

- 00:00:04:00 **JOYCE KOZLOFF:** At Thea's request, this talk is about my public art. And I also have a separate career as a private artist, as a studio artist. But I've never given a complete talk almost entirely about my public art, so this is a new challenge for me. I did throw in a few large-scale gallery pieces that I did over the years that led to developments in my public art. So I'm going to start with a few of them, but I'm not going to dwell on them.
- 00:00:37:05 This is a six by fifteen foot painting from 1977 called *Striped Cathedral*. And it relates to the gothic cathedrals in central Italy. What was happening to me at that point was that these decorative paintings with patterns from different cultures were beginning to be larger than painting scale, and I started not to know what they were for and they kind of had to move off onto the wall. Here's another one from that same period, same size. This is called *Three Portals...pink triangle*. And this is with Islamic patterns and a carpet. And it was my idea about walking through streets of a foreign city and coming upon things as one turned the corner—decorative details on buildings, carpets, aerial views, straight-on frontal views, et cetera. Anyway, these were among the last paintings I did for twenty years, because I just—
- 00:01:47:15 You know, I had the experience at that time where I would be talking to a student group like you, and I was talking about breaking down the hierarchy between high art and craft. And somebody from the audience would always ask me, "Well, then why aren't you working in clay or textiles? You're just taking those ideas and putting them into high art." And I never had a very good answer, and I started thinking about it. And so that's what I decided to do, to try and learn these things, which I certainly wasn't taught at Columbia University or Carnegie Mellon, where I went to school. So I did this piece in 1979, this installation, which has been shown in different places in different combinations. But the first one was in the Tibor de Nagy Gallery in New York, but it's a different— It's the same gallery today on the Lower East Side, but completely different location. And I made all these tiles with a rolling pin and cookie cutters. I was going to cooking stores and buying all different kinds of cookie cutters and combining them. Each one of the pilasters is different. And the craftsmanship is pretty crude; it was the best I could do. And I went to the Fabric Workshop in Philadelphia, and these are silkscreens printed on silk. No two are exactly alike. The combinations of colors of the ink and the colors of the silk vary. But it was really taking on the subject of— I called in an anterior and interior decorated, was taking on the degraded subject of interior decoration. Which is, of course, very—at least at that time—associated with women.
- 00:03:45:23 I'm going to move in and show you some details of this, and then I will get to the public art, because this work led directly to public art. That would be a detail of the floor. And the stars are about four inches and the hexagons are about two inches. And each one is painted differently. I went through books of the decorative arts, and when I finished one book, I went through another one. So it's like a compilation, like an anthology of the decorative arts. And these I took recently. This piece is being shown in Germany now, and I hadn't seen it since then and I went to the show last month. I got all excited because I hadn't seen this piece in, what, all those years. And I had my cell phone to take pictures. I was leaning over it and a guard chastised me. I wasn't allowed to lean over to do that. But I did get some details. And this is what the silks look like. This is a combination in another exhibition of the silks and pilasters. There were twenty-five pilasters that went around the room. And I deliberately didn't ever, when I showed them, make them come to the ceiling, because I didn't want to pretend that

they were structural; they're decorative.

00:05:06:21 Okay. The first public art project is in Harvard Square subway station. Maybe some of you have been there. It's along a pedestrian ramp which connects the subway station and the bus station. And I'll show you the ramp, but I just wanted people to see the process. So this is a one-tenth scale study. It's eight by eighty-three feet, I think, which would mean this is eight by eighty-three inches. And it's watercolor on paper. And the piece is called New England Decorative Arts. And so I went through— I thought of it like chapters in a book, or in a long piece of music, different passages. And it's on a one foot grid. The tiles are one foot square and they're shaped. And so the different sections are gravestones, bowsprits, quilts, stencils—all the traditional decorative arts of New England.

