

Afterall Books

Joan Jonas

*I Want to Live
in the Country
(And Other Romances)*

Susan Morgan



Joan Jonas I Want To Live In The Country And Other Romances

David Company



Joan Jonas I Want To Live In The Country And Other Romances:

Joan Jonas I Want to Live in the Country (and Other Romances) Susan Morgan, Joan Jonas, 2006 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 Joan Jonas I Want to Live in the Country (and Other Romances) Susan Morgan, Joan Jonas, 2006 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 **The Grove Encyclopedia of American Art** Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries **Joan Jonas** Hirmer Verlag, 2018 Joan Jonas b 1936 New York is one of the most highly regarded and influential artists working today This book focuses on her new exhibition film screenings and performances at Tate Modern and Haus der Kunst and includes several interviews with the artist giving valuable insights into her interdisciplinary approach and artistic processes A pioneer of performance art in the 1960s Joan Jonas's experimental installations include projections videos drawings soundscapes props and masks Featuring her new exhibition at Tate Modern and Haus der Kunst this publication focuses on new and past interviews with the artist Jonas reveals her artistic processes her influences and inspirations from literature and Noh Theatre to rituals and speaks of collaborations with Babette Mangolte or Jason Moran Joan Jonas b 1936 New York has exhibited and performed her work extensively at an international level including Documenta and the U S Pavilion at the 56th Venice Biennial *Pierre Huyghe* Mark Lewis, 2022-01-25 An examination of Pierre Huyghe's post apocalyptic Untitled Human Mask which asks whether our human future may be one of remnants and mimicry Pierre Huyghe's 2014 film Untitled Human Mask combines images of a post apocalyptic world actual footage of deserted streets close to the Fukushima Daiichi nuclear disaster of March 2011 with a haunting scene of a monkey working in an empty restaurant wearing a human mask and a wig She's a girl The flat emotionless almost automaton state of the mask and the artificial glossy hair topped even with a child's bow suggests that she the monkey might be a character from Japanese Noh theatre But there's no music Instead Huyghe's film evinces the terrifying possibility that our own human future might just be one of remnants and mimicry that the deserted streets of Fukushima and the monkey's recognizable alienating chimeric performance is all that might survive us Untitled Human Mask presents a pluperfect world with extinction the endgame for a civilization that cared little for the present dreaming only of a future that inevitably and necessarily could not include it Becoming Audible Austin McQuinn, 2020-12-15 Becoming Audible explores the phenomenon of human and animal acoustic entanglements in art and performance practices Focusing on the work of artists who get into the spaces between species Austin McQuinn discovers that sounding animality secures a vital connection to the creatural To frame his analysis McQuinn employs Gilles Deleuze and Félix Guattari's concept of becoming animal Donna Haraway's definitions of multispecies becoming with and Mladen Dolar's ideas of voice as object

McQuinn considers birdsong in the work of Beatrice Harrison Olivier Messiaen C leste Boursier Mougnot Daniela Cattivelli and Marcus Coates the voice of the canine as a sacrificial lab animal in the operatic work of Alexander Raskatov hierarchies of vocalization in human simian cultural coevolution in theatrical adaptations of Franz Kafka and Eugene O'Neill and the acoustic exchanges among hybrid human animal creations in Harrison Birtwistle's opera *The Minotaur* Inspired by the operatic voice and drawing from work in art and performance studies animal studies zooarchaeology social and cultural anthropology and philosophy McQuinn demonstrates that sounding animality in performance resonates through the labyrinths of the cultural and the creatural not only across species but also beyond the limits of the human Timely and provocative this volume outlines new methods of unsettling human exceptionalism during a period of urgent reevaluation of interspecies relations Students and scholars of human animal studies performance studies and art historians working at the nexus of human and animal will find McQuinn's book enlightening and edifying

