



Parallel
Practices:

Joan
Jonas
&
Gina
Pane

Contemporary
Arts
Museum
Houston

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Dean Daderko

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Director's Foreword

I must confess that I am a lifelong art history nerd who enjoys the ways in which the standard grand narrative of art is written, received, and continuously revised. To work in a museum that is an active player in this process gives me great pleasure and pride. *Parallel Practices*, conjoined retrospectives of Joan Jonas and Gina Pane, accelerated the reconstruction of the standard narrative. Two artists of the first caliber that were likely unknown to the vast majority of even CAMH's most enthusiastic visitors were given the full museum treatment as the masters they are. Given the apotheosis of performance artists like Marina Abramovic and festivals like Performa, and the fact that Jonas and Pane can claim a significant part in constructing that art form means that there is a tremendous amount of scholarship being directed at their works today. The contributions of these two artists are currently taught in all serious art studio and art history programs. Jonas and Pane are far from unknown in any sense of that word but because their works are still hard to experience in exhibition contexts, they are discussed more often than they are seen.

After decades of working, Jonas is now acknowledged as a significant artistic innovator. Her work was first seen at CAMH in 1981 and only in the last five years is she finally a household name among casual museum visitors. While her works can demand an intellectual engagement on the part of the viewer, they are not ungenerous in their mixing of literary and mythological themes. Pane's work, on the other hand, has been absent in US museums, and while her reputation as an important progenitor of body-based performance was known by most art mavens, the actual work was not seen. Aside from two or three often-reproduced details and visual sound bites, the works had rarely been exhibited in North America. In my recent travels, when I encounter other arts professionals who did not make it to Houston during the run of the show, they express profound regret about having missed the opportunity to learn about Pane's career in depth, as well as a desire to get this publication in their hands.

I want to thank CAMH Curator Dean Daderko for this incredible opportunity to learn from these two great artists' works. I came to know Jonas well during my years as curator at the Massachusetts Institute of Technology's List Visual Arts Center, where she is a distinguished and highly influential faculty member. It was a great joy to have her in residence for a few weeks in Houston, and she was an inspiration to all the many members of the arts community who met her.

The structure of the show was highly unusual: pairing two survey exhibitions not simply to compare two artists, or imply they influenced one another in a causal sense, but instead to present them as rough contemporaries who worked in similar modes in very different contexts. The insights of what was possible for the reception of works made by women in Paris versus New York in the 1970s was a revelation in itself. Two survey exhibitions mounted in adjacent spaces is a risky proposition curatorially, and I cherish being at an institution that can take such vital conceptual chances. CAMH's curatorial program under Valerie Cassel Oliver's visionary leadership and with Nancy O'Connor's crucial support is widely considered among the best in the field nationally, and *Parallel Practices* has now helped spread this reputation internationally.

The CAMH installation team of Tim Barkley, Kenya Evans, and Jeff Shore should be singled out for making a clear presentation of complicated historical objects, which in the case of Jonas continue to be recombined in unpredictable ways so they may tell their stories to the public. The installation was clear and the live performance elements worked exquisitely.

I also wish to thank all of the many supporters of CAMH who have helped make this exhibition a reality. Our Major Exhibition Fund donors specifically allow CAMH to pursue curatorial excellence unconstrained. Their vision and generosity year after year allows our great curators to do their

important scholarly work, and these donors, in their dedication to this venture, provide the lifeblood of our museum. This show was risky in every sense and without our supporters devoted to edgier work, this exhibition could not have taken this chance. For *Parallel Practices* Cullen Geiselman, Louise Jamail, Galerie Yvon Lambert, kamel mennour, and the Union Pacific Foundation also supported us, and as always we cherish our continued relationships with them.

Our staff, as always, has done a bang-up job. I would like to single out Amber Winsor and her team in CAMH's development department, who lead the charge to marshal adequate resources for these massive endeavors. They are to be congratulated for their many successes. Connie McAllister, Daniel Atkinson, and Max Fields all helped make the memorable weekly live performances of Jonas's classic work *Mirror Check* another clear statement on how CAMH keeps things lively in the local art ecology.

I cannot thank enough Joan Jonas; Electronic Arts Intermix, New York; Galleria Raffaella Cortese, Milan; Wilkinson Gallery, London; and Galerie Yvon Lambert, Paris. It was truly a pleasure to work with them to ensure the presentation of Jonas' works was the best it could be. We are similarly indebted to the executors of Gina Pane's estate as well as Collection M.F., Bassano del Grappa, Italy; Fonds Régional d'Art Contemporain Bretagne, Rennes, France; Fonds Régional d'Art Contemporain des Pays de le Loire, Carquefou, France; Galleria L'Elefante, Treviso, Italy; galerie kamel mennour, Paris; La Gaia Collection, Busca, Italy; Musée des Beaux-Arts de Nantes, France; and Musée National d'Art Moderne/Centre Pompidou, Paris. These collectors and institutions made it possible to show Pane's works to new audiences, and we could not have done it without them.

—BILL ARNING, 2014

Curator's Acknowledgments

Parallel Practices: Joan Jonas & Gina Pane is the culmination of years of research and the input, assistance, and collaboration of many generous individuals. My most sincere thanks are due to Anne Marchand, Gina Pane's partner and the executor of her estate, and to Joan Jonas and her assistant David Dempewolf for their enthusiastic support and dedication to this project. *Parallel Practices* would not have happened without them.

David Young and the Union Pacific Foundation have once again provided the Contemporary Arts Museum Houston with substantial and significant aid. I salute The Brown Foundation for its generous and ongoing support of publications that extend the life of CAMH's exhibitions. Donors to our Major Exhibition Fund make it possible for CAMH to present audiences with the most compelling international, national, and regional art.

CAMH's trustees offer the enthusiasm, resources, and assistance that ensure the continuing growth and prosperity of this institution. Thanks to present and former trustees who extended substantial support for this exhibition: donations from Cullen Geiselman and Louise Jamail ensured the presentation of Joan Jonas' performance *Mirror Check*; Ruth Dreessen and her partner Tom Vaan Laan opened their home to host a dinner celebrating the inauguration of the exhibition; Marley Lott graciously housed an important visitor.

Many individuals and institutions loaned works to *Parallel Practices*. My gratitude is extended to: Collection M.F., Bassano del Grappa, Italy; Christine de Froment; Catherine Elkar and the Fonds Régional d'Art Contemporain Bretagne, Rennes, France; Laurence Gateau, Vanina Andréani, and the Fonds Régional d'Art Contemporain des Pays de la Loire, Carquefou, France; La Gaia Collection, Busca, Italy; Blandine Chavannes, Darrell di Fiore, Céline Rincé-Vaslin, and the Musée des Beaux-Arts de Nantes, France; Marie Cané, Lucia Daniel, Sophie Duplaix, Mélissa Etave, Julie Jones, Camille Lenglois, Olga Makhroff, Philippe-Alain Michaud,

Florence Parot, Michael Schischke, and the Musée National d'Art Moderne/ Centre Pompidou, Paris. Rebecca Cleman and Nick Lesley of Electronic Arts Intermix provided access to Joan Jonas's videos.

Galleries representing both artists generously shared their resources. Yvon Lambert, Olivier Belot, Chrissie Shearman, and the staff of Galerie Yvon Lambert in Paris, and Amanda Wilkinson of Wilkinson Gallery in London supported the presentation of works by Joan Jonas, as did Galleria Raffaella Cortese in Milan. Perla Bianco and Galleria L'Elefante of Treviso, Italy, and Kamel Mennour, Emma Charlotte Gobry-Laurencin, and the staff of kamel mennour in Paris supported the presentation of works by Gina Pane.

This catalogue contains inspiring essays by three writers who focused their expert eyes on Jonas and Pane's works. I owe a debt of gratitude to Barbara Claussen, Élisabeth Lebovici, and Anne Tronche for their contributions. Timothy Freiermuth brought his expertise to the translation of French texts. Pamela Quick of M.I.T. Press efficiently ensured that Jonas' *Transmissions* could be republished in these pages. Paula Court graciously granted the right to reproduce a performance still, which was facilitated by Charles Aubin of Performa. Paul Hester documented *Parallel Practices* with a sensitive and discerning eye. Peter and Joanna Ahlberg of AHL&CO did a thorough and thoroughly beautiful job of editing and organizing all of this material into the volume you now hold.

My colleagues at CAMH are valued collaborators and guides. Director Bill Arning and Senior Curator Valerie Cassel Oliver offered their advice, unstinting guidance, and mentorship as this exhibition came to fruition. Nancy O'Connor was rightfully promoted from Curatorial Assistant to Curatorial Associate as this show came together; her precision, hard work, and thoughtful opinions are invaluable, and she truly is a right hand. Connie McAllister leads CAMH's community engagement department, where

she and Max Fields generate enthusiasm and provide information about CAMH's programs. Daniel Atkinson artfully manages the museum's education and programming efforts, ably assisted by Jamal Cyrus and Oscar Cornejo. Amber Winsor is the driving force behind CAMH's go-getting development and finance departments, ensuring the museum's fiscal stability with the assistance from these past and present colleagues: Amanda Bredbenner, Emily Crowe, Monica Hoffmann, Olivia Junell, Victoria Ridgway, Lauren Rutledge, Geoff Smith, and Karen Whitlock. Tim Barkley, Quincy Berry, Kenya Evans, Mike Reed, and Jeff Shore see that the artworks on display are transported, installed, and presented with the utmost care in safe conditions. Jessie Anderson, Nick Barbee, Jonathon Barksdale, Anthoni Gabarini, Jonathan Hopson, Paul Middendorf, and Bret Shirley brought care and precision to the installation crew. Other present and past colleagues whose efforts supported this exhibition include: Cheryl Blissitte, Marcus Cone, Sally Frater, Sue Pruden, Patricia Restrepo, and Lana Sullivan.

Laura Gutierrez and Leah Meltzer trained with Joan Jonas to present *Mirror Check* during the final eight weeks of *Parallel Practices*, and I appreciate their talent and professionalism. Malin Arnell inspired and participated in a discussion group that considered topics germane to this exhibition; Anthony Brandt, Ayanna Jolivet McCloud, and Michelle White also offered their illuminating insights during this program. The musicians and composers of Musiqa, inspired by *Parallel Practices*, once again presented a popular and memorable evening of live performance in CAMH's galleries. Don Quaintance of Public Address Design amiably arranged communications and wayfinding graphics that were installed by Phil Bainum of St. George Sign Company. Eric Quinn and his Building Unlimited crew neatly and efficiently erected the exhibition's architecture.

I'd like to thank Luis Croquer of the Henry Art Gallery at the University of Washington in Seattle for his interest in *Parallel Practices*. He, along with

Susan Lewandowski and Merith Bennett, ensured that this exhibition would have a broader audience.

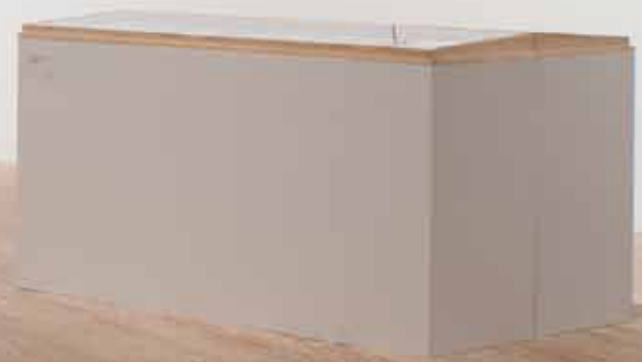
A Curatorial Research Fellowship from the French American Cultural Exchange (FACE) made my initial research on Gina Pane's work possible. Armelle Pradalier in the Cultural Services Department of the French Embassy in New York offered guidance, forged connections for me with French institutions, and secured resources that enabled a second research trip to France. While in Paris, Fayçal Baghriche, Laure Courret, Romain Flizot, Kapwani Kiwanga, and Florent Ruppert welcomed me to a residency at Enterprise Culturelle, and became good friends in the process. During a research trip to Nantes, France, I received collegial support from Alice Fleury and Edwidge Fontaine, and friendly hospitality from Christine Laquet. Jean-François Jousse, Pane's longtime friend and metal fabricator, traveled to Houston to install a complex work in *Parallel Practices*, and his focus and positive energy were much appreciated. Sylvie Christophe, Cultural Attaché for the French Consulate in Houston, has been an enthusiastic supporter of this exhibition.

In a broad variety of ways, the following individuals helped to shape the form that this project took: Ginger Brooks Takahashi, Tom Devaney, Oona Horn, Alhena Katsof, Zoe Leonard, Lee Maida, Tara Mateik, Madsen Minax, MPA, Ulrike Müller, Litia Perta, Matthew Rowe, Amy Sadao, Silky Shoemaker, and Bruce Weist. I am grateful to them all.

To the individuals listed above, and any contributors not mentioned here, I offer a heartfelt "thank you."

