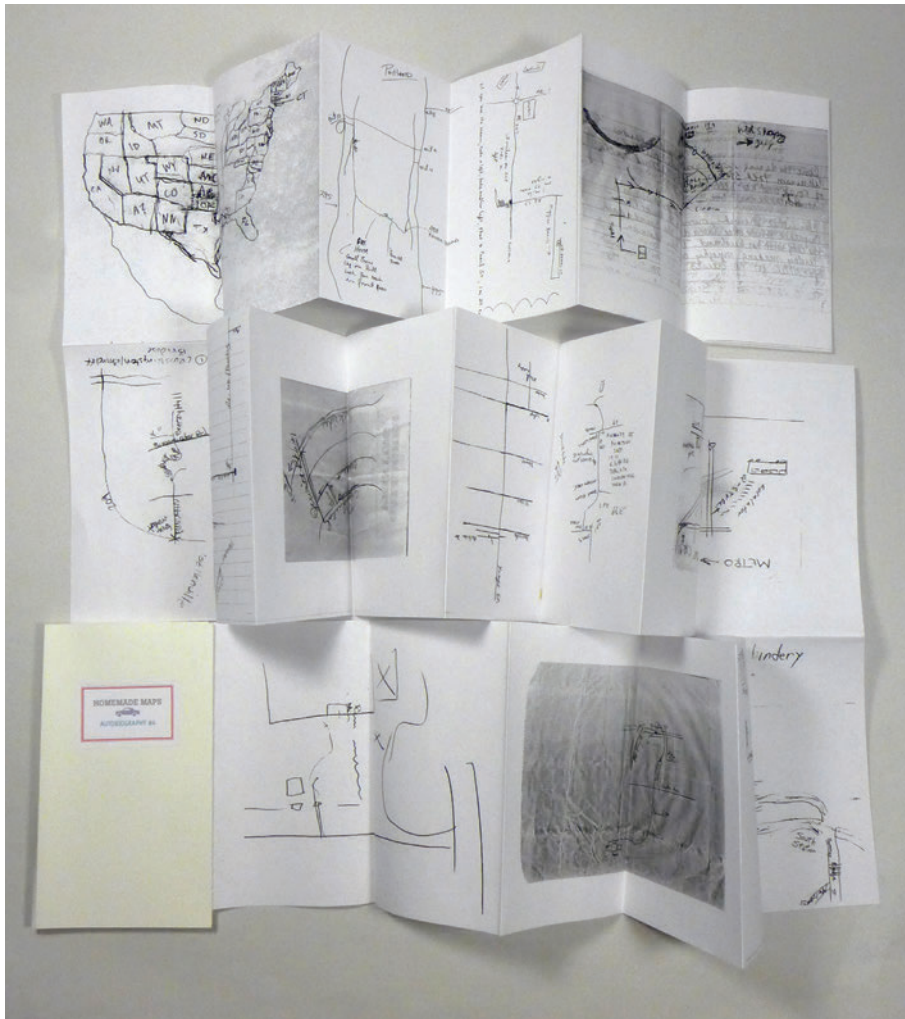
Water painted inkjet print 8.5" x 11"

ALONG THE WESTFIELD RIVER NEAR EAST WINDSOR, MASS., BERKSHIRE TRAIL 5



1074-29

David Opdyke  
*Suitable Scenery* 2016  
Hand modified vintage postcard 3.5"x 5.5"



**Scott McCarney**  
*Homemade Maps* 1998  
Electrostatic copy  
7" x 4" opens to 21" x 32"



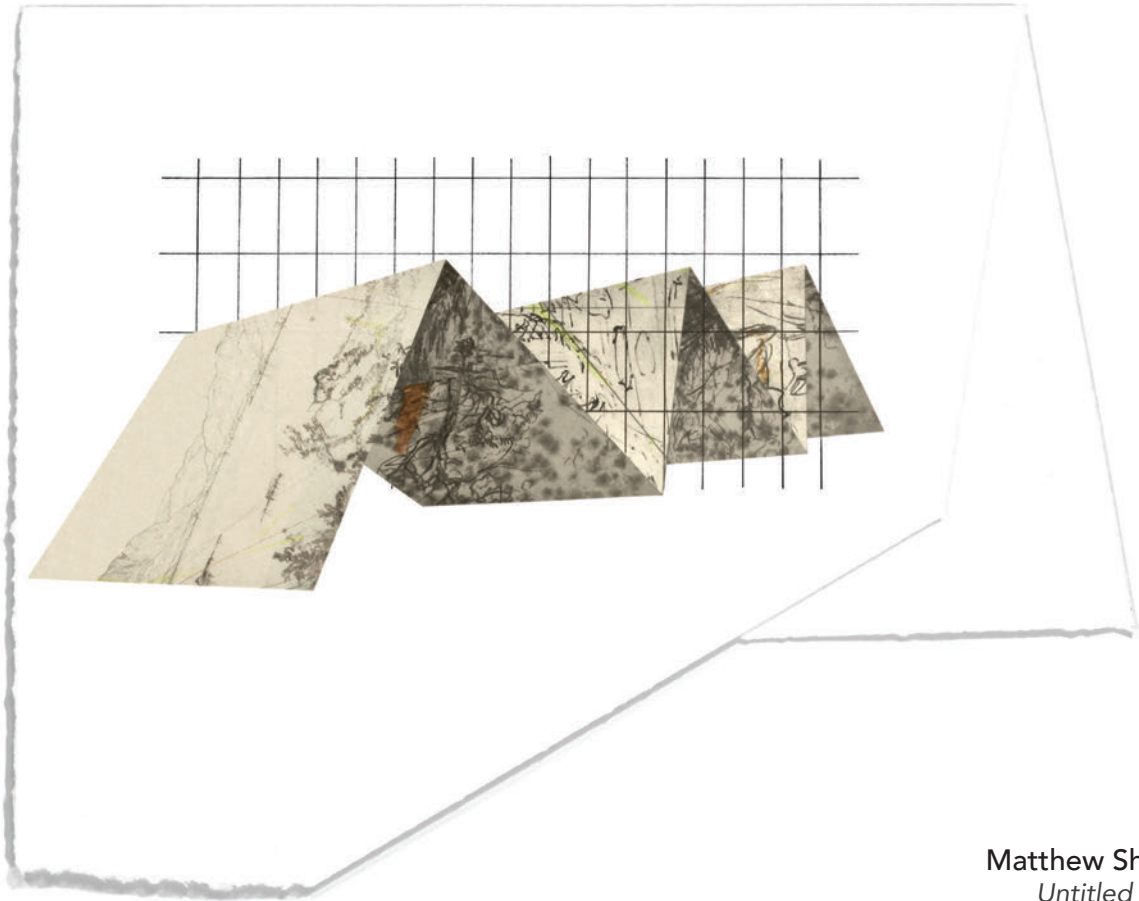
Jasna Bogdanovska  
Untitled from the series *Between Near and Far* 2016  
Archival digital pigment print 26" x 40"



