

Joyce Kozloff: Targets & Rocking the Cradle

Targets is a 9' walk-in globe constructed in 24 sections, each of which is painted with an aerial map of a place that was bombed by the US between 1945 and 2000. It was conceived during a yearlong residency at the American Academy in Rome. Its physical form was inspired by the oculus of the Pantheon and the dome of Bramante's Tempietto.

The aerial maps that line the interior are copied from official tactical pilotage charts issued by the National Oceanic and Atmospheric Administration and the US Department of Commerce and are used by all pilots, civilian and military. These painted charts incorporate the instructions on the government documents including no-fly zones and the presence of oil fields. Some of the sections are inverted, laid sideways or upside down, forcing the viewer to twist to read place names, reflecting the way airplanes swoop above the earth. There is a disorienting echo inside the globe, so that visitors' voices are amplified if they speak to one another from within, creating a kind of claustrophobia. The selection of sites is based on *Killing Hope* by historian William Blum (Monroe, ME: Common Courage Press, 1995).

"Targets" speaks of the artist's concern about the barbarity of aerial warfare. We are constantly told that our air force has incurred no casualties while dropping bombs on the enemy, but we hear very little about the victims, often referred to as "collateral damage." As the idea evolved, it became clear that it wasn't about a particular war, but fifty-five years of US aerial bombardment.

China 1945-46	Guatemala 1960	Guatemala 1967-69	Iraq 1991-2000
Korea 1950-53	Congo 1964	Grenada 1983	Sudan 1998
China 1950-53	Peru 1965	Libya 1986	Libya 1998
Guatemala 1954	Laos 1964-73	El Salvador 1980's	Afghanistan 1998
Indonesia 1958	Vietnam 1961-73	Nicaragua 1980's	Yugoslavia 1999
Cuba 1959	Cambodia 1969-70	Panama 1989	Colombia 1990's-2000

'Rocking the Cradle' was produced during the invasion of Iraq, when for the first ten days, *The New York Times* ran diagrams of the allied troop movements as they approached Baghdad, finally encircling it. On the walls of the cradle, Kozloff painted each of those diagrams, one over the other, above a map of

ancient Mesopotamia. The cradle is too large for a baby too small for an adult.