

Joan Jonas

After Mirage (formerly known as Cones/May Windows) 1976

Multimedia installation

12 metal cones: 113 3/8 x 30 1/2 x 30 1/2 inches

(288 x 77.5 x 77.5 cm) each;

May Windows video (black and white, sound), 1976 13:58 min., monitor
(JJ 016)



Sant Andrea De Scaphis
Gavin Brown's enterprise
February 17- March 19, 2016

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SANT'ANDREA DE SCAPHIS
JOAN JONAS
AFTER MIRAGE 1976
FEBRUARY 17 – MARCH 19, 2016

Sant'Andrea de Scaphis is pleased to present *After Mirage*, a solo exhibition by American artist Joan Jonas, a groundbreaking figure of video and performance art.

As an independent and alternative artist-run gallery space, 112 Greene Street helped define SoHo in the 1970s. Owned and run by sculptor Jeffrey Lew with Gordon Matta-Clark and Alan Saret, it was a meeting place and site of multidisciplinary exchange and collaboration for experimental artists, choreographers and musicians. Originally an untitled improvisation by Joan Jonas and the artist James Nares, *After Mirage* was first performed in 112 Greene Street in 1976. The performance borrowed the tall sculptural cones of *Mirage*, an earlier performance from the same year, that she and Nares used as musical instruments and amplification devices for sound and voice.

After Mirage, as it was later named, was translated into a minimalist installation at 112 Greene Street and was comprised of a monitor showing Jonas's video *May Windows* (1976) next to two circles of cones, one set made of paper, the other made of metal. A reoccurring leitmotif in Jonas's practice, cones have often served multiple functions as sound device, sculptural object, stage prop and allusion to elements of the natural world such as trees and volcanoes. The installation at Sant'Andrea de Scaphis restages the metal cones from the 1976 installation in a single circle alongside the video *May Windows*.

Following a trip to Japan in 1970 where Jonas purchased her first Sony Portapak, she states that she began making "little films [...] with the qualities peculiar to video—the flat, grainy, black-and-white space; the moving bar of the vertical roll; the closed circuit with instant feedback. Camera deck, monitor/projector and artist formed a circle of circuitry." *May Windows* features two tall white cones, barely decipherable in the heightened contrast of the black-and-white video that examines changes in sound and light from Jonas's home studio. Though the film is purposefully so overexposed that the picture plane becomes void of depth, Jonas nonetheless makes space legible through sound—opening and closing the windows in her loft, walking around the room whistling a tune, the sound of dogs barking in the street, whispering or recreating sounds of a foghorn by blowing through the cones behind the camera.

Jonas's multidisciplinary works cut across a range of influences and concerns spanning from the environment, to concepts of gender, to Japanese Noh and Kabuki theater, Modernist film, folk traditions and oral histories, poetry and literature. Despite these disparate interests, *After Mirage* exemplifies Jonas's fundamental bricolage approach in translating non-linear performance into video-performance into single-channel video into installation and vice versa, defying categorization and crating infinite ways of experiencing her work with each new iteration.

Joan Jonas (born 1936) lives and works in New York. Her first solo exhibition was in Philadelphia in 1972, and since that time she has presented her work in one-person exhibitions and performances hundreds of times internationally. In 2015, she was the United States' representative at the 56th edition of the Venice Biennale, where her work at the American pavilion received special mention. She has been represented in Documenta in Kassel, Germany, six times since 1972, and has had major retrospectives at the Stedelijk Museum, Amsterdam; HangarBicocca, Milan; Konsthall Malmö, Sweden; and the Queens Museum of Art, New York. The recipient of numerous honors and awards, Jonas's most recent solo exhibitions include those at NTU Centre for Contemporary Art, Singapore (January 23 – April 3, 2016) and a forthcoming exhibition at DHC/ART Foundation for Contemporary Art, Montréal, (April 27 – September 18, 2016).

After Mirage will be on view at Sant'Andrea de Scaphis at Via dei Vascellari 69 from February 17 through March 19, 2016, Thursday through Saturday from 11:00 AM to 6:00 PM and by appointment.