—DEAN DADERKO, HOUSTON, 2014

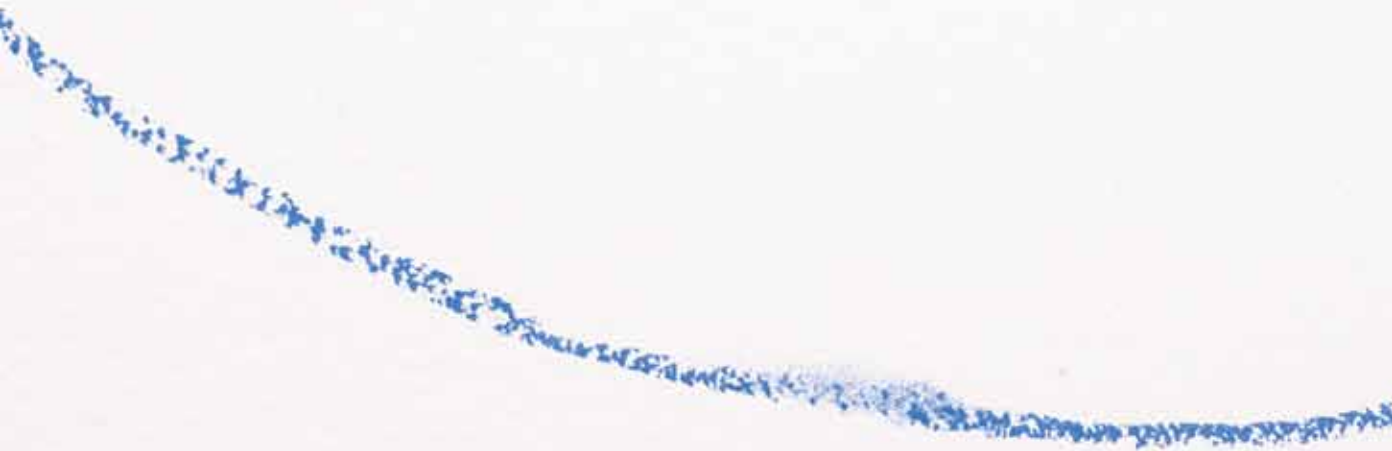


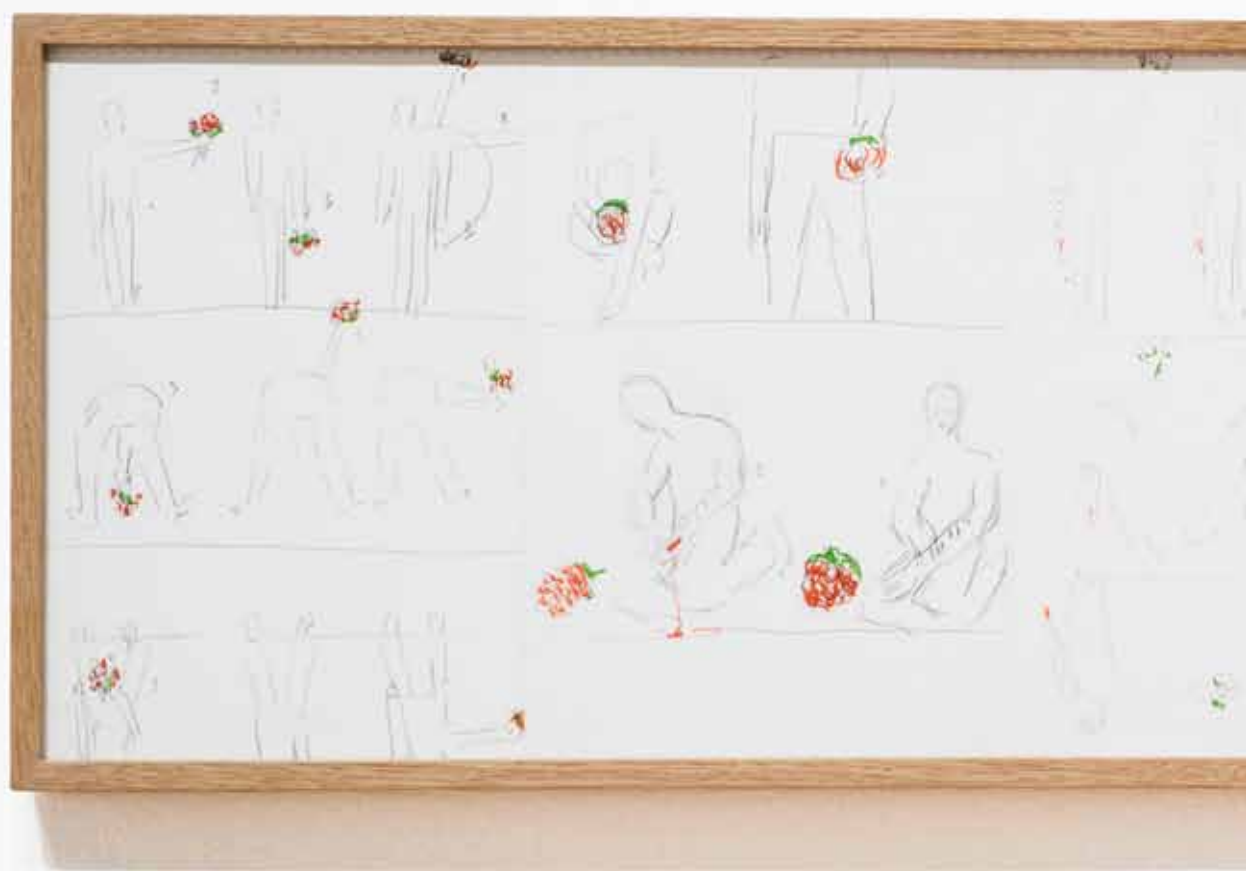


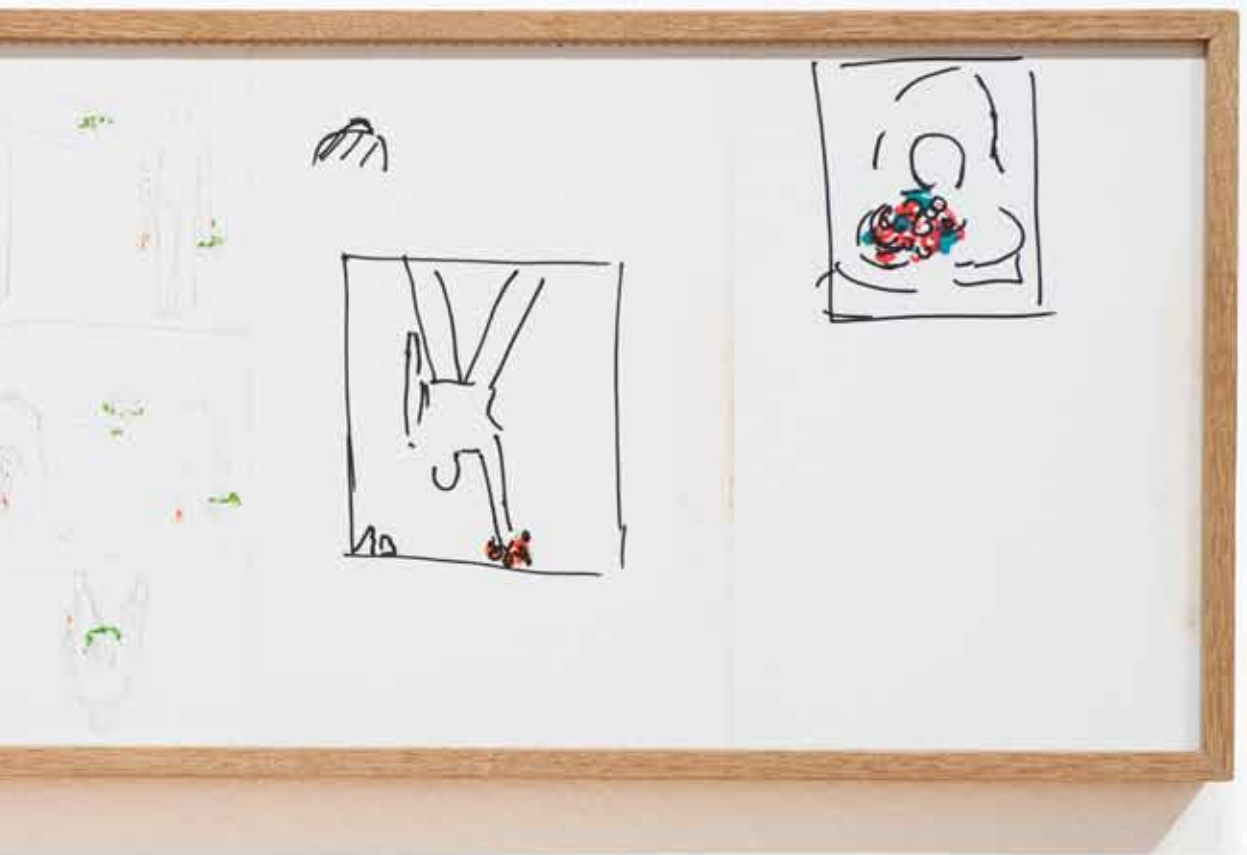














Gina Pane

Lettre à un(e) inconnu(e)

Published in "Dossier Gina Pane," *Artitudes International* (Saint-Jeannet), no. 15-17, October-December 1974, p. 34.

Translation of
Lettre à un(e) inconnu(e)
by
Gina Pane

Letter to a Stranger

C'est à vous que je m'adresse parce que vous êtes cette "unité" de mon travail: l'AUTRE.

L'homme isolé, même s'il cherche la "vérité," est inconcevable, toutes ses manifestations sont propres à la vie sociale.

LE CORPS A SA PLACE CAPITALE DANS LE "NOUS."

Mes expériences corporelles démontrent que le "corps" est investi et façonné par la Société: elles ont pour but de démystifier l'image du "corps" ressentie comme bastion de notre individualité pour la projeter dans sa réalité essentielle, de fonction de médiation sociale.

L'ENSEMBLE est le mot essentiel de toute religion, notion qui garde des forces vives dans une civilisation qui n'en est plus une, étant POURRIE et ayant perdu l'essence des notions les plus antiques de la culture SURNATURELLE. L'autre culture: étang de la pensée est un dérivé des structures industrielles. Structures unilatérales de CONSOMMATION/PROFIT. Civilisation qui nous prive du FEU MATÉRIEL/SPIRITUEL, qui diagnostique: la maladie mentale lorsqu'il s'agit de mélancolie, qui brise le foyer, le couple, en lui ôtant la solidarité, le sentiment, détournant, manipulant sa libido en valeur marchande, métamorphosant son érotisme en pornographie, récupérant LE LANGAGE DU CORPS (celui qui dévoile la fonction véritable "du corps" dénonçant "le corps": NOSTALGIQUE/MANIÉRISTE/RÉACTIONNAIRE) pour transformer la menace qu'il contient en un jeu divertissant, ostentatoire, pervers, lubrique, donnant l'illusion à l'individu de le libérer alors qu'en réalité la Société l'aliène, transformant sa psychomotricité en une puissance de rendement: "corps cybernétique/corps compétitive."*

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It is to you that I wish to speak because you are the fundamental "unit" of my work: the OTHER.

Solitary man, even if he is searching for the "truth," is inconceivable, all of his manifestations are related to life in society.

THE BODY HAS ITS ESSENTIAL PLACE IN "US."

My body experiments prove that the "body" is occupied and shaped by Society: the purpose of my experiments is to demystify the notion of "body" experienced as the bastion of our individuality, and thus to expose its essential reality—it is the site of social mediation.

UNITY is the key word of every religion, an idea of still vital potential in a civilization no longer worthy of the name, now ROTTEN and having lost the very essence of the ancient knowledge bequeathed to us by our SUPERNATURAL heritage. The other culture: stagnant backwater of the mind is a by-product of industrial structures. Unilateral structures of CONSUMPTION/PROFIT. Civilization that deprives us of MATERIAL/SPIRITUAL FIRE, that diagnoses:mental illness when it's really about melancholy, that destroys the home, couples, by eliminating solidarity, feeling, hijacking, manipulating their libido as a market value, converting their eroticism into pornography, co-opting THE LANGUAGE OF THE BODY (which reveals the true function of "body" denouncing "body": NOSTALGIC/AFFECTED/REACTIONARY) in order to transform its threatening power into an entertaining, showy, perverse, lewd game, giving the individual the illusion of freedom while in reality Society alienates him, transforming one's psychomotor potential into a force for productivity: "cybernetic body/competitive body."* One stemming from INDUSTRIAL SOCIETIES, the other

L'un découlant des SOCIÉTÉS INDUSTRIELLES, l'autre des SOCIÉTÉS SPORTIVES, officines du muscle, du mécanique, de l'aliénation et de l'oppressif.

VIVRE SON CORPS est aussi découvrir sa faiblesse, la servitude tragique et impitoyable de sa temporalité, de son usure et précarité, de prendre conscience de ses fantasmes, qui ne sont eux-mêmes que le reflet des mythes créés par la Société. Société qui ne peut admettre sans réaction LE LANGAGE DU CORPS, celui-ci n'entrant pas dans le cadre des automatismes nécessaires au fonctionnement de son système. En effet, la mise en forme de "notre corps" se fait selon les exigences normatives de la Société, les valeurs qu'elle véhicule à travers lui conditionnent notre comportement: par la censure intérieure qu'elles y exercent, par la culpabilité qu'elles y suscitent. Cette structuration sociale de "notre corps" concerne toute notre activité quotidienne et apparemment naturelle.

Pour pouvoir briser cet "ÉTAT DE CHOSES" il ne faut pas s'accommoder de ce qui est sécurisant, mais au contraire s'efforcer de démasquer, dénoncer les servomécanismes où qu'ils se trouvent: ART / SCIENCE / POLITIQUE / QUOTIDIEN.

C'EST MON PROPOS.

LE LANGAGE CORPOREL contient la base d'une vraie science de l'homme qui tente de renouer avec toutes les forces de l'inconscient, avec la mémoire de l'humain, du sacré, avec l'esprit: PSYCHÉ¹, avec la douleur et la mort², pour restituer au conscient sa

1 L'identité relative ou partielle de la "psyché" et du continuum physique est de la plus haute importance théorique, car elle signifie une énorme simplification, en jetant un pont entre deux mondes apparemment incommensurables: l'univers physique et l'univers psychique (Jung).

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from ATHLETIC SOCIETIES, backroom laboratories of muscle, of the mechanical, of alienation and of the oppressive.

TO LIVE (IN) ONE'S BODY is also to discover its frailty, the tragic and ruthless servitude of its temporality, of its deterioration and precarity, to become conscious of its fantasies, which themselves are only the reflection of the myths created by Society. Society that cannot sit by in silence and accept THE LANGUAGE OF THE BODY since it does not conform to the set of conditioned reflexes so necessary to the system's functioning. Essentially, the formatting of "our body" is carried out according to the normative demands of Society, the values that Society expresses through the body determine our behavior: by the internal censorship they inculcate, by the guilt they induce. This social structuring of "our body" concerns every aspect of our daily and seemingly natural activities.

In order to disrupt this "STATE OF THINGS" we shouldn't settle for what is reassuring, but rather struggle to expose, to denounce these mechanisms of servitude wherever they may be found: ART / SCIENCE / POLITICS / DAILY LIFE.

THIS IS MY AGENDA/INTENTION/PROPOSAL/AIM/
PROGRAM/RESOLUTION.

BODY LANGUAGE contains the foundation of a genuine science of humanity that strives to reconnect with the forces of the subconscious, with the collective memory of the human, of the sacred, with the spirit: PSYCHE,¹

¹ The relative or partial identification of "psyche" with the physical continuum is of the greatest theoretical importance, for it represents a much simpler model, building a bridge between two supposedly incommensurable worlds: the physical universe and the psychic universe (Jung).

force première: LES SECRETS DE LA VIE, "culture du mouvement même de la vie, culture que vous, gens trop intelligents, ne pouvez plus comprendre," écrivait Antonin Artaud.