Natalia Zapella

*Nights, the Cosmos and I* 2015

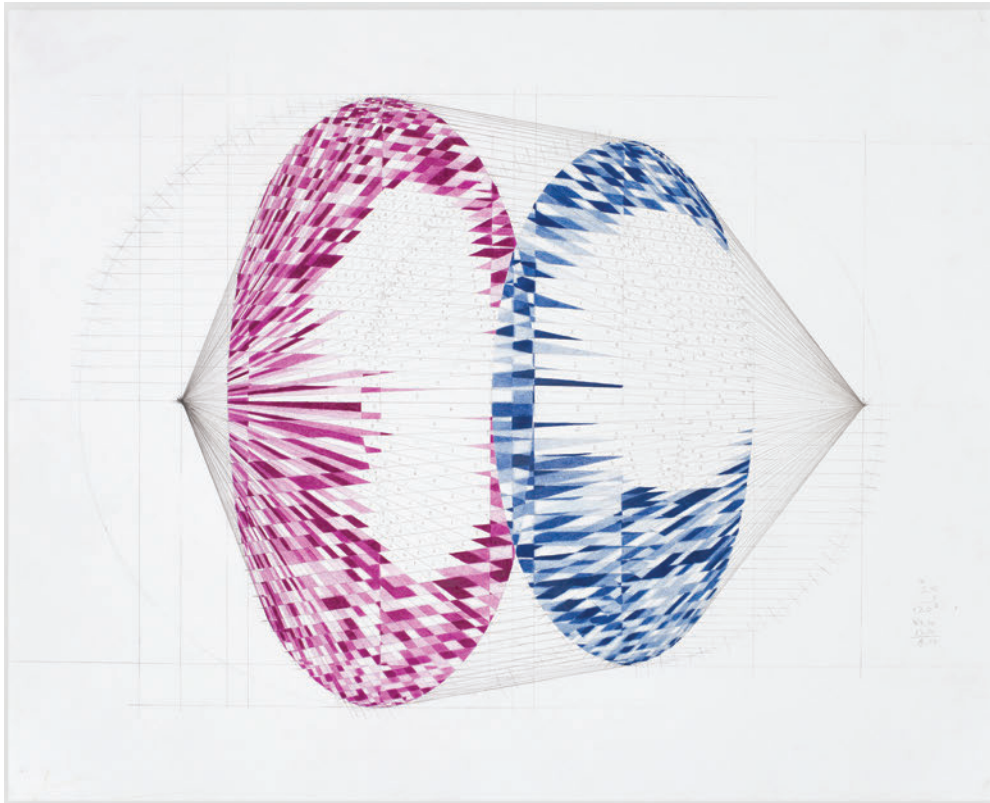
Paper (accordion fold book with hardcover) 8.7"x 6.6"x 0.6"



**Matthew Shelley**

*Untitled* 2015

Collage and ink on folded paper 15.5" x 17"



**James Bills**

*Alexandrite 1d99 2008*

Pencil on paper 19" x 24"

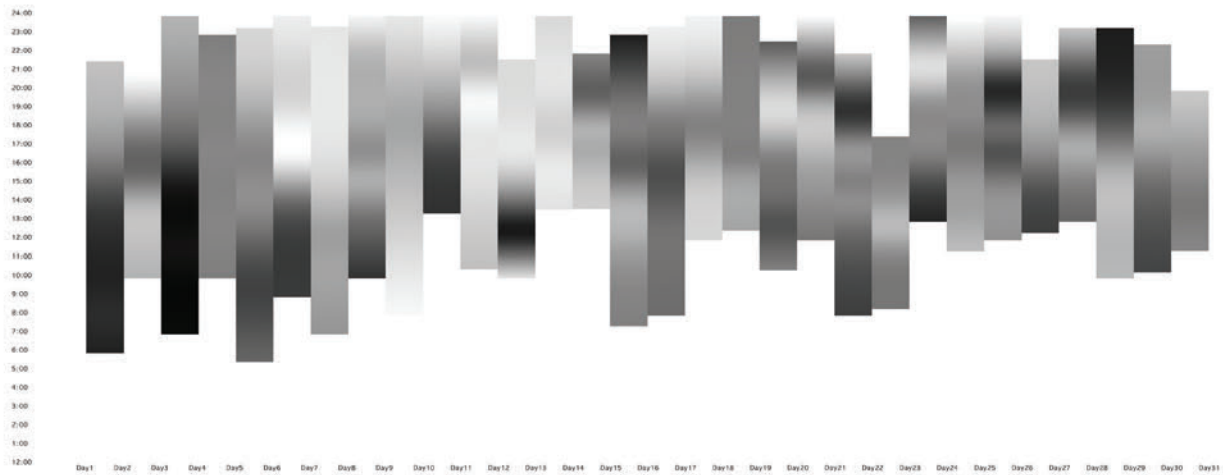


This image is an example of diffusion tensor imaging (DTI), which is a special subtype of functional magnetic resonance imaging (fMRI). It shows a view of the neuron pathways that transfer electrical signals to and from separate regions of the brain.



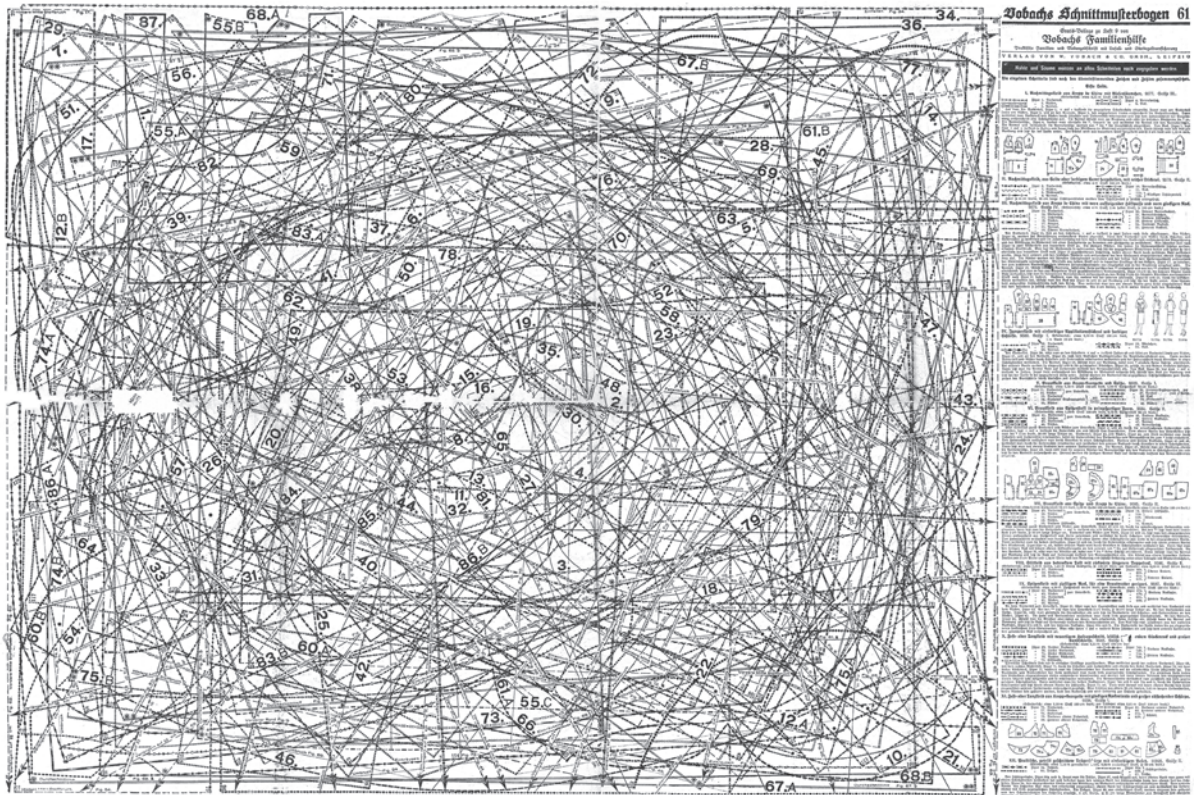
Neuron Pathways in the Human Brain, 2017

