

Expansion through abbreviation

This is the age of maps. According to American cartographer Denis Wood, more than 99% of all maps that have ever been made have been created in the last 100 years.

Perhaps in part this is due rapid increases in technological capability (incredibly, Google Maps is less than ten years old); perhaps it can be partly attributed to the rise of the information society (maps showing weather patterns, maps locating far-flung war zones, maps explaining flight mysteries); but mostly I'd imagine it is to do with the increasing and inherent need to make sense of the world around us in some sort of ordered, documented way.

Maps do not just show us how to get from A to B. We map our thoughts in journals and on Post-It notes. We map time in iCal and our Facebook profiles. We map the zeitgeist through our browsing history. Our senses individually map elements of the world around us, turning them into a single coherent sensory narrative. When we map we add and alter meaning to the quotidian; we document experience. When we map we focus on one singular thing and ignore the rest. For Alain de Botton, "a map can only ever be a model and reduction of reality... it seems we cannot do without abbreviations of complexity in order to make sense of our world." And yet, if there is one kind of 'mapping' that can challenge this and even expand our sense of world through its very abbreviation, it is art.

Many of the works you will encounter in FELTmaps celebrate a connection to place, be it existing or newfound. Sasha Grbich, Heidi Angove, Ray Harris, Tamara Baillie, Nic Brown, Ryan Sims, Tarpspace, Derek Sargent, Ash Tower and Meg Wilson all nod to the existing layers of meaning at their selected locations, while others bring their own styles and thoughts to add new mapped narratives to their chosen positions.

Lily Ahlefeldt's *Vantage Points* makes thoughtful use of perhaps the most prevalent form of map one can encounter in 2014 – the maps of the great Google empire. From Streetview to Earth and beyond, it is difficult to imagine a modern existence without the service of a location device and Google.

Avi Steinberg in *The Paris Review* poetically explains the experience of exploring nostalgic locations via Google Streetview, saying "...its radically shifting light, its dreamlike angles, and its specters popping in and out of view—that odd combination of detailed recollection and ever-thickening fog—resembles the structure of memory itself."

Indeed, Google and its mapping extensions can not only advise a bus route or provide an instant window to the Champs Elysses with a single click, but can also become the message as well as the medium. Some artists take it a step further to create new works from the imagery offered up: tableaux of the glorious, the absurd, the harrowing, the sublime and of course, the ubiquitous glitch, can be found in projects around the world, like Jon Rafman's *9 Eyes* and Clement Valla's *Postcards From Google Earth*. These projects find both oddities and banalities in what is otherwise an everyday mapping exercise, and elevate them further, highlighting truths – both real and digital – with every new image.

When you walk around Port Adelaide today, be aware that there are existing layers of mapping – and the associated memory and meaning – beyond this one you hold in your hand. They are both physical and invisible: piping and cabling, land titles, desire lines, cycling routes,

geocaches... and by participating in this project you add to this network of mapped experiences, a layered history of those who have gone before, and those who are still to come.

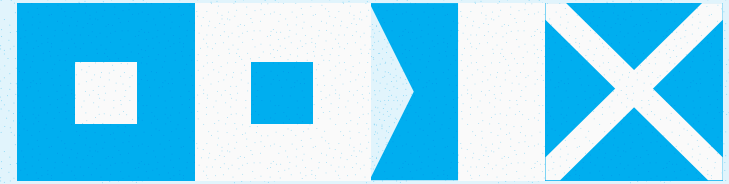
To base this project in the Port – a place that seems both perpetually on the cusp or something bigger while patiently wallowing in the detritus of glory years long passed - works twofold. The overwhelming sense of community and connection to place in the Port feels stronger than anywhere else in urban Adelaide, so to surprise those who have walked the same street or stared at the same wall for 50 years or more with a new interpretation of the space is a thoughtful and delightful opportunity. At the same time, for those unfamiliar with the area, to explore and discover it by following the FELTmap creates yet another new narrative of space and meaning, as an existence and memory becomes woven for both person and place.

Congratulations to project curator Meg Wilson; to the talented artists; and to FELTspace, Vitalstatistix Theatre Company, Renewal SA, City of Port Adelaide Enfield and other supporters for this fantastic experience for artist and audience alike.