Toute réflexion sur "le corps" dégage les grandes volitions des collectivités où l'on peut parcourir l'analyse des individus aux individus, du spécial au général, dans ce contexte les chaînes d'analyse et de synthèse apparaissent d'une façon continue. L'étude systématique du "corps" jamais isolé de l'image du "corps" de l'autre permet non seulement de situer mais de déduire que le "corps" est l'instrument premier et naturel de la sociologie.

C'est vrai, je garde le SILENCE dans mes actions, le mot étant vide de son sens. Nous l'utilisons comme une image obéissant aux lois structurelles du langage, tout en sachant qu'il n'a plus de sens effectif en rapport à l'objet du discours.

LE VERBE QUI CRÉE LE SILENCE APRÈS SA FORMULATION
QUI LE PRONONCERA?

Alors que le "corps" (sa gestualité) est en lui-même une écriture, une organisation de signes qui mettent en scène, qui traduisent la recherche indéfinie de l'AUTRE, ses fantasmes, ses désirs inconscients, ses relations avec le temps pris comme entité n'ayant ni principe, ni fin, qu'il faut déchiffrer à travers son

2 Quand la douleur, la maladie et la mort sont devenues des problèmes techniques à la charge d'une institution professionnelle, les individus se trouvent démunis de ressources propres pour affronter d'une manière autonome ces expériences-clés de la condition humaine...

La capacité de faire face consciemment à la douleur, à l'exclusion et à la mort fait partie de la santé de l'homme...

L'interrelation de la santé avec la souffrance et la mort dans chaque groupe s'identifie en grande partie avec sa culture (I. Illich.)

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with pain and death,² in order to restore the original potential of the conscious mind: THE SECRETS OF LIFE, "a culture adhering to the very movement of life, a culture that you, overly intelligent people, can no longer understand," wrote Antonin Artaud.

Any reflection on "the body" will reveal the dominant inclinations of a community where it's possible to follow the investigation from individuals to individuals, from the specific to the general, [and] in this context the chains of analysis and synthesis appear continuous. The systematic study of the "body," never separate from its connection to the image of the Other's "body," makes it possible not only to detect but also to deduce that the "body" is the original and natural instrument of sociology.

It's true, I remain SILENT during my actions, words being empty of their meaning. We use them as images obeying the structural laws of language, but know that they no longer have any actual meaning with respect to the objects of discourse.

THE WORD THAT CREATES SILENCE UPON ITS FORMULATION,
WHO WILL UTTER IT?

Whereas the "body" (its gestuality) is in itself a form of writing, an arrangement of signs that perform, that translate the endless search for the OTHER, its fantasies, its subconscious desires, its relations

² When pain, sickness and death have become technical problems to be managed by a professional institution, people find themselves lacking their innate resources to face, autonomously, these fundamental experiences of the human condition..

The ability to face pain, exclusion and death consciously is part of what it means to be a healthy person..

In any group, the interrelationship between health and suffering and death is in large part an expression of its culture. (I. Illich)

"corps" et non à travers sa culture.

OÙ EST-IL LE FEU QUI RÉSONNE? LE BRUIT DE LA CHAIR?
DU FOU RIRE? DE LA DOULEUR? DE LA MORT? LE SILENCE
DU SANG?

VOUS, comme moi, VOUS ne VOUS sentez plus dans votre univers et VOUS ne pouvez pas regarder le passé qui n'est plus ou l'avenir qui n'est pas encore, et ne trouvant pas de solution à VOTRE désespoir d'ÊTRE, VOUS marchez vers cette "union" de l'AUTRE d'où VOUS allez rencontrer la seule vérité d'ÊTRE.

SI J'OUVRE MON "CORPS" AFIN QUE VOUS PUISSIEZ Y
REGARDER VOTRE SANG, C'EST POUR L'AMOUR DE VOUS:
L'AUTRE.

-Gina Pane

P.S. Voilà pourquoi je tiens à VOTRE présence lors de mes actions.

* Voir aussi cette note:

...jeu divertissant, ostentatoire, pervers, lubrique, donne l'illusion à l'individu de le libérer alors qu'en réalité la société l'aliène en manipulant sa libido comme valeur marchande, métamorphosant son érotisme en pornographie, transformant sa psychomotricité en une puissance de rendement (corps cybernétique ou corps compétitif). Société sportive, officine du muscle mécanisée et répressive. En construisant cet ouvrage, Lea Vergine a déterminé la réalité de notre condition existentielle.
...le langage du corps est, entre autres, un langage féminin.....

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with time taken as an entity having neither origin,
nor end, that must be decoded through one's "body" and
not through one's culture.

WHERE IS THE FIRE THAT RESONATES? THE SOUND OF THE
BODY? OF HYSTERICAL LAUGHTER? OF PAIN? OF DEATH?
THE SILENCE OF BLOOD?

YOU, like me, YOU no longer feel at home in your
universe and YOU can't look to the past which is no
more nor to the future which is not yet, and not
finding any solution to YOUR despair at BEING, YOU walk
toward this "union" of the OTHER from which YOU are
going to encounter the only truth of BEING.

IF I OPEN MY "BODY" SO THAT YOU CAN SEE YOUR BLOOD
THEREIN, IT IS FOR THE LOVE OF YOU: THE OTHER.

-Gina Pane

P.S. This is why YOUR presence during my actions is
so important to me.

* Editor's Note: See also the following note:
...an entertaining, showy, perverse, lewd game, gives the individual the
illusion of freedom while in reality society alienates him by manipulating
his libido as a market value, converting his eroticism into pornography,
transforming his psychomotor potential into a force for productivity
(cybernetic body or competitive body). Athletic society, backroom laboratory
of mechanized and repressive muscle. In creating this work, Lea Vergine
established the reality of our existential condition.
...the language of the body is, among other things, a female
language.....













***De Nourritur
télévisées/Le
Saint-George
d'après une p
peinture de P
Partition pou
(1984-***

Anne T

re/Actualités
Feu (1971) à
s et le dragon
posture d'une
Paolo Uccello,
ur un combat
-1985)
ronche

Dès la fin des années 60, le corps comme moyen d'expression et de communication fut au cœur des expérimentations menées par Gina Pane. En 1981, date de l'arrêt du cycle des blessures consubstantiel à sa pratique de l'art corporel, la grille conceptuelle élaborée pour ses actions assura avec une extrême rigueur la continuité de sa réflexion. En abordant deux moments de son expression, séparés dans le temps par treize années, il est possible d'observer comment s'effectua ce passage, comment les œuvres destinées au mur, les assemblages, placés sous le titre générique de *Partition*, entraînèrent une mutation du langage plastique, tout en prolongeant dans un nouveau registre esthétique la pensée du corps et de la blessure.

En 1971, Gina conduisit une action, *Nourriture/Actualités télévisées/Feu*, au domicile de collectionneurs, à Paris, devant un auditoire restreint. Bien qu'elle ait l'année précédente expérimenté le geste de l'incision par lame de rasoir¹, emblématique de sa mise en jeu de la douleur, les actes conduits, ce soir-là, ne se réfèrent pas directement à la blessure. Trois moments scandèrent cette action lui accordant une trame quasi narrative : l'absorption d'une viande hachée crue dans une écuelle, sans le recours d'ustensiles ; le visionnage des actualités télévisées du jour, en dépit de l'éblouissement visuel procuré par une ampoule allumée à la hauteur de son visage ; l'extinction avec les pieds et les mains de petits feux nourris par de l'alcool brûlant sur du sable. Le texte de l'invitation pour cette soirée précisait : « 2% au minimum de votre salaire mensuel devra être déposé dans un coffre-fort situé à l'entrée du lieu où je me tiendrai ».

Le rappel que l'art ne saurait être un acte gratuit, précédait la longue absorption jusqu'à l'écoeurement de 600 gr de viande apportant un écho à la réflexion de Georges Bataille : « Qui mange la chair de l'autre animal est son semblable »². Cet acte d'absorption brutale restituait d'une certaine manière la cruauté du vivant. Manger à même le plat, au plus près de l'odeur douceâtre de la viande crue, non préparée, obligeait l'artiste à se confronter à l'image d'une chair morte, comme à son propre rôle de carnassier. Vers la fin de l'action, Gina Pane fut contrainte de rouler la viande entre ses doigts, tant cette ingestion qui bouleversait les rapports habituels, passifs, de la nutrition lui était devenue insupportable.

1

Cette action, conduite dans son atelier sous l'intitulé : *Blessure théorique*, montre en trois photos que le geste accompli est un geste réfléchi, répondant à une fonction clairement analysée par l'artiste. La lame de rasoir y est successivement utilisée pour découper un papier, fendre un tissu, inciser un doigt.

2

Georges Bataille, *Le mort*, éd. J.-J. Pauvert, Paris, 1985. Publié dans le tome IV des « Œuvres complètes », éd. Gallimard, Paris, 1971.

3

En 1968, était paru aux éditions du Seuil, dans la collection Points, Pour comprendre les médias, traduction du titre original *Understanding Media: The Extensions of Man* (McGraw-Hill, New-York, 1964). Ouvrage qui bénéficia d'un accueil très favorable et connut un réel retentissement dans les milieux philosophiques et artistiques français.

From *Nourriture /Actualités télévisées /Feu* [Food/Televised News /Fire] (1971)
to *Saint Georges et le Dragon d'après une posture d'une peinture de Paolo Uccello, Partition pour un combat*
[Saint George and the Dragon After a Posture in a Painting by Paolo Uccello, Score for a Battle] (1984–1985)

By the late 1960s, the body as a means of expression and communication was already at the heart of Gina Pane's artistic experimentations. Although 1981 marks the end of Pane's series of works on wounds, so fundamental to her practice of body art, the conceptual framework of these *actions* [events] underlies the entirety of her oeuvre, imparting it with a rigorous continuity. By exploring two expressions of that oeuvre, separated by thirteen years, it is possible to observe how this transition occurred, that is, how the later wall arrangements, works sharing the generic title *partition* [score, as in music],¹ led to a change in visual language, while extending theories of body and wound into a new range of aesthetic expression.

In 1971, Gina conducted an *action* entitled *Nourriture/Actualités télévisées/Feu* [Food/Televised News/Fire] at the private home of collectors in Paris, before a limited audience. Although she had experimented with cutting with razor blades a year earlier,² emblematic of her use of pain, that evening's events did not directly refer to wounds. Three phases punctuated the *action*, creating a sort of narrative structure: [first,] ingesting raw, ground meat from a bowl without the help of utensils; [next,] watching the daily news on TV despite being blinded by a light bulb suspended in front of her face; [and finally,] using her hands and feet to extinguish small fires of burning alcohol arranged across a bed of sand. The invitation for the evening specified: "A minimum of 2% of your monthly salary must be deposited in a safe at the entrance to the site where I will be positioned."

The reminder that art is never a gratuitous act thus prefaced the first phase, the prolonged and nausea-inducing consumption of 600 grams [1 1/3 lbs.] of raw meat, echoing Georges Bataille's reflection: "He who eats the flesh of another animal is its equal."³ Such an act of brutal consumption captured something of the cruelty of life. By eating straight out of the dish, plunged in the pungent odor of raw meat, the artist was forced to confront not only the sight of dead flesh, but also her own role as

1

Translator's Note: "Partition" designates a musical score, but also refers to the screen separating priest and layperson in a traditional confessional. In the first sense, a *partition* is the minimal, abstract notation of a complex and dynamic experience. In the second sense, the partition may represent the "screen" through which the artist confesses both the personal and the transcendent.

2

Performed at her workshop under the title *Blessure théorique* [Theoretical Wound], the three photos of this *action* reveal that the act of cutting has been carefully thought out, fulfilling a function that has been clearly analyzed by the artist.

3

Georges Bataille, *Le mort* [The Dead Man], ed. J.-J. Pauvert, Paris, 1985. Published in Tome IV of his "Oeuvres complètes," ed. Gallimard, Paris, 1971.

S'inspirant peut-être des thèses de McLuhan³ qui, dans *Television in a new light*, remarquait que le vrai propos de l'image télévisuelle n'était autre que de reprogrammer la sensibilité des spectateurs, et que les moyens de communication modifient l'équilibre de nos sens, Gina Pane en s'immobilisant devant les images d'une actualité, qui ce soir-là était préoccupante, réfutait toute échappatoire à la réalité politique et sociale du moment. Dans le même temps, elle conditionnait les spectateurs à regarder des images hors de la vision ordinaire, à partir de l'unité de mesure de son propre corps. Son positionnement au plus près de l'écran, sa résistance à la douleur optique de l'éblouissement traitaient de la réappropriation sur un mode critique de l'information brute, échappant à toute élaboration théorique. À l'arrière-plan de cette ampoule allumée, sa posture l'obligeait à se confronter aux limites de l'endurance physique afin d'exercer sa liberté de téléspectateur : voir, comprendre en dépit de toutes les tentatives sociales de domptage du corps. On peut dire qu'aucun autre artiste de sa génération n'a transposé en langage du corps, avec autant de concision et de puissance symbolique, un rapport au monde dans ses dimensions phénoménologique, social et moral. Le rituel, le symbolisme et la catharsis, continuellement présents dans son expression corporelle, relèvent pour une faible part d'un fait privé, mais se développent plus généralement en terre d'insoumission en regard de ce que l'on pourrait appeler la « socio-aliénation » du corps et de l'esprit.

Dans cette perspective, le feu qu'elle éteignait, en 1971, avec ses pieds et ses mains, en plus d'autoriser une expérience de la résistance physique à la douleur, affirmait une volonté de s'opposer à toute espèce d'anesthésie morale. Ce corps mis en mouvement, dansant devant des petites flammes devenait l'incarnation de l'énergie tant corporelle que mentale. Il se présentait, à la fois, comme une chair capable de souffrir et comme une conscience porteuse de signaux à transmettre, en vue de traduire, selon les termes de l'artiste, « la recherche infinie de l'autre... »⁴. Cette action exprima tout autant l'indiscipline du désir, sa nature transgressive, que la lutte que l'être humain doit conduire en regard de son propre enfermement. Le feu affronté et éteint se rapproche de la vision de Novalis selon laquelle : « Les poètes sont à la fois des isolateurs et des conducteurs d'énergie ». Se plaçant aisément à l'intersection des grands ordres contradictoires : nature/culture, humain/animal, visible/invisible, Gina Pane eut l'ambition de révéler, peut-être même de changer, notre façon d'être au monde, de modifier également le rapport que l'on nous enseigne à entretenir avec notre corps.