Image credit: Luke Shaw and the Cognitive Neurophysiology Laboratory at the University of Rochester Medical Center



Daily Emotional Scales  
Paris  
2004

Ryan Boatright  
*Emotional Scales 2004*  
 Pigment inkjet (Piezography) 17"x 31"



Schnittmusterbogen  
Master Pattern Sheet, German

Late 19th century, used in households for making garments in various shapes and sizes 23.5" x 35"



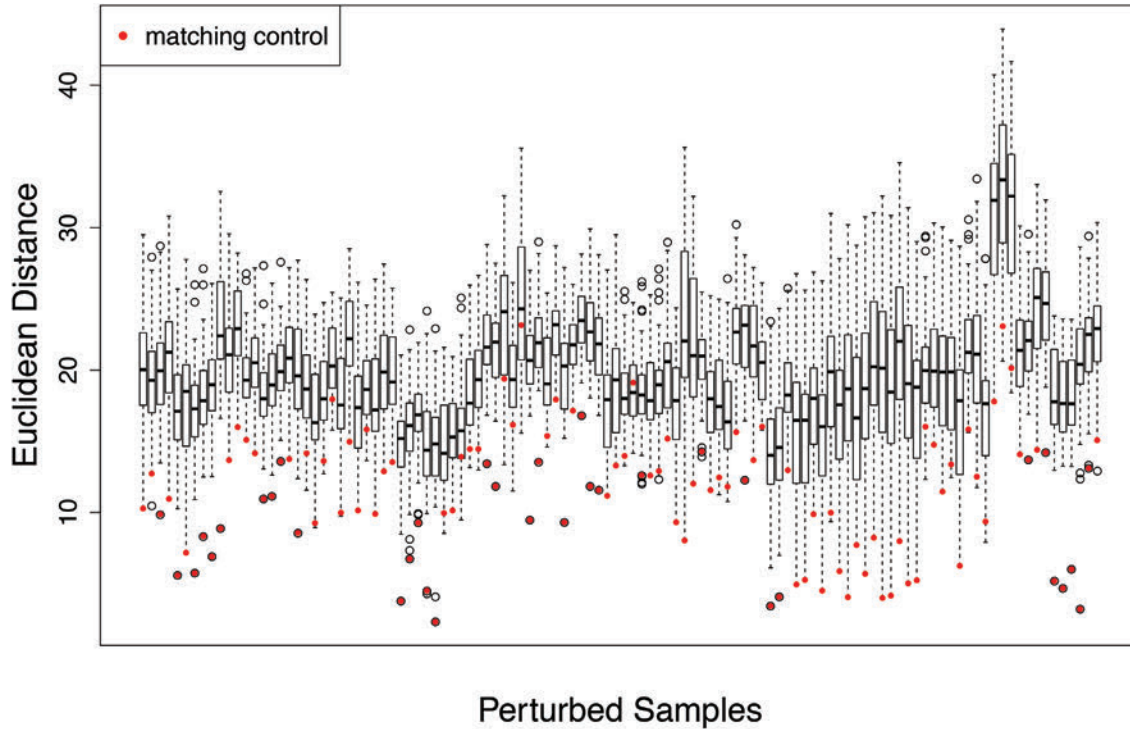
**Ryan Boatright**  
*Return to Sender* 2007  
Audio, dot-matrix print  
Installation approx. 300" x 11"