Hélio Oiticica and Neville D'Almeida

Sabeth Buchmann, Max Jorge Hinderer Cruz, 2013-03-22 An illustrated study that casts a new light on Oiticica's most important work of quasi cinema on its fortieth anniversary Hélio Oiticica 1937-1980 occupies a central position in the Latin American avant-garde of the postwar era Associated with the Rio de Janeiro based neo-concretist movement at the beginning of his career Oiticica moved from object production to the creation of chromatically opulent and sensually engulfing large scale installations or wearable garments Building on the idea for a film by Brazilian underground filmmaker Neville D Almeida Oiticica developed the concept for Block Experiments in Cosmococa Program in Progress 1973-1974 as an open program a series of nine proposals for environments each consisting of slide projections soundtracks leisure facilities drawings with cocaine used as pigment and instructions for visitors It is the epitome of what the artist called his quasi cinema work his most controversial production and perhaps his most direct effort to merge art and life Presented publicly for the first time in 1992 these works have been included in major international exhibitions in Los Angeles Chicago London and New York Drawing on unpublished primary sources letters and writings by Oiticica himself this illustrated examination of Oiticica's work considers the vast catalog of theoretical references the artist's work relies on from anticolonial materialism to French phenomenology and postmodern media theory to the work of Jean-Luc Godard Andy Warhol and Brazilian avant-garde filmmakers It discusses Oiticica's work in relation to the diaspora of Brazilian intellectuals during the military dictatorship the politics of media circulation the commercialization of New York's queer underground the explicit use of cocaine as means of production and possible future reappraisals of Oiticica's work

Mike Kelley John Miller, 2015-01-30 An illustrated examination of a 1995 work by Mike Kelley that marked a significant change in his work One of the most influential artists of our time Mike Kelley 1954-2012 produced a body of innovative work mining American popular culture as well as modernist and postmodernist art relentless examinations of subjectivity and of society that are both sinister and ecstatic With a wide range of media Kelley's work explores themes as varied as post-punk politics religious systems social class and repressed

memory Using architectural models to represent schools he attended his 1995 work Educational Complex presents forgotten spaces as frames for private trauma real or imagined The work s implications are at once miniature and massive In this book John Miller offers an illustrated examination of this milestone work that marked a significant change in Kelley s practice A complex can mean an architectural configuration a psychological syndrome or a political apparatus and Miller approaches Educational Complex through corresponding lines of inquiry considering the making of the work examining it in terms of education and trauma sexual or otherwise and investigating how it tests the ideological horizon of art as an institution Miller shows that in Educational Complex Kelley expands his political and aesthetic focus including not only such artifacts as generic forms of architecture but inspired by the infamous McMartin Preschool case popular fantasies associated with ritual sex abuse and false memory syndrome Through this archaeology of the contemporary Miller argues Kelley examines the mandate for education and the liberal democratic premises underpinning it **David Hammons** Elena Filipovic,2017-09-08

Drawing on unpublished documents and oral histories an illustrated examination of an iconic artwork of an artist who has made a lifework of tactical evasion One wintry day in 1983 alongside other street sellers in the East Village David Hammons peddled snowballs of various sizes He had neatly laid them out in graduated rows and spent the day acting as obliging salesman He called the evanescent and unannounced street action Bliz aard Ball Sale thus inscribing it into a body of work that from the late 1960s to the present has used a lexicon of ephemeral actions and self consciously black materials to comment on the nature of the artwork the art world and race in America And although Bliz aard Ball Sale has been frequently cited and is increasingly influential it has long been known only through a mix of eyewitness rumors and a handful of photographs Its details were as elusive as the artist himself even its exact date was unrecorded Like so much of the artist s work it was conceived it seems to slip between our fingers to trouble the grasp of the market as much as of history and knowability In this engaging study Elena Filipovic collects a vast oral history of the ephemeral action uncovering rare images and documents and giving us singular insight into an artist who made an art of making himself difficult to find And through it she reveals Bliz aard Ball Sale to be the backbone of a radical artistic oeuvre that transforms such notions as art commodity performance and even race into categories that shift and dissolve much like slowly melting snowballs Political Animals So

