

## ***Affinities: a series of performances, screenings, and conversations***

In conjunction with the exhibition, DHC/ART and guest curator Barbara Clausen will present *Affinities: a series of performances, screenings, and conversations*, a program of events in two parts. While distinct in their own practice and aesthetics, the participating artists from the fields of dance, visual arts and music, share an affinity with Jonas' engagement and 'insistence' on reading the world(s) against and with the flow of the times. These interdisciplinary art practices, from the fields of art, dance, poetry, and music, in a similar vanguard spirit to that of Jonas, explore modes of movement, sound and non-linear storytelling. This is reflective of a constantly evolving collective imaginary that reflects and shapes the various socio-political contexts we live in.

## **Lunch Hours Visits**

DHC/ART is once again offering free lunch hour visits to the general public. All visitors are invited to participate; no reservation is required.

Every Wednesday, Thursday and Friday, starting on Wednesday May 6th, at 12:15 PM.

*Tours will be held in English and/or French, based on the group's needs.*

**Free Admission**

## **Guided Tour with the Guest Curator**

Guest curator Barbara Clausen, will be delivering bilingual guided tours of *From Away*.

### **Reservations required**

Please contact us by email [info@dhc-art.org](mailto:info@dhc-art.org) or by phone: 514-849-3742

Thursday, May 12, 2016  
An English tour is offered at 2 PM.  
The visit will start at 465 St-Jean.

A French tour is offered at 4 PM.  
The visit will start at 451 St-Jean.

Saturday, September 3, 2016

A French tour is offered at 2 PM.  
The visit will start at 465 St-Jean.

An English tour is offered at 4 PM.  
The visit will start at 451 St-Jean.

**Free admission**

## **App DHC/ART**

### **iBook: Gallery Notebooks**

Download our free APP and iBook which is filled with guided audio tours, archives, bonus material and more.

Free in the App Store.



### **DHC/ART Foundation for Contemporary Art**

451 & 465, Saint-Jean Street  
Montreal (Québec) H2Y 2R5 Canada

### **Opening Hours**

Wednesday to Friday from noon to 7pm  
Saturday and Sunday from 11am to 6pm  
Free admission

### **Information**

(514) 849-3742 | [info@dhc-art.org](mailto:info@dhc-art.org)  
[www.dhc-art.org](http://www.dhc-art.org) | [facebook](#) | [@dhcart](#)

# Joan Jonas

## From Away

Guest Curator:  
Barbara Clausen

16/04/28  
16/09/18

# G1

## 1. After Mirage

1976/2014

Multimedia installation: Twelve metal cones (288 × 77.5 cm [circumference] each), monitor playing video *May Windows*, 1976, black and white, sound, 13:58 min. Camera: Joan Jonas. Performers: Joan Jonas and James Nares.

*Courtesy of the artist and Gavin Brown's enterprise, New York.*

Originally an untitled improvisation by Joan Jonas and the artist James Nares, *After Mirage* was first performed in 1976. The performance borrowed the tall sculptural cones of *Mirage*—an earlier performance from the same year—that Jonas 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 in Manhattan and comprised a monitor showing Jonas's video *May Windows* (1976) next to two circles of cones. 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.

*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.

## 2. Street Scene with Chalk

1976/2008/2010

Video, black and white, sound, 11:04 min. Camera: Andy Mann. Performers: Joan Jonas, Pat Steir.

*Courtesy of the artist.*

*Street Scene with Chalk* shows an action performed by Joan Jonas during the performance of *Reading Dante* (on view in the screening room on the lower level). While Jonas is drawing on a blackboard with white chalk, her movements are being recorded and projected on a screen. The images show Jonas together with the artist Pat Steir and another man who by chance becomes part of the scene, improvising movements using a large circle and metal cones in New York City's Wall Street district.