**Cecily Culver**

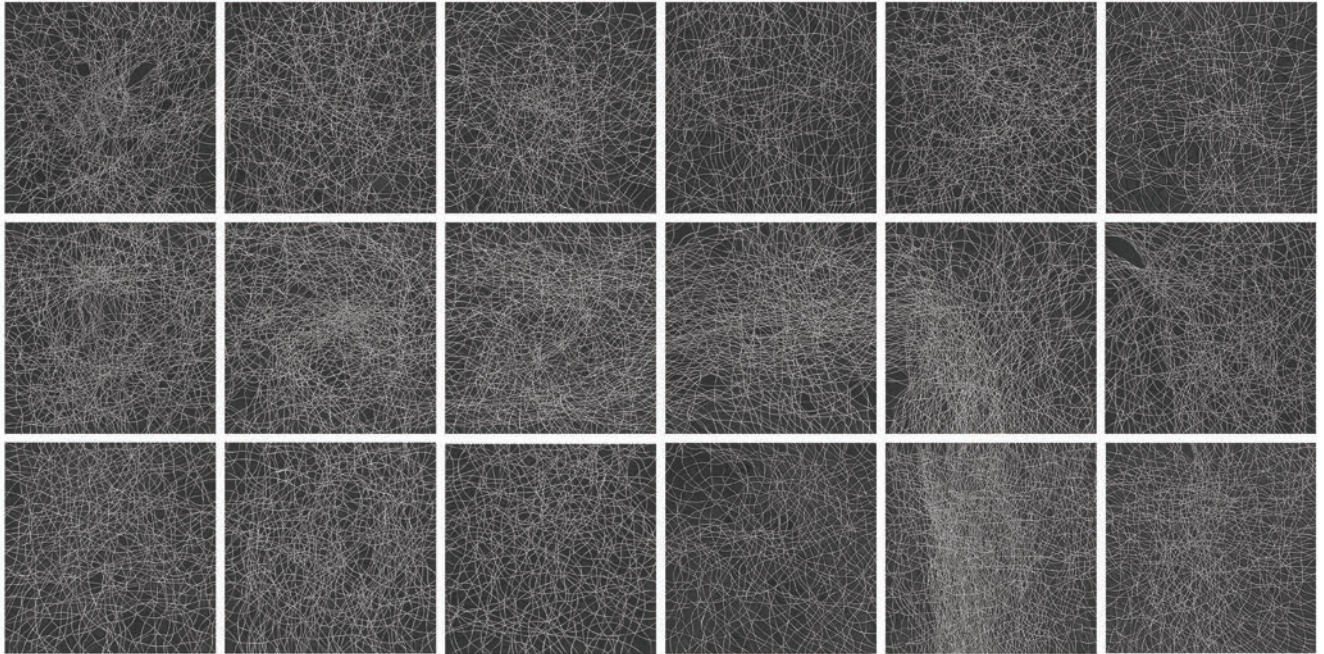
*2nd Ave Manhole 2016*

Concrete, wood, speakers, audio equipment and digital audio, chicken wire and foam armature, Mylar, tft screens and digital video 4'x 5'x 18"



Perturbed Samples 2015  
Matthew McCall & Helene R. McMurray  
University of Rochester Medical Center

This image illustrates the quality evaluation of genetic perturbation data underlying gene network analysis.



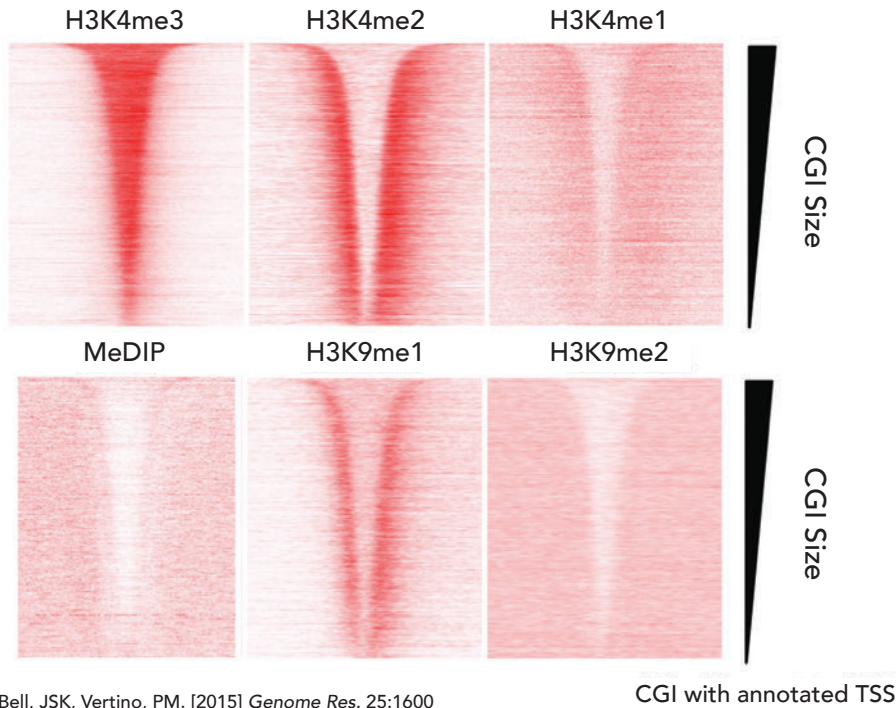
**Megan Armstrong**

*A Reductionistic Anachronism* 2017

Ink drawings on paper

Overall dimensions approx. 36"x 72" (consisting of 18 individual panels)

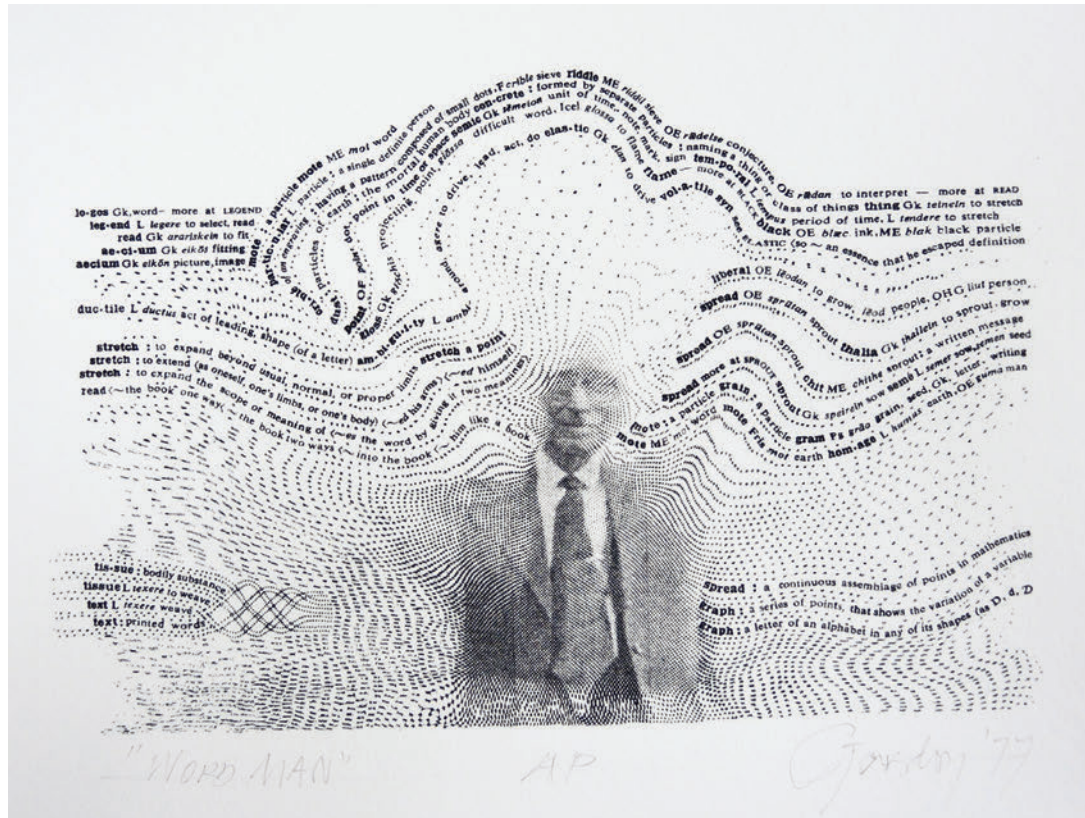
## CpG islands represent a distinct chromatin domain



