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Joan Jonas, Moving Off the Land II. Virtual tour at Museo Nacional Thyssen-Bornemisza 21.10.2014 Reanimation | Performance by Joan Jonas and Jason Moran Joan Jonas – ‘ I'm Curious About Life ’ | TateShots Art in Action | Joan Jonas ~~Joan Jonas~~—

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~~BMW Tate Live: Performance Room~~

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Artist and a Troublemaker' | TateShots Joan Jonas

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ART NOIR: A Conversation Between Jason Moran and

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~~Modern Joan Jonas explains her art and performances |~~

~~LIVE ART #2 - Venice Biennale, 2015~~

2019 Kyoto Prize Symposium Presentation in Arts and

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Joan Jonas: I Want to Live in the Country by Susan Morgan

Joan Jonas. I Want to Live in the Country (And Other Romances). 1976. Video (color, sound). 24:06 min. Purchase. 535.1992. © 2020 Joan Jonas. Courtesy Electronic ...

Joan Jonas. I Want to Live in the Country (And Other ...
Joan Jonas: I Want to Live in the Country (And Other Romances) Susan Morgan One Work Series. In Joan Jonas's 1976 video work I Want to Live in the Country (And Other Romances) the artist investigates a geography of displacement and irrefutable desires. The work veers constantly between two locations, the coastal landscape of rural Nova Scotia and a windowless New York City studio.

Joan Jonas: I Want to Live in the Country (And Other ...
Joan Jonas: I Want to Live in the Country (And Other Romances) (Afterall Books / One Work) by Susan Morgan | 8 Dec 2006. 4.0 out of 5 stars 1. Paperback

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Joan Jonas: I Want to Live in the Country (and Other ...
Joan Jonas is an American performance artist. She was born in 1936. Although she has been making art for over fifty years, she is a hero to lots of younger artists because her art is so daring and original. Performance artists perform (or get other people to perform) an action as their art. This ...

Who is Joan Jonas? – Who Are They? | Tate Kids
Joan Jonas's practice is one full of the synergy, dynamism, and constant flux that is present in life itself. There is nothing static or easily definable about this art. Jonas works as a Performance artist, but within this realm she incorporates drawing, dance, noise, video, travel, and at the same time introduces various sculptural objects, photographs, and props.

Joan Jonas Art, Bio, Ideas | TheArtStory
Joan Jonas: ‘ I often went to magic shows as a child, and the idea of magic and sleight of hand had a big effect on me ’ Joan Jonas talks about her multidisciplinary installation works currently on show at Tate Modern and the live performances undertaken for the 2018 Tate Live Exhibition: Ten Days Six Nights programme

Joan Jonas: ‘ I often went to magic shows as a child, and ...

Joan Jonas: I Want to Live in the Country (And Other Romances) In Joan Jonas's 1967 I Want to Live in the Country... she investigates a geography of displacement and desire. Susan Morgan considers how Jonas has

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used performance and video since 1968 to explore ways of seeing and the authority of objects and gestures. Read More >

Joan Jonas: Images and Sounds in the Material of Time

- 9 ...

I Want to Live in the Country features two locations—the untamed landscape of Nova Scotia and a television studio in New York City—as it examines themes of loss, displacement, time, and memory through still life compositions and Super-8 footage. Jonas creates a meditation of frames within frames, monitors within monitors, overlaid with poetic musings—a murmured story of the unconscious.

Joan Jonas: I Want to Live in the Country (and Other Romances)

Joan Jonas is an American visual artist and a pioneer of video and performance art, who is one of the most important female artists to emerge in the late 1960s and early 1970s. Jonas' projects and experiments provided the foundation on which much video performance art would be based. Her influences also extended to conceptual art, theatre, performance art and other visual media. She lives and works in New York and Nova Scotia, Canada.

Joan Jonas - Wikipedia

Joan Jonas (born July 13, 1936) is an American visual artist and a pioneer of video and performance art, who is one of the most important female artists to emerge in the late 1960s and early 1970s. Jonas' projects and experiments provided the foundation on which much video performance art would be based.

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Joan Jonas | MoMA

Artwork page for ' I Want to Live in the Country (And Other Romances) ', Joan Jonas, 1976

' I Want to Live in the Country (And Other Romances) ', Joan ...

