

Joyce Kozloff: Tondi

The first group of "tondi" are based on maps of the heavens by seventeenth century cartographer Andreas Cellarius. "the days and hours and moments of our lives" and "Helium on the Moon" are painted with images that the ancients imagined they saw in the skies, dappled with tiny star stickers. Iridescent, metallic colors add a shimmer to their surfaces ("the moments and hours and days of our lives" is a more subdued, monochromatic version, drawn in white pencil on an indigo field). Tracks of satellites found on the Internet traverse their spaces, juxtaposing past and present.

It is predicted that the next energy race will be for helium on the moon. There are two versions of this scenario in the series: both feature a combination of Cellarius' foolish Biblical patriarchs crossed by the marks of high-speed intergalactic travel. In the diptych "Now/Later," two more celestial charts form a framework for contemporary maps of the Middle East at their centers. Upon second glance, one realizes that the diagram on the left is correct, but the one on the right is strange. It is a chilling future projection for breaking up and reconfiguring existing countries, which appeared in the US Army publication *Armed Forces Journal* in June 2006.

"Revolver," the largest tondo in the exhibition, is an attempt to visualize future wars. The circular painting measures 8' in diameter and rotates on a central axis until the viewer becomes dizzy and turns away. Its imagery collapses ancient science with contemporary fantasy, merging early Arabic and Chinese star charts with the menacing futuristic monsters that populate science fiction.