00:06:13:01 So then I reduced it down into a model that I had built by an architecture student from Cooper. And I did that for years. I would put up a sign on a bulletin board at Cooper to find someone who would so it. That's a terrible slide, but— I needed to— And so this is much smaller than my original study. This was pre-Photoshop. I would take it to my local copy shop and have them reduce it down for me. So this like, this is where the trains are. And you go down there to where the buses are. And I forget what you go up there to. But the architects wanted me to be behind the train on what you would see standing on the platform as the trains went by. And I argued for this ramp because it didn't have anything obstructing it. And it's a Red Line station, and all the other walls in the station had a red line through the middle. So that was kind of a struggle and I had to stand my ground. And it took six years before it was finally installed. So there's enormous postponement of gratification when you do public art. So I did the initial studies in 1979 and it was installed in 1985. That's looking down the ramp. So that when you're up at the top, you know, you're next to it. But then as you go down, it disappears over your head.

00:07:49:01 And then on this one, walking up the ramp, you get closer to it at that end. So I had to think about that. And that's why the model was useful. I had to imagine myself like a little, tiny person inside the model, moving through it, and what I would see from which vantage point. So the part in the center is kind of looser, and then there's more detailed things on either things, where you can get closer to it. And I also thought about finding a theme that people could relate to. That I didn't want to pander to the public, that I didn't want to make something that would not communicate. So these are things that might be things that they would know about or they would be in their life. And they'd be rushing through rush hour twice a day all their lives, but there might be some days when they'd slow down and look at it. So I wanted to make something that had something that could sustain itself over time. So this is the bottom, looking up.

00:08:51:08 And I think I'm going to show a couple of details. So it begins and ends with gravestones. And I started, when I went up to Boston to do my research— A friend of mine who was an anthropologist there said I had to go to the graveyards. And there're four motifs: the sad angel, the weeping willow, the death head, and the urn. And so there's a two-inch strip at the beginning and a two-inch strip at the end, with these images. And then there are these— These were shot in— I showed this at PS1, actually, on the wall with Velcro. And this is where they were shown. So there's no contextualizing in them and there's no grout. But you can see the piece better. So these were the bowsprits, the carving on ships, and weather vanes. And some of it's funny. It's this kind of Americana stuff. These are probably taken on the floor of my studio.

00:09:57:18 And then the largest section in the center is a New England landscape. And as I researched it, in the eighteenth century, before we made wallpaper in this country, it was imported from Europe, but it was very, very expensive. So there were these stencilers that would go from house to house with a whole repertoire of stencils, and make motifs on the walls to decorate

them in houses. And they would stay in those houses until they'd finished the job. So I got some books about the stencil motifs and I painted them. I didn't make stencils, but I painted them. And there're certain kinds of trees and certain kinds of houses that were traditionally done, and I kind of put it together into a landscape. My anthropologist friend told me that in the other Eastern cities, what they referred to as the dark Satanic core industry would be in the center, and the gentry around the outside. But it was reversed in Boston. The gentry lived inside the city and there were these mill towns where people worked under terrible conditions all around. So I was thinking about that as I painted this. And so these are some details. And then this is the quilt section. And we're at the end. This is more gravestones. Okay.

00:11:29:09 This piece, this is actually one of the few pieces I did that was for a corporate company. All the rest of them are public. And I didn't know whether I should show it, but it's an interesting piece. This is a company in California. And that's a water wall with the trout underneath. But evidently, shortly after I did the piece, they turned the water off. But I didn't want to put imagery in the center with the water coming down. I made a blue field. But everything in the piece has aquatic imagery, both on the walls and on the floor. And this is one of the early pieces I did in glass and marble mosaic. But the title pieces, I hand paint. The mosaic pieces, I work with mosaic craftsmen in the north of Italy, in a town called Spilimbergo, in the Friuli region. And I work with them to this day, this family. So that's the water. And that's looking down on the floor, which is marble mosaic; it stones. And again, the aquatic imagery, which comes from both Greco-Roman and Chinese sources. It's a mingling of Eastern and Western ideas about—