Mayer,2015-10-22 Feminist filmmakers are hitting the headlines The last decade has witnessed the first Best Director Academy Award won by a woman female filmmakers reviving or starting careers via analogue and digital television women filmmakers emerging from Saudi Arabia Palestine Pakistan South Korea Paraguay Peru Burkina Faso Kenya and The Cree Nation a bold emergent trans cinema feminist porn screened at public festivals Sweden s A Markt for films that pass the Bechdel Test and Pussy Riot s online videos sending shockwaves around the world A new generation of feminist filmmakers curators and critics is not only influencing contemporary debates on gender and sexuality but starting to change cinema itself calling for a film world that is intersectional sustainable family friendly and far reaching Political Animals argues that

forty years since Laura Mulvey's seminal essay *Visual Pleasure and Narrative Cinema* identified the urgent need for a feminist counter cinema this promise seems to be on the point of fulfilment. Forty years of a transnational trans generational cinema has given rise to conversations between the work of now well established filmmakers such as Abigail Child, Sally Potter and Agnes Varda, twenty first century auteurs including Kelly Reichardt and Lucretia Martel and emerging directors such as Sandrine Bonnaire, Shonali Bose, Zeina Daccache and Hana Makhmalbaf. A new and diverse generation of British independent filmmakers such as Franny Armstrong, Andrea Arnold, Amma Asante, Clio Barnard, Tina Gharavi, Sally El Hosseini, Carol Morley, Samantha Morton, Penny Woolcock and Campbell X join a worldwide dialogue between filmmakers and viewers hungry for a new and informed point of view. Lovely, vigorous and brave, the new feminist cinema is a political animal that refuses to be domesticated by the persistence of everyday sexism, striking out boldly to claim the public sphere as its own.

Agnes Martin Suzanne P. Hudson, 2018-07-03 A close examination of Agnes Martin's grid painting in luminous blue and gold, *Agnes Martin's Night Sea* 1963 is a large canvas of hand drawn rectangular grids painted in luminous blue and gold. In this illustrated study, Suzanne Hudson presents the painting as the work of an artist who was also a thinker, poet and writer for whom self presentation was a necessary part of making her works public. With *Night Sea*, Hudson argues, Martin 1912-2004 created a shimmering realization of control and loss that stands alone within her suite of classic grid paintings as an exemplary and exceptional achievement. Hudson offers a close examination of *Night Sea* and its position within Martin's long and prolific career during which the artist destroyed many works as she sought forms of perfection within self imposed restrictions of color and line. For Hudson, *Night Sea* stands as the last of Martin's process based works before she turned from oil to acrylic and sought to express emotions of lightness and purity unburdened by evidence of human struggle. Drawing from a range of archival records, Hudson attempts to draw together the facts surrounding the work which were at times obfuscated by the artist's desire for privacy. Critical responses of the time give a sense of the impact of the work and that which followed it. Texts by peers including Lenore Tawney, Donald Judd and Lucy Lippard are presented alongside interviews with a number of Martin's friends and keepers of estates such as the publisher Ronald Feldman and Kathleen Mangan of the Lenore Tawney archive which holds correspondence between Martin and Tawney. New York Magazine, 1989-10-09 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea. **Yayoi Kusama** Jo Applin, 2012-10-05 A study of Kusama's era defining work, a sublime, miraculous field of phalluses against the background of abstraction, eroticism, sexuality and softness. Almost a half century after Yayoi Kusama debuted her landmark installation *Infinity Mirror Room - Phalli's Field* 1965 in New York, the work remains challenging and unclassifiable. Shifting between the

