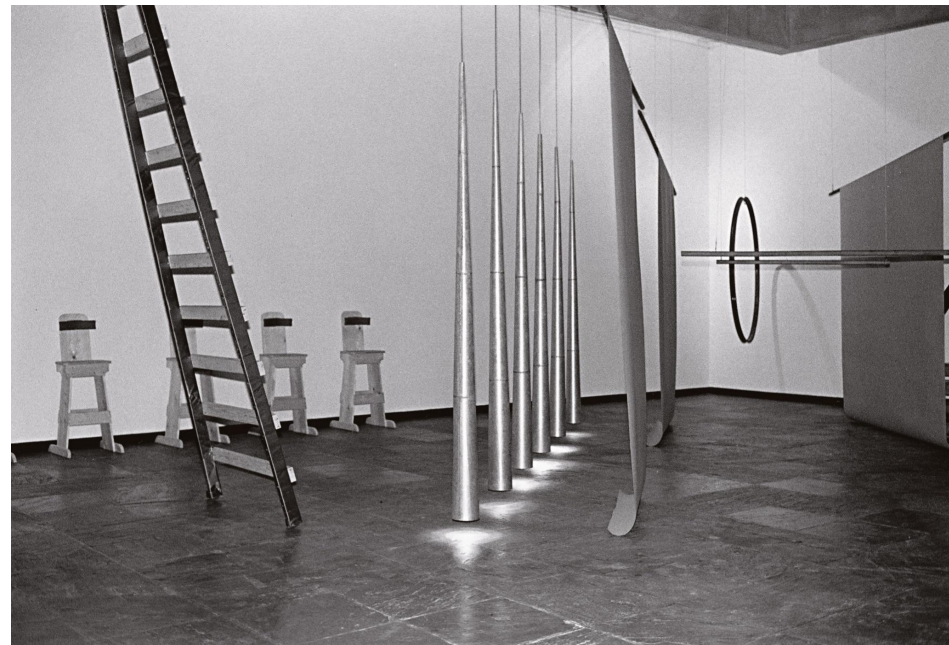


JOAN JONAS



https://www.youtube.com/watch?v=RZ_NIWzngO4



Stage Sets, 1976

Installation View of "Joan Jonas/Stage Sets", Institute of Contemporary Art, University of Pennsylvania/Philadelphia

“I work *in the space* between installations and performance.
The performance site is also a (temporary) installation.”
(Joan Jonas, 2008)

“Translations or transmissions” of performances

“Instead of being a moving element that affects the shape of an abstract sculptural arrangement, her viewer seems to be more active, albeit perhaps only imaginarily so, since the chairs, or the ladder, for instance, were not for the use of the public. Yet it is precisely these objects (chairs, ladder, and also the roof) that conjure a situation wherein an action of some sort could have conceivably taken place, even in a narrative sense, while the cones, sheets of paper, poles, and circle appear like a backdrop with the sensibility of a sculptural drawing made manifest in space.”

(Julienne Lorz, *Andrea Lissoni: Distance, Framing, Co-Existence, and Layering: Joan Jonas's Artistic Processes; 2018*)

Theatricality, stage presence (Michael Fried)

Stage Sets

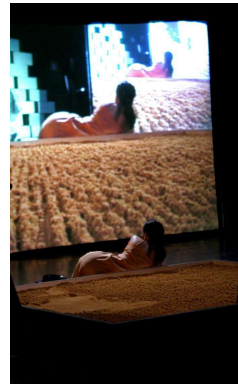
your play
next move in a mirror world, catching
rays from interior spaces, turning
them inside out for you to find
at some point
in silence a vision
to go by.
performances did occur might occur
but the rituals are yours,
here among the temporary icons
we constructed in order to turn
this place into a garden
where, touching you with an image
we left you.

Joan Jonas (poetic text from a leaflet, accompanying the exhibition)



Lines in the Sand (2002)

Multi-media installation: single-channel video (2002), sand and relief box, plaster, photographs, painting on canvas, and other materials
Installation views: The Renaissance Society at the University of Chicago, 2004



Lines in the Sand, 2002/2005

Video Performance, including "Lines in the Sand" Video, color, sound, 47:45min, 2002/2005

(Premiere at Documenta 11, Frizz Theater Fridericianum Kassel)

here: Tate Modern, London 2004

My New Theater

"If I am the performer then who am I? What role do I play? I consider my age, what that means in ongoing performance practice, and the possibilities of a humorous distance to my situation. I want to show the process of making something from scratch as well as the transformation of material."

In 1997 the 'My new Theater' series began with a desire to continue to perform, but in situations that would not always require a physical presence. Portable video miniature theater. The form of each MNT is a variation on the funnel or cone she first used in her 1974 performance Funnel and has since used variously as focusing agent for sound or sights and as a freestanding sculptural element and installations. Long narrow box, squared-off cone shape that sat on sawhorses that stand at eye level. The cone was an instrument to channel and direct sound to the audience. The viewer stands and looks into a small theater. Behind the stage is a back projection screen onto which a video loop is projected. Little props that refer to the context of the video are located on the stage and the floor in front of it.



My New Theater



My New Theater VI, Good Night Good Morning '06 (2006)



Moving Off the Land II (2020)

My New Theater I: Tap Dancing

The video loop (4mins) is a poetic documentary about a Cape Breton step dancer. He performs for the camera in different locations: on a board by a waterfall, on a porch with a fiddler and a piano player, and in a dance hall.