00:13:05:03 And what they do is, they make this mosaic. And the pieces—I may show you somewhere in the lecture; but this piece is called *Smalti*—are rough. And if it's a floor, they're always afraid that someone's going to walk on it with high heels, trip, and sue them. So they have a machine that comes in for two weeks and sands it and sands it, until it's just like glass. Alright, so that's one side of the water wall. And I got the idea for this; I was at the Getty Museum, and there was this big Greek urn with these women riding on dolphins. And that's where I got that idea. That sort of actually triggered off the whole piece. And I just happened to go there. And the other side. The other side is the Chinese side.

00:14:05:20 Anyway, if you want to ask me afterward, if you are interested in any of the technology of any of these processes, I love to talk about that stuff. Or about doing public art, how— Okay. I think I'm only— I'm showing very few models. But you know, it's interesting because now, I— The most recent project that I did, I did this elaborate painting to scale, like I always did, and the agency said to me, "We haven't seen anything like this in years," because everybody presents their proposals digitally now. And nobody makes models anymore because there's digital modelling. But anyway, I guess I'm a dinosaur. This is an old one. This is a public art in Pasadena, California. And I worked on a team. The landscape architect was Lawrence Halprin. He recently died. Very well known West Coast landscape architect. He works with water, works with fountains and— And Michael Lucero, the sculptor who made the fountain sculpture. I did the walls. There're walls all through it with my tilework. And the buildings around the outside where a firm called Moore, Ruble, Yudell, who were the students of— Well, they were Los Angeles architects. Anyway, so this was a tradeoff they made with the City of Pasadena, because there's a hotel and there's an office building and there're shops, and the developer offered the amenity of this large L-shaped garden. And that's how it came about.

00:15:58:10 So these are my studies. And it's all floral motifs. It was very much a collaboration. We had weekend charrettes in San Francisco at the landscape architect's office, and we'd brainstorm and we'd make things together. So my mission was, you know, if there's a fountain sculpture, not to make something that would compete with it; to make something that would sort of enclose

it, et cetera, and to— So what I'm doing is I'm looking at floral motifs, going back to ancient times. And this was what I was— You know, you've seen this already in some of my other work. And there is a pool at the end, which you'll see. And then there're these short walls, and then there are these high walls.

00:16:48:24 Okay. This is the City Hall of Pasadena. And we are on a direct access with it. So the piece goes right down to City Hall. And it's a 1920s Spanish Revival building, very beautiful, with a great garden. And so this is right in the center of Pasadena. And people eat their lunch there. It's a popular place. So there's supposed to be water jets coming up, mimicking the cypress trees. But California was in a drought at that time, which it usually is, so all the water was turned off. And I don't have photographs of this piece, though, because sometimes it is turned on. But this is coming— City Hall is down there and you're coming up here, into the L-shaped garden. And this is like coming around the bend. This actually is hiding where you go down to the parking lot.

00:17:46:04 And this is a big wall. This is my rose for Pasadena, the City of Roses. And this is, I think, ten feet in size. It's sort of a killer flower. I executed these in a place called Malibu Tileworks, in Topanga Canyon, if any of you know L.A. It's very beautiful. At that time, in the 1980s, it was still a kind of hippie hangout. And I worked with these incredible hippie craftsmen who made the repeats. I painted the individual images, but they made the repeats. I mean, I gave them the drawings and we tested the glazes together; but I wanted— We decided to make a raised ridge between them. And so they had these devices—squeegees and things—for squeezing the glazes in between, and the ridges would keep them from running together. And they did it on a lazy Susan which would go around, and they'd have all the colors. And we combined some of the same. I think there's something like forty-three molds we made. And they made this kind of Rube Goldberg machine, which came down and— It was jerry-rigged and then came down, and it punched out the tile. Oh, that's a detail of the rose. And that's, for anybody here who's ever done ceramics, that's— What I was using most of the time were low-fire underglazes with a clear glaze over them.