Joan Jonas : I want to live in the country (and other romances). [Susan Morgan; Joan Jonas] -- Joan Jonas approaches video as a drawing tool, a mirror, and a framing device. Since 1968, she has used video and performance to explore ways of seeing, the rhythms of ritual, and the archetypal ...

Joan Jonas : I want to live in the country (and other ...
Joan Jonas (b. 1936) is an American artist, who works with combinations of video, performance, installation, sculpture and drawing, often collaborating with musicians and dancers.

Joan Jonas Interview: Layers of Time

Since 1968, she has used video and performance to explore ways of seeing, the rhythms of ritual, and the archetypal authority of objects and gestures. With her influential 1976 work, I Want to Live in the Country (And Other Romances) Jonas nimbly structures an elliptical narrative that unmistakably establishes her voice and visual lexicon.

Morgan, S: Joan Jonas - I Want to Live in the Country And ...

This is the book I bought after seeing the Joan Jonas exhibition at the Tate Modern: it was easy to fit in my hand luggage but also, the 28min video work - the

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single subject of the book - , while not in the Tate exhibition seems highly relevant to my own interests and pursuits....

An illustrated study of performance and video artist Joan Jonas's 1976 video, an elliptical narrative that moves between the countryside of Nova Scotia and a television studio in New York City.

A career-spanning monograph of the multimedia pioneer Joan Jonas (1936-) that covers more than 40 years of performances, films, videos, installations, texts and video sculptures

Born in New York in 1936, Joan Jonas has been a towering figure in postwar Conceptual and experimental Performance art since the 1960s, when she began her pioneering exploration of gender and identity through a combination of myth, choreography and new media. In 2007, she was a visiting professor at the world-famous Ratti Foundation in Como, Italy. While there, she turned to a text by art historian Aby Warburg (whose writings on Hopi imagery and ritual inspired Jonas' 2005 performance "The Shape, the Scent, the Feel of Things") to create "The Hand Reverts to Its Own Movement ," a solo performance centered on the act of drawing. This substantial new monograph spans 40 years of the artist's groundbreaking output and introduces her new performance on the occasion of its world premiere in Como.

"Joan Jonas: They Come to Us without a Word'

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documents Jonas's project for the United States Pavilion at the 56th Venice Biennale, an expansive installation that incorporates multiple components, including projected videos, drawings, and objects. Each section of the pavilion represents a particular creature (bees, fish), object (mirror), force (wind), or place (homeroom). Recited fragments of ghost stories sourced from the oral tradition of Cape Breton, Nova Scotia, form a continuous narrative linking one room to the next. As Jonas says, 'We are haunted, the rooms are haunted.' Designed with Jonas's close collaboration, this fully illustrated book features an extensive collection of images selected by the artist, including stills, drawings, and photographs, that not only document this ambitious and important new work but form an integral part of the presentation and experience of 'They Come to Us without a Word'. Also included are Jonas's poetic notes on her process and major new texts from Ann Reynolds and Marina Warner as well as an interview with the artist by Ingrid Schaffner." -- Publisher.

Artists Living with Art invites readers into the homes and personal art collections of some of the world's most renowned contemporary artists, including Cindy Sherman, Helen and Brice Marden, Chuck Close, Rachel Feinstein and John Currin, Glenn Ligon, and Pat Steir. Here readers will find beautifully renovated lofts in SoHo, 19th-century Brooklyn brownstones, and a restored farmhouse in the Hudson River Valley, all filled with cherished artworks as well as objects, textiles, and ceramics set on display in artful and creative ways. Photographed by Oberto Gili, these gorgeous interiors will inspire readers to rethink the

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display of their own art and treasured possessions, whether it's a perfectly placed painting or rocks found on a beach.

American artist Joan Jonas experimental projects in the late sixties and early seventies were essential to the development of contemporary performance, video, and conceptual art. Born in New York in 1936, she is regarded as a pioneer of video art and performance. Her work fuses video, dance, theatre, sculpture, drawing. Her projects have included collaborations with dancers like Trisha Brown and Yvonne Rainer and composers like Alvin Lucier. She investigates space, perception and time, ritual gestures, symbolic objects and stereotypes (especially female clichés), and the magical role of the narrator who conveys a drama in each action.

