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#### Cover

**JULES DE BALINCOURT**

*US World Studies II*, 2005

Oil and enamel on panel  
48 x 68 in.

Courtesy of Zach Feuer Gallery, New York  
(See also p. 59)

#### Page 1

**WILLIAM KENTRIDGE**

*The Nose (Horse)*, 2007

From an edition of six  
Tapestry of mohair, silk, and embroidery  
14.5 x 165 in.  
Courtesy of Marian Goodman Gallery, New York

Refugees circle the globe, endlessly looking for a place to call home in Kentridge's extensive body of work (drawings, collage, tapestry) featuring maps as backdrops. This piece was made as part of a set design for a Dmitri Shostakovich opera based on "The Nose," a short story by Nikolai Gogol.

#### Page 2

**PAULA SCHER**

*Tsunami*, 2006

Acrylic on canvas  
113.5 x 92 in.  
(See also p. 163.)

#### Page 3

**INGO GÜNTHER**

*115: Wetlands*

From the series *Worldprocessor*, 1988–present  
(ongoing)  
Altered globe  
(See also pp. 56–57)

About seventy-five percent of all endangered species are native to the world's wetlands.

#### Facing page

**ALEKSANDRA MIR**

*The Tower of London*

*Porto Vecchio / Cagliari / Palermo*

*Logo Artificiale*

Page 6, L to R

*Jones High School*

*Red Hook*

*Kennington Rd. / Vincott Street / Kempford Rd.*

*Great Lawn*

*Indianapolis*

*Peking*

*Mississippi* (also p. 7)

*Thessaloniki*

*Cervino Matterhorn / Monte Rosa*

*Black Sea Odessa*

*Panama*

*Beijing*

From the series *The World from Above*, 2004

Black marker on paper

Each 48 x 48 in.

In her series of over one hundred marker drawings, Mir depicts continents, islands, deserts, swamps, and suburban street junctions. She draws from existing maps, creating freehand translations meant to resemble those produced before the development of modern cartographic technologies. Mir writes, "I like the idea that a viewer who has a close relationship to a particular site and who knows where the roads actually lead to and from, or how the borders became the way they are, can complete the drawing according to his own historical and geographical references. This way, the maps are never finished and appear different to everyone."

#### Back cover

**CHRISTA DICHGANS**

*Peru*, 2004

Oil on canvas  
55 x 39 in.

Courtesy of Contemporary Fine Arts, Berlin

Photo by Jochen Littkemann

(See also p. 172–173.)

*Ends/zeets*

**STEPHEN WALTER**

*Havering*, 2008 (details)

Archival inkjet and screen print on paper  
55 x 78.75 in.  
(See p. 203.)

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**SIMONETTA MORO**

*Imaginary Map: Eyes on the City*, 2007

Gouache, ink, pastel, and graphite on Mylar  
24 x 36 in.

Collection of Confartigianato del Veneto Orientale, Portogruaro, Italy

Photo by Cibele Newman

Moro is an Italian artist born in Venice, a city of wanderers. She sees parallels between Venice and Manhattan, islands surrounded by water that are "like giant rafts ready to sail in the open sea." *Imaginary Map: Eyes on the City* depicts street scenes from the vantage point of the tenth floor of an office building in downtown Manhattan. Pedestrians intentionally appear distorted as they radiate into the streets, tangles of marks brought into focus by the oculus shapes. Moro says, "I see the city's neighborhoods as small islands, each with its own identity, loosely connected by the energy that emanates from its inhabitants."