Kellner, WA, Bell, JSK, Vertino, PM. [2015] *Genome Res.* 25:1600

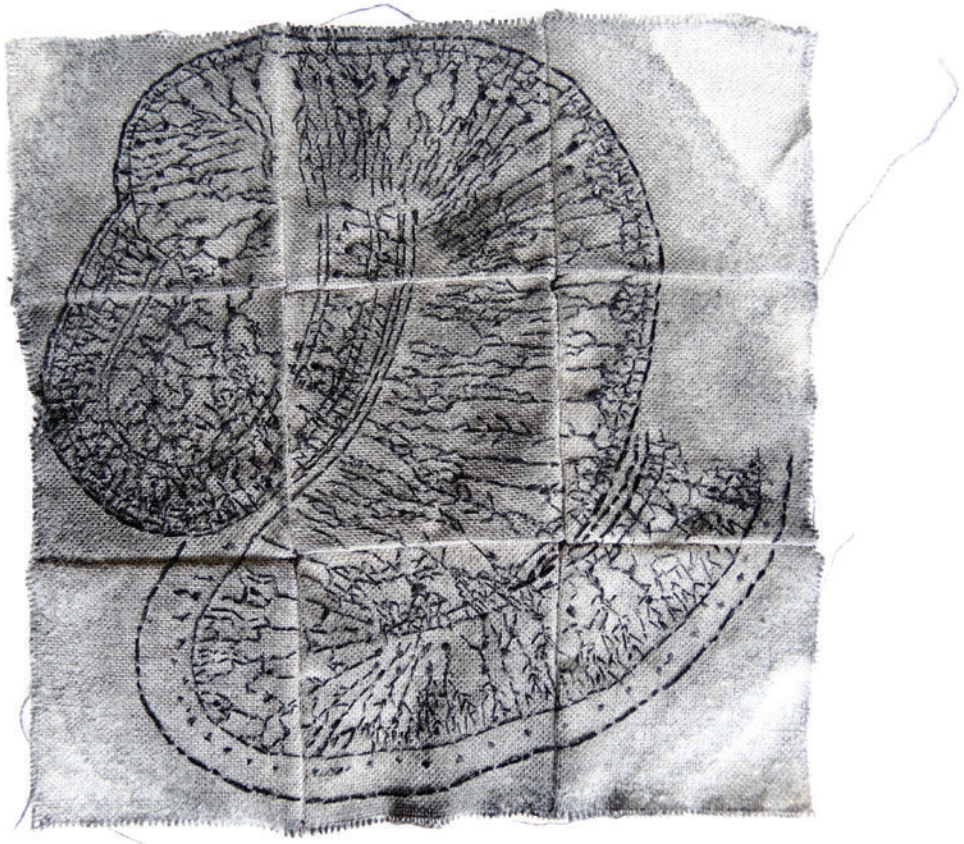
Chromatin Domain Mapping, 2015  
Wendy A. Kellner & Paula M. Vertino,  
Cancer Epigenetics, Emory University





Bonnie Gordon  
Word-Man 1977

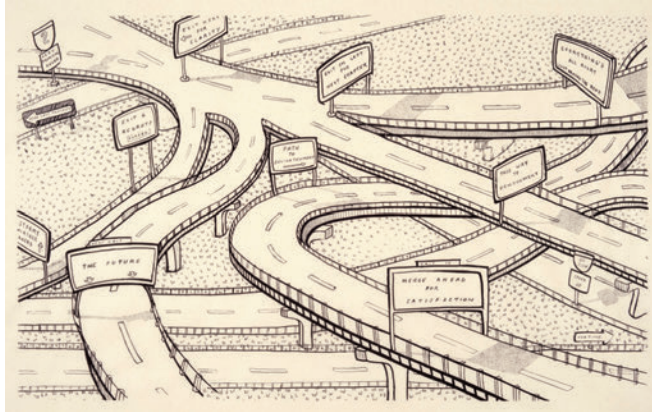
Stretchable halftone photograph on paper 8.5" x 11"



**Brittany Miller**

*Hippocampus* 2014

Hand embroidery and India Ink on linen 6"x 6"



Holly Greenberg  
*Grand Tour* 2013  
Screenprint on Kitakata paper 28"x 40"



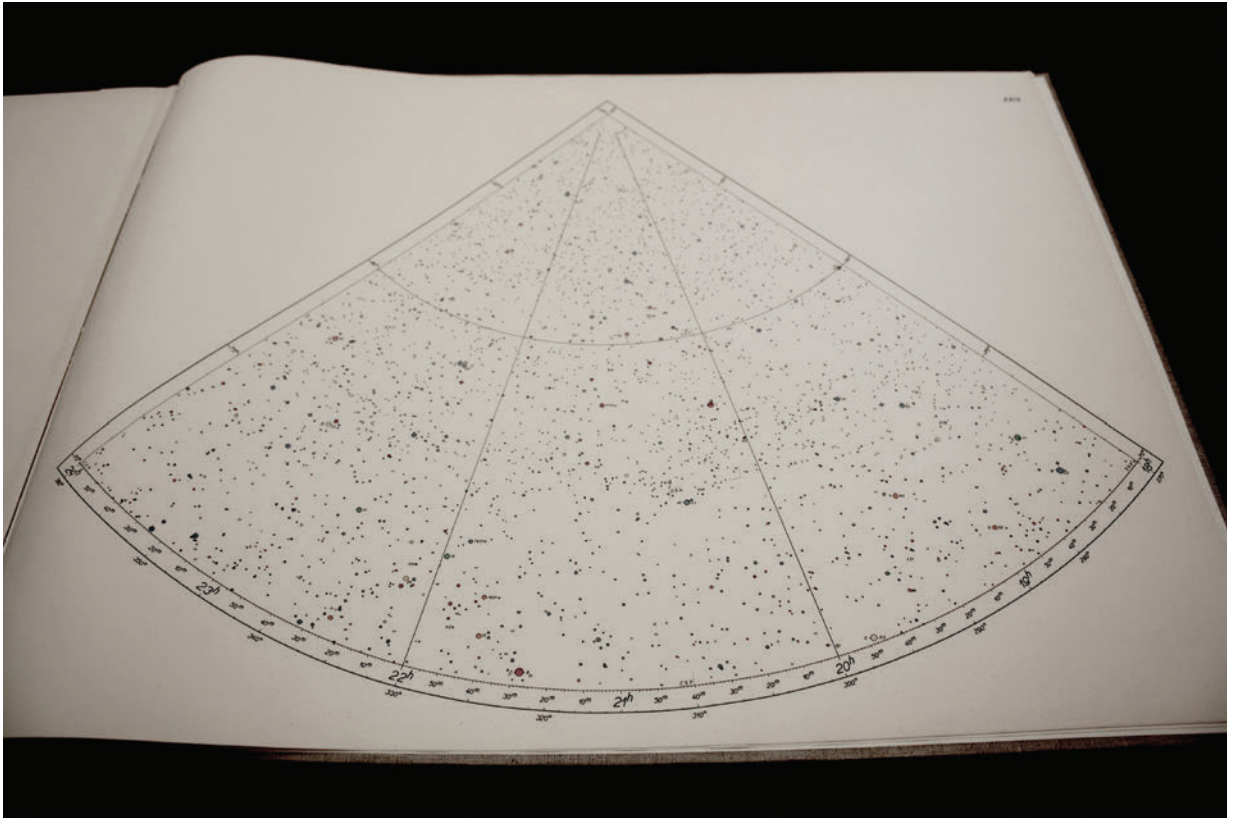
Holly Greenberg  
*Keep Me* 2013  
Woodcut on muslin 36"x 37"