– Stephanie Lyall

References and further reading:
www.9-eyes.com
www.postcards-from-google-earth.com
www.thisamericanlife.org/radio-archives/episode/110/mapping
www.theparisreview.org/blog/2011/10/05/the-grand-map
www.twistedafter.com/2013/08/maps-that-will-help-you-make-sense-of-the-world

28 March — 27 April



F E L T M A P S

Lily Ahlefeldt
Celeste Aldahn
Tamara Baillie
b.o.m.b. collective
Tom Borgas
Nic Brown
Sundari Carmody
Sasha Grbich/
Heidi Angove
Ray Harris

Brad Lay
Jessie Lumb
Derek Sargent
Ryan Sims
Carly Snoswell
Tarpspace
Lara Torr
Ash Tower
Meg Wilson



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VITALSTATISTIX

The Unexpected Port Initiative is a partnership between the State Governments Arts SA, Renewal SA and the City of Port Adelaide Enfield



Our Port

RenewalSA
people • partnerships • progress
Government of South Australia



FELTmaps

An ephemeral public art project responding to the small, the large, the public and the hidden, in central Port Adelaide.

Exhibition period:
28 March - 27 April 2014

Opening night:
6pm Friday 28 March

Closing live art event:
7pm Saturday 26 April
A closing event - an exhibition at Waterside - will present a series of responses and reinterpretations of the exhibition, from performers, writers, sound artists and others.

Artist talks & walks:
Artist Forum, 2pm Saturday 12 April.
Tours every Saturday at 1pm.
Audio-described tour Saturday 5 April 2pm.

All events begin at:
Vitalstatistix
11 Nile Street
Port Adelaide

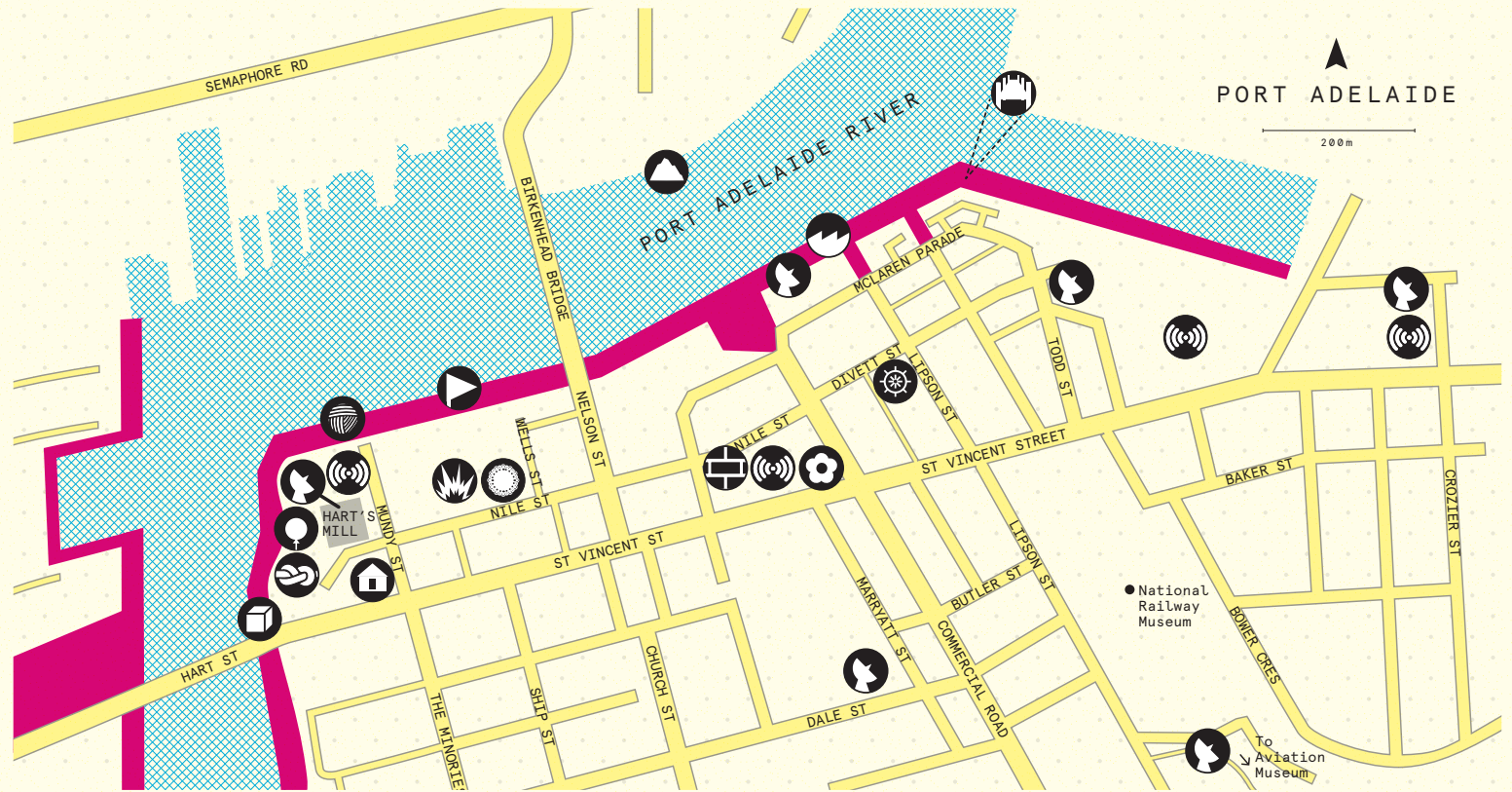
Presented by:
FELTspace in association
with Vitalstatistix