00:19:22:22 Okay, so this is moving along, around the bend. And that building was just there. We were given this Arts and Crafts movement fountain by a Pasadena Arts and Crafts movement tile maker named Batchelder. I'd never heard of him, but a lot of people in Southern California had. And his fireplaces and his fountains and things are very treasured. And someone from the historical society had rescued this from a building under demolition and had it in her garage, and asked us to incorporate it into the piece. That was a challenge for me because the scale of these tiles was much smaller than the scale of my tiles. I don't like to do the traditional bathroom-size, because I didn't want it to look like what you see all over Southern California. So the scale is very large, and then the scale of this is smaller. So we had a lot of little pieces and I sort of built this arch. And then there is a fountain in there, and the water comes through like this and it goes down. I mean, it moves through the whole thing. We were kind of looking at the Alhambra in Granada, Spain, the way the water moves through it.

00:20:49:29 So that's looking closer at it, and you see it against my things, the hand-painted flowers and the repeat tiles. That's me earlier in my life. And then I painted these capitals, but I painted them very flat. Like, I didn't want it to look like I was trying to do some trompe l'oeil or something. And this is what they call the breezeway, which leads into the garden from the street. And this is very tall; I forget how tall. So these are these giant flowers. Yeah, so that would be on you right; and then you look through this archway, in the next part of the garden. And there you can see one of his sculptures. His sculptures are all aquatic creatures, as well—dragon fly, turtle. And they're bronze. He's basically a ceramic sculptor, so he didn't want me to put anything in that arch. So. And then I had these wainscots coming through. So that I'd have one motif—in this case, repeats of Egyptian patterns—and then on the top, other motifs. The patterns are Islamic, but

the flowers are like nineteenth century European. So that's a detail of one of those capitals. And that's like looking down one of the walls. Okay, I think that's the end. And that's the pool. It's kind of a wading pool.

00:22:40:13 Alright. This is also in Los Angeles, but it's very different. This is in the subway, the metro. And this, I finished in— This happened '91 and the second half of '93. It's like a filmstrip. The tiles are square; they're one foot square. This side is called Fantasies. It's mostly from horror films and science fiction films, and mostly black and white. The other side is called Spectacles and it's mostly color, and it's from musical comedies and epic films. This was fun. I'm a movie buff; I love movies, and this was just fun. This went on for eight years from the original proposal, until we finally installed it. And I went through two different groups of agencies and everything on it. Last spring, I was teaching a class like this in one of the schools in L.A., on public art, and we walked through it and that was— I hadn't seen it in all this time. So there are ten chapters in this, each, I think, ten feet long. And there's ten different kinds of monsters. The first ones are flying monsters. So it kind of starts up in the air. And the next ones are swimming monsters. They're coming up out of the sea. I'm only showing you a section of each section. And these are stalking monsters. We're up on the earth now. And these are monsters with big brains. And I kept finding these. And I really thought about that, you know, because I didn't really read too— I don't like to read too much about what I'm doing until I'm well into it. But in the writing on science fiction films, what is popular at a certain moment reflects the fears of that time, whether it's fears of [the] atomic bomb or fears of a nuclear disaster or fears of environmental contamination. I think this is fears of people with big brains. Anyway. These are apes. And to this day, we still have all the same. And these are hairy monsters. These are these guys who, like in the films, they're a normal person; but at night, they turn into a werewolf. And then this category is called strange plants and insects. And this is spooks and vampires. And you may notice as I go along it gets denser and denser, because that always happens in my work. As I go along, I want to cram everything in. And this is robots. And the last is spacemen. But you know, it has a trajectory, because it began with the flying monsters and it ends with the spacemen. So on both ends, it kind of lifts off.

