



JG VISUAL ARTS · ISSUE NO. 1

The Green Cathedral

Twelve rooms where the architecture lost the argument

Twelve plates · three tracks · jgvisualarts.com

A NOTE FROM THE STUDIO

There is a building in the studio's files that cannot stop growing a tree through itself.

It began as one question — what becomes of a grand interior once nobody arrives to sweep it? — and then it refused to stop answering. Every version put the arches somewhere new. Every version let more of the canopy in. By the time the question had been asked properly there were dozens of rooms, all of them clearly the same place, none of them the same picture.

What held them together was never the tree. It was the arrangement: somebody built a cathedral, somebody else planted a seed too close to it, and neither party has conceded. The stone keeps its proportions. The roots keep arriving. The water in the middle stays perfectly level through all of it, which is the part that makes the rooms feel inhabited rather than abandoned.

Twelve of them are collected here, sequenced the way you would actually walk it — in at the doors, out under the lamps. Read it in order if you like. The rooms do not mind either way.

Thank you for being on the list. This issue exists because you are.



PLATE I

Arrival

Someone left the doors open. Not recently — the ivy has had years to decide what the frame should look like, and it has opinions. The pots on the step are still being watered.



PLATE II

The Path In

The path does not run straight and was not laid in a hurry. It bends around a pool that was here first, and the stone remembers being walked on.



PLATE III

First Sight

Two trunks, and between them the water keeps a light that nothing overhead is giving it. Stand there long enough and you stop asking where it comes from.



PLATE IV

The Rotunda

The architects drew a perfect circle. The tree, arriving later, declined it — and the building, to its credit, made room.



PLATE V

The Arcade

Every arch along this run was cut by hand for a room that no longer has a roof. The canopy took the job instead, and does it better than slate ever did.



PLATE VI

The Great Hall

The floor tiles were laid in a pattern meant to be read from a balcony that has since come down. The water shows it anyway — slightly wrong, slightly improved.



PLATE VII

The Garden

Nobody planted this. Things arrived, approved of the light, and stayed, which is also how the best rooms get furnished.



PLATE VIII

The Still Pool

A basin the width of a small room, and not one ripple across it. Whatever drinks here comes at an hour you are not awake for.



PLATE IX

The Deep Grove

Past this point the building gives up being a building. The green closes over, the light goes long and low, and you lower your voice without having decided to.



PLATE X

The Ruin

The door still opens. It opens onto more grove, which is either a disappointment or the entire point, depending on what you came for.



PLATE XI

Revelation

Once a day the gap in the canopy lines up with the water, and the hall briefly admits what it is: a cathedral that grew instead of being built.



PLATE XII

Nightfall

Someone lights the lamps. You never catch them at it. The blue comes down through the leaves like weather, and the door at the top of the stair stays warm.

THE SOUNDTRACK TO THIS ISSUE

Three from the studio's own catalogue, in the order the rooms go. Play them while you read, or don't — but the second one was written about an old tree, and it knows it.



The Gatepost of Found Things (Hold It High)

The Sylvan Ensemble

Plates I–IV — the way in

Listen: <https://music.apple.com/us/album/the-gatepost-of-found-things-hold-it-high/187>



Echoes of the Yew

The Sylvan Ensemble

Plates V–IX — the long middle

Listen: <https://music.apple.com/us/album/echoes-of-the-yew/1878732231?i=1878732233&uo=>



Moonlight and Shadow

The Sylvan Ensemble

Plates X–XII — and out under the lamps

Listen: <https://music.apple.com/us/song/moonlight-and-shadow/1778856231>

Scan a code, or follow the link, to hear the track on a public platform.

ABOUT THIS ISSUE

The Green Cathedral is the first issue of an occasional magazine sent to the JG Visual Arts collector's list. Every plate in it is original studio artwork, made in an AI-augmented studio and finished by hand at print resolution. Every track is from the studio's own catalogue.

Prints of this work — canvas, framed, acrylic and poster — live at jgvisualarts.com. If a particular room stayed with you, it can go on a wall.

The list gets first look at new work, the occasional issue like this one, and nothing else. No schedule, no filler.



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First look at new work. Nothing else.