Pop like and the Surreal the Minimal and the metaphorical the figurative and the abstract the psychotic and the erotic with references to free love and psychedelia it seemed to embody all that the 1960s was about while at the same time denying the prevailing aesthetics of its time The installation itself was a room lined with mirrored panels and carpeted with several hundred brightly polka dotted soft fabric protrusions into which the visitor was completely absorbed Kusama simply called it a sublime miraculous field of phalluses A precursor of performance based feminist art practice media pranksterism and Occupy movements Kusama born in 1929 was once as well known as her admirers Andy Warhol Donald Judd and Joseph Cornell In this first monograph on an epoch defining work Jo Applin looks at the installation in detail and places it in the context of subsequent art practice and theory as well as Kusama's own as she called it obsessional art Applin also discusses Kusama's relationship to her contemporaries particularly those working with environments abstract erotic sculpture and mirrors and those grappling with such issues as abstraction eroticism sexuality and softness The work of Lee Lozano Claes Oldenburg Louise Bourgeois and Eva Hesse is seen anew when considered in relation to Yayoi Kusama's **Glenn Ligon**

Gregg Bordowitz, 2019-07-09 An illustrated examination of Glenn Ligon's iconic Untitled I Am a Man 1988 a quotation an appropriated text turned into an artifact The iconic work Untitled I Am a Man 1988 by the important contemporary American artist Glenn Ligon is a quotation an appropriated text turned into an artifact The National Gallery of Art in Washington presents the work as a representation a signifier of the actual signs carried by 1 300 striking African American sanitation workers in Memphis made famous by Ernest Withers 1968 photographs In this illustrated study of the work Gregg Bordowitz takes the National Gallery's presentation as his starting point considering the museum's juxtaposition of Untitled I Am a Man and the ca 1935 sculpture Schoolteacher by William Edmondson and the relation of the two terms markers and signs After closely examining the canvas itself its textures brushwork and structure Bordowitz presents a theoretical framework that draws on the work of American philosopher Charles Sanders Peirce and his theory of Firstness Secondness and Thirdness He makes a case for Thirdness as a function operation or law of meaning making not limited by the gender age ethnicity race class or personal history of the viewer Bordowitz goes on to examine Ligon's work in terms of the representation of self race and gender focusing on three series Profile Series 1990 91 Narratives and Runaways both 1993 He cites such historical figures as Sojourner Truth and her famous 1851 speech Ain't I a Woman as well as influences ranging from Bo Diddley's 1955 song I'm a Man to the cultural theories of Stuart Hall **Sanja Ivekovic** Ruth Noack, 2013-03-22 The first sustained examination of a canonical and widely exhibited work by a leading artist of the former Yugoslavia In Sanja Ivekovic's Triangle Trokut 1979 four black and white photographs and written text capture an eighteen minute performance from May 10 1979 On that date a motorcade carrying Josip Broz Tito then president of Yugoslavia drove through the streets of downtown Zagreb As the President's limousine passed beneath her apartment Ivekovic began simulating masturbation on her balcony Although she could not be seen from the street she knew that the surveillance teams on the roofs of neighboring buildings

would detect her presence Within minutes a policeman appeared at her door ordered her inside Not only did Ivekovic's action expose government repression and call attention to the rights of women it also called attention to the relationship of gender to power and to the particular experience of political dissidence under communist rule in Eastern Europe Triangle is considered one of Ivekovic's key works and yet despite Ivekovic's stature as one of the leading artists of the former Yugoslavia it has received little direct attention With this book Ruth Noack offers the first sustained examination of Ivekovic's widely exhibited now canonical artwork After a detailed analysis of the work's formal qualities Noack considers its position in the context of artistic production and political history in socialist Yugoslavia She looks closely at the genesis of the performance and its documentation as a work of art and relates the making of the work and the politics of canon making to issues pertaining to the former East West divide She discusses the artistic language and meaning making in relation to conceptualism and performance and to the position of women in Tito's Yugoslavia and in society at large and investigates the notion that Ivekovic's work of this period is participating in citizenship shifting the focus from the artist's subversive act to her capacity to shape the terms through which we order our world