# G2

## Volcano Saga

1985/1994

Multimedia installation: Triangular plinth with props (plastic fish, plastic set square, pair of compasses, and a charcoal drawing suspended at the end of a white pole); props on the floor (oar, white double sphere on pole, pole with red netting attached flag-like and a drawing on rice paper on top of it); wooden duck; vitrine containing props (two puppets, blackboard, red bird mask, black mask); four white wooden triangles; four chalk drawings on black paper; twelve charcoal drawings on white paper; charcoal drawing on rice paper. Slide projection (*Volcano Saga*, 1985, forty-three 35 mm slides, colour). Dimensions variable.

*Courtesy of the artist and Wilkinson Gallery, London.*

## 1. Volcano Saga

1989

Video, colour, sound, 28 min. Camera: Joan Jonas. Performers: Joan Jonas, Tilda Swinton, Ron Vawter. Music: Alvin Lucier, Jon Cooper.

*Courtesy of Electronic Arts Intermix, New York.*

## 2. Veil Dance

1986

Video, colour, silent, 11:56 min. Performer: Joan Jonas.

*Courtesy of the artist and Wilkinson Gallery, London.*

This installation is based on the Icelandic legend *Laxdaela Saga*, which dates back to the thirteenth century and is a continuation of Jonas's investigation of myths and tales that began in the mid '70s. In order to create the work, Jonas used only a few fragments of the saga, in which the female figure of Gudrun, played by Tilda Swinton, is described as she talks about four dreams. These dreams are translated by a soothsayer, played by Ron Vawter, who interprets them as weddings. The two protagonists dialogue with one another against a background that displays a series of images of mountainous, volcanic landscapes. The narration of Gudrun's dreams is interspersed with other episodes: the video opens with the story of a car accident narrated by the artist. In several sequences Jonas appears to measure the landscape of Iceland with a yellow rod. In other scenes, she rotates a helical form against the background, almost as if stressing the passage of time. The sound of the wind is woven throughout the entire soundtrack for the video, interspersed with music created by the composer Alvin Lucier. As Jonas herself

# 465 Saint - Jean Street

## They Come to Us without a Word

2015

Multimedia installation

*Originally commissioned for the U.S. Pavilion of the 56th Venice Biennale by the MIT List Visual Arts Center, Cambridge, Massachusetts.*

*Courtesy of The Kramlich Collection, San Francisco.*

Joan Jonas's multimedia installation *They Come to Us without a Word* evokes the fragility of nature, using Jonas's own poetic language to address the irreversible impact of human interference on the environmental equilibrium of our planet. *They Come to Us without a Word* is inhabited by a multitude of human and non-human creatures, which traverse her drawings, videos, and performances in a plurality of gestures and configurations. Assembled in an idiosyncratic, non-narrative manner, these animal selves propose new temporal conventions and ways of being in the world.

Each room, slightly altered to fit the specificity of the architecture, represents a particular creature (bee, fish), object (mirror), force (wind), or place (the homeroom). Fragments of ghost stories sourced from the oral tradition of Cape Breton, Nova Scotia, are part of a continuous narrative and link one room to the next. Free-standing rippled mirrors, conceived by Jonas and handcrafted in Murano are placed alongside Jonas's highly distinctive

drawings and kites, as well as a selection of objects that were used as props in her videos. The soundtrack by Jonas includes music by Jason Moran and songs by Norwegian Sami singer Ånde Somby. The customized lighting was conceived by lighting designer Jan Kroeze.

## 1. Bees

Multimedia installation, 2013-2015

Two high-definition videos (color, sound; on screen: 4:58 min loop, on wall: 6:15 min loop). One crystal-shaped painted wood bench. 67 drawings (pigmented-inkjet exhibition copies).

Vitrine: two masks (plaster cloth, wire, and Japanese watercolor), two stones, instructions for bee dance (marker on paper), one photocopy, two magnifying glasses, one dead bee, and one glass bee made by Vittorio Costantini.

## 2. Wind

Multimedia installation, 2014-2015

Two high- definition videos (color, sound; on screen: 2:53 min loop, on wall: 3:56 min loop). One crystal-shaped painted wood bench, 43 kites (paper, bamboo, string, and food coloring).

