

JOYCE KOZLOFF: PRINTS

The work in printmaking has paralleled, and sometimes presaged, developments in Kozloff's larger artwork, and some of the prints became units for installation projects.

1. The first series of lithographs was created at the Tamarind Lithography Institute in Albuquerque under a Ford Foundation grant in 1972. They are named after Native American pueblos that Kozloff visited during her 2-month residency. With a variety of strokes, dots and cross hatchings, she built textures on lithographic stones and plates that echoed the land, challenging the printers to incorporate more and more colors. (The last in the series, "Isleta," has 29.) Some of the patterning woven into local rugs and painted on traditional New Mexico pottery found its way into these prints, anticipating her later pattern paintings.

2. Three complex lithographs based on Islamic star patterns, "Pictures and Borders I, II and III," were made in collaboration with Judith Solodkin at Solo Press, facilitated by a printmaking grant from the New York State Council on the Arts. The artist later cut up the rejects, recomposing them to invent new patterns, first as small collages, and then as large-scale pieces (Early Works 17, 18).

3. "Is It Still High Art?" was also printed by Judith Solodkin at Solo Press, and published by Barbara Gladstone. The same lithograph (also based on Islamic geometry) was fabricated in different inks, on three different colors of silk mounted on rice paper. There is a tradition of Chinese landscape painting on silk scrolls; Kozloff found these mounted silks at gift shops in Chinatown. Conceived as an element for the installation "An Interior Decorated," she installed it as wainscoting at the Tibor de Nagy Gallery, Everson Museum and Renwick (Installations 1, 2, 5).

4. "San Francisco Victorian" was produced and published by Crown Point Press; it mimics the tiled works that Kozloff was making in her studio (she rolled out clay with a rolling pin and cut shapes with cookie cutters). The shapes in this etching were traced around her cookie cutters and embossed into the paper. Some are filled with ornamental detail from Bay Area Victorian architecture; fruits and flowers are based on American watercolors from that era. Images are rendered in a variety of techniques (hardground, softground,

aquatint, spitbite and drypoint). A hand painted frame was devised from decorative wood molding.

[A second project executed at Crown Point Press, "Homage to Robert Adam," is shown and described under Installations: 4, 5, 6.]

5. "Harvard Litho" commemorates the installation of Kozloff's ceramic mural at the Harvard Square Subway Station – it was published by Barbara Gladstone, printed at Solo Press. It is 83" long; the hexagons, stars, diamonds and notched crosses were first printed as pochoir in 26 colors. Then images were drawn on lithographic plates and printed over the stenciled geometric shapes in 12 more colors. Its extended form requires the viewer to move up close to the surface and "read" it, section by section.

[The Harvard Square narrative is described under Public Projects.]

6-8. The 14 pieces in the "Italy and the Balkans" series were Joyce Kozloff's first monoprints. They were produced at the Vermont Studio Center Press in collaboration with master printer Sarah Amos. Some include embossing; there is etching and hand coloring on all. They relate strongly to the "Knowledge" frescoes in size, handling and imagery.

[Kozloff created another piece with Sarah Amos at Vermont, a hand colored etching that was inserted into the sleeves of 50 copies of Boys' Art: "Boys' Art: Mont-Dauphin," ed. 55, 2003.]

9-10. "New Mexico and Florida" is a group of lithographic monoprints that Kozloff and Solodkin created together at the MacDowell colony. It builds upon the preciousness, intricacy and wit of the "Knowledge" works in other media.

11. "Whether Weather," a variety of elaborated, lithographic monoprints, was made and published at Solo Impression while Kozloff was concurrently painting tondi on canvas from cosmological maps. These prints are based on diagrams of weather satellites traveling through space.

12-13. Based on 17th century charts of the heavens, the "Now, Voyager" lithographs are overlaid in glitter with the routes of satellites in space found on the Internet, also a Solo Impression publication.