For further information, please contact +39 339 7202004 or info@santandreadescaphis.com



After Mirage
Installation View
Sant Andrea De Scaphis
Gavin Brown's enterprise
Rome, Italy
2016



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112 Greene Street
New York
1976

Untitled Improvisation (after Mirage)

1976

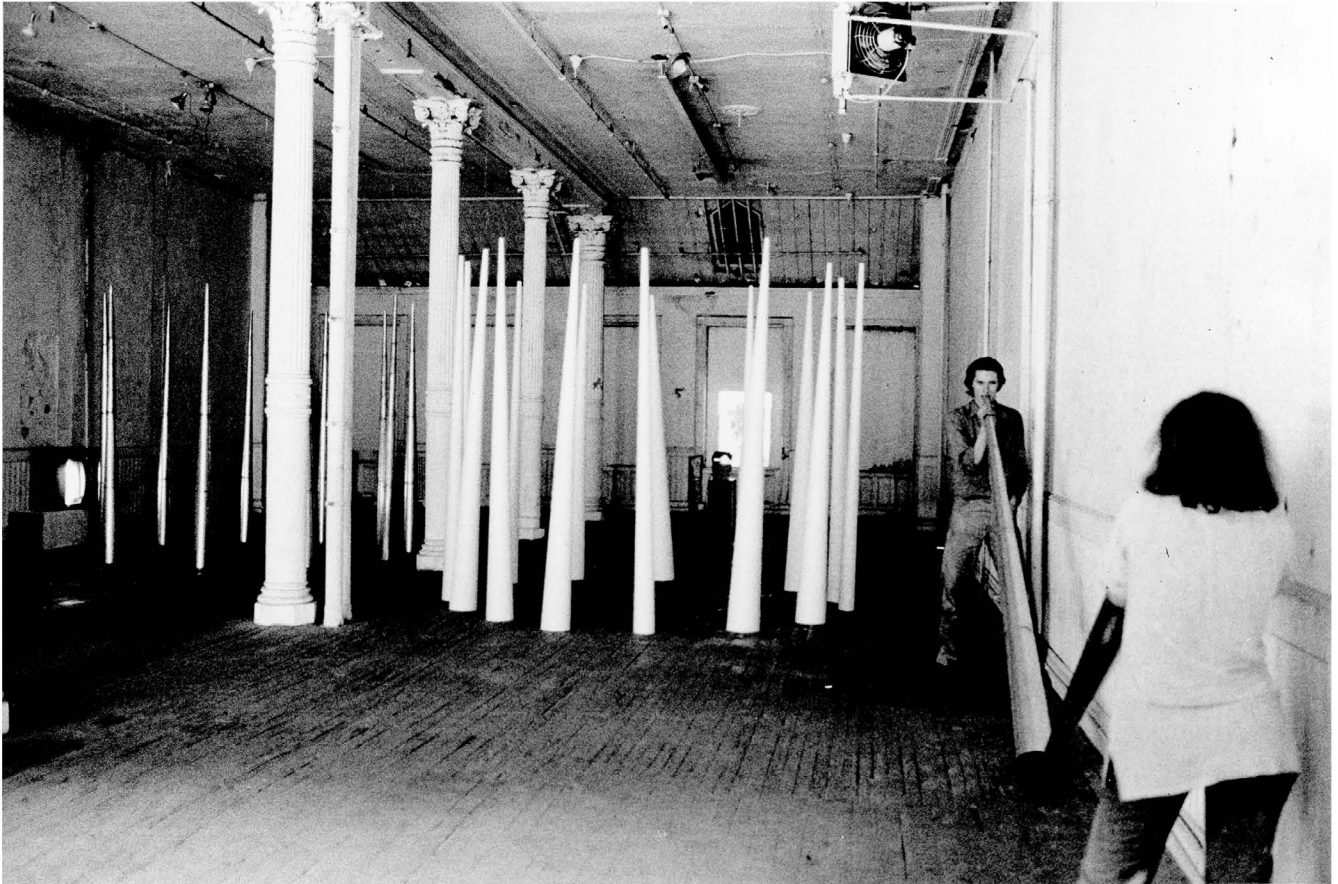
Performance by Joan Jonas and James Nares.

Cones/May Windows

1976

Multi-media installation: nine-foot metal cones, nine-foot paper cones,
Video (black and white, sound)

13:58 min



Joan Jonas and James Nares
Untitled Improvisation
Performance
1976
Cones/May Windows
Installation View
112 Green St.
New York
Photo: Babette Mangolte