Living in a "perfect" world without social ills, a boy approaches the time when he will receive a life assignment from the Elders, but his selection leads him to a mysterious man known as the Giver, who reveals the dark secrets behind the utopian facade.

I carry my landscapes around with me focuses on American abstract artist Joan Mitchell ' s large-scale multipanel works from the 1960s through the 1990s. Mitchell ' s exploration of the possibilities afforded by combining two to five large canvases allowed her to simultaneously create continuity and rupture, while opening up a panoramic expanse referencing landscapes or the memory of landscapes. Mitchell established a singular approach to abstraction over the course of her career. Her inventive reinterpretation of

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the traditional figure-ground relationship and synesthetic use of color set her apart from her peers, resulting in intuitively constructed and emotionally charged compositions that alternately evoke individuals, observations, places, and points in time. Art critic John Yau lauded her paintings as “one of the towering achievements of the postwar period.” Published on the occasion of the eponymous exhibition at David Zwirner New York in 2019, this book offers a unique opportunity to explore the range of scale and formal experimentation of this innovative area of Mitchell’s extensive body of work. It not only features reproductions of each painting in this selection as a whole, but also numerous details that allow an intimate understanding of the surface texture and brushwork. In the complementing essays, Suzanne Hudson examines boundaries, borders, and edges in Mitchell’s multipanel paintings, beginning with her first work of this kind, *The Bridge* (1956), considering them as both physical and conceptual objects; Robert Slifkin discusses the dynamics of repetition and energy in the artist’s paintings, in relation to works by Monet and Willem de Kooning, among others.

A sweeping retrospective exploring the oeuvre of an incandescent artist, revealing the ways that Mitchell expanded painting beyond Abstract Expressionism as well as the transatlantic contexts that shaped her Joan Mitchell (1925 – 1992) was fearless in her experimentation, creating works of unparalleled beauty, strength, and emotional intensity. This gorgeous book unfolds the story of an artistic master of the highest order, revealing the ways she expanded abstract painting and illuminating the transatlantic contexts that

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shaped her. Lavish illustrations cover the full arc of her artistic practice, from her exceptional New York paintings of the early 1950s to the majestic multipanel compositions she made in France later in her career. Signature works are represented here along with rarely seen paintings, works on paper, artist ' s sketchbooks, and photographs of Mitchell ' s life, social circle, and surroundings. Featuring scholarly texts, in-depth essays, and artistic and literary responses, this book is organized in ten chronological chapters. Each chapter centers on a closely related suite of paintings, illuminating a shifting inner landscape colored by experience, sensation, memory, and a deep sense of place. Presenting groundbreaking research and a variety of perspectives on her art, life, and connections to poetry and music, this unprecedented volume is an essential reference for Mitchell ' s admirers and those just discovering her work.

An examination of telepresence technologies through the lens of contemporary artistic experiments, from early video art through current “ drone vision ” works. “Telepresence ” allows us to feel present—through vision, hearing, and even touch—at a remote location by means of real-time communication technology. Networked devices such as video cameras and telerobots extend our corporeal agency into distant spaces. In *Here/There*, Kris Paulsen examines telepresence technologies through the lens of contemporary artistic experiments, from early video art through current “ drone vision ” works. Paulsen traces an arc of increasing interactivity, as video screens became spaces for communication and physical, tactile intervention. She explores the work of artists who took

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up these technological tools and questioned the aesthetic, social, and ethical stakes of media that allow us to manipulate and affect far-off environments and other people—to touch, metaphorically and literally, those who cannot touch us back. Paulsen examines 1970s video artworks by Vito Acconci and Joan Jonas, live satellite performance projects by Kit Galloway and Sherrie Rabinowitz, and CCTV installations by Chris Burden. These early works, she argues, can help us make sense of the expansion of our senses by technologies that privilege real time over real space and model strategies for engagement and interaction with mediated others. They establish a political, aesthetic, and technological history for later works using cable TV infrastructures and the World Wide Web, including telerobotic works by Ken Goldberg and Wafaa Bilal and artworks about military drones by Trevor Paglen, Omar Fast, Hito Steyerl, and others. These works become a meeting place for here and there.

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