Vitrine: one found mask, one bird's skull, four postcards, two photocopies, one miniature glass owl made by Vittorio Costantini, and two mirrored glass props made by Alexander Rosenberg

## 3. Fish

Multimedia installation, 2013-2015

Two high-definition videos (color, sound; on screen: 4:09 min loop, on wall: 3:11min loop).

One crystal-shaped painted wood bench, 55 drawings (pigmented-inkjet exhibition copies). Vitrine: one mask (plaster cloth, wire, and Japanese watercolor), 10 sea-urchin shells, one dried sea horse, one drawing (pigmented-

inkjet exhibition copy), three photocopies, two Japanese postcards (facsimiles), six pieces of white sea coral, and one glass sea sponge.

## 4. Mirror

Multimedia installation, 2015

Two high- definition videos (color, sound; on monitor: 2:11 min loop, on wall: 6:04 min loop). Fourteen Mirrors, lead glass crystals, iron, gesso.

## 5. Homeroom

Multimedia installation, 2015

Three high-definition videos (color, sound; on screen: 3:53 min loop, on wall 6:30 min loop, on monitor 00:07 min loop). Platform with props. One crystal-shaped painted wood bench. 15 color photographs by Joan Jonas, displayed on shelves, of redwood trees and wood figures made by Kenny Boudreau, J. M. Poirer, and Harold Tutty. Two lamps (Japanese paper, wire, and LED lights) One wall drawing made with china marker. Two drawings (pigmented-inkjet exhibition copies), seven drawings (marker on paper) by Zora Casebere, Noah Delorme, Lila Gavagan, Jonas Moran, Malcolm Moran, and Willa Schwabsky. Vitrine: one found mask, two glass frogs made by Vittorio Costantini, one fossil, two found black- and-white photographs, two color photographs by Joan Jonas, one photocopy, one found card, and two hand mirrors.

## 6. Nine Trees

2015

Installation of nine locally sourced cedar tree trunks, rope.