Walker Evans Olivier Richon, 2019-06-18 An examination of one of Walker Evans's iconic photographs of the Great Depression Kitchen Corner Tenant Farmhouse Hale County Alabama shows a painstakingly clean swept corner in the house of an Alabama sharecropper Taken in 1936 by Walker Evans as part of his work for the Farm Security Administration Kitchen Corner was not published until 1960 when it was included in a new edition of Walker Evans and James Agee's classic *Let Us Now Praise Famous Men* The 1960 reissue of Evans and Agee's book had an enormous impact on Americans' perceptions of the Depression creating a memory image retrospectively through Walker's iconic photographs and Agee's text In this latest addition to the *Afterall One Work* series photographer Olivier Richon examines Kitchen Corner The photograph is particularly significant he argues because it uses a documentary form that privileges detachment calling attention to overlooked objects and to the architecture of the dispossessed Given today's growing economic inequality the photograph feels pointedly relevant The FSA established in 1935 commissioned photographers to document the impact of the Great Depression in America and used the photographs to advertise aid relief For four weeks in the summer of 1936 Evans collaborated with Agee on an article about cotton farmers in the American South The result of that project was the landmark publication *Let Us Now Praise Famous Men* documenting three sharecropper families and their environment These photographs were intimate respectful portraits of the farmers and of their homes furniture clothing and rented land Kitchen Corner powerfully evokes Agee's observations of the significance of bareness and space in these homes general odds and ends are set very plainly and squarely discrete from one another giving each object a full strength it would not otherwise have

Jeff Wall David Campany, 2011-05-27 Examining a work that marked the emergence of photography as an art made for the gallery wall instead of the printed page Jeff Wall's *Picture for Women* 1979 marks the transition of photography as an art form from the printed page to the gallery wall Before this

photographs from the orthodox photographic work of Walker Evans to the Conceptual photography of Dan Graham seemed intended for the page even when hung in a gallery In *Picture for Women* a woman looks outward as if at the viewer a camera occupies the center of the photograph the photographer stands on the right Modeled on Manet's famous painting *Un bar aux Folies Bergère* in which a barmaid seems to look directly out of the painting observed by a man on the right *Picture for Women* establishes its own art historical genealogy claiming its rightful position within the canon Wall's photograph is an ambitious attempt to relate the artistic and spectatorial demands of the late 1970s to a modernist pictorial art that had been too hastily rejected by Conceptualism In this illustrated study David Campany offers an account of Wall's move from a Conceptual approach to a reengagement with the idea of a singular as opposed to serial picture He shows that Wall's decision to present his work as a large scale back lit transparency together with his commitment to a singular image amounted to a radical departure He contrasts Wall's idea of the photograph as a tableau or picture inherited from the history of painting with the works of the Pictures Generation including Richard Prince Cindy Sherman and Jack Goldstein and argues that *Picture for Women* is inseparable from the modern fate of the picture in general **Bas Jan Ader** Jan

Verwoert, 2006-05-26 An illustrated investigation into the critical motives behind the last unfinished work that has defined the romantic legacy of conceptual artist Bas Jan Ader In 1975 Bas Jan Ader disappeared at sea while trying to sail from the East Coast of the United States to Europe as part of a project titled *In Search of the Miraculous* Ader's considerable influence on later conceptual artists stems from the way in which he used the cool analytic and antisubjective aesthetics of conceptual art to explore experiences that would seem definitively subjective the emotional intensity of tragedy and the romantic quest for the sublime *In Search of the Miraculous* was conceived as a three part project a lonely nighttime walk from the hills of Los Angeles down to the sea documented in photographs the Atlantic crossing a night walk through Amsterdam mirroring the LA photographs The circumstances of his disappearance have led many interpreters to identify Ader as a person with the role of the tragic romantic hero The cult status of the artist as a hero whose work is authenticated through his death however has obscured the fact that Ader's art was a critical investigation of precisely those romantic motives his persona has now come to be identified with This book unpicks these ties in Ader's work in order to highlight the specific and unique way in which Ader explores the existential and emotional with an artistic approach that is as conceptual and analytic as it is poetic and personal Afterall Books are distributed by The MIT Press Dan Graham Kodwo Eshun, 2012-07-27 An illustrated