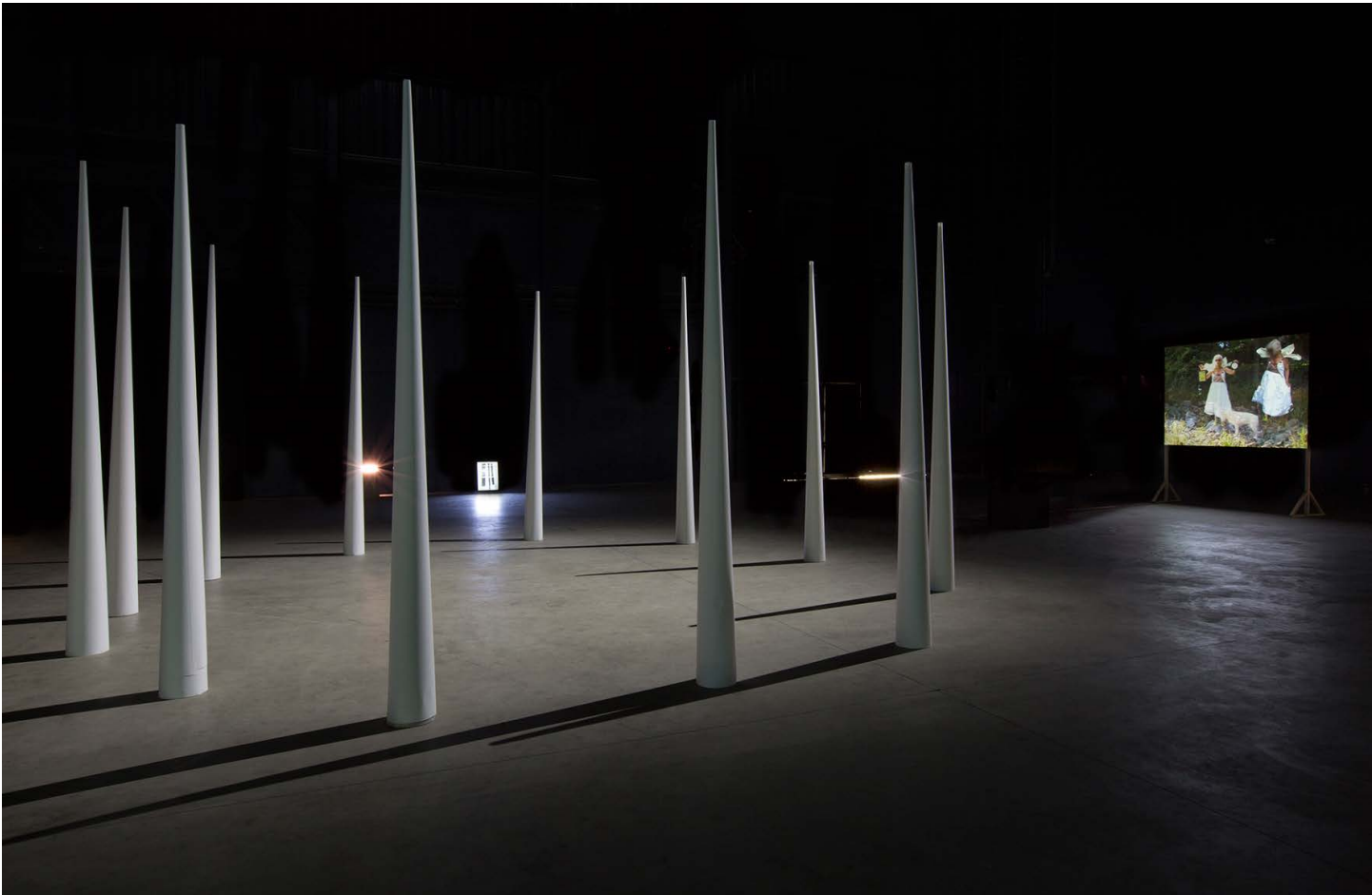
May Windows
Film Still
1976
Video (black and white, sound)
13:58 min.



May Windows
Installation View
1976
Video (black and white, sound)
13:58 min.
Performers: Joan Jonas and James Nares.

Light Time Tales
Fondazione HangarBicocca
Milan, Italy
2014-2015

Joan Jonas
After Mirage (formerly known as *Cones/May Windows*)
1976/2011



Light Time Tales
Installation View
Fondazione HangarBicocca
Milan, Italy
2014-2015

Light Time Tales
Konsthall Malmö
Malmö, Sweden
2015-2016

Joan Jonas
After Mirage (formerly known as *Cones/May Windows*)
1976/2011



Joan Jonas, *Waltz*, 2003, Videostill, Length: 7'03", Courtesy the artist

Joan Jonas *Light Time Tales*

Exhibition dates: September 26, 2015 – January 10, 2016

Location: Malmö Konsthall, S:t Johannesgatan 7, SE-205 80 Malmö, Sweden

Press preview: Thursday, September 24, 2015, at 11 am

Opening: Thursday, September 25, 2015 at 6–9 pm

Malmö Konsthall presents *Light Time Tales*, a landmark retrospective exhibition of works by Joan Jonas. A key figure in art for the past fifty years, her work continues to evolve and to break down disciplinary boundaries.