4

Gina Pane, *Lettre à un(e) inconnu(e)*, textes réunis par Blandine Chavanne et Anne Marchand, éd. École Nationale Supérieure des Beaux-Arts, Paris, 2004.

a flesh-eating animal. Towards the end of this first phase of the *action*, the process of ingestion became so unbearable, disturbing our familiar, passive relationship to food, that Gina Pane had to resort to rolling pieces of the meat into little balls between her fingers in order to finish.

Gina Pane may have been inspired by the theories of Marshall McLuhan⁴ who, in *Television in a New Light*, observed that the true aim of televised images is nothing less than the reprogramming of the spectators' sensibilities, and that the means of communication can upset the natural equilibrium of our senses. Holding herself fixed and motionless while watching images of a particularly alarming news story, Gina refused any attempt to escape from the social and political realities of her day. At the same time, she prompted her audience to see images from a new perspective, one that took the artist's own body as the unit of measurement. Her position so close to the screen, her resistance to the pain provoked by the blinding light offered a critique, beyond any theoretical formulation, of the consumption of raw information. Gina's uncomfortable posture, just behind the illuminated bulb, forced her to push the limits of physical endurance in order to assert her freedom as a spectator: to see and to understand in spite of all of society's attempts to subjugate the body. No other artist of her generation exploited the language of the human body with such concision and symbolic power to express our being-in-the-world in all its phenomenological, social, and moral dimensions. The ritual, symbolism, and catharsis—consistent features of her corporeal language—transcend the merely private sphere to express a call to rebel against what one might call the “socio-alienation” of body and mind.

From this perspective, the fire she extinguished with her hands and feet in 1971 not only offered an experience of physical resistance to pain, but also proclaimed a determination to oppose all forms of moral anesthesia. This body in motion, dancing before the tiny flames, became the very incarnation of energy, both physical and mental. As such, her body appeared simultaneously as both a flesh subject to suffering and a conscience transmitting signals meant to convey, in the artist's words, “the infinite search of the other.”⁵ This gesture expressed as much the indiscipline of desire, its transgressive nature, as the struggle that human beings must wage against their own imprisonment. The fire, confronted and extinguished, echoes Novalis's vision, according to which, “Poets are both insulators and conductors of energy.” Placing

4

In 1968, McLuhan's *Understanding Media: The Extensions of Man* (New York: McGraw-Hill, 1964) was published by Éditions du Seuil, in the Points series, under the title *Pour comprendre les médias*. The work was very favorably received and had a real impact in artistic and philosophical circles in France.

5

Gina Pane, *Lettre à un(e) inconnu(e)* [Letter to a Stranger], texts collected by Blandine Chavanne and Anne Marchand (Paris: Ecole Nationale Supérieure des Beaux-Arts, 2004).

Dans ses actions, Gina Pane gardait le silence. Le travail sur son propre corps n'était pas destiné à être interprété comme une performance, encore moins comme un spectacle pouvant être rejoué. Chaque situation, chaque souffrance, chaque blessure à la lame de rasoir (geste récurrent de son expression corporelle) se devaient d'être perçus comme un acte de foi créatrice, comme un fait de langage nouveau, non linguistique, offert une seule fois à un auditoire. D'où l'importance des notes préparatoires, des dessins mettant au point chaque séquence. D'où le rôle décisif des enregistrements tant photographiques que filmiques. Dans ce contexte, la capture photographique ne fut pas pour Gina Pane une simple base documentaire. En la soumettant à un scénario initial précis, elle lui confia le statut d'un objet visuel doté d'une qualité relativement autonome en regard de l'action conduite. Par son exigence formelle, le *Constat d'action* se positionne en proximité de « l'image-pensée »⁵ définie par Gilles Deleuze à propos du cinéma. Il est un fait actif et affirmatif sous-tendu par des codes, qui offrent des voies nouvelles pour penser le temps, le sujet et l'action. La poétique de la distance que génèrent ces constats d'actions en regard d'un événement passé met en vision des gestes, des cadrages, parfois des variations d'échelle qui contribuent à fixer une esthétique très affirmée.

Quarante et une années après l'événement éphémère que fut *Nourriture/Actualités télévisées/Feu*, nous pouvons évaluer, grâce au constat d'action, la rythmique des images, les subtils décalages temporels inscrits dans la narration, ainsi que le rôle joué par le texte manuscrit qui, interrompant les images, les commente d'une façon elliptique à la manière de la gestion d'un secret. De toute évidence, le constat d'action s'emploie à conserver le langage de l'expression corporelle dans la plus grande fluidité, afin de dépasser la rationalité du simple témoignage. Par l'élaboration visuelle engagée, le montage photographique se voit confier la tâche d'activation de la pensée qu'assumait la main dessinant le projet. Comme si dans la reconstruction des moments de l'action passée Gina Pane nous faisait contempler certaines des conditions (mentales, psychologiques, théoriques) dans lesquelles l'action corporelle a été conçue.

En 1981, Gina Pane a mis fin depuis quelques années déjà au cycle des blessures. La lecture de la « Légende dorée » (récit hagiographique de la vie des saints et des martyrs, écrit par Jacques de Voragine au XIII^e siècle), ainsi qu'une réflexion sur l'iconographie mystique et religieuse transmise principalement par les œuvres de La Renaissance, l'ont conduite à interroger l'évocation du corps dans la tradition picturale. Dans les compositions murales qu'elle met alors en chantier, elle utilise comme référent

5

Gilles Deleuze, *L'image-temps, Cinéma*, tome II, éd. de Minuit, Paris, 1998.

herself at the intersection of the great orders of opposing principles—nature/culture, human/animal, visible/invisible—Gina Pane ambitiously sought to reveal, perhaps even to change, our manner of being in the world, and to transform the way we have been taught to relate to our bodies.

Gina remained silent during her *actions*. The work she wrought through and on her own body wasn't intended to be interpreted as a performance, much less as a spectacle to be re-enacted. Each situation, each act of suffering, each wound inflicted by razor blade (a recurrent gesture in her corporeal language) was meant to be understood as a creative act of faith, as a new mode of expression, non-linguistic, offered only once to an audience. Thus the importance of her preparatory notes and drawings, working out the details of each sequence. Thus also the decisive role of recordings, whether photographic or filmic. In this context, photography was not for Gina Pane simply the means of documenting the *action*. By choreographing the photography according to a precise, predetermined scenario, she elevated it to the status of a visual object endowed with a certain degree of autonomy with regard to the action it captures. Given its formal requirements, the *constat d'action* [event proof]⁶ can be compared to the “thought-image,” a concept Gilles Deleuze articulates with regard to cinema.⁷ It is an active and affirmative work, structured by underlying codes, that opens new paths for thinking about time, subject, and action. The poetic distance that the *constats d'action* create vis-à-vis the past event serves to accentuate the gestures, framing, and variations of scale that have established Gina's distinctive, forceful aesthetic.

Forty-one years after the ephemeral event of *Nourriture/Actualités télévisées/Feu*, we can still examine, thanks to the *constat d'action*, the rhythm of the images, the subtle temporal shifts cut into the narrative, or the role of the handwritten text which, while interrupting the images, comments upon them with the elliptical reticence of secret-keeping. Clearly, the *constat d'action* is used to preserve Gina's corporeal language in all its fluidity and expressivity, thereby moving beyond the logic of mere testimony. By its subjective visual development, the editing and arrangement of the photos provokes thought just as the artist's hand had sketched out the project in her preliminary drawings. It is as if Gina urges us to detect in this visual reconstruction something of the conditions (mental, psychological, theoretical) in which the *action* had originally been conceived.

By 1981 Gina had brought an end to her series on wounds. The reading of the *Golden Legend* (a collection of hagiographic texts recounting the lives of the saints and

6

TN: Gina Pane's use of the term “constat d'action” plays on both the photographic proof, or trial print (Fr. constat), and the technical or legal attestation of an event.

7

Gilles Deleuze, *L'image-temps, Cinéma*, t. 2 (Paris: Éditions de Minuit: 1998).

plastique la posture des corps martyrs dans l'expression de peintres qui retiennent plus spécialement son attention. Alors que la charge symbolique de la tension des corps est empruntée, selon les cas, à Paolo Uccello, Fra Angelico, Filippino Lippi, Hans Memling ou Masaccio, le travail sur les formes et les signes se situe, lui, en proximité d'un vocabulaire de formes et de volumes épurés, le plus souvent géométriques, en proximité également des notions de transparence et de fluidité conceptualisées par Kasimir Malevitch. Étrangement, l'ascèse d'un système minimal de formes et de couleurs est sollicitée pour recomposer une image conceptuelle du corps martyr tel qu'il fut pensé dans une tradition picturale, elle aussi à la recherche d'une transcendance.

L'assemblage intitulé *Saint Georges et le Dragon d'après une posture d'une peinture de Paolo Uccello, Partition pour un combat* est, de ce fait, à lire en écho au tableau peint par Paolo Uccello (dans la version conservée au Musée Jacquemart-André à Paris). Dans l'œuvre conçue par Gina Pane, le feutre, le verre, le fer et le bois reconstruisent les tensions et les lignes de force de la scène picturale. Les triangles de feutre rouge énoncent le dragon, sa force vitale. La vitre, symbole de la lumière dans le vocabulaire de Gina Pane, se brise pour se diffuser dans l'espace lorsque la lance de Saint Georges blesse le dragon. Le sang versé est évoqué, très discrètement, par les photographies d'une blessure de l'artiste, l'une fixée sur une des découpes du verre, l'autre sur le support de la composition à proximité de la lance. Il est à noter que dans toutes les *partitions*, terme générique pour désigner les œuvres réalisées à partir de 1981, se trouve intégrée une (parfois plus) photographie d'une blessure, en mémoire des actions passées. Comme si ce lien devait faire surgir un corps nouveau, non plus le corps présent de l'action, mais le corps revisité de la citation.

Placé devant une caverne, représentée, ici, par un carré noir, Saint Georges protégé par son armure, matérialisée par sept disques de métal poli, dirige vers le dragon, fait étrange, une lance à double pointe. Une lance qui dans le tableau de Paolo Uccello prend une dimension initiatique : prolongée au-delà du monstre, la pique aboutit à la princesse, objet du combat, symbole de la grâce. La symétrie des deux pointes voulue par Gina Pane a probablement pour objectif de nous amener à reconsidérer la dialectique du bien et du mal aux prises avec les forces de l'inconscient. Dans ce contexte, ni le Bien ni le Mal ne peuvent triompher l'un de l'autre. Une phrase de Zarathoustra vient significativement offrir sa caution : « L'homme a besoin de ce qu'il y a de pire en lui, s'il veut parvenir à ce qu'il y a de meilleur »⁶. Le carré noir, chargé du rôle de la caverne, représente les forces obscures annonçant la puissance de l'interdit. La poutre de bois qui vient oblitérer l'espace de manière abrupte fait référence aux chevaux de bois qu'utilisait Uccello pour régler ses compositions.

6

Friedrich Nietzsche, Ainsi parlait Zarathoustra, éd. Mercure de France, Paris, 1903 (6ème édition); éd. Flammarion, Paris, 1996.

martyrs, written in the 13th century by Jacobus de Voragine) as well as study of the mystical and religious iconography of Renaissance art led her to re-examine the portrayal of the body throughout the history of the visual arts. The wall compositions undertaken at that time recall the postures of the martyred bodies that had particularly captivated Gina. While the symbolic charge of the strained bodies is borrowed, as the case may be, from Paolo Uccello, Fra Angelico, Filippino Lippi, Hans Memling, or Masaccio, Gina's focus on form and sign integrates, on the one hand, minimalist shapes and volumes, usually geometric, and on the other, notions of transparency and fluidity as conceptualized by Kazimir Malevich. Interestingly, the austerity of such a limited system of shapes and colors is employed to recreate a conceptual image of the martyred body as it was depicted by a painterly tradition itself struggling to express transcendence.

The mixed-media composition entitled *Saint-Georges et le Dragon d'après une posture d'une peinture de Paolo Uccello, Partition pour un combat* [Saint George and the Dragon After a Posture in a Painting by Paolo Uccello, Score for a Battle] is therefore to be understood in parallel with the 15th-century painting *Saint George and the Dragon* by Paolo Uccello (as conserved in the Musée Jacquemart-André in Paris). In Gina Pane's reconceptualization, felt, glass, iron, and wood reproduce the compositional structure and tensions of the painted scene. The triangles of red felt evoke the dragon, its life force. The glass, symbol of light in Gina's vocabulary, shatters and radiates out into space as Saint George's spear pierces the dragon. The spilled blood is conveyed, very discreetly, by two photographs of the artist's own wound, the first affixed to one of the pieces of glass, the second near the opposite end of the spear. It is worth noting that all of the *partitions*—generic term designating her works after 1981—contain a photograph (sometimes more) of a wound, in memory of her past *actions*. It seems as though a new body will suddenly spring forth from this link, not the body of the documented *action*, but the body resurrected from the citation.

In front of a cave, represented here by a black square, Saint George, protected by his armor of seven discs of polished metal, bears down on the dragon with—curiously—a double-headed spear. The spear of Paolo Uccello's painting takes on an initiatory dimension: extending through the dragon, the spearhead leads to the princess, object of the battle, symbol of grace. The deliberate symmetry of the double-ended spear is probably meant to prompt us to reconsider the dialectic of Good and Evil alongside our struggle with the forces of the subconscious. In this context, neither Good nor Evil can prevail over its opposite. A few words of Zarathustra offer meaningful insight here: "Man needs what is most evil in him in order to achieve what is best in him."⁸ The

D'une façon magnifiquement pensée, puissamment agencée le *Saint Georges et le dragon* relu par Gina Pane, met à nu, dans l'entrecroisement des matériaux, ce qui le rythme : la présence suggérée des corps, la portée scénographique des objets. Il suffit de quatre triangles de feutre, de huit plaques de verre, de sept disques de métal, d'une poutre de bois et d'une longue tige de fer, d'un carré noir, de deux photos de taille modeste pour traduire un rapport allusif et flottant à d'intrigants secrets : celui de la chair offerte en sacrifice. Comme s'il fallait que le langage du corps soit dynamisé par la précision des matériaux dotés d'une forte charge symbolique. Il appartient au spectateur, selon l'entrée dans la composition qu'il choisit d'effectuer, de jouer de l'articulation des différents éléments. Cette esthétique rigoureuse du fragmentaire et du polysémique, mise en forme par Gina Pane, devient l'instrument d'un déplacement mental entre les pôles constitués par l'œuvre de référence, celle de Paolo Uccello, et la *partition* proposée. Ce faisant, elle élargit notre perception à cette voie de traverse associant passé et présent. Comme si dans le dialogue subtilement construit, s'imposait au final l'intime alliance d'une pensée du corps et de la pulsion artistique. Il s'agit dans les deux cas de saisir le système des lois qui gouvernent l'agencement des formes, l'inscription d'une problématique de la chair.