# Floor plan 451 Saint-Jean



Traces project **G0**



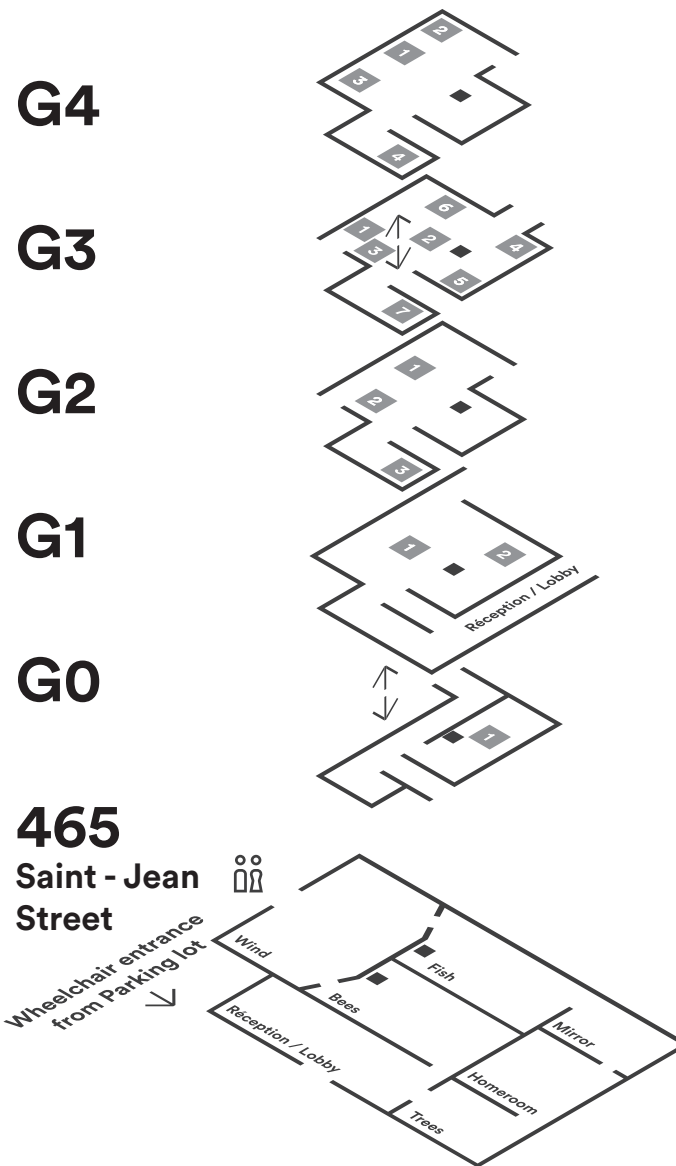
Information Desk located **G1 / Lobby**



Free Wi-Fi



**G3**  
**G0** - Wheelchair accessible



Antonio Ratti Workshop, Como, Italy. Performer in Mexico City: Galia Eibenschutz. Soundtrack by Joan Jonas, with excerpts of music by Jason Moran and David Lang. Video shot by Joan Jonas. Video editing by Joan Jonas and David Dempewolf. Video technician: David Dempewolf.

In Reading Dante Jonas translates Dante's fourteenth-century medieval allegory and dynamically visualizes the journey of the characters, merging their experience with her own through footage of travels and performance. The plethora of elements collectively forms a complex, choreographed, and imaginative vision in the artist's personal aesthetic language.

#### 4. Reanimation

2010/2012

Performance: 2014

Video documentation of performance at HangarBicocca, Milan, Italy

Video, colour, sound, 66:46 min.

Performers: Joan Jonas, Jason Moran. Music: Jason Moran. Sound: Joan Jonas. Assistant: Coral Turner. Technician: David Dempewolf.

*Courtesy of the artist.*

In the performance *Reanimation*, Jonas creates an otherworldly atmosphere of the Icelandic landscape, infused with a tension between the natural world and humankind's attempts to render it. In the artist's words, *Reanimation* "is partly an homage to spiritual aspects of nature [...], but as glaciers are now melting, the work [...] reflects the present-day situation."

#### 5. They Come to Us without a Word II

2015

Performance: 2015

Video, colour, sound, 62:46 min.

Video documentation of performance at Teatro Piccolo Arsenale, Campo della Tana, Castello, Venice, Italy, July 20-22nd, 2015. Performers: Joan Jonas, Jin Jung, Elena Mazzi, Noah Delorme, Lila Gavigan, Jonas Moran, Malcolm Moran. Music: Jason Moran. Singer: Kate Fenner. Technician: David Sherman.

*Courtesy of the artist*

*They Come to Us Without a Word II* features re-edited video footage from the artist's pavilion installation and is evocative of the fragility of nature in a rapidly changing situation. "Although the idea of my work involves the question of how the world is so rapidly and radically changing, I do not address the subject directly or didactically," Jonas says. "Rather, the ideas are implied poetically through sound, light, and the juxtaposition of images of children, animals, and landscape."

affirms, "As in *Wind* 1968, the elements become characters."

#### 3. Wind

1968

Film (16 mm) transferred to video, black and white, silent, 5:37 min. Camera and co-editing: Peter Campus. Performers: Francis Barth, Eve Corey, Deborah Hollingworth, Keith Hollingworth, Joan Jonas, Judy Padow, Tannis Hugill.

*Courtesy of Electronic Arts Intermix, New York.*

*Wind* is one of Jonas's first performance films, shot with the help of video artist Peter Campus. This film alternately cuts between snowy fields and the raw seashore of Long Island, New York. Jonas focuses on a group of performers moving through a stark, windswept landscape, trying to overcome the powerful wind. Two main figures appear and disappear throughout the film moving always behind and at a distance from the other performers. They are wearing heavy winter coats with mirrors attached that reflect their surroundings. This film evokes early cinema, while its content locates it in the spare minimalism of the late 1960s. Jonas is concerned with stripping down the medium and foregrounding the figure and its ritualistic movements in space. Nature and its force (in this case the wind) are among the central themes in Jonas's work.