“I wanted to record the dancing of this particular man because his simple style from an earlier time, although casual, is magical. It will disappear. I was also inspired by the relation of music and dance to the local culture. People grow up playing in the kitchen. Dance is spontaneous. All ages participate. They dance in the open air. I compared this to my context of performance that is more formal, separated, pre-planned.”



My New Theater I: Tap Dancing



My New Theater III: In the Shadow a Shadow

The third of the MNT pieces is a large box set on sawhorses, the audience sits on a bench.

“Images were inspired by the place, Cape Breton. Each day was a beginning. First I chose nine fieldstones that were shaped like heads, plus one more. I shot a sequence in which I vigorously marked with chalk the faces I could see in each of the stones. The sound was sharp. The Drawings were used as markers. The chalk faces disappear from memory and the stones remain. I arranged the stones on the floor in a line down the length of the studio, parallel to the wall that, framed by the camera, continued to become the wall of the box. Handmade wooden furniture gave a sense of scale and place. A normal rocking chair, a child’s rocker, and along wooden couch were objects to sit on, to stand on, to walk around, and to move.”

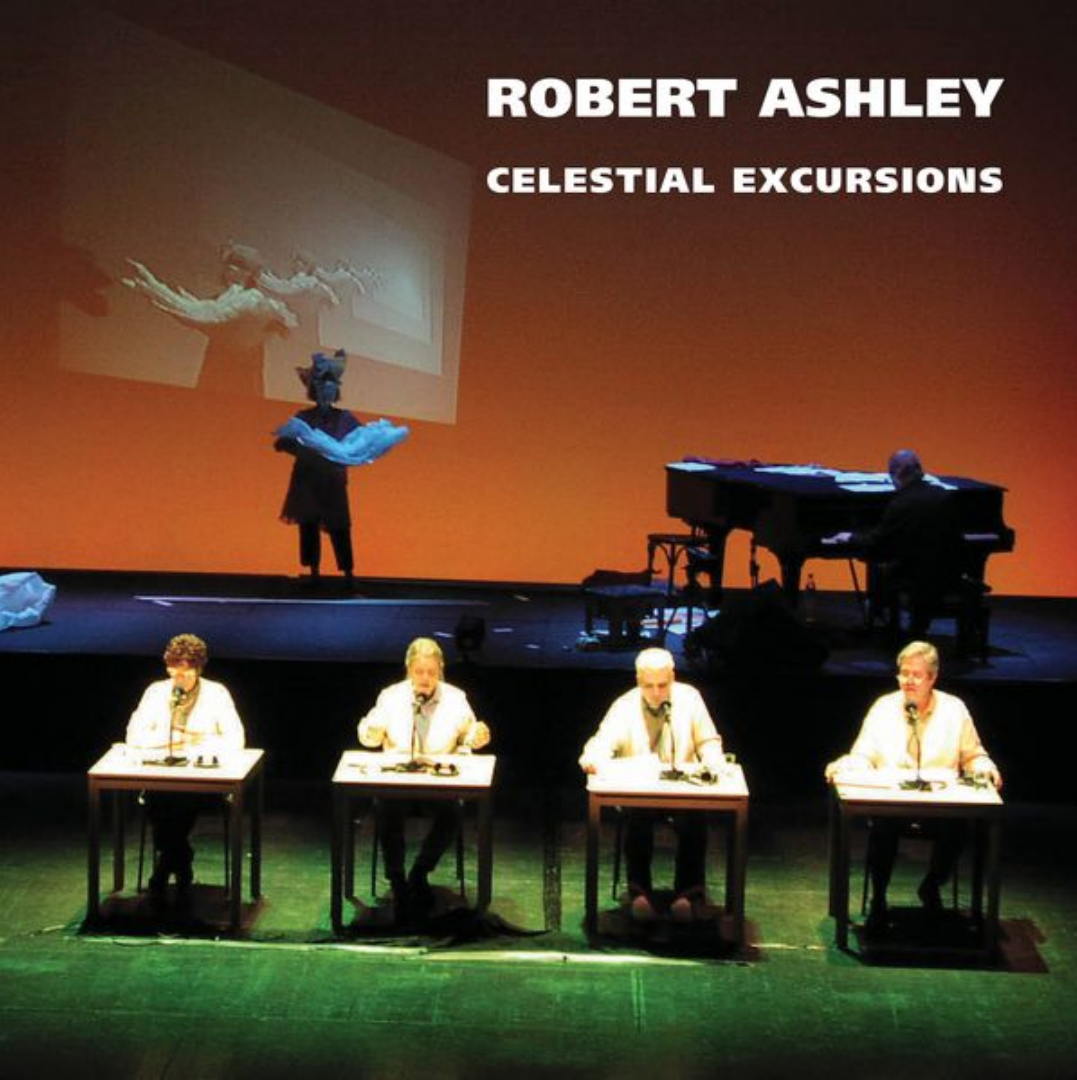


My New Theater III: In the Shadow a Shadow



ROBERT ASHLEY

CELESTIAL EXCURSIONS



Celestial Excursions, Opera by Robert Ashley, 2003
Hebbel HAU / MaerZ-Music Berlin, 2003 (premiere)

https://www.youtube.com/watch?v=9K7fF_4mb5M