00:26:01:04 Okay. Now we're on the other side. And this is a better photograph of the station. This is a really modern, new station—at least it was. I guess it's like twenty-five years old now. So this side, which is Fantasies, I divided into this air, water, earth, fire, just because they're simple themes that led me to landscape and spectacle, which— The first one is really all portraits. It's a rogues gallery of weird characters. So this is water. I think I'm only showing you one image from each. But in water, I encompassed snow and ice and waterfalls, et cetera. And this is fire. And this is air. And this is earth. And the final image is like, if you've seen Lawrence of Arabia going off into the desert. And this is an image from a film by Godard, with the flight bags over their heads. Okay, so that's the end of that one. And that's kind of different from all the others. I just thought Los Angeles, the movies.

00:27:32:22 This piece, this one, is called Around the World on the 44th Parallel. We're up to 1995, so we are moving along. I think I'm okay. This was— I had begun working with maps, with cartography, which Thea mentioned. And so beginning around the early nineties, my work has been mostly cartographic. And I mean, in a way, I can talk about the relationship of the cartographic to the decorative. I mean, they're both very rich in what they tell you about place, a culture, a history. In any case, this is a library at the State University of Mankato, Minnesota. It's a Minnesota Percent for Art project. And we're on the upper level looking down, the mezzanine level. And so all around there's books and there's computers and whatever you have in a big state university library. In the center is the information kiosk. And I'm going to take you down to look up. You can actually see it better from the upper level. And the color isn't very good in some of these slides.

You know, in some of these places, I had better photographers than other places.

00:28:51:08 So this is from the back, looking forward. And what I did, I have these four by fourteen foot strips. And they're each a city. So the first bay— This is the last bay, which is Asia. The second one is Europe, and the third one is North America, which are the only parts of the world that the 44th parallel goes through. Mankato, Minnesota's on the 44th parallel. I mean, I was struggling to find imagery for this place. And it seemed like it was very northern to me. So I went around the globe. And I'm going to maybe take you to one city in each bay. I tried to pick, in the map, the most interesting part of the city, if it had key monuments or if visually, and pull out a strip. And then I wove into each map, the cultural history of the city or the region. So okay. This is Mankato, Minnesota. And this is a very poor slide. I'm sorry. But we started from there. And you can see it as you walk in the front door. You're in the North America bay. So I left binoculars at the desk, so that people could find their streets. And so this is better, moving in on it. And I painted the street names with luster gold. And I made this piece in a ceramics factory in East L.A. And the guy who runs it is a brilliant ceramics technician. Taught me things I didn't know. Every time we approached a new city, we'd sit down, Dennis and I—Dennis Cafry, his name is—and he'd say, "Okay, what feeling do you want? What mood do you want? What look do you want?" And he would suggest different kinds of techniques. So these forms are ceramic decals. It's what they use on commercial plates. And he found 600 of them or something, of boys fishing. Well, Minnesota is known for its lakes and fishing. Then I started cutting it up into leaves and these. These decals, you squeegee on before you fire, and they melt into the glaze. This is like majolica, really. This is done over the glaze. And this was a new way of working to me, this overglaze, and we did all this testing. But basically, you have pigments that you mix with water and you paint over the glaze—it's a very ancient technique—and it sinks into the surface. Then he also had these dotting brushes. This factory makes high-end commercial ceramics. And they just had an area where an artist could work. But they had these dotting brushes that they were using. And these are motifs from Woodland and Plains Indians who lived and migrated through this area. And I did them with really low-fire overglazes like china paint, with the dots. So I guess that's enough about that. This is another detail. The other three cities in North America—There really aren't too many big cities on the 44th parallel in North America. The others are Burlington Vermont, Seattle, and Toronto. But you're not going to see them.

