

Installations

1. "Cincinnati Wainscot"

Kozloff liked the assemblage process evolving in pieces like "longing" and began to consider various ways of utilizing it to create wall pieces. As a result, she started to explore clay, producing Cincinnati Tile Wall, created for an exhibition at the Cincinnati Contemporary Arts Center. The early experimental piece opened up a host of new possibilities. It led, in 1980, to her first permanent, functional installation, the Cincinnati Fireplace (5 x 9' x 6 1/2", tiles on board). * The latter two pieces share an interlocking pattern of six-point stars and hexagonal tiles as well as an intimate scale, dense, varied textures, and handmade irregularities. With the help of an assistant she manufactured the tiles in her studio. She cut them individually with cookie cutters, painted them with underglazes, applied a layer of clear glaze, and fired them in a small kiln. The rudimentary setup reminds one of modest Near Eastern, Mexican, and medieval workshops that produced mosaics, tiles, ornament, and tableware. With these pieces Kozloff had broken down the arbitrary boundary between art and craft.

*image 1, Decorative Arts

5. "Wainscot"

The artist was inspired by the fabulous Deco movie palaces and other period buildings in downtown Oakland (California), while working at Crown Point Press. Floral forms are realistically painted on some sections; put through other stylizations – Mayan, Egyptian and Islamic; and become geometrical in other sections. Then there are some looser panels with her own inventions. The art is below eye level – for those who are willing to move up close and bend down.

Excerpted from Joyce Kozloff: Visionary Ornament, "Decorated Walls for Public Spaces: Joyce Kozloff's Architectural Installations" by Thalia Gouma-Peterson except the notes on "Wainscot" by Patricia Johnston, "An Overview." Boston: Boston University Art Gallery, 1985.

10-14. "Jodhpur Blue"

Like other works of this period, "Jodhpur Blue" incorporates elements and ideas from earlier periods. The modules (plaster and cast paper) were originally produced at Crown Point Press to encase colored etchings, "Homage to Robert Adam." * It was inspired by the architectural ornament of the 18th century Scottish architect, whose interiors are happy combinations of fine and decorative art. The technically complex print (each 31" square module

contains 19 color etchings in blues and earth tones) is self-framed and can be arranged in varying combinations; in fact, a room-sized installation was exhibited at the press's gallery in 1982.

"Jodhpur Blue" is made from the plaster and cast paper test pieces that remained. Kozloff loves to cook, and moves her tools freely back and forth from the kitchen to the studio. In their new incarnation, the content has become autobiographical: each contains four maps of cities she had visited; five grids of mouths from the movies (some are bloody vampire mouths); two recipes from her personal files, given to her over the years by friends or family members; and four watercolor-on-silk paintings copied from her own cookbooks and organized by ethnicity. They're juxtaposed the way we live in this postmodern world, with everything happening at the same time. There are Jewish recipes with pictures of Moroccan food, French recipes with pictures of Mexican food, Russian recipes with pictures of Japanese food, etc. The watercolors are highly detailed miniatures, still lifes with an ornamental surface. The pieces are hung on a wall whose dominant color is the memorable, vibrant blue painted on the houses of the old city of Jodhpur in Rajasthan, India, and their painted insets are reminiscent of the niches for food offerings on those streets.

15-21. "Voyages + Targets" – description under Voyages