exploration of a groundbreaking work and its connections to New York's art and music scenes of the 1980s Dan Graham's *Rock My Religion* 1982 1984 is a video essay populated by punk and rock performers Patti Smith Jim Morrison Jerry Lee Lewis and Eddie Cochran and historical figures including Ann Lee founder of the Shakers It represented a coming together of narrative voice overs singing and shouting voices and jarring sounds and overlaid texts that proposed a historical genealogy of rock music and an ambitious thesis about the origins of North America's popular culture Because of its passionate

embrace of underground music its low fi aesthetics interest in politics and liberal approach to historiography the video has become a landmark work in the history of contemporary moving image and art but it has remained possibly for the same reasons one of Graham s least written about works underappreciated and possibly misunderstood by the critics who otherwise celebrate him This illustrated study of Graham s groundbreaking work fills that critical gap Kodwo Eshun examines Rock My Religion not only in terms of contemporary art and Graham s wider body of work but also as part of the broader culture of the time He explores the relationship between Graham and New York s underground music scene of the 1980s connecting the artistic methods of the No Wave bands especially their group dynamics and relationship to the audience and Rock My Religion s treatment of working class identity and culture **New York Magazine** ,1989-10-16 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

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Table of Contents Joan Jonas I Want To Live In The Country And Other Romances

1. Understanding the eBook Joan Jonas I Want To Live In The Country And Other Romances
 - The Rise of Digital Reading Joan Jonas I Want To Live In The Country And Other Romances
 - Advantages of eBooks Over Traditional Books
2. Identifying Joan Jonas I Want To Live In The Country And Other Romances
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Joan Jonas I Want To Live In The Country And Other Romances
 - User-Friendly Interface
4. Exploring eBook Recommendations from Joan Jonas I Want To Live In The Country And Other Romances
 - Personalized Recommendations
 - Joan Jonas I Want To Live In The Country And Other Romances User Reviews and Ratings
 - Joan Jonas I Want To Live In The Country And Other Romances and Bestseller Lists
5. Accessing Joan Jonas I Want To Live In The Country And Other Romances Free and Paid eBooks

- Joan Jonas I Want To Live In The Country And Other Romances Public Domain eBooks
 - Joan Jonas I Want To Live In The Country And Other Romances eBook Subscription Services
 - Joan Jonas I Want To Live In The Country And Other Romances Budget-Friendly Options
6. Navigating Joan Jonas I Want To Live In The Country And Other Romances eBook Formats
 - ePub, PDF, MOBI, and More
 - Joan Jonas I Want To Live In The Country And Other Romances Compatibility with Devices
 - Joan Jonas I Want To Live In The Country And Other Romances Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Joan Jonas I Want To Live In The Country And Other Romances
 - Highlighting and Note-Taking Joan Jonas I Want To Live In The Country And Other Romances
 - Interactive Elements Joan Jonas I Want To Live In The Country And Other Romances
 8. Staying Engaged with Joan Jonas I Want To Live In The Country And Other Romances
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Joan Jonas I Want To Live In The Country And Other Romances
 9. Balancing eBooks and Physical Books Joan Jonas I Want To Live In The Country And Other Romances
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Joan Jonas I Want To Live In The Country And Other Romances
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Joan Jonas I Want To Live In The Country And Other Romances
 - Setting Reading Goals Joan Jonas I Want To Live In The Country And Other Romances
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Joan Jonas I Want To Live In The Country And Other Romances
 - Fact-Checking eBook Content of Joan Jonas I Want To Live In The Country And Other Romances
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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