



Joyce Kozloff, *The Middle East, 3 Views I: during the Time of Ptolemy*, 2010, acrylic and collage on canvas, 72" x 72". DC Moore.

## Joyce Kozloff

DC Moore

The reimagined maps in Joyce Kozloff's opulent show, "Navigational Triangles," dazzled with their bright colors and patterns even as they confounded with their complexity and mysterious symbols. In

*Revolver* (2008), a large circular canvas that can be spun like a pinwheel, star charts coalesce into an age-old zodiac—the archer with his bow, Pegasus galloping through a blue midnight. But shadows of monsters lurk, as if the heavens had merged with hell. In *Descartes' Heart* (2008), an antique yellow-green map of the world melts into a heart-shaped

form while two fleshy cherubs hover above.

More accessible and powerful was the "Silk Route" collage series (1998–2010), in which Kozloff superimposes antique maps on modern ones, then adds Chinese-paper cutouts and photos of tiny warplanes, shoaling like schools of fish over the topography. These pieces speak of ancient cultures being obliterated by

modern warfare. Her "Manifest Destiny" series (2008), where World War I trench maps are glued onto the colorful pages of the *Sing-Along American History*, uses pictures and text to spell out an antiwar message.

Kozloff, one of the founders of the '70s Pattern and Decoration movement, has always been engaged with the art of non-Western cultures. Early on she mined Arabic and African color schemes and designs for decorative effect; recently she has headed into more conceptual territory. Her triptych *The Middle East, 3 Views* (2010), which juxtaposes maps of the Middle East from different periods in history with three galaxies, suggests our endless wars may be but a momentary blip in the cosmic scheme.

—Mona Molarsky