De même qu'elle avait thématiqué son « vocabulaire » dans ses actions antérieures en traitant, à la manière de séquences clairement énoncées, les thèmes de la nourriture, du feu, de la blessure, de la réalité sociologique, une grille de lecture est appelée pour éclairer les tensions contradictoires présentes dans le tableau de Paolo Uccello. La lumière, le sang, l'énergie, les forces sombres de l'inconscient sont traités à la manière d'un inventaire susceptible de faire apparaître le schéma organisateur du dispositif pictural. Dans les deux cas, chaque décision (corporelle ou formelle) devient l'indice poétique de la totalité qu'elle indexe. L'indice d'une transfiguration du visible, par laquelle l'artiste surélève le corps dans la région du mystère : son propre corps blessé conceptualisé par des attitudes, par des photographies, mais aussi le corps dans une iconographie picturale revisitée. Au final, le corps de l'homme à la recherche d'une transcendance, le corps de nos représentations mentales.

black square of the cave represents the dark forces, the power of the forbidden. The wooden beam that abruptly cuts across the visual plane alludes to the wooden horses Uccello used to adjust his compositions.

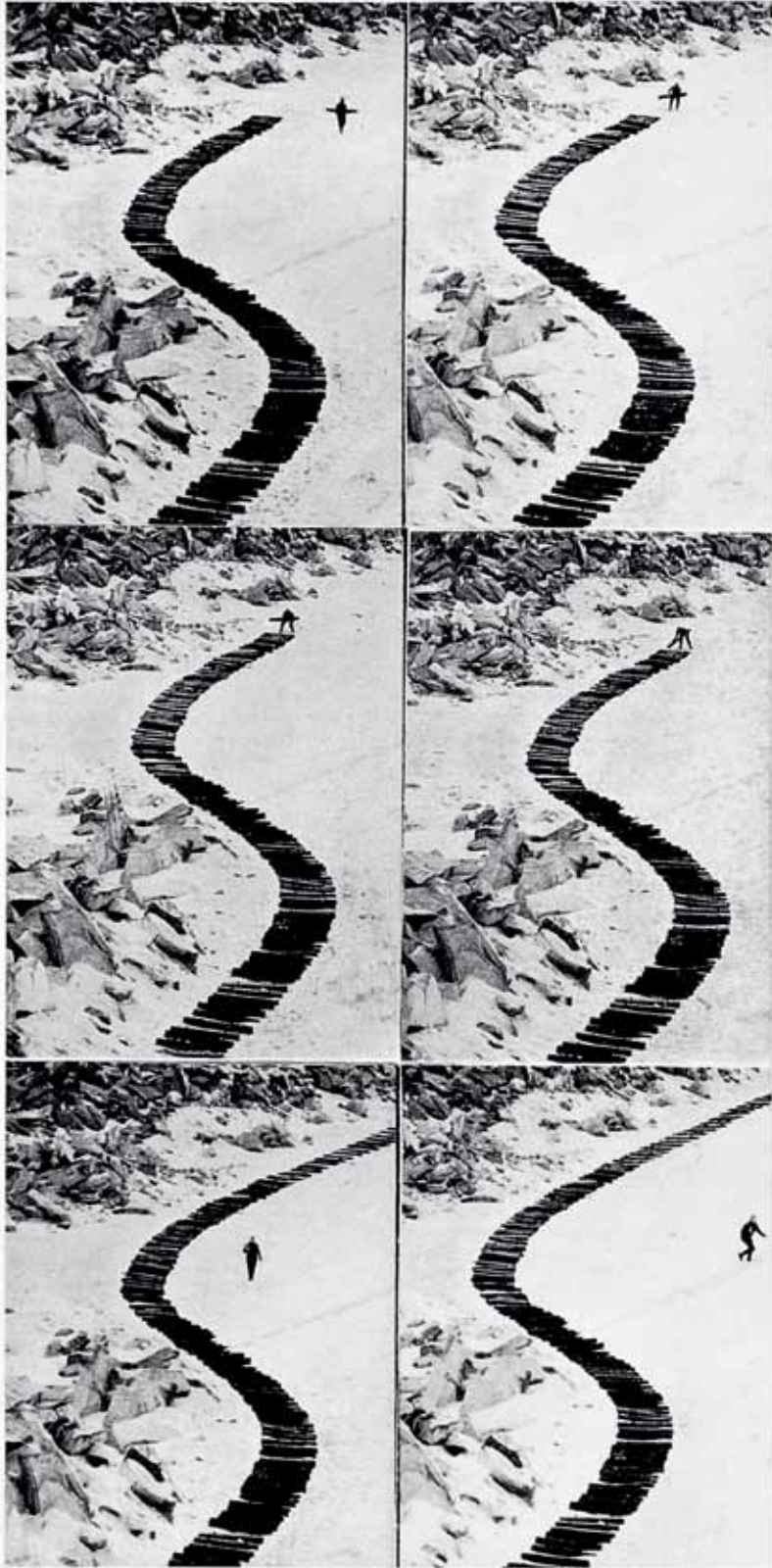
Magnificently conceived and powerfully arranged, Gina Pane's re-reading of *Saint George and the Dragon* lays bare, amidst the mélange of materials, the very essence that animates the work: the faint suggestion of the bodies, the theatrical impact of the objects. Four felt triangles, eight pieces of glass, seven metal discs, a piece of wood, a long iron rod, a black square and two small photos suffice to translate a narrative, both suggestive and ambiguous, rich with intriguing secrets: it is the story of flesh offered in sacrifice. It is as if the choice of highly symbolic materials was needed to galvanize the original body language. It belongs though to the spectator, depending on how he or she chooses to approach the composition, to draw connections among its various elements. This exacting aesthetic, which plays upon fragmentation and the multiplicity of meaning, becomes the mechanism by which we mentally shift back and forth between the original source, Uccello's painting, and the present *partition*. In this way, the artist expands our sense of perception to this crossroads where past and present intersect. Or again, perhaps this subtly constructed dialogue ultimately reveals and confirms the intimate connection between a theory of body and the artistic impulse. In both Uccello and Pane, it is a matter of understanding the laws that govern the arrangement of forms, of recognizing the expression of a shared concern for the body.

Just as Gina Pane had established her "vocabulary" in her earlier actions by exploring, in clearly articulated sequences, themes of food, fire, wounds, and social reality, another interpretive framework is required to shed light on the conflicting tensions present in Paolo Uccello's painting. Gina's treatment of the light, blood, energy, and obscure forces of the subconscious constitutes a sort of inventory, which helps to reveal the organizing principles of Uccello's visual program. In both Gina's earlier *action* and later *partition*, each decision—physical or formal—becomes the poetic sign of the totality to which it refers. The sign of a transfiguration of the visible, by which the artist raises the body into the realm of mystery: not only her own wounded body, conceptualized through postures and photographs, but also the body as portrayed in her return to iconographic painting. In the final analysis, the body of mankind in search of transcendence, the body of our mental representations.

Translated from the original French by Timothy Freiermuth













Involving the Body's Living Currency

Élisabeth
Lebovici

In scrutinizing and measuring the feminist credentials of female artists—and in particular, the feminism of Gina Pane—we forget that she lived in a man’s world.¹ In the rare instances when she appears in a group portrait, whether at the 6th Biennale of Paris, at an exhibition in Bordeaux, or at the Rodolphe Stadler gallery, Pane is the only woman in the group.² Such was the general state of things in the France of the 1960s and 70s, where the world of art, like intellectual circles, was dominated by a litany of masculine structuralists and post-structuralists. Every instance in which gender manifested itself therefore constituted an event, a veritable take over. We will attempt here to outline a few of these strategies of visibility, of “annunciation,” of these takeovers, as incarnated in the works of Gina Pane.

Let’s look at the numbers. How many female artists were represented at the pivotal exhibition organized by Harald Szeemann in 1969—*Live In Your Head: When Attitudes Become Form (Works – Concepts – Processes – Situations – Information)*? Three. How many figured in what the critic Germano Celant called the “Arte Povera” movement, or were included in the group of Italian artists the critic Carla Lonzi brought together and interviewed for her *Autoretrato* in 1969—two groups to which Gina Pane could have belonged? One. Paris’s micro-climate was no better. Consider, for example, the account of Paris’s artistic milieu in the late 1960s and early 70s in a catalog for the exhibition *Une scène parisienne, 1968–1972* in 1991.³ This scene is masculine, even if the narrative, written some twenty years later, makes room for two women—Gina Pane and Annette Messager—amidst the circle of men (Christian Boltanski, Bernard Borgeaud, André Cadere, Paul-Armand Gette, Jean Le Gac, and Sarkis). Significantly, it is a collective prize for the “Boltanski team” that Gina Pane receives, along with Le Gac and Boltanski, at the 1969 Biennale of Paris: their works were carried out in Ecos (in the department of Eure in Normandy, France) where a house had been made available to Gina and where each of three artists undertook his/her own installation. Where then do we place her, or rather, ourselves?

I The “Ideal Situation” and the Reality Principle: Two Anecdotes

In Gina Pane’s artistic biographies, her training at the Ecole des Beaux-Arts in Paris and subsequent association with Edmée Larnaudie’s Atelier d’Art sacré [Studio for the Sacred Arts]⁴ between 1961 and 1963, are sometimes invoked in order to shed light on her “vocation” as an artist connected with the martyrology of saints and figures of Christian intercession. Yet the Studio, designed to teach monumental art and fresco painting, bore the memory of a significant moment in the professionalization of female artists in France. By the time the Ecole des Beaux-Arts opened its doors to women, such training no longer guaranteed artistic recognition and there were a limited number of professional options for making a career as an artist. Therefore, many female artists who chose painting, such as Odette Pauvert (1903–1966), Marthe Flandrin (1904–1987), and Elisabeth Faure (1906–1964), attended the Atelier d’Art sacré, as it prepared students to execute decorative projects for civil and religious edifices. During the interwar years, the Atelier d’Art sacré thus represented a professional training-ground for female artists. Although obviously before Gina Pane’s time, these events nonetheless constitute the background to her formative years: the Studio preparing students for “decorative projects that the building of new cities will certainly prompt”⁵ and thereby offering a professional opening.

The masculine entourage surrounding Gina Pane in her group photographs belies an essential reality of her life—that her innermost circle was comprised of women: she who accompanied Gina in life (Anne Marchand), she whom Gina chose to photograph her *actions* (Françoise Masson) and to represent her in words and texts (Lea Vergine, Anne Tronche), as well as those who have managed her legacy.⁶ This network calls to mind a female version of the traditional workshop system of Western artists from the Renaissance to the 19th century. Gina Pane recreates this system around herself, following in the footsteps of Rosa Bonheur circa 1850. Indeed Rosa Bonheur also understood her artistic craft as a

collective enterprise, first recruiting her female companion and her companion's own mother in order to provide for the financial needs of the people around her. Bonheur went so far as to seek out a notary to formalize her union with her second companion, her biographer and heir, Anna Klumpke, thus introducing the possibility of a new feminine genealogy, liberated from patriarchal family structures.

It is perhaps equally relevant, in the case of Gina Pane, to consider her female support system—her partner, her official photographer, her critics—as an implicit reconstruction of the artist's collective function. This collective dimension embraces both production and reception in a single event, in a single public expression orchestrated by the artist's *action*. *Azione Sentimentale* (Milan, Galleria Diagramma, 1973) was in fact reserved exclusively for women, a fact borne out in the *action's* symbolism, from the material details arranged beforehand—the chalk circles marked “DONNA”⁷ or the three photos of a rose “dedicated to a woman by a woman”—to the connections that can be read into the *action*. In the gallery, transformed into a sort of affective production workshop, the one who gives and those who receive are now united in complicity.

These anecdotes allow us to understand that Gina Pane's strategies for making herself visible as an artist are all—consciously or unconsciously—confrontations with the canonical history of art, a struggle to respond to the existential questions: Where am I? How do I make myself visible? Where is my place? When Gina Pane leaves behind a history of art that relies on painting, she steps beyond its borders and invests herself in what, at that time, was considered its margins or outlands—the natural setting, the rocks and the sky, the air circulating beyond the institutional world—each one of her works seeking an “orientation” and creating a “situation.” In other words, you could call it a perspective—that is, the challenge of bringing a sense of measure to what is beyond all measure. Moving stones around (*Pierres déplacées* [Displaced

Stones], 1968). Tracing the current of water across two river stones (*Marquage de la trace du passage du torrent de l'Albergan* [Marking the Trace of the Passage of the Albergan Stream], 1968). Marking out a piece of land with blocks of wood (*Terre protégée* [Protected Earth], 1968). Extending an alignment of objects beyond one's field of vision (*Alignement infini* [Infinite Alignment], 1969). Capturing sunlight by means of a mirror to bury it underground (*Enfoncement d'un rayon de soleil* [Burial of a Ray of Sunlight], 1969). Creating mounds of fertile earth in order to define new grassy spaces (*Appropriation d'un événement dans le but de le provoquer dans un autre lieu* [Appropriation of an Event in Order to Trigger it in Another Place], 1969). Forming a cross on rocky ground with her body while holding a stone in each hand (*Terre protégée II* [Protected Earth II], 1970). Simply standing upright along the line of the horizon (*Situation idéale : terre—artiste—ciel* [Ideal Situation: Earth—Artist—Sky], 1969). In each case, she is making the site's very corporality about inscribing signs or leaving it to the spectator to do so—for example, by offering him or her the chance to mix, with a wooden rake of the artist's fabrication, 2m² [22 sq. ft.] of sand and 1m² [11 sq. ft.] of soil (*Stripe-Rake*).⁸ These works, like those of Robert Smithson or Giuseppe Penone, reach through the aggressive physicality of human intervention and seize the spatial and temporal depth where nature reasserts its preemptive rights.

