



# CARTOGRAMS OF MEMORY

*by Saskia Jordá*

*Bound – Size 7, 2010 (Detail with model)  
Industrial Eco-felt and hand embroidery.  
Image by Saskia Jordá*



*Cartograms of Memory, 2010*  
Industrial felt and cord. Dimensions Variable.  
Installation view at Modified Arts, Phoenix, Arizona Photograph by Saskia Jorda

*“A map is made so we can find our way from one place to another whether in nature or in the mind, not only once, but also again and again.”<sup>1</sup> - Yiannis Christakos*

Mapping has been part of my work for the past ten years, weaving in and out like a meandering road. I collect maps: aerial maps, road maps, geological maps, urban planning maps, and more. I am interested in the spaces these maps invite us to navigate, the way the eye interprets the graphic informational display, and the emotional yet analytical response maps evoke. However, my ends are devious: I am not interested in reading, following, or making a map accurately or precisely; on the contrary, I want to extract, dissect, and recombine the information into a fictional map, one that becomes a personal map or a map of memory.

*Cartograms of Memory* uses the experience of ‘displacement’ as a point of departure and the vocabulary of mapping as the mode of expression.

Cartograms often represent geographical space in unique ways, distorting the typical view. They can be thematic: graphing travel-time or a country’s population. This distortion intrigues me. I use maps of places I have lived or have traveled through to build abstract and distorted sculptural cartograms that speak of mobility, migration, displacement, and in the end, the finding



*Bound – Size 7, 2010 (Detail)*  
Eco-felt and hand embroidery. Image by Saskia Jordá

of new ‘placement.’ Large forms are cut out of felt, then pieced together by sewing. A portion of this installation forms a suspended mesh of abstracted maps, representing ‘displacement,’ while the opposite end rests grounded on the floor like a topographical map, referencing the sense of ‘placement.’ The two ends are connected by a mid-section that acts as a transition, the space between chaos and order, emotion and rationality, displacement and placement.

Along with this sculptural installation, *Cartograms of Memory* features a collection of smaller embroidered maps that are fictional combinations, extractions, and fragments of land, water, and memory places. Together they create a story of remembrance.

*This project is partially funded by a grant from the Arizona Commission on the Arts.*

## NOTES:

1. Christakos, Yiannis. *Personal Geographies*. Translated by Lia Noufarou and Yiannis Christakos. Athens: Futura Publications, 2005.



*Unbound, 2010*  
*Industrial Eco-felt. Approx. 36" H x 92" W x 31" D. Installation view in progress at Optima studio, Scottsdale, Arizona. Image by Joan Baron*



*Cartograms of Memory, 2010*  
*Installation in progress, view at Optima Studio, Scottsdale, Arizona.*  
*Industrial felt and hand embroidery. Dim. Variable.*  
*Image by Saskia Jordá*



*Cartograms of Memory, 2010*  
Industrial felt and cord. Dimensions Variable.  
Installation view at Modified Arts, Phoenix, Arizona Photograph by Saskia Jorda



