

# The Museum of Modern Art

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## JASPER JOHNS' MONUMENTAL "MAP" AT THE MUSEUM OF MODERN ART

The first, and probably last, New York showing of Jasper Johns' "Map," a major work only recently completed, will be at The Museum of Modern Art from October 11 through November 7. The shaped canvas, which is overall 15 feet high and 30 feet long, is based on Buckminster Fuller's Dymaxion Airocean World projection, first published in 1954. "Map," Johns' most ambitious painting to date, has been purchased by a European collector for donation to a museum in Europe. This monumental painting has been installed in the only space in the Museum large enough to accommodate it, the Founders Room, to which the public is not normally allowed access, where it will remain until it leaves the country for its permanent installation in Europe. Special arrangements have been made to open the Founders Room, on the 6th floor, to the public from 3 to 5:30 pm daily while the painting is on exhibition.

Johns originally painted "Map" for Expo '67, to be hung in the U. S. Pavilion, a Buckminster Fuller dome. His studio being too small to accommodate the painting when fully assembled, he worked on the 18 sections individually, and never saw the work complete until its installation in the dome in Montreal. Johns then realized that his concept had stayed too close to Fuller's and when "Map" was returned to him he began to rework it and "changed it into a painting".

Both Johns and Fuller are world-famous for their preoccupation with maps, but for entirely different reasons. Fuller, optimistic explorer of ideas in architecture, engineering, communications and design, developed his map as a more accurate way to depict the present and future world. Johns thinks of himself as a pessimist concerned with the possibility of disastrous and ambiguous relationships. "This is the fundamental pattern of inherently integrated lands and their respective peoples' energies, economics,

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mores, dreams and volitions," Fuller said in his original caption in 1954. "This pattern dominates all post-World-War-Two history.... 88% of the world's people dwell in the Asia-Europe-Africa quadrangle on one side of the Pole. The remaining 12% live in the Americas on the other side of the Pole. Approximately all shortest routes between the people in North America to the 88% on the other side of the Pole lie over the Arctic.... The trend of the Airocean World is toward an entirely airborne technology. Cities and towns will tend to become Airocean bottom cloverleaves integrating highways and airways. The highways and airways will become a unitary world network. Sea and waterport cities will trend to diminishing cargo interchange significance and increasing recreational and abstract process significance."

"The tendency to create deliberate figures of irony and ambiguity does not interest Fuller," David Shapiro comments in an interview in Art News. "Thus, in the first version of the map, Johns had a fear of appropriating Fuller's subject for other purposes and followed the map closely; in his opinion too carefully.... He did not appreciate this look, nor has he kept it, but has with adventurous and all-embracing revisions translated it into a Johns painting.... It [the first version] lacked Johns's usual quality of doubt and of casting into shadow the idea of identity or unity.... He wanted both a map and a painting."

"Map" is shown through the courtesy of Leo Castelli Gallery. The installation was made possible with the help of Charles Cowles.

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