00:32:40:13 Okay. So now I'm in Europe. And the cities in Europe were Ravenna, Nice, Sarajevo, and Florence. The globe tips so that the 44th parallel goes through what you would think is a more southern area of Europe. And when I painted this, there were these terrible wars in the Balkans and Sarajevo was under siege. And I thought that was, like, really interesting and sad and challenging to deal with. I'd never been there. I found a very crude, like, tourist book about it, in which everything was printed off register. But that sort of interested me. And I copied the language as well as I could. And since the city had been both Muslim and Christian for centuries, and until this war destroyed that, they lived fairly harmoniously— Everything was gone. And I wanted to sort of be respectful of both of those traditions in the way I encapsulated them. So that's a detail. These could be details of mosques that were under siege.

00:34:03:14 And now we're in Asia. And in Asia, again, they're not necessarily major cities. They're Ürümqi, in Western China; Changchun, which is also pretty Western in China; Sapporo Japan; and Vladivostok Russia. So I'm showing you Changchun China, which I've never been to. The tourist book said it was the film capital. And right over here is where the movie studios are. So Dennis would come in with these different things to play with. And he had these molds that hobbyists use, where you pour liquid clay—[it's] called slip casting—into them, and you can make bunnies and chickens and things. So we made pagodas, carp, and bumble bees. And then we epoxied them onto the surface. So that's where the movie sets would be. And here's the carp.

00:35:16:00 Okay. Now this is not a piece of public art; I just wanted to break it up and talk about it. And I do political work, but not so much in public art. This piece is called Targets. It was finished in the year 2000. I made it as a fellow at the American Academy in Rome, with Italian craftsmen who built it. I had been making first maps and then globes, but little globes. And I had a notion of a big globe that you could enter. Actually, three or four people can be in it. And what it is are aerial maps of all the places the United States had bombed between the year 1945 and the year 2000, when I finished it. And there's another piece that wheels in, so that you're completely surrounded, but it's not in this image. It's acrylic on canvas, which is the only way I've painted. I've never really changed that. And I got these aerial tactical pilotage charts from NOAA, which is an agency in Washington. And anyone can order them, civilian or military. And they're beautiful, and I had them all over my studio for a long time. I didn't know what I was going to do with them, of each area. And the whole world is available, you know, if you're interested in ordering them. And I called them up—the woman got to know me after a while—and I'd say, "I want Afghanistan," for instance, and she'd it to me. So I painted each section in a different color palette, because I didn't want it to look like one continuous world. They're all separate places that suffered the same trauma of aerial bombardment. So this is moving in closer. And these tactical pilotage charts have all these signs and information that pilots need. You know, no-fly zones and all this stuff. Which I just copied. I mean, I copy everything. I sort of grid it up and copy it. This is a detail. And this is another detail. And people ask me, am I going to add to? No, I'm not going to add to it.

00:37:58:19 And then this is— I'm showing this in the context of an installation. This is in the Arsenale in Venice. Not the part where there art biennale takes place. This was during the year of the architectural biennale, which is alternate years. And a friend of mine in Venice told me about this place called [inaudible], which is a place where hundreds of scientists work there, working on hydraulics, the Venetian Lagoon, and doing research, which is very important for them. And they occasionally, during these biennales, have someone do an installation. This was way too big of a space for what I could pull together, but I did my best. So the theme of it is islands. Everything's an island. Venice is an island and I live on the island of Manhattan. I made these woodblock prints on the island of Maui. I was invited there, in Hawaii, to woodblock prints. And I printed different colors of ink and different colors of background, so to have a variation. So I would have these things hanging in there, and I was there, altogether, for five weeks. It was a great experience, wonderful printer. There're two sets of prints. This one is Maui. And people from the Pacific are very familiar with that shape. The other one, this one, is a lesser known island—to us, anyway—called Kaho'olawe. It's a small island off the coast of Maui. And that island, throughout the twentieth century, was used as a US Navy bombing range. It had originally been a rainforest. And everything was destroyed. And it also was a sacred site for the Hawaiian people. But in the 1990s, they gave it back to the Hawaiian people, and a small group goes out there in a boat every week to clean up the ordinance and clean up the contamination, and in 100 years it's going to be habitable. And actually, this is an etching, which is a view from Maui of Kaho'olawe. Anyway, what's this have to do with Venice? I don't know. But the Italians loved Targets. They really weren't too interested in the rest of it.

