engraved on the brass buckles of three leather belts: Supreme Court Georgia 1986; Preventive Testing; Pater Patriae. Here Gonzalez-Torres appropriates the signs of a patriarchal, militaristic culture to underscore the fact that an entire section of the population has been marginalized through aggressive, state-sanctioned intolerance.

As a member of the collaborative Group Material, Gonzalez-Torres adamantly opposes the elitism inherent to much contemporary art and the rhetoric that surrounds it. As with the Group’s public outreach projects, he wants his art to be accessible and meaningful to the widest range of viewers possible. By inserting provocative signs of our own cultural condition directly into the public sphere, Gonzalez-Torres intends to raise awareness and, perhaps, incite action. Next June he will erect a billboard in Greenwich Village commissioned by the Public Art Fund. Dedicated to people with AIDS, it will commemorate the lives so tragically lost as well as honor those who continue to struggle for the rights of the afflicted.

DAVID BUNN

David Bunn’s work originates in response to the world map, a coded system of geographic abstractions that records the ever-fluctuating history of international tensions and imperialistic struggles. The very act of mapping involves a form of intellectual domination, an imposition of contrived structure over content. Parallels between map-making and photography, in which an aestheticized trace of the visible world is meant to be an analogue of “reality,” constitute an important subtext to Bunn’s project. The map and the photograph become metaphors of domination, alluding to acts of political and cultural oppression occurring today on a global scale.

By lifting the shapes of individual countries—often Third World nations—from the map and heretically presenting them