**Kyle Butler**

*Map of Dead Ends, Buffalo, NY 2017*

This image, created by Butler, will act as a catalyst for his upcoming installation in connection with "Points of Departure," at Rochester Contemporary Art Center. He writes: The map of dead ends is a prompt toward making; extracted, literal ends providing the visual structure for new work. In making the map, I found myself forming subjective criteria for what constituted an end (Is this too overgrown and derelict to still be a road? Is this more of a driveway than an end? Does this path count as an outlet?). Ultimately, the end had to be a place in its own right or a charismatic terminus to place.



Star Chart - Atlas Borealis 1950.0

Antonin Bečvář Czech astronomer (1901-1965)

Courtesy of the Rochester Museum and Science Center Strasenburgh Planetarium, Rochester, NY

**what3words**  
addressing the world

Comunicar una ubicación es una parte clave de la función de un profesional que trabaja con Sistemas de Información Geográfica (SIG). No obstante, los sistemas de referencia actuales son complejos y técnicos, confunden a las personas sin experiencia y son propensos a errores humanos. What3Words puede ayudar.

Este sistema universal de direcciones se basa en una cuadrícula global conformada por cuadrados de 3 m x 3 m. A cada cuadrado se le asigna previamente una dirección de 3 palabras excluyentes y fácil de recordar. El servicio funciona en línea y sin conexión, en cualquier parte del mundo, y ofrece una solución fácil de usar para cualquier operación de SIG.

19 432416,  
-99 247988

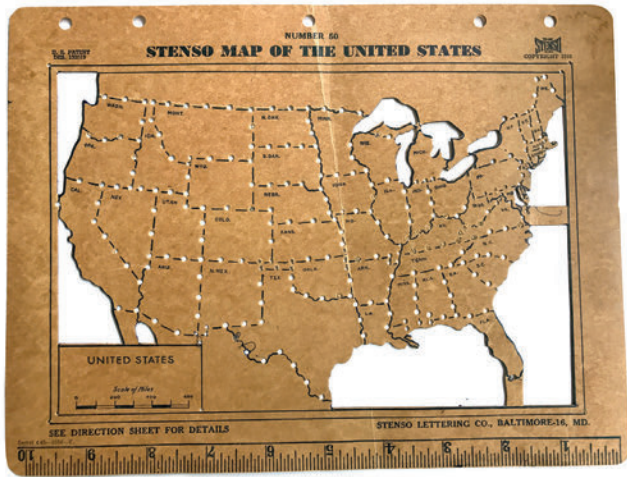
Communicating a location is a key part of a GIS professional's role. However, current referencing systems are complex and technical, confusing to inexperienced individuals, and prone to human error. What3Words can help.

This universal addressing system is based on a global grid of 3x3m squares. Each square is pre-allocated a unique and memorable 3 word address. The service works on and offline, anywhere in the world, and offers a human-friendly solution to any GIS operation.

[what3words.com/qa](http://what3words.com/qa) | 
 [@what3words](https://www.instagram.com/what3words) | 
 [facebook.com/what3words](https://www.facebook.com/what3words) | 
 [linkedin.com/company/what3words](https://www.linkedin.com/company/what3words)

what3words.com

This London-based organization is re-addressing the world. It provides a precise and simple way to talk about location by dividing the world into a grid of 3m x 3m squares and assigning each one a unique three word address. 75% of the world suffers from poor addressing or none at all. Whilst improvements have been made in mapping and navigation, defining exactly where “there” is remains a big issue.



Stencil map of United States  
circa 1943



Tourist Map of Dali, China  
Mapping catalogue  
5.5"x 15" 1985



Webster has been looking at Rochester's history and how it has shaped the city's current social, cultural, and economic identity.

**Amanda Webster**

Untitled, 2015

part of a larger project titled *Genesee Fever*  
UV print on plexiglass 12"x 4"x 2.5"



**Los Carpinteros**  
*Multiple Flip Flops (from Handwork  
-Constructing the World) 2011*  
Injection moulded rubber and PVC  
9.5" x 11" x 2"



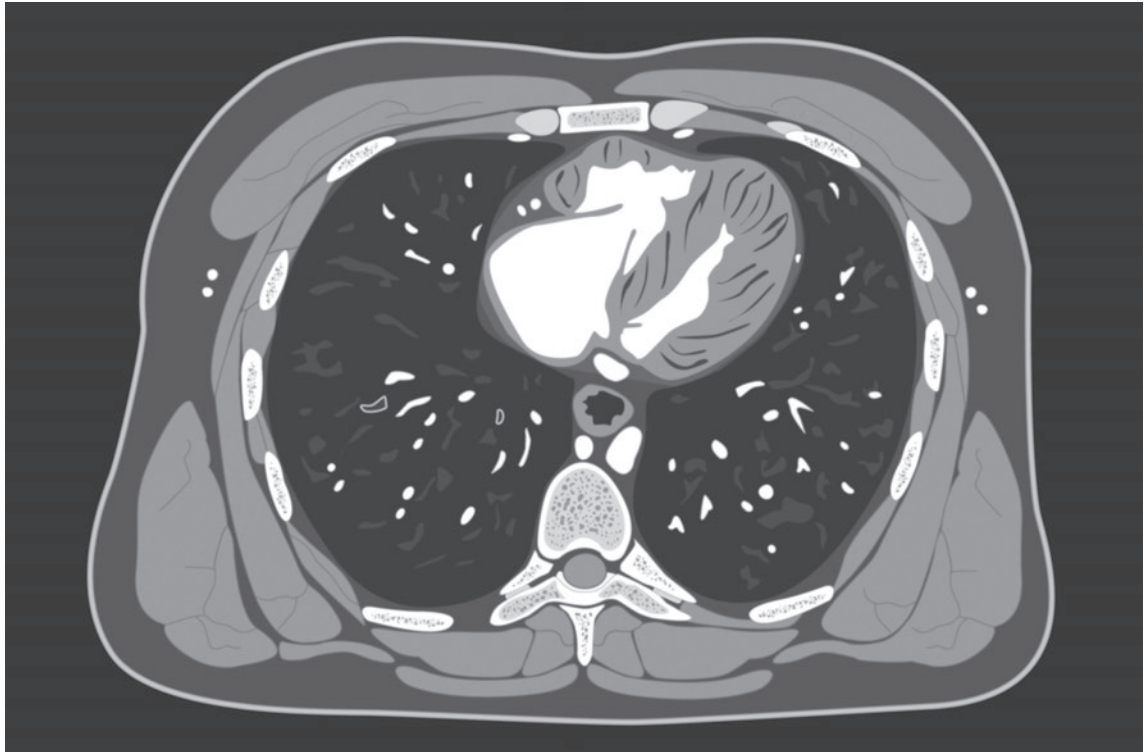


**Timothy Frerichs**

*Waterways (Shale)* 2015

Handmade Black/Grey Kozo paper with Coptic binding

10"x 14.5"x 5"