00:40:48:08 And then these— Because of the moisture in Venice, you can't put anything up against the brick walls, so I had to figure out how to hang things loosely in the space. And also, there's no gallery lighting there. So the lighting depended on the day, time of day, time of year, whatever. But I had this idea of making these masks on the windowsills. I made sixty-five of them. But the light would come through the eyes. These are traditional Carnevale masks, masks used in Carnival in Venice, that are sold as tourist kitsch. And the Venetians hate them, so they didn't want to see these. But I painted them with maps of islands all over the world, and I'll just show you a few. And these are all imagery, Carnival imagery, from different cultures. This is paint and collage on canvas. So

these are some of the masks. I had a very good photographer there, and we were there all day, into the night. So I mean, I can't dwell on this too long, but he has slides of it, or jpegs of it, at every time of day. And I really like these night shots.

00:42:18:29 Okay. This is in Japan. And I was commissioned to do this floor piece. I was given the shape and the dimensions. And they wanted me to do it in marble mosaic for the floor. It's, I think, twenty-six feet long. And they wanted me to incorporate certain motifs from traditional textiles and certain map imagery which would signify that region, particularly Lake Toya, which has a particular shape, which is repeated throughout. And you know, when I did Mankato in a library, the librarians helped me with the research. In this case, the Japanese architect— It's César Pelli's firm. He's out of New Haven. But the Japanese architect found these beautiful old Japanese maps and sent them to me, that I never would've found.

00:43:36:27 So here's some of the detail. We ended up— There wasn't the time or money to do it entirely mosaic. So the textile patterns, which are traditional to that region, which is Totari, are done in sandblasting that marble. And the maps are done in mosaic. So sandblasting is two colors; it's the stone and the whiter, where it's blasted through. The guy—I worked with a Japanese mosaicist; we didn't speak the same language, but he'd been trained in Italy, so we spoke Italian—he had this huge sandblasting machine and he was very eager to use it. So I like combining different materials a lot. So this is the sandblasted part and this is the mosaic part. I think that's all I have of that one.

00:44:44:07 This is a painting. I think it's the last painting I'm showing you. It's called Jeez. It's 2012. How are we doing? It's twelve feet by twelve feet. And I was asked to make an artwork inspired by the Ebstorf map, which was one of the great monuments of the Middle Ages. The medieval maps are very inaccurate, but they're amazing. They're filled with vignettes and Bible stories. Medieval Christian European maps. And this one was probably the most famous, and it was destroyed in World War II, by an aerial bombardment. It was in a monastery in Germany. But there're many pictures of it. And I mean, these are not the colors. I mean, I should actually put a slide in of the original. I got a big— Where did I— I got a big file from someone. And I copied it square by square, on panels. And I didn't know what I was going to do with it. I had this— And I was supposed to make this thing for the show. And then I realized that the head of Jesus is at the top, the feet at the bottom, and the hands on either side, and that his body— The whole Earth was embedded in his body. So then I started looking for images of Jesus. And I think there are 135 of them that I added. They come from great painting all the way to kitsch, and they're from all over the world. And it was really great fun to do. And the show based on the Ebstorf map never happened. So here are some of the details. I don't think I have a lot of details. I mean, you know, I could walk you through the whole painting, but—