It could be said that these perspectives, by which the artist both orients and situates nature, constitute an agency system—here again, a strategy—for imagining two heterogeneous, ontologically distinct worlds within the same space. *Situation idéale: terre—artiste—ciel*, to cite the most compelling example, captures the reality of the body held in the landscape's immeasurable magnitude and compresses it into the frontality of a photographic rendering. This mediation through image frames, composes, and anchors the unrepresentable within a figure. This is exactly how the art historian Daniel Arasse describes the Annunciations by Masaccio, Veneziano, Fra Angelico, and Piero della Francesca,

where “new techniques in spatial representation”—an architectural element, a piece of marquetry, a negative space—manage to produce the “manifestation of the immeasurable within measure.”⁹ The human world, measurable through techniques of perspective, points to another world, which is not human and escapes all measure. Now, what is an Annunciation if not the word transformed into flesh? It is precisely this mystery that Christian iconography attempted to convey during the Quattrocento. Yet, this question is also raised, in an equally unsettling way, in the secular culture of the post-68 generation: How do we articulate flesh through thought?

II A Foreign Body in the Doctrine of Structural Man

If there is a body of doctrine that is particularly disembodied, it is certainly French philosophical thought in the wake of structuralism, at least the current that, according to Kristin Ross,¹⁰ succeeded in conquering the humanities in 1960s France, a period which saw the birth of modern historiography. The structuralist method, which also functions as an interpretive lens, is based on the analysis of systems. Inspired by research in linguistics (from Ferdinand de Saussure to Hjelmslev and Roman Jakobson), structuralism proposes a set of mental operations that “takes the real, decomposes it, then recomposes it,”¹¹ while exposing the rules of its functioning. Also emerging during the 1960s in France, cultural movements espousing the “new” (“New Wave,” “Nouveau Roman,” “New Realism,” “Nouvelle Figuration”) are “most often juxtaposed with another term: man.”¹² They give rise to various types of technocratic masculinities, those that exclude women and the “wretched of the earth,”¹³ but also, simultaneously, those that announce the “new man” of colonized peoples. Feminism, in this context, will represent the language of protest for the liberation of bodies, less “new,” than impatient.

Let’s return to “man,” a concept that is no longer the cornerstone of all theorization. Structuralism,

calibrated for recognizing signs of both totality and transformation, rests in fact on the idea that structure is independent of the theoretician who formalizes it. “Structuralism throws cold water on the mythology of existentialism. It reminds us that the impersonal is a structuring element of the world of the personal and that not all fortunes are man-made, and that it is not I who, all by myself, at every moment, invents life.”¹⁴ It involves not only declaring the “death of man,” but also offering a philosophical reformulation of the subject and subjectivity, even within the very body of language, in its grammar: Emile Benveniste offers a critical restructuring of the classification of personal pronouns, describing subjectivity as the product of a double set of oppositions (I/you – I/we)—a reform that the radical lesbian Monique Wittig will exploit to great effect. The psychoanalyst Jacques Lacan, for his part, also understands the subject as twofold, split between the symbolic and imaginary order. Lastly, it is no longer possible to think about the subject without reference to a “situation”: the context of its subjugation, a tenet that becomes the most identifiable characteristic of post-68 French philosophy, seeking to reveal how power dynamics are inscribed at the level of structure, or better still, to discover in these structures some snag that can be interpreted as a form of resistance.

The re-subjugation of structuralism accounts for this emphasis on the relational “being-in-situation” that is well expressed in the articulation of the difference between desire and pleasure. They are among the most frequently invoked terms of post-1970 theory and aptly reflect the two divergent yet allied perspectives of Gilles Deleuze and Michel Foucault. For Deleuze and Guattari, desire, or rather the configuration of desires, which is neither “natural, nor spontaneous,”¹⁵ is a process defined by flows, deterritorialized areas of intensity. For Foucault, who “cannot tolerate the word desire; even if you use it differently, I can’t help myself from thinking and living desire = lack,”¹⁶ pleasures are related to power, which is not solely a negative force, but also a productive force that provokes resistance

within its dynamic.¹⁷ The term “biopolitics” appears explicitly in Foucault in October 1974, reflecting the continuing development of his thought on body and biology as they related to the establishment and classification of subjectivity.

A symptom of this divergence or this dialectic: the watershed that was the publication of Roland Barthes’s *Le plaisir du texte* [The Pleasure of the Text] in 1973. Twenty years after his *Le degré zéro de l’écriture* [Writing Degree Zero] and his subsequent engagement with structuralism, Barthes became “a hedonist possessed”¹⁸ by the text. He writes: “The pleasure of the text is that moment when my body pursues its own ideas—for my body does not have the same ideas I do.”¹⁹ The physical relationship to the text breaks apart the institutional framework governing both writing and reading, while also subverting the hierarchy between author and reader: “As an institution, the author is dead: his civil status, his biographical person have disappeared; [...] but in the text, in a way, *I desire* the author: I need his figure/face....”²⁰ Barthes’s declaration suggests a perspective, a shift from word to flesh.

The feminine, more than feminism even, is one of the incarnations of this epistemological shift that redefines subjectivity post-1968. The feminine implies more an adjective than a noun, more a set of practices than a gender, more an overflowing or a “becoming” than a body. Its vague contours bring into play a libidinal economy, various physical drives, temporal and spatial excess, which are echoed in literary discourse. “It is impossible to define a feminine practice of writing, and this is an impossibility that will remain, for this practice can never be theorized, enclosed, coded....”²¹ writes Hélène Cixous in 1975 in *Le rire de la Méduse* [The Laugh of the Medusa], a narrative release that, blending essay and fiction, aims to be performative. Reacting against essentialism, Cixous insists on the fact that “difference is not divided up, of course, according to socially determined ‘sexes.’”²² The feminine is that which is

open to alterity, without calculation and without usurpation, giving of itself freely without return. If Cixous gives priority to the writing of the feminine, it is because women, historically, could not write their own “libidinal economy,” their body, their pleasure, an act which would effectively deconstruct what is meant by sexual difference, and would herald an *other* history.

There is an undeniable connection between this need to give material, physical, or emotional *carnation* [fleshing-out] to the text and the rise of body art, whose foundations were laid by performance artists, video artists, or by conceptual art’s personal mythologies. What is important is that this contract is mediated by the body, but not necessarily through the visual. There is an enormous difference between painting as representation and the body as incarnation. It is hardly a coincidence that the great names in body art in France, like Michel Journiac with his *Messes pour un corps* [Masses for a Body] or Gina Pane with her *actions* and, later, her geometric figures of saints in iron, copper, wood, and glass, are steeped in Christian iconography, a fount in which they plunge, only to emerge with the great laughter—riotous and serious—of Medusa.

III. (In)Carnation Red,²³ or A Carnal Red: Incarnation

On December 28, 1969, Gina Pane threw four drawings into the Chisone river in Perosa Argentina, in Italy. They will eventually reach the sea. Pane’s commentary: “A reasonable, boring, self-critical act.”²⁴ With this gesture, she signals her decision to abandon painting. Painting, like structural man, is dead, but in reality, Gina Pane’s artistic strategy consists in “opening up” this system, this structure, this organization of painting, by her actions, with the wound proposing the shared consciousness of body. Gina Pane gives the history of painting the body it has been looking for: this “fantasy of reticular blood”²⁵ that runs throughout its history, from

the Christian annunciations whose iconography attempts to incarnate the word through images, to the painting manual by Cennino Cennini. Cennini already recommends, in the early 15th century, to blend white and red so as to imbue flesh—on and beneath the skin—with its underlying pulsation.

With *Action Le lait chaud* [Hot Milk Action] (1972), Gina Pane, dressed in all white for the first time, manifests her first wound, with a razor blade, on and under her skin in front of an audience. The blood—that thick, warm, liquid substance circulating without any predetermined representation—has a name: a carnal red. Color of the network of blood irrigating our flesh, visible through our skin, carnal red represents the ideal and the limit of an entire artistic field. Indeed, in 1985, philosopher and art historian Georges Didi-Huberman ventures the hypothesis “that the appearance or rather the “transparency” of blood has become the most extravagant ambition of painting.”²⁶

Action Autoportrait(s) [Self-portrait(s) Action], performed at the Stadler gallery in 1973, brings together body, power, discipline, and resistance. Resistance to the “pain bed,” a long metal structure heated by candles on which the artist lies. Resistance involving the socialized body, as when she cuts the flesh around her fingernails while, at the same time, a slideshow is projected of a woman’s hand as she paints her nails in crimson. Likewise when the artist cuts her mouth, the camera simultaneously focuses on the female faces in the audience. The collective masquerade of femininity is confronted with the shameful color of cotton pads, presented as having absorbed “A week of my menstrual blood,” that are exhibited in the gallery. Similarly exhibited in the gallery are *Les outils de travail de ma pratique artistique terminée en 1965* [The tools of my artistic practice terminated in 1965], twenty-eight paintbrushes and twenty-three lids to small paint containers, previously “used” by the artist. Finally, Pane gargles with milk, spitting out a mixture of blood and milk.

Is this “braid of white and blood,”²⁷ not the very materialization of carnal red? That is, this color mixture has the power to push us beyond the limits of painting, since it is the color of living substance. Ten years after Gina Pane’s *actions*, Georges Didi-Huberman publishes *La peinture incarnée* [Painting Incarnate], in which he attempts to unlock the mystery of a word seemingly intent on blurring the lines between the skin’s living flesh and the pigment used to represent it, between the “coloration imagined by painting [...] and the complexion of life—it would be better to say color-symptom.”²⁸ *Incarnat* is the word that “lends color” to this dream, a dream in which the history of painting—or perhaps: the stories of painting—are breathed into life into through knowledge of pigment. Such is the impossible task underlying the entire history of Western art, full of male Pygmalions working until their fingers bleed in order to endow painted, female flesh with the one thing it lacks: life. About carnal red, Didi-Huberman adds: “It’s a range of color through which painting dreams of itself becoming a body, a subject: the color of change, and thus of the dawn of desire. That a painting should sleep, awake, suffer, react, turn away, transform itself or change color [...]—this is everything one could dream of when it comes to the effectiveness of an image [...]”²⁹

The mark of gender does not fade away when modern painters enter, physically, into the arena of color. The scattering of color through physical actions (e.g. Jackson Pollock’s dripping technique, Yves Klein’s *Anthropométries* [Anthropometrics]—in which the artist uses female models as living brushes, Otto Muehl’s demiurgical pantomimes, or Hermann Nitsch’s bloody masses) in no way contradicts the canonical formula, even if this formula began with living models and went all the way to giving life to the pictorial matter. The painter is nevertheless a man, and the range of color still remains, in its connotations, associated with the feminine—whether the beautiful sorceress or William Blake’s *Whore of Babylon* (1809). It is this history that

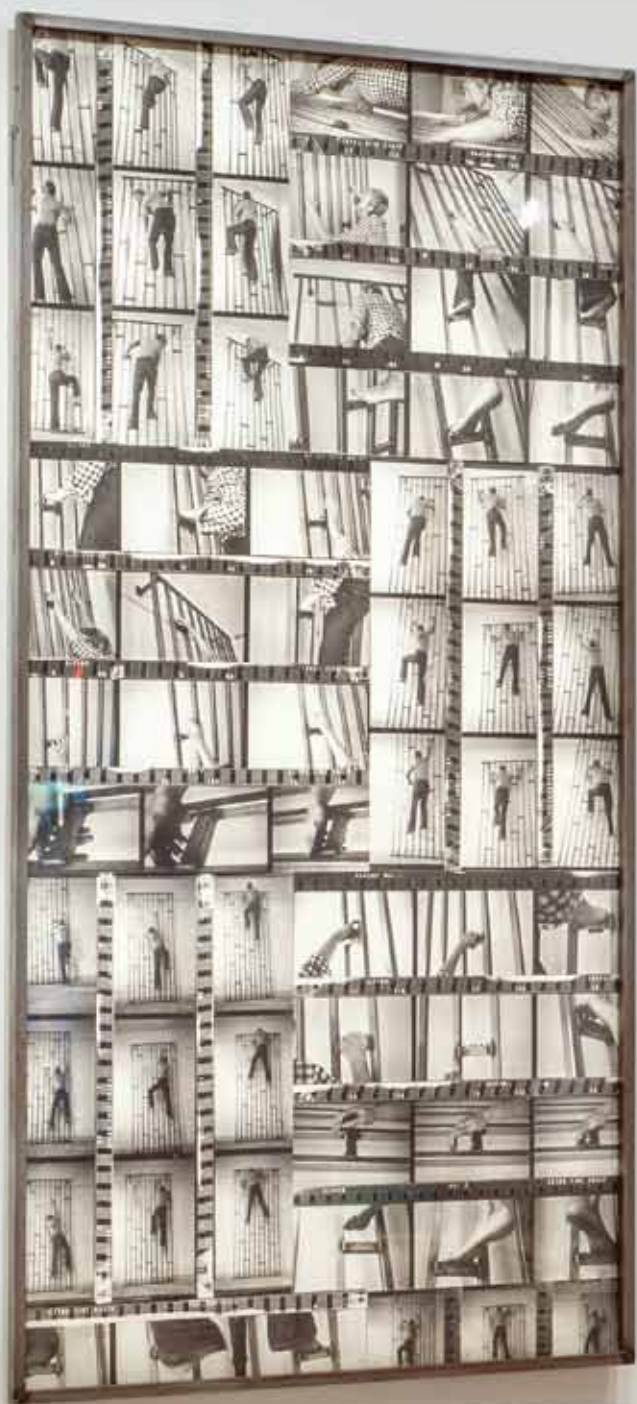
Gina Pane addresses and redeems with the living currency of her body.

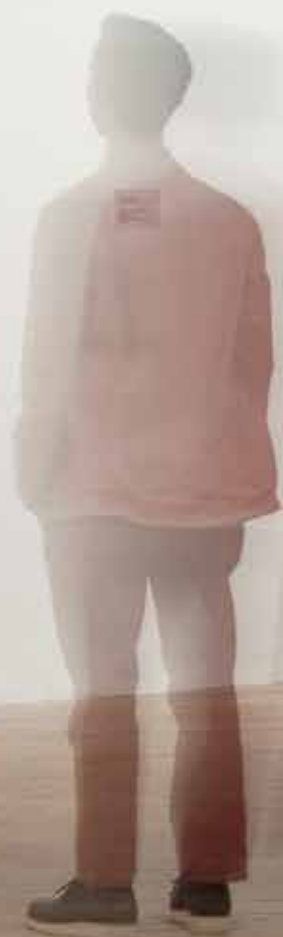
In the *Action Psyché* [Psyche Action] (Stadler gallery, 1974), the artist drew the outline of her own face on a mirror in red lipstick. Then, while looking at herself in the mirror, she used a blade to slice through her skin above her eyelids, forming teardrops of blood. After she bandages her eyes, two small stains blush through her bandage, a materialized modesty. 3 is a passing through.

Translated from the original French by Timothy Freiermuth and Élisabeth Lebovici.