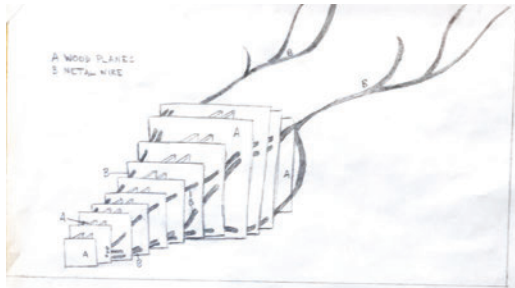
**Margaret Pence**

*T8 - Heart & Lungs* 2010

Faux CT scan based of sectional view from the Visible Human Project

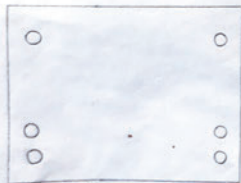
HUMAPS project (Human Body Mapping and Positioning)

Onco Ideas, Dr. Philip Rubin, University of Rochester



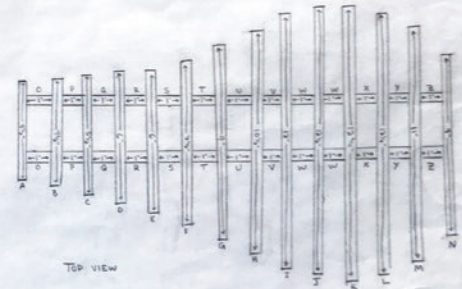
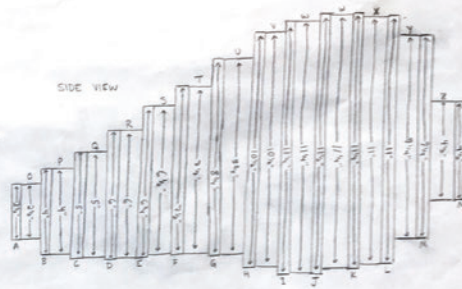
A WOOD PLANE  
B METAL WIRE

- |                                   |                                 |
|-----------------------------------|---------------------------------|
| A CUT ONE PLANE 24" x 4 1/2"      | O CUT TWO PLANES 24" x 11"      |
| B CUT ONE PLANE 14" x 4 1/2"      | P CUT TWO PLANES 14" x 11"      |
| C CUT ONE PLANE 8" x 4 1/2"       | Q CUT TWO PLANES 8" x 11"       |
| D CUT ONE PLANE 6" x 6"           | R CUT TWO PLANES 6" x 11"       |
| E CUT ONE PLANE 6 1/2" x 4"       | S CUT TWO PLANES 6 1/2" x 11"   |
| F CUT ONE PLANE 7 1/2" x 4 1/2"   | T CUT TWO PLANES 7 1/2" x 11"   |
| G CUT ONE PLANE 8 1/2" x 4 1/2"   | U CUT TWO PLANES 8 1/2" x 11"   |
| H CUT ONE PLANE 10 1/2" x 10 1/2" | V CUT TWO PLANES 10 1/2" x 11"  |
| I CUT ONE PLANE 11 1/2" x 10 1/2" | W CUT FOUR PLANES 11 1/2" x 11" |
| J CUT ONE PLANE 12 1/2" x 12 1/2" | X CUT TWO PLANES 12 1/2" x 11"  |
| K CUT ONE PLANE 11 1/4" x 12 1/4" | Y CUT TWO PLANES 9 1/4" x 11"   |
| L CUT ONE PLANE 11" x 12 1/4"     | Z CUT TWO PLANES 4 1/2" x 11"   |
| M CUT ONE PLANE 14 1/2" x 11"     |                                 |
| N CUT ONE PLANE 4 1/2" x 9"       |                                 |



HOLES DRILLED AT  
ARTIST'S DISCRETION FOR  
GUIDING METAL WIRE  
THROUGH WOOD PLANES

SCALE 1 INCH = 2 INCHES



© BEN ESHELMAN 2012

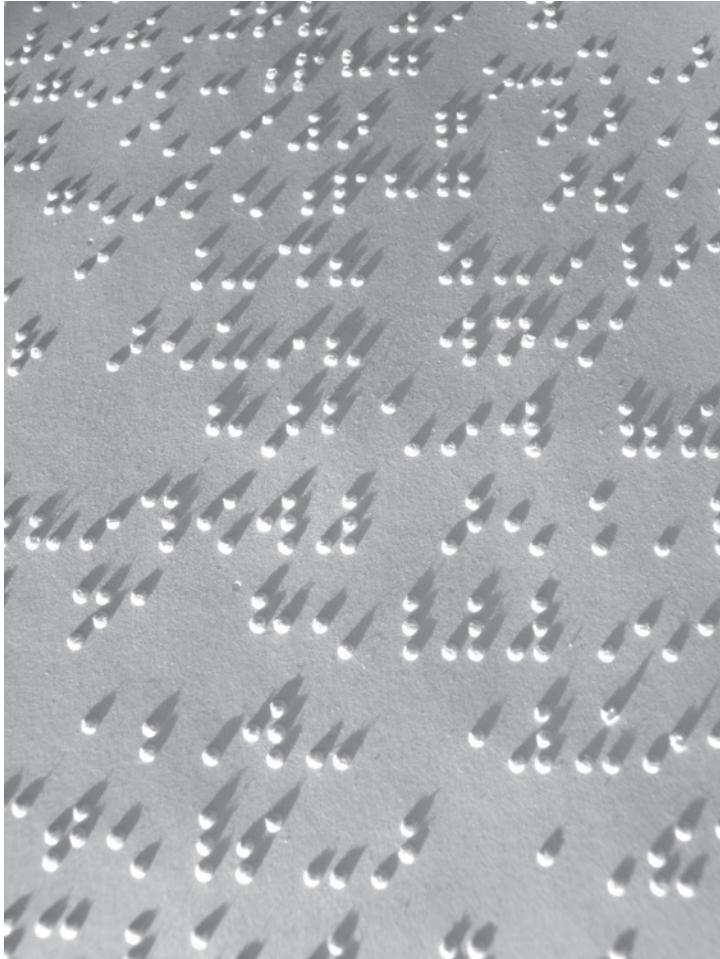
Ben Eshelman  
Modified technical drawing, MCC student work 2012  
Courtesy of Susan Ferrari Rowley