## G3

#### 1. Organic Honey Artist Archive

1972-1980

Photographs, drawings, posters, contact sheets.

*Courtesy of the artist*

#### 2. Richard Serra Anxious Automation

1971

Video, black and white, sound, 4:23 min. Performer: Joan Jonas. Audio: Philip Glass

*Courtesy of the artist, Richard Serra and MoMA, New York*

In this video by Richard Serra, Jonas performs a series of four simple actions as a didactic exercise on spatial distance and rhythm. The piece combines footage from two cameras zooming in and out of the performance at different speeds, while the composer Philip Glass taps off-beat on a microphone, creating a disjunction between time and space, and sound and sight.

#### 3. Organic Honey's Visual Telepathy

1972

Video, black and white, sound, 17:24 min. Camera and performers: Joan Jonas and Linda Patton.

*Courtesy of Electronic Arts Intermix, New York*

*Organic Honey's Visual Telepathy* is based on Jonas's 1972 performance of the same name, the first in which she used video. In an enigmatic ritual of identity, Jonas performs as herself and as her masked double, the character "Organic Honey." She is the embodiment of artifice, masquerade and narcissism—a female

alter-ego whose guise is a frozen doll's face. This elliptical, nonlinear narrative performance explores themes that are emblematic of Jonas's early video work: the study of female gestures and archetypes, both personal and cultural; the use of disguise and masquerade, ritual objects, and ritualized self-examination; and an inquiry into subjectivity and objectivity.

#### 4. Duet

1972

Video, black and white, sound, 4:23 min. Performer and camera: Joan Jonas.

*Courtesy of Electronic Arts Intermix, New York*

*Duet* is part of Jonas's early video performances and was used during her performances of *Organic Honey's Vertical Roll* and *Organic Honey's Visual Telepathy*. In this seminal exploration of the phenomenology of video as a mirror and as "reality," Jonas, face-to-face with her own recorded image, performs a duet with herself.

#### 5. Vertical Roll

1972

Video, black and white, sound, 19:38 min. Camera: Roberta Neuman. Performer: Joan Jonas.

*Courtesy of Electronic Arts Intermix, New York*

*Vertical Roll* is a seminal work produced between the performances *Organic Honey's Visual Telepathy* and *Organic Honey's Vertical Roll*. In a startling collusion of form and content, Jonas constructs a theatre of female identity by deconstructing representations of the female body and the technology of video. Using an interrupted electronic signal—or "vertical

roll”—as a dynamic formal device, she dislocates space, reframing and fracturing the image of her body, exposing the medium’s materiality through its own disruption. Using her body as performance object and video as a theatrical construct, Jonas unveils a disjunctive self-portrait.

## 6. Organic Honey’s Vertical Roll

1973-1999

Video, black and white, sound, 15 min. Camera: Roberta Neiman. Performers: Joan Jonas, Anne Thornycroft, Margaret Wilson, and Freuda.

*Courtesy of Electronic Arts Intermix, New York*

This documentation of a performance at Leo Castelli in New York in 1972, in which Jonas performs as “Organic Honey,” includes many of her signature devices: mirrors, masks, and the use of video for spatial, temporal, and psychological layering. In this prescient work, Jonas relates the theatrical space of her live performance to that of electronic media, as in her reference to the “vertical roll.” Costumed in a doll’s mask and a kimono, employing props such as fans and a feathered headdress, Jonas foregrounds emblems of female identity.

## 7. Songdelay

1973

Film (16 mm) transferred to video, black and white, sound, 18:35 min.