- 1 Even if women do form part of Pane's inner circle, as we will see later on.
- 2 Images of these archival photos can be found on pages 24, 144, and the endpapers of Sophie Duplaix's book *Gina Pane: terre-artiste-ciel* (Arles: Actes Sud, 2012).
- 3 *Une scène parisienne, 1968–1972* (Rennes: Centre d'histoire de l'art contemporain, 1991).
- 4 "Monumental Art, Studio for the Sacred Arts, Society of Saint John, 8, rue Furstenberg, Paris, 6th arrondissement. Instruction Raymond Delamarre and Edmée Larnaudie, painter and fresco artist." The original Studio for Sacred Arts, created in 1919 by Maurice Denis and Georges Desvallières, closed in 1947. Edmée Larnaudie was a student of the original Studio.
- 5 From the Studio's official brochure, after 1961.
- 6 Anne Marchand, Anne Tronche, Jennifer Blessing, Blandine Chavanne, Sophie Delpeux, Sophie Duplaix
- 7 Translator's Note: Gina Pane's use of the term *donna* cleverly combines two interrelated themes of her action. First, it denotes "woman" in Italian, and thus clearly contributes to defining the feminine universe of the action. Second, in French, *donna* is the simple past of the verb *donner*, "to give," conjugated for the third-person singular—he or she. It therefore may be translated here as "she gave," echoing the artist's physical gestures of giving and receiving.
- 8 See also Mona Hatoum's piece, *+ and -*, 1994–2004, a mechanized version of raking, presented at the Venice Biennale in 2005.
- 9 Daneil Arasse, *L'annonciation italienne. Une histoire de la perspective* (Paris: Hazan, 1999), 11.
- 10 Kristin Ross, *Aller plus vite, laver plus blanc. La culture française au tournant des années soixante* (Paris: Abbeville, 1997) [French translation of *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture* (Cambridge, MA: MIT Press, 1995)].

- 11 Ibid., 164: "...in view of creating the general intelligibility underlying the object."
- 12 Ibid., 161.
- 13 Translator's Note: *The Wretched of the Earth* [Fr. *Les damnés de la terre*] refers to the title of a work by Frantz Fanon, an influential psychiatrist, philosopher, and revolutionary of Martinique. Fanon himself took the title from the opening lines of the famous socialist anthem *L'Internationale*.
- 14 Jean-Marie Domenach, "Le système et la personne" [System and Person], in the special issue "Structuralismes: idéologie et méthode," *Esprit* 360 (May 1967): 771–780.
- 15 From a letter from Deleuze to Michel Foucault in 1977 as published in *Le Magazine littéraire* no. 325 (October 1994), and reprinted in G. Deleuze, "Désir et Plaisir," *Deux régimes de fous* [Two Regimes of Madness] (Paris: Minuit, 2003), 114.
- 16 Ibid., 119.
- 17 Foucault adds: "I should say, also, that I think that in the lesbian movement, the fact that women have been, for centuries and centuries, isolated in society, frustrated, despised in many ways and so on, has given them the real possibility of constituting a society, of creating a kind of social relation between themselves outside the social world that was dominated by males." From "Michel Foucault: An Interview: Sex, Power and the Politics of Identity," *The Advocate* 400 (August 7, 1984): 26–30, 58.
- 18 As described by Jean-François Josselin in his review for the *Nouvel Observateur*, March 6, 1973, 63.
- 19 Roland Barthes, *Le plaisir du texte* [The Pleasure of the Text] (Paris: Seuil, 1973), 30.
- 20 Ibid., 45–46. Translator's Note: Given Gina Pane's emphasis on embodiment, the author's citation of Barthes is revealing. When Barthes says he needs the *figure* of the author, translated simply as "figure," Barthes would seem to need the author as an abstract function or principle. Yet, if *figure* is translated as "face," now Barthes, like Pane, invokes the physical presence of the subject, his/her "incarnation."
- 21 Hélène Cixous, *Le rire de la Méduse, et autres ironies* (Paris: Galilée, 2010), 50. Translation from Hélène Cixous, "The Laugh of the Medusa," trans. Keith Cohen and Paula Cohen, *Signs* 1.4 (Summer 1976): 875–893.
- 22 Ibid., 104.
- 23 Translator's Note: This section title, in the French original *L'incarnat*, plays upon at least three meanings: 1) *incarnat* refers to a bright color between pink and red most often associated with skin; 2) *incarnat* alludes to the "incarnation" of Christian theology: God made flesh; and 3) *incarnat* contains the Latin root *carne* for "flesh" or "meat," which lies at the heart of all three definitions. Thus, *incarnat* bridges the worlds of religion and art via the figure of the body.
- 24 Gina Pane, in *Gina Pane* (Troyes: Centre d'Art Contemporain, 1990), 13.
- 25 Georges Didi-Huberman, *La peinture incarnée* [Painting Incarnate] (Paris: Minuit, 1985), 12.
- 26 Ibid., 12.
- 27 Ibid., 25.
- 28 Ibid.
- 29 Ibid., 26.

























Connecting Parallel Lines

Dean Daderko

I

Two artists are born in the same generation. Each one makes foundational contributions to the field of performance art. Both buck dominant trends, producing multimedia artworks with narrative drive. Both are women who have developed respected careers in advance of social movements that advocated for the recognition of women's cultural contributions. What do their works have to do with one another? Everything and nothing.

In her essay "How to Install Art as a Feminist," Helen Molesworth writes "genealogies for art made by women aren't so clear, largely because they are structured by a shadowy absence." She smartly argues that the exclusion of women from historic artistic narratives cannot be neatly repaired by reinserting their work into dialogues with their (male) contemporaries, since these formulations fail to recognize the "absences, repressions, and omissions" practiced on women artists: "Might feminism allow us to imagine different genealogies and hence different versions of how we tell the history of art made by women, as well as art made under the influence of feminism?"¹ Later in the essay, Molesworth identifies "feminism's double bind, its inescapable contradiction" as the fact that it does indeed matter to her if the artists she presents are women, commenting that it's "important even in the midst of not wanting it to be important."² Similar feminist sentiment resonates for me in *Parallel Practices*: it is a show of work by two women, and more directly, a show of work by two artists. It is a group show and two simultaneous solo shows, side-by-side, in a shared space. While the inclusion of artworks made more than four decades ago may feel "historic," the vitality of these works today and their relevancy to current dialogues about performance and multimedia practices feels utterly contemporary.

Parallel lines extend in the same direction and remain evenly equidistant, never touching. Joan Jonas and Gina Pane's practices also exist as unique and individual trajectories, and like parallel lines, their careers did not intersect; Jonas and Pane never met, and neither artist saw the other perform. *Parallel Practices* is the first comprehensive presentation of Pane's artwork in the United States. Recognizing that this exhibition would be many individuals' first encounter with her work, I contextualized it by presenting it alongside artwork by one of her best-known American contemporaries. Joan Jonas (b. 1936) and Gina Pane (1939–1990) were born just three years apart. Jonas lives and works in New York City, while Pane lived and worked in

1 Helen Molesworth, "How to Install Art as a Feminist," in *Modern Women: Women Artists at the Museum of Modern Art*, ed. Cornelia Butler and Alexandra Schwartz (New York: Museum of Modern Art, 2010), 504.

2 *Ibid.*, 508.

Paris. Jonas and Pane both blazed trails in the field of performance art. They utilized technology, explored narrative strategies, and commented on the social and political realities they saw around themselves in ways that distinguished their work from their Minimalist and Abstract Expressionist contemporaries. By the time the feminist movement was beginning to gather steam, both Jonas and Pane had already gained respect and recognition from their peers; this is no small feat, since their work went against the grain of the moment's dominant styles.

Jonas' works in *Parallel Practices* were made between 1969 and 2010, and Pane's were produced between 1965 and 1986. I made focused selections from each artist's oeuvre in an attempt to survey and present a comprehensive view of Jonas and Pane's individual interests and accomplishments. To discourage qualitative comparisons and avoid establishing a hierarchy between two equally accomplished bodies of work, I divided CAMH's Brown Foundation Gallery in two with temporary walls, in which broad openings allowed clear sightlines from one space into the other. The most apparent difference between the spaces was their architecture. Jonas' video works include soundtracks, so the temporary walls were designed to create autonomous spaces that facilitated focused and immersive viewing experiences. Jonas specifies that her video installation *Reading Dante III* (2010) be installed in a room with slate gray walls. With her permission, I extended this color over the remaining walls in the area where her works were presented.³ Pane's works were exhibited in an open, white space devoid of additional walls. Hanging in plain view of one another, it was easy to draw visual and conceptual connections between her works.

Another difference involved how supplementary materials were treated in each half of the exhibition. Jonas' space hosted a temporary presentation of archival photographs and a publication produced by CAMH when her performance *Double Lunar Dogs* (1981) was featured in a group exhibition.⁴ Labels made it clear that the materials were not artworks by Jonas. Live documentation of some of Pane's performances does exist, though she didn't recognize these documents as "artworks" per se. Instead, Pane invented an artistic form she called the *constat d'action* [proof of action] (which I will discuss later in this essay) to represent her temporal actions to future audiences. Since Pane considered the *constats* autonomous artworks, they were used to represent her performative works in *Parallel Practices*.

3 Jonas's video installation *Glass Puzzle* (1973–2000) was the only one of her works to be presented in a white-walled room.

4 *Double Lunar Dogs* was included in the CAMH exhibition *Other Realities: Installations for Performance* (August 1–September 27, 1981) organized by Marti Mayo.

II

More than a decade ago, during a studio visit with a friend, the cover of a book on her desk stopped me in my tracks. On it was a black-and-white photograph of a person whose raised arm covered her eyes. Two rivulets of blood trickled from a wound on her arm. Printed under this image was the book's title: *Body Art and Performance: The Body As Language*.⁵ I was instantly compelled by the urgent physicality of the image and what I imagined to be the dedication of an artist willing to bleed for her work, and I left my friend's studio with her book in my bag. I learned that the image, *Io mescolo tutto* [I Mix Everything] (1976) was attributed to Gina Pane, an artist who I, as an art history geek with a penchant for research, had not heard of. I wanted to know more, but my initial searches yielded less-than-satisfying results. Much of the scholarship on Pane's work was published in French, a language in which I fortunately had some proficiency. More disappointingly, I quickly realized that many of the publications referenced in the bibliographic citations I unearthed were out of print. Investigating Gina Pane's work in any substantive way was going to require a trip to France.

In 2008 I made my first trip to Paris to research Gina Pane's work.⁶ Anne Marchand, Pane's partner and the executor of her estate, generously shared personal papers, artworks, and drawings, and made the collections of articles, scholarship, and ephemera that she had amassed over many years available to me.⁷ During these

5 Italian critic and art historian Lea Vergine's book *Body Art and Performance: The Body As Language* was published by Skira Editore in Milan in 1974. A second edition was released in 2000 (also Skira).

6 I am grateful to have received a 2008–09 Curatorial Research Fellowship from *Étant donné*: The French-American Fund for Contemporary Art, which supported my travel to Paris to research Gina Pane's work.

7 My most sincere thanks are due to Anne Marchand for the generosity, guidance, and insights she provided to me. Without her support, my access to information on Pane's work would have been not only limited, but difficult to access in a convenient and timely way. I additionally owe a great debt of gratitude to Kamel Mennour, Emma Charlotte Gobry-Laurencin, and the staff of *kamel mennour*, which represents Gina Pane's estate, for their generosity with support and resources. My thanks are also due to the Centre Pompidou: their staff made office space and access to videotapes documenting Pane's *actions* available to me and later loaned works from their collection for this exhibition.

first three months of dedicated research, I sought to familiarize myself with the practice of an artist whose physical dedication to her work was matched by its formal and conceptual rigor. As my first visit to Paris drew to a close, I knew I wanted an opportunity to share what I had learned. With Anne Marchand's support, I resolved to present the first large-scale survey of Gina Pane's work in the United States.

Pane was fortunate to capture the interest of the Paris-based art historian Anne Tronche at the beginning of her career. A friend and longtime supporter of the artist, Tronche authored an early monograph

on her work.⁸ I am honored that this catalogue includes her essay, which considers two of Pane's iconic works.

Pane began her artistic career as a painter of colorful and compelling hard-edged geometric abstractions. These painterly interests informed a series of welded metal sculptures that were uniformly coated with sprayed-on layers of vibrantly colored enamel paint. The palette for these works included primary red, white, vibrant greens, and oceanic blues. Occasionally, Pane sited two or more of these sculptures in ways that seemed to translate the geometry and color of her earlier paintings into three-dimensional experiences. One senses in these works the stirring of an elemental color sensibility that remained consistent throughout Pane's practice, as Élisabeth Lebovici convincingly demonstrates in her essay for this publication. *Hyde Park Gazon* [Hyde Park Lawn] (1965), for example, is a rectangular block of welded steel sheets that hugs the floor. Its rectangular top face, roughly the size of a beach towel, has a gentle concave curve. Painted a grassy green color, its reference to a lawn becomes more apparent. With a curved surface that seems to invite a figure to recline on it, *Hyde Park Gazon* presciently anticipates Pane's interests in landscape, the body, and performance.

Since Pane's sculptural works were often sited outdoors, her shift to working with the landscape as material is a logical one. Between 1968 and 1970, Pane began photographically documenting activities she performed in natural settings, and combined the resulting images into montages (concurrently, her contemporaries in the United States were creating Land Art⁹). Pane's works are comprised of numerous photographs that, like storyboards, record her efforts as she completed these tasks. Organized into gridded formats, the sequences chart the progress of temporal activities, making it possible for viewers to assess a durational event in a single glance. Pane's decision to record her activities with photography, rather than a time-based medium like film, seems to be an outgrowth of her background in painting, since using still photographs allowed her the greatest degree of compositional control. Importantly, these works began her investigation of a format that she would continue to develop until it was formalized as the *constat d'action*. In *Continuation d'un chemin de bois* [Continuation of a Wooden Railroad] (1970) six black-and-white photographs record Pane walking in and out of the photographic frame as she builds a curving pathway of railroad ties through a narrow valley.

8 Anne Tronche's book *Gina Pane: Actions* (Paris: Fall Édition, 1997) is an invaluable resource for information on Pane's work.

9 In 1968, Dwan Gallery in New York City presented the exhibition *Earth Works*. In 1969, Willoughby Sharp's exhibition *Earth Art* at Cornell University in Ithaca, New York, included works by Walter De Maria, Michael Heizer, Neil Jenney, David Medalla, and Robert Smithson, among others.