**Kimberly Kraft**  
*Landscape as Palimpsest (Marginalia House Lift)*  
2000

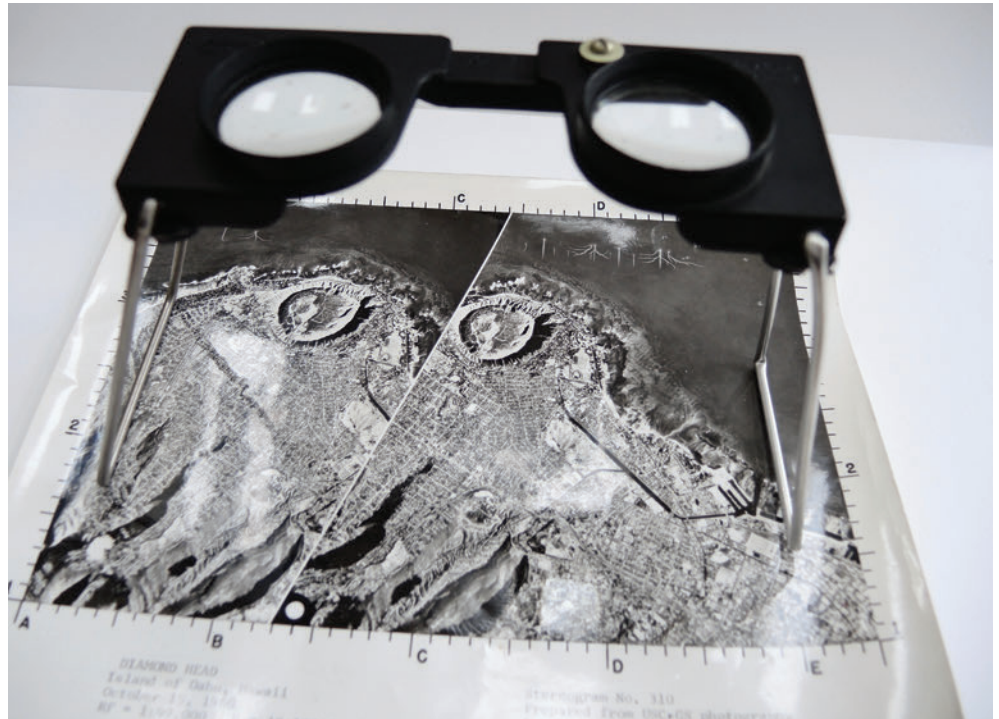
Double-sided mylar, colored pencil,  
paper collage & tone transfer 36"x 24"

Kraft, an architect, developed a "palimpsest theory" that looks at landscape, both natural and built, as a continuously evolving many-layered accumulation of interventions.





Braille page, from a publication of the Association of the Blind and Visually Impaired, based in Rochester, NY. Circa 2008



Stereogram No. 310  
Stereoscope and print  
3-D Geography  
Manufactured by C. F. Casella & Co., Ltd  
Developed by the Geographical Association, UK  
Circa 1960's

## Acknowledgements

There are many people to whom we owe our thanks as the project developed from wide ranging research to a more focused view. We would especially like to express our gratitude to the following:

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Monroe Community College for its commitment to the arts in education supporting the visual and performing arts as an incubator for innovation and creativity.

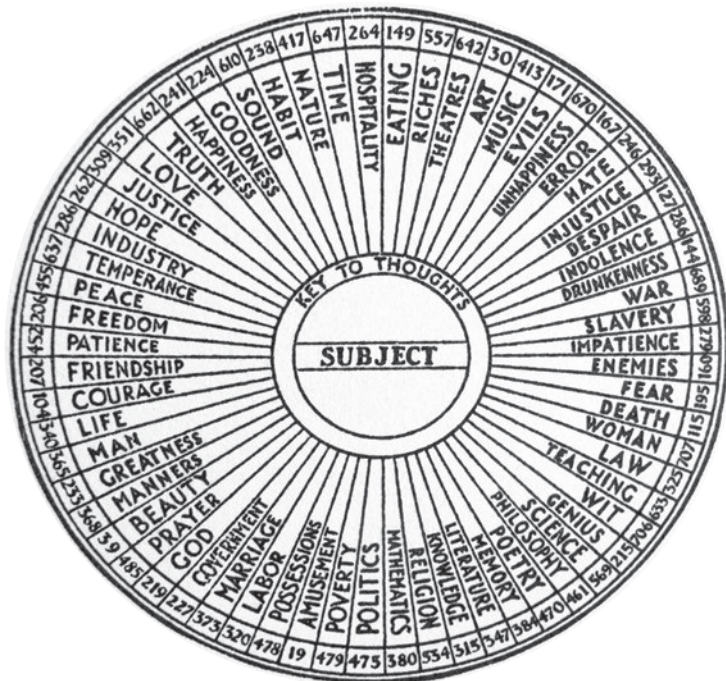
And finally, to all the exhibition participants who graciously loaned to us or provided images of their work that created resonances between fields and hinted at something fundamental about our mapping minds.

Karen Sardisco and Colleen Buzzard



Front: **Steven Baris** *Somewhere Beyond or Behind D8 (detail)* 2012  
Oil on Mylar

Catalogue printed by City Blue Imaging Services of Rochester, NY

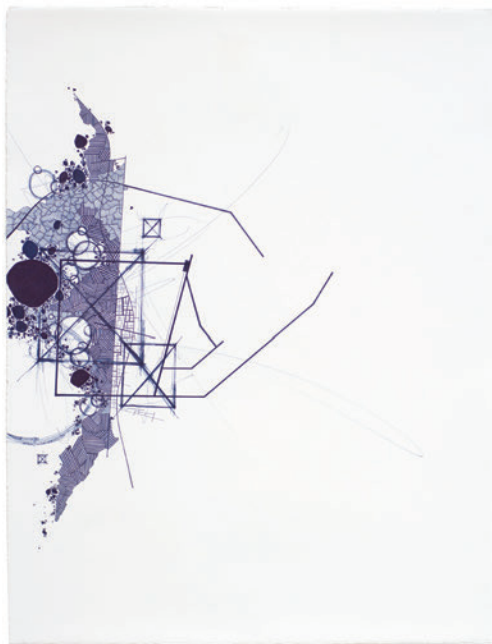


Key to Thoughts

Frontispiece, *The New Dictionary of Thoughts, A Cyclopaedia of Quotations*

Standard Book Company 1961





**Derek Lerner**  
*Asvirus 46 2013*  
Ink on paper 26" x 20"



Monroe Community College, 1000 East Henrietta Rd, Rochester, NY 14623, 585-292-2021