Camera: Robert Fiore. Editors: Robert Fiore, Joan Jonas. Sound technician: Kurt Munkacsi. Performers: Ariel Bach, Marion Cajuri, James Cobb, Carol Gooden, Randy Hardy, Michael Harvey, Glenda Hydler, Joan Jonas, EP Kotkas, Gordon Matta-Clark, Michael Oliver, Steve Paxton, Penelope, James Reineking, Robin Winters.

*Courtesy of the artist and Electronic Arts Intermix, New York*

This film is articulated through a series of long takes in which the performers emerge from an urban background in an interplay of continuous relationships with the surrounding environment. Jonas creates a highly original if enigmatic theatrical language of gesture and sound, as she and her performers (including Jonas, the artist Gordon Matta-Clark and choreographer Steve Paxton) play with props, unexpected rhythms of space and scale, references to painting, and audio delays. As with the performance, the film is based on detailing the discrepancies between the visual perception of an action and the acoustic representation of the sound it generates by the viewer.

# G4

## Reanimation

2010/2012/2013

Part of the original multimedia installation: three videos, wood and mega-stretch screen; rectangular metal structure with eighty hanging crystals and *My New Theater* structure.

Performer: Joan Jonas. Sound: Ånde Somby and Jason Moran.

## 1. Reanimation

2012

Video, colour, sound, 9:11 min.

## 2. Ice

2010/2013

Video, colour, silent, 2:31 min.

## 3. Glacier

2010

Video, colour, sound, 18:33 min. presented in *My New Theater* structure

*Courtesy of the artist*

*Reanimation* is inspired by the novel *Under the Glacier* written by Icelandic author Halldór Laxness. Jonas chose fragments from the book that describe a glacier in Iceland as well as referring to certain miraculous aspects of the natural world such as the dandelion and the honeybee. This multimedia installation is one of the sources for Jonas’s most recent work *They Come to Us without a Word*. Set in the Lofoten Islands (Norway), the videos display Nordic landscapes interspersed with black ink drawings drawn on snow and shots of the mountains. These scenes are accompanied by the music of traditional Laplander *joik* songs sung by Norwegian singer Ånde Somby and a musical score by jazz musician and composer Jason Moran. At the centre of the projections stands a metallic structure adorned with crystals that disperse the light in the space, counterbalancing the fragmentation of images projected onto the screens. Next to the screen is *Glacier* (2010) a video projected inside a *My New Theater* structure. This collage of footage shot in Norway includes a number of different segments taken from a series of Jonas’ previous works, including the video of her performance *The Shape, The Scent, The Feel of Things* (2004/2007), and *Disturbances* (1974), both on view.

## 4. Disturbances

1974

Video, black and white, 13:35 min  
Camera: Joan Jonas. Performers: Ellen Draper and Joan Jonas.

*Courtesy of Electronic Arts Intermix, New York*

*Disturbances* extends Jonas’s investigation of mirrored surfaces and spaces. Two women dressed in white are walking at the edge of the pool. They are seen as abstracted shimmers, upside down and backwards. Shadowy figures move underwater and swim through the pool as in a choreographed dance. Throughout the tape we hear the sound of rocks struck together while water fills the monitor, creating layers of images. This work is a phenomenological study of reflection, as Jonas draws a parallel between the spatial and mirroring effects of water and video. Jonas includes scenes from *Disturbances* in her performance and installation *Reanimation*.

# GO

## Salle Projections

Jonas’s performances *Lines in the Sand*; *The Shape, the Scent, the Feel of Things*; *Reading Dante III*; *Reanimation*; and *They Come to Us without a Word II* reference and deconstruct ideas of the ritual, the historical, and the mythical into an infinite string of events.

## 1. Lines in the Sand

2002/2005

Performance: 2002

Video documentation of the performance presented at Documenta11, Kassel

Video, colour, sound, 47:45 min.

Performers : Ragani Haas, Joan Jonas, Sung Hwan Kim, Henk Vish. Live camera: Sung Hwan Kim. Music/sound: Paul Miller (aka DJ Spooky), Stephen Vitiello. Video documentation: Joan Logue. Live video remix: Astrid S. Klein. Live sound remix: Stephen Vitiello.