Held in collaboration with HangarBicocca (Milan), *Light Time Tales* is the largest ever exhibition in Scandinavia devoted to the American artist, presenting multimedia installations and videos and placing new productions alongside foundational works. The exhibition also highlights Jonas's pioneering research into the medium of video/film and performance.

The exhibition comprises four large-scale installations, including one from the MoMA collection (Museum of Modern Art), New York City, and several single-channel videos, which together create a constellation of Joan Jonas's most important works. These range from *Mirage* (1976/1994/2005) to the more recent *Reanimation* (2010/2012/2013) and *Double Lunar Rabbits* (2010). The accompanying films and videos similarly span from the late 1960s up to the present day.

Light Time Tales offers insights into the dynamic artistic career of Joan Jonas. A great experimenter who is always exploring new multi-disciplinary collaborations, Jonas has invented a personal artistic language that interweaves video, installation and performance, creating a constant renewal of figurative art—with formal signatures that continue to inspire new generations of artists.

Light Time Tales was originally presented at HangarBicocca between 2 October 2014 and 1 February 2015, and curated by Andrea Lissoni with the curatorial assistance of Fiammetta Griccioli. The exhibition at Malmö Konsthall is co-curated by Andrea Lissoni and Diana Baldon.

To accompany the two exhibitions, Gregory R. Miller & Co. in association with Hatje Cantz, HangarBicocca and Malmö Konsthall have published the most comprehensive monograph to date on the work of the artist.

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In November, Malmö Konsthall in collaboration with Malmö Art Academy, Lund University, and Schools of Visual Art, Royal Danish Academy of Fine Arts, are planning a conference. Details are forthcoming.

Joan Jonas (b. 1936 in New York, USA) is one of the first female artists to combine video and performance and is the author of reference books on performance art. Since the 1960s she has explored the theme of identity and the relationship between the body and its representation. Jonas is currently representing the United States of America at the 56th Venice Biennale with a new commission presented by the MIT List Visual Arts Center, Massachusetts.

THE EXHIBITION

Light Time Tales presents multimedia works that immediately give the sense of Joan Jonas's unique engagement with the moving image and of the many ways it can be shown and viewed. This ranges from the macro-scale of projections to the smaller world of monitors, presentation on a variety of screen materials and shapes, and uses of light and object to create shadow and mood, to the point of turning the device of media transmission into an art object itself.

Inspired by a trip to India taken in 1976, *Mirage* (1976/1994/2005) is one of Joan Jonas's most intricate works. Beginning with a performance staged by the artist in 1976, it has since become a work combining projections, monitors, teaching elements, a stage and various props. It was conceived as a collection of references to different elements and media that the artist has added and/or modified during successive phases. In its complexity, fragmentation and richness, *Mirage* is one of Jonas's most significant installations and testifies to the attitudes of an artist who ceaselessly reflects upon and returns to her own work as subject.

Reanimation (2010/2012/2013) serves as a key example of how Jonas's experimentation has been evolving over the years. The installation is inspired by *Under the Glacier* (1968), a novel by the Icelandic writer Hilddor Laxness. The artist chose passages from the book that describe a glacier in Iceland in poetic language as well as referring to certain miraculous aspects of the natural world such as the dandelion and the honeybee. Four grids of wood and Japanese paper form the screens used for showing videos with northern landscapes, mountains at sunset and black ink drawings traced out in the snow. A metal structure contains many hanging crystals, and two *My New Theaters* complete the work with excerpts of the *Disturbances* (1974) and *Melancholia* (2005) videos.

The *My New Theater* series was created at the end of the 1990s with the aim of continuing to work with performance, but without the artist's physical presence. In addition to the theatres in *Reanimation*, the exhibition presents *My New Theater III: In the Shadow a Shadow* (1999) and *My New Theater VI: Good Night Good Morning '06* (2006). Long and narrow, similar to the conical elements utilized in historical installations like *Mirage*, the structure rests upon two wooden sawhorses. Inside displays a video. In front of each mouth of the cone sits a bench that viewers can use when observing the installation.

Two additional recent installations will be on view, *The Shape, the Scent, the Feel of Things* (2004/2005), a multimedia installation structured around a multitude of expressive forms that draw on theatre and art history, and *Double Lunar Rabbits* (2010), a multi-channel work that explores the shifting of identity and images in movement. Several single-channel videos spanning Jonas's career will also be on view.



Light Time Tales
Installation View
Konsthall Malmö
Malmö, Sweden
2015-2016



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2015-2016