

Joyce Kozloff, Memory and Time

Carroll A. Campbell Jr. U.S. Courthouse, Greenville, South Carolina, Art in Architecture Program Fine Arts Collection, U.S. General Services Administration;
Craig Brandt, HBRA architects; Miotto Mosaic Art Studios and Trvisanutto Giovanni s.r.l.; photos Tom Vinetz

The large, vertical panels in the top niches, way above eye level in the Entry Lobby, are aerial views of eight textile mills in the counties serviced by the new federal courthouse, overlaid digitally with transparent textile patterns produced there. The artist had two criteria in choosing them: that the mill be extant and visible on Google Earth, even if it had been rehabbed for other purposes and/or partly demolished – and that it was known what type of textile was produced at that mill. Painting these views, she weaved the fabrics into the landscapes, joining the two genres that she had explored throughout her life: cartography and decoration. Google Earth signals our current moment in time, early during the 21st century, when the artwork was conceived. The textiles represent an earlier time period, when the mills were the dominant industry in the region. She painted the panels with chromatic variety, both in the topography and the fabrics. She tilted the perspective of the mills to reveal their facades, projecting them on a different plane from the surrounding landscape. On each panel, the whole field is covered with a textile pattern - except over the mills, which therefore, step forward spatially. These panels are created from glazed ceramic tiles.

1. Victor Mill, Spartanburg County (madrass)
2. Alice Manufacturing Co. [formerly Easley Mill and Alice Mill], Pickens County (gingham)
3. Camperdown Mill, Greenville County (gingham)

4. Huguenot Mill, Greenville County (gingham plaid)
5. Dunean Mill, Greenville County (madrass stripes)
6. Newry Mill [formerly Abney Mill], Oconee County (linen)
7. Monaghan Mill, Greenville County (twill)
8. Powell Mill [formerly Spartan Mill and now Lancer Textiles], Spartanburg County (denim)

On the end wall at the upper level, three horizontal panels focus the viewer on Chiquola Mill in Honea Path, 36 miles from Greenville. It was the site of the Bloody Thursday massacre on September 6, 1934. During the longest and largest industrial strike in US history, as local militia and police opened fire on picketers, seven died and 30 were wounded. Those who returned to work had to submit to a gag rule, and the story was suppressed for decades. Today, the mill is a pile of rubble, but this bitter and violent national strike eventually led to more humane New Deal legislation (the 40-hour work week, minimum wage and restrictions on child labor). The Google Earth view of Honea Path – with an insert depicting the mill’s remains – is framed by an iconic South Carolina tartan pattern. There is no textile layered over the landscape, as in the other panels. The landscape is composed of glazed ceramic tiles, the textiles in the corners are made of glass *smalti* mosaics.

On the lower level, historic maps of the area are surrounded by Cherokee baskets on the west wall, and regional quilts on the east side. These six panels are seen at eye level and fabricated in glass mosaics with some ceramic tiles inserted. As a feminist, the artist delights in women’s traditional arts. They are not heralded like “high art,” although they are often the most vibrant and accessible carriers of popular culture and regional history. All the charts, baskets and quilts were chosen for their beauty, and their “back stories”.

West Wall:

1. 1630, Virginia, Carolina and Georgia, as seen by European explorers and cartographers. It is surrounded by a Cherokee basket pattern.
2. 1721, copy of an earlier Native American map (date unknown), surrounded by a Cherokee basket pattern.
3. 1777, map of lands in South Carolina ceded by the indigenous Native Americans - in stages - surrounded by Cherokee basket patterns.

East Wall:

4. 1781, Carolina and Georgia. It is surrounded by patterns from an iconic "Touching Stars" pattern quilt, 1837-1850 by two sister slaves, Aunt Ellen and Aunt Margaret at the Knob, the Marmaduke Beckwith Morton family's home near Russellville, Logan County, Kentucky. The sisters remained with the family after Emancipation. The quilt was gifted to the Metropolitan Museum of Art, New York, by the family in 1962.
5. 1820, map of Greenville District, where one can see a multitude of mills throughout the area. It is surrounded by a South Carolina *Broderie Perse* quilt created by Johanna Davis at 13 years old, 1845-1853, when her first child was born. Johanna was a skilled mantua and dressmaker, who may have been a freed black slave. It is in the collection of Avery Institute, College of Charleston, South Carolina.
6. 1920, a railroad map of Greenville, when it was the "textile capital of the world" and the railroads were essential. It is surrounded by motifs from an 1870 quilt, "Whig's Defeat" by Sarah Adeline Stewart, who lived in the Fairview section of lower Greenville County and was one of the first certified teachers in the county.