Since its inception in 2008, FELTspace has become a centre for the emerging contemporary visual arts community and the development, exhibition and discussion of new work by emerging and established artists in South Australia. This partnership with Vitalstatistix, supported by the Unexpected Port program, hauls art out of the traditional white-wall gallery and asks artists to respond to the built and natural landscape of Port Adelaide, creating a beautiful map of artworks to be found in the suburban, the industrial and the everyday.

Project curator:
Meg Wilson

FELTspace co-directors:
Ray Harris, Meg Wilson,
Derek Sargent, Jemimah Davis,
Jess Miley & Kate Moskwa

FELTspace would like to thank Vitalstatistix, Storage King Port Adelaide, The Falie, The One and ALL, SA Aviation Museum, Friends of Torrens Island, Bruce McFarlane, Satu Teppo and Renewal SA and Jane Marr and the City of Port Adelaide Enfield, for making FELTmaps possible.



Map Legend

- | | | | | | |
|---|---|--|--|--|--|
|  Lily Ahlefeldt
<i>Vantage Points</i>
Hardwood and printed aluminium. Dimensions variable. -7 Santo Parade, Wool store -Maryatt St car park -Walking paths near Aviation Museum -Vacant block on wharf -Dock 1 |  Tom Borges
<i>100 boxes (Klein blue)</i>
Cardboard boxes & acrylic paint. Dimensions variable. Jervois Street bridge |  Sasha Grbich/Heidi Angove
<i>Broadcasts from Empty Rooms.</i>
Atmospheric sound, portable internet broadcast device, 5 sites.

Every Saturday night during FELTmaps project 10pm until the early hours.

To listen, visit http://broadcasts.sashagrlich.com |  Ray Harris*
<i>Ghost Ship</i>
Mixed media. Dimensions variable. Vacant block on Divett Street |  Derek Sargent
<i>Pink Rails</i>
Pink rope. Dimensions variable. Railway tracks at Hart's Mill |  Lara Torr*
<i>Chorus</i>
Curtain, musical trinkets and audio track. Dimensions variable. Vitalstatistix (Saturday 29 April only) |
|  Celeste Aldahn
<i>Floral Decay</i>
Digital video. Night time projection on St Vincent Street |  Nic Brown
<i>Avicennia Marina</i>
Wool, thread, beads, sequins, mahogany table. Dimensions variable. Vitalstatistix front window |  Brad Lay
<i>Nightberg</i>
Foam, fibreglass, non-toxic marine grade paint, floatation devices, anchor and powerless illuminated tubing. 2 x 1.5m. Cruickshank's Corner |  Ryan Sims*
<i>Stitch Hall</i>
Mixed media. Dimensions variable. Vitalstatistix (Saturday 29 April only) |  Ash Tower
<i>Pier</i>
Salvaged timber. Dimensions variable. Dock 1 North Bank, view from map Location |  Meg Wilson
If you build it will they come? Plywood, paint and perspex. 1.2x 1.2 x 1.2m approx. Grass area at Hart's Mill |
|  Tamara Baillie
<i>Flotilla</i>
Tape. Dimensions variable. Wharf, planter boxes |  Sundari Carmody
<i>PSI</i>
Balloons, helium, and netting. Dimensions variable. Hart's Mill (changeable Locations) |  Jessie Lumb
<i>And Then Some</i>
<i>Become Strong in the Broken Places</i>
Hand coloured multi-purpose filler. Dimensions variable. Thoroughfare between St Vincent and Nile Streets |  Carly Snoswell
<i>Eva #2</i>
Rope, string, fabric, twine and clothesline. Dimensions variable. Newport Quays sales centre |  Tarrpspace
<i>K-Kilo-we wish to communicate with you</i>
Blue and yellow tarp. 3x3m. On the Falie |  *Artists presenting works at the closing event at Vitalstatistix, 7pm 26 April |
|  b.o.m.b. collective
<i>Edition</i>
collection of small free pieces of art. Dimensions variable. Available in shops, cafés and community centres. | |  Broadcast schedule:
-Saturday 29 March Empty wool store, Saint Vincent St
-Saturday 5 April Hart's Mill
-Saturday 12 April 293 Saint Vincent St
-Saturday 19 April The Old Post Office, 175 Saint Vincent St
-Saturday 26 April Torrens Island Quarantine Station (location not on map, live stream at Vitalstatistix) | | | |

Locations were correct at the time of printing. Please check the website or on Location for any changes. feltspace.org