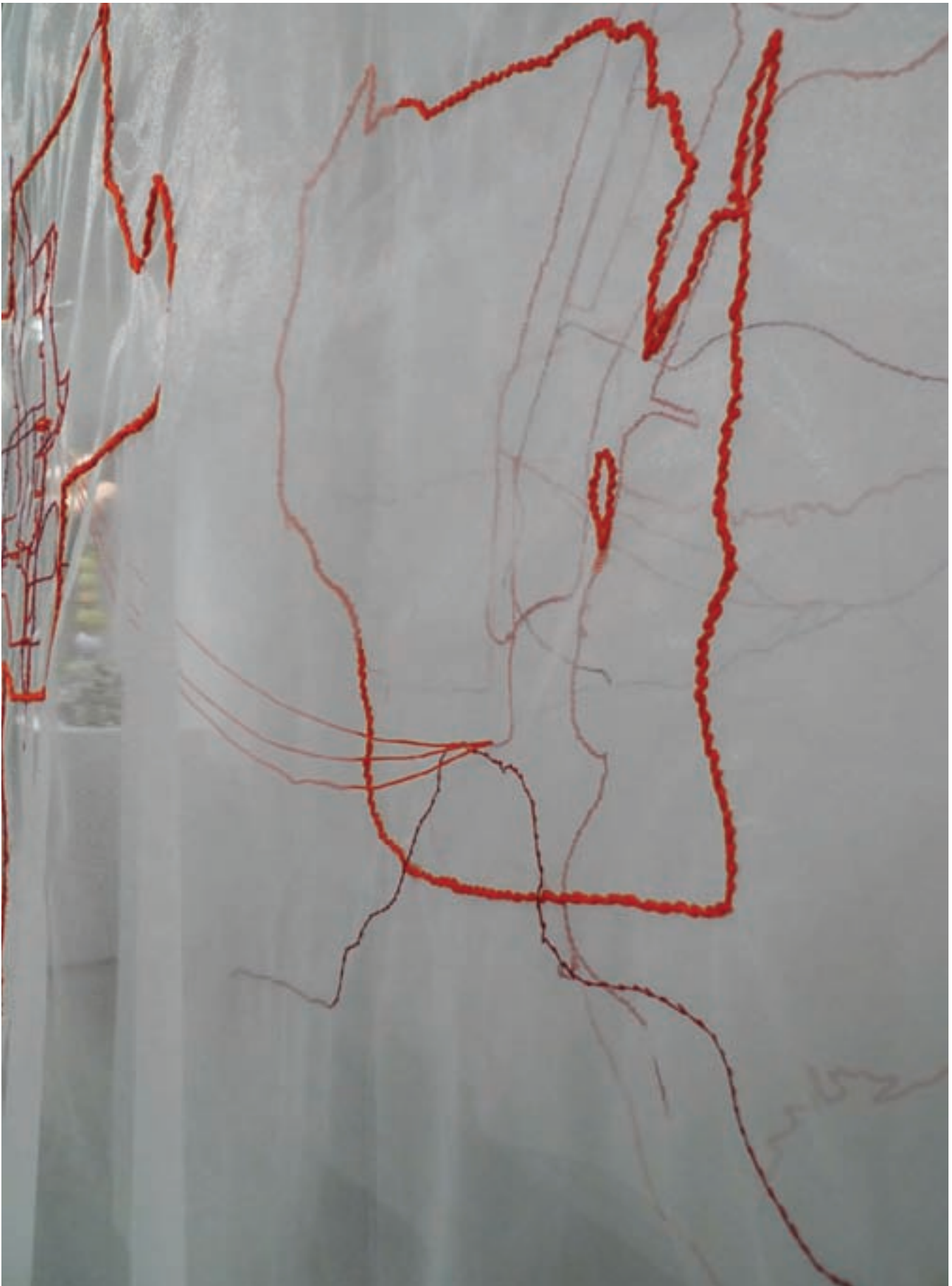
*You are Here – Part I: Migration, 2010*  
Hand embroidery on mesh. Approx. 83" H x 90" W x 50" D  
Installation at the Phoenix Art Museum, Phoenix, Arizona.  
Image by Saskia Jordá



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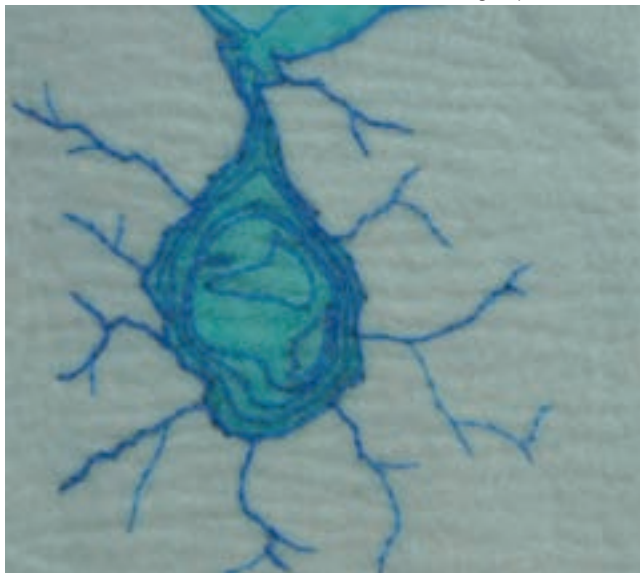
*You are Here – Part I: Migration, 2010*  
Hand embroidery on mesh. Approx. 83" H x 90" W x 50" D  
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*Mar Caribe, 2010*  
Color pencil and hand embroidery on industrial felt. 12" H x 12" W  
Image by Saskia Jordá



*Triangulation, 2010*  
Color pencil and hand embroidery on industrial felt. 12" H x 12" W  
Image by Saskia Jordá



*Lago, 2010*  
Color pencil and hand embroidery on industrial felt. 6" H x 6" W  
Image by Saskia Jordá



*Zona Intertropical, 2010*  
Color pencil and hand embroidery on industrial felt. 12" H x 12" W  
Image by Saskia Jordá



### **Saskia Jordá**

Saskia Jordá is an interdisciplinary artist working on site-specific installations, drawings, and performances. Scientific research has been

a departure point for Jordá's work since her undergraduate studies at Arizona State University. This relationship developed further in the work she did for her Master's degree at the School of Visual Arts in New York City. Since then, her work has referenced obscure anatomy, the evolution of a second skin, and the body as an alternate artifact. Earlier this year Jordá received an Artist Project Grant from the Arizona Commission on the Arts and in 2009 she was the recipient of the Contemporary Forum of the Phoenix Art Museum Artist Grant. She has exhibited throughout the United States and internationally and currently lives and works in Arizona.