Video backdrop camera and editing: Joan Jonas. Additional camera: Erik Moskowitz, Kirsten Weiner. Music in remix: Natacha Atlas, The Carter Family, Scotty Fitzgerald, Harry Parch, Erik Satie, Yoruba drums from Benin, West Africa. Documentary editors: Pia Lindman, Edward Kihn, Joan Jonas. Commissioned by Documenta11, 2002.

*Courtesy of Electronic Arts Intermix, New York*

*Lines in the Sand* takes up two works by the poet H.D. (Hilda Doolittle)—*Helen in Egypt* (1955) and *Tribute to Freud* (1944)—as source material. Narrated by Joan Jonas, *Lines in the Sand* transposes H.D.’s reworking of the story of Helen of Troy to present-day Las Vegas, with the Luxor Hotel as a key motif. An exploration of the liberation of the self, *Lines in the Sand*—which was created in 2002, just prior to the U.S. invasion of Iraq—also references contemporary political realities, while the title echoes U.S. President George Bush Sr.’s declaration to Saddam Hussein at the start of the Gulf War.

## 2. The Shape, the Scent, the Feel of Things

2004/2006 (Performance, 2006)

Video documentation of performance at Dia:Beacon, Beacon, NY

Video, colour, sound, 80:27 min.

Piano score composition and performance: Jason Moran. Performers: Jose Luis Blondet (Aby Warburg); Ragani Haas (Nurse 2, Woman 2, Nymph); Joan Jonas (Nurse 1, Woman 1, and pre-recorded voiceover). Singer: Kate Fenner. Live sound: Joan Jonas and Jason Moran. Piano: Jason Moran. Video performers: Ragani Haas, Geoff Hendricks, Joan Jonas, Antonio Rogers, Sur Rodney Sur, Zina Magical Dog Star. Producer: Jim Bauerlein. Stage manager: Sekeena Gavagan. Sound designer:

Patrick Heilman. Assistant to Joan Jonas: Ragani Haas. Stage crew: Ben Blumius.

*Courtesy of the artist*

The central narrative focus of *The Shape, the Scent, the Feel of Things* is the unprecedented life and work of art historian Aby Warburg (1866-1929) and his essay about his visit to the American Southwest. Drawing on sources ranging from Noh to Nordic theatre, from the brothers Grimm to Homer, Jonas extrapolates the magic of universal narratives from the most quotidian of circumstances so that she, as well as we, may become the heroes and heroines, victims and villains of the myth of self and origin.

## 3. Reading Dante III

Performance: 2008/2010

Video documentation of performance at Museu d’Art Contemporani de Barcelona (MACBA), October 25, 2007; and performance at Performa 09, Performance Garage, New York, November 10-14, 2009.

Video, color, sound, 46:23 min.

Performers: Joan Jonas, Ragani Haas, Cristina Hortiguuela, Alicia Hall Moran, Kate Fenner. Barcelona Workshop Performers: Miguel Angulo, Andrés Bartos, Silvana Catazina, Luis Macías, Maren Maurer, Perla R. Montelongo, Lois Patiño Lamas, Perico Pastor, Alejandra Pombo Suárez, Tanja Smit, Leonor Torres. Orchard St. Readers: Uchenna Enwezor, Anthony McCall, Michael Blum, Glenn Thomas, David Grubbs. Isabella Stewart Gardner Museum Readers: Haseeb Ahmed, Andrea Anastasio, José Luis Blondet, Pieranna Cavalchini, Marco DeMichelis, Alexandra Hays, Joan Jonas, Ateya Khorakiwala, Amy Lien, Claudia Paraschiv, Adam Pendleton, Stephen Prina, Rebecca Uchill, Jess Wheelock, Stephen Williams. Video Backdrops: Shadow Sequences from 2007 Fondazione