00:47:00:03 Okay. This is the last thing I've done. It opened two weeks ago in New York. I've done fifteen public art projects and I've shown you seven this evening. And this is the last one. I don't have great images of it, but I will eventually. And it's in six location in the 86th Street and Central Park West subway station, which is a local station for the B and C lines. And it's right at the corner of where there is this Bard Center, coincidentally, if you're ever down there. Anyway, I had a deadline to do the proposal and I was not getting anywhere. And I mentioned this to someone earlier today. Perchance, I happened to see a movie called Lion, a Hollywood movie. And that movie, Google Earth plays a very central role in it. And I woke up the next morning and I go, "Google Earth, like the guy in the movie." And I go to my computer and I start looking at Central Park West and Central Park and that whole area. So you can see all these little Google Earth signs. When I show you some details, you'll see it better. Older people coming to the station go, "What is all that?" And then their children tell them that it's Google Earth. Anyway, I love the

idea of the macrocosm and the microcosm, being way up high and then moving down. And in the course of the piece—there're six parts to it—I do that. And these details are from the façades of these beautiful buildings along Central Park West. The color is mine, but the motifs are from photographs I took of the buildings. So it's a combination of a lot of things I'm interested in, but it's not a map in any usual way.

00:49:05:11 So this at the entrance, the main entrance at 86th Street, and this is the upper platform, and those are the stairs down to the lower platform. Okay. Now, as you walk along the upper platform, there're two more pieces. The platform's only fifteen feet wide. So over here, you're, like, coming off the train, so you're very close. It's very hard to get back and photograph this. But when we really photograph it, we'll do it in sections and put it together. Oh, I didn't say before, it's a combination of tile and mosaic. So the mosaics were done by the people I work with in Italy. In the eighties, I worked with the husband and wife, and now I'm working with the son. And it's the Trilisanuto family. And they're just absolutely the best. These are from aerial photographs. They are not from Google Earth; these are from aerial photographs. And I have all four seasons in the piece. If we go back— Wait a second. If we go back, this is summer. And so this is winter. And I found online, this— Looking, Googling, I found this stained glass window in the ceiling of somebody's house over there. I don't know what they'll think if they walk into the subway and recognize it. But this is a map. This is actually a map of Seneca Village. Seneca Village was a community of freed slaves in the nineteenth century, from— The dates are on it; I can't see anything. 1820 to 1860 or something. And they had schools and they had churches, and there's now— It's an archaeological site. There's a plaque there. And when Central Park was created, it was destroyed and people were left to go their own ways. Central Park was a swamp. That whole area was a swamp. It was drained, and everyone who lived there was sent away. But this was the largest community there. So there're no photographs of it, really, but there is this map, which keeps recurring in all the literature.

00:51:39:09 So this is moving in. You can see the tiles and you can see the mosaic. Oh, okay, that's Seneca Village. 1825 to 1857. And then this is the other one, on the same landing. This begins to be fall. And this is Google Earth. All three of these are Google Earth. This slide is a little dark and dense, but anyway— And also, they haven't lit it yet. I hope they will light it. So there's a kind of a glare that comes through. And now we're on the lower level. And this is the longest panel. And I just have details. It's thirty feet long. And there are five kind of landscapes in it, mostly of autumn and spring. Spring at the ends, autumn in the center. And then there're doorways. Not only decorative detail, but the whole, like, doorways. I had this idea when I went up there. See how narrow that thing is? But when you got off— The first, the suggestion of the MTA was that I work in the space where the advertising and the signs are. And they've gotten a lot of artists to do that. I didn't want to do that. I said, "No, I want it to go up into the arches, so that when you get off the train, it looks like, you feel like you're entering another space." And they said, "You can't," because there were pipes up there. But then they got interested and got the pipes removed, and maybe eventually, we'll get it lit. And I'm very happy because now I realize, putting this lecture together, that these are my pilasters and these arches; these are things I've always come back to. But I never painted landscapes before. And they're based on photographs.

00:53:57:14 So here are some details. So that's the landscape over there, and this is the decoration. This is from the other side. Now, this is the last section. No, the next-to-last section. This is spring. And this is the Central Park Conservancy, which is across the park. And there are some details. And now you can see the Google Earth ones. That's it.

[APPLAUSE]