The accumulated images tell a story of physical effort; one can imagine the weight of the wooden ties and the time it took to complete this strenuous task.

Pane's earthworks also take poetic and conceptual turns: *Situation idéale: terre—artiste—ciel* [Ideal Situation: Earth—Artist—Sky] (1969) is a photograph of the artist standing in a freshly tilled agricultural field. She's positioned precisely on the horizon line that divides the image into blue (sky) and brown (earth) halves. In this "ideal situation" the artist becomes the connection between terrestrial and celestial realms, and, perhaps, between reality and imagination. The four photographs that together comprise *Enfoncement d'un rayon de soleil* [Burial of a Ray of Sunlight] (1969) document Pane kneeling beside a shallow trench she dug into the earth. She uses a small hand mirror to reflect light into its depths before filling it in with dirt and striding away, as though planting a seed of light. These early photographic investigations marked the beginning of Pane's life-long collaboration with commercial photographer Françoise Masson, who brought her discerning eye and technical expertise to photographically documenting Pane's various performances.

Though Pane extended herself physically creating her earthworks, between 1971 and 1978, Pane began to present the *actions* for which she is best known. In these highly choreographed events, Pane subjected herself to intense physical and mental trials that required her total concentration. This included cutting herself with razor blades on multiple occasions, laying on top of a tubular metal platform with candles burning just inches below her back,¹⁰ and shattering glass and mirrors with her bare fists—all in front of gathered audiences. Pane never re-performed any of her *actions* and did not wound any part of her body more than once. The *actions* seemed

equally emotional and cathartic for Pane and for those watching her.¹¹

10 In 2005, in conjunction with her exhibition *Seven Easy Pieces* at the Guggenheim Museum, artist Marina Abramovic was permitted to present the *mise en condition* [putting in condition] for *Action Autoportrait(s)*, [Action Self-portrait(s)], originally presented by Pane in 1973 at Galerie Stadler in Paris.

11 In conjunction with the *Parallel Practices* exhibition, CAMH presented a conversational series called "The Ground Floor." Artist Malin Arnell was the first presenter. She showed video documentation of an event during which she followed Pane's instructions for *Action discours mou et mat* [Action Soft Matte Discourse]. Watching Arnell use a razor-blade to cut her lips and smash mirrors with her bare fists was highly emotional as well as instructive: Pane's iconic still images can operate at a remove from her physical efforts, but Arnell's efforts were a reminder of the reality of the wounds both women inflicted on their bodies.

For *Action Escalade non-anesthésiée* [Action Non-anesthetized Climb] (1971), Pane fabricated a ladder-like metal structure whose irregularly spaced rungs were covered with sharp metal points. Mounted on a wall in her studio, Pane—barefoot, bare-handed, and holding a red rose between her clenched teeth—climbed up, down, and across the

rungs until she was completely physically exhausted. Françoise Masson, who photographed the thirty-minute event, was the only witness. *Action Escalade non-anesthésiée* was Pane's response to the United States' escalation of war in Vietnam and to what she saw more broadly as the dulling of the population's senses due to the saturation of images of human suffering in the news media. She wrote:

In April 1971 I performed an action in my studio called *Ascent* [NB: *Ascent* was later re-titled *Action Escalade non-anesthésiée*]. There was an iron ladder with sharp protrusions on each step and I climbed up and down barefoot about thirty times, until I reached my limits of endurance. My hands and feet were bleeding quite profusely. I chose my studio as the setting because I wanted to emphasize the fact that the artist's—as well as man's—relationships are perverted in their rush to achieve a goal, in the frenzy to get ahead. There is not mutual respect or trust. Therefore, every gesture itself is inhuman and people's sensibilities are automatically anaesthetized: they're no longer aware of the effects of their actions. Here I wanted to experience an ascent that wasn't anaesthetized, where I would undergo a great deal of suffering and pain.¹²

Interestingly, Masson remembers the event differently:

I took photographs as Gina climbed up and down this ladder-like structure she had made. The sharpened edges on the rungs dug into her bare feet and hands. I remember being shocked by her persistence with the work, her moving up and down the structure many times and then the thump of her body onto the studio floor. I remember her panting and being exhausted by the work but going on and on and on. I told her to stop, that she would be hurt. I don't remember her actually cutting herself on the structure, to be sure I've looked again at the photographs and I don't see any blood.¹³

Following this *action*, Pane composed Masson's documentary photographs—close-up shots of her hands and feet climbing on the sharpened points, and images taken from across the room—into a rough grid. Her montage was the same size as the ladder structure and was framed with the same tubular steel used to create the ladder. The rhythmic irregularity of the gridded images in the montage echoes the ladder's uneven rung distribution. Displayed together, these two objects form a

12 Gina Pane and Effie Stephano, "Performance of Concern," *Art and Artists* 8, no. 1 (April 1973), 21–26.

13 Alice Maude-Roxby, *On Record: Advertising, Architecture, and the Actions of Gina Pane*, ed. Ben Hillwood-Harris and Sharon Kivland (London: Artwords Press, 2004), 30.

diptych that inextricably links action and its documentation; each half describes and completes the other.

Pane was strategic in choosing Masson to document her *actions*: she understood that Masson's precision, expertise, and extensive experience as a commercial photographer would be invaluable as she sought to capture images of her fleeting and singular events. Pane and Masson met prior to the *actions* to review sequences of events, establish lighting plans, and strategize documentary goals. To streamline this process, Pane often created preparatory drawings that noted particular moments, images, or angles she wanted Masson to capture.

By this point, Pane's utilization of Masson's photographic documentation to create montages was formalized as the *constat d'action*. The *constats* are unique photographic montages, occasionally including drawings or textual notations, that function like storyboards. Pane considered the *constats* as autonomous artworks, and not mere documentation. One can imagine how her painterly training and her interest in Renaissance artworks and altarpieces would have led her to produce such compositions. It is also clear Pane understood that the ephemeral nature of her actions necessitated a stable form capable of communicating her activities and their sensibilities to future audiences. Her invention of the *constat* positions Pane well ahead of her time—until more recently, few artists had explored the relationships between events and their documentation with such a sense of subtlety.

One of Pane's most iconic *constats d'action* was produced in conjunction with *Azione Sentimentale* [Sentimental Action] (1973), which took place at Galleria Diagramma in Milan. The audience for this action was limited to women, who listened as two voices read letters written between mothers and daughters, friends, and lovers. Pane, dressed entirely in white, entered with a bouquet of red roses. She performed a series of gestures of offering and taking back the flowers while standing, sitting, and laying on the floor. After removing the thorns from one of the red roses, she pierced them into her arm in a neat line from wrist to elbow. Then, using a razor blade, she cut into the palm of her hand. After inflicting these wounds, Pane repeated the gestures she'd made earlier, this time holding a bouquet of white roses. Pane's forearm—pricked with thorns and "blooming" with blood—had come to resemble a rose of sorts.

The final works Pane produced before her untimely death in 1990 were a series she called *Partitions* [Scores (as understood in the musical sense)]. They mark her transition away from performance, which she felt had become increasingly spectacularized. The *Partitions* are low-relief assemblages displayed on and in front of walls. Combinations of sculpture, drawing, and photography, the *Partitions* are an amalgam of Pane's longtime interests: simple geometry; color and its symbolism; mythical and religious iconography; the physical, mental, and spiritual capacities of the body; and the material transformation of matter. In *Saint Sébastien, Saint Pierre, Saint Laurent—Partition pour trois portraits* [St. Sebastian, St. Peter, St. Lawrence—Score for Three Portraits] (1986), three stacked circular forms each personify a saint and connote the circumstances of their martyrdom: St. Sebastian, shot through with arrows, is a glass target to which a picture of one of Pane's wounds is attached; St. Peter, "The Rock," who was crucified upside down, is represented by craggy hunk of lead inset with cast copper drips running upward; and the circle for St. Lawrence, burned at the stake, joins two half circles of glass and charred wood.

Saint Georges et le dragon d'après une posture d'une peinture de Paolo Uccello, Partition pour un combat [St. George and the Dragon after a Pose in a Painting by Paolo Uccello, Score for a Battle] (1984–85), is a tour de force in which Pane distills the characters in Uccello's iconic painting into a series of geometric forms worthy of Russian Constructivist paintings: the abducted princess, dressed in a gown, is represented by four red felt triangles. Highly polished aluminum ovals indicate joints in the armor of the dragon-slaying knight. The mythical dragon, slayed by an iron lance, is symbolized with angular shards of glass that appear frozen in mid-shatter. Once again, a photograph of one of Pane's bleeding wounds from a prior performance has been laminated to the rear of the glass. It is positioned to appear as though the point of the iron lance has inflicted the wound. At the opposite end of the lance, cast copper lines recreate the rivulets of blood flowing from the wound: a fossilized scar following the passage of time.

III

If the precision and exactitude of Pane's work is structured by her interest in painting and its two-dimensional, compositional possibilities, Joan Jonas' work, by comparison, feels decidedly more fluid. Widely respected as a pioneering figure in the field of

video art and performance, her pieces often explore the medium of video in a process-based way that combines its spatial and temporal trajectories with narrative storytelling. A sense of ongoing transformation animates Jonas' works. She often revisits earlier works, and draws stories, channels of video, or sculptural elements from them, and interprets them in new forms. A piece that first exists as a live performance, for example, might later be interpreted as a single- or multi-channel video installation.

Jonas' investigation of video began when she acquired a Sony Portapak video camera during a trip to Japan in 1970. Her early explorations of the medium often involved connecting the camera to a monitor, enabling her to watch and record actions simultaneously. This loop or circuit combining live action and its simultaneous representation in the flattened space of the monitor is known as a "live feed." Unlike most theatrical presentations, rather than depending on her audience's willing suspension of disbelief, Jonas uses technological media to make reality apparent with live feeds, feedback loops, and interactions between actors and projections. Jonas' fictional narratives are inflected with reality, and her matter-of-fact integration of recording and playback technology into performance situations can effect a sensation of consciousness or self-consciousness in viewers.

If one imagines the artist/recording device/playback monitor as a literal, physical loop, the space this loop encompasses is one of representation. Jonas' work delivers the impression, again and again, that the images we see on monitors continue to be enterable physical places. Our culture has become so used to viewing phone, laptop, and tablet screens that these are often interpreted as windows, even if the worlds they open to are apparently fictional. The shock with Jonas' work comes from her acknowledgment of image creation as a process and content of otherwise narratively driven works. Art historian Kate Mondloch offers the following observation to contextualize early video exploration:

Minimalism had aspired to overthrow the spatial and temporal idealism associated with modernist sculpture, replacing it with a direct, experiential encounter for the spectator in the "here and now" of the exhibition space. These artworks revealed the exhibition space as material and actual, thereby clearing the way for critical reflection on the physical and ideological constraints of the art gallery. Advanced sculptural practice in the 1960s and 1970s, inspired in part by Minimalism's reductivist and phenomenological approach (and including practices enfolded in

the categories of postminimalism and institutional critique), was concerned with investigating both physical and psychic-conceptual spatial phenomena in relationship to the viewing subject. As artists sought to rupture the boundaries of the gallery both literally and figuratively in process and concept-based works, space and the spatial dynamics of spectatorship emerged as content.¹⁴

From early video works like the eponymous *Organic Honey's Vertical Roll* (1972) to the present day, Jonas has used the spaces of representation provided by monitors in performative ways. Audiences at her early performances could watch Jonas on stage, or focus their attention on a live feed provided by a camera trained on a particular detail. Dynamic and dimensional, an audience's perception of staged action is subjective, since their views of a performance are dependent on their position relative to the action. Monitors, however, produce singular, flattened, and objective images—the same image reaches all viewers. In Jonas' practice, the TV monitor or projection surface and the images that appear on it demonstrate how moving images synthesize temporal and spatial impressions. In her essay in this volume, Barbara Claussen eloquently addresses how, in Jonas' practice, space and time infinitely reflect each other like the opposite sides of a hall of mirrors, endlessly producing relative impressions of each other.

In the video *Good Night, Good Morning* (1976), we observe Jonas repeatedly greeting a video camera connected to a live feed after she wakes in the morning and again at the end of her day. As the days accumulate, we see Jonas play with the staging of the areas where she performs these greetings. By turns, she appears in white silk pajamas in a forest of tall white cones; turns lights on and off to produce ghost images; sits in a living room whose open windows suggest that a storm is brewing outside; and speaks her greeting through a long megaphone. Jonas further disrupts our familiar relationship to televisual space by turning the monitor displaying this video on its side, a simple inversion that produces disorienting results.

A sense of fragmentation or split-consciousness occurs not just with video but in other media Jonas uses as well: one senses it in the photograph *Mirror Piece I* (1969). Taken during a performance staged in Annandale-on-Hudson, New York, the image documents a performer seated on the grass. Her bare legs and arms extend from behind a tall vertical mirror she holds upright in her lap. With her identity hidden from view, we see her legs and arms doubled in the mirror's reflection. While it is

14 Kate Mondloch, "Be Here (and There) Now: The Spatial Dynamics of Screen-Reliant Art," *Arts Journal* 66, no. 3 (Fall 2007).

easy to imagine the physical situation that produces such an image, the uncanny relationship of real and reflected images in the photograph gives the impression that the mirror is a portal or hole in the photo, an evacuated space of representation ready to be filled in.

Mirrors and mirror images appear in a variety of guises in Jonas' work. The inspiration to use mirrors in her work came from a literary source: the Jorge Luis Borges short story *The Garden of Forking Paths*. The fictional story describes a world in which all possible outcomes of a given situation occur simultaneously, each one going on to bifurcate again and again as subsequent changes accumulate. In a sense, the mirror operates this way in Jonas' practice: it multiplies the body, fragments, doubles, and frames it. Like she does with closed-circuit monitors, Jonas uses mirrors to translate and transform imagery. In a less literal way, Jonas' work mirrors reality. Jonas welcomes the references and energies around her into her process, where she plays with them and learns from them before re-deploying them, transformed, for her viewers.

In her early performance work *Mirror Check* (1970), Jonas appeared before an audience, disrobed, and used a small circular hand mirror to inspect every visible part of her naked body in its reflection. Presently, Jonas engages and trains other performers to present this work. *Mirror Check* establishes tension by situating the performer's intimate activity in front of an audience. Once again, Jonas addresses a singular point of view—in this case, the performer's own—and its subjective perception by a broader audience. One can imagine the reflection the performer sees as she executes the choreographed action of self-inspection as a movie of sorts. The audience cannot see what the performer sees or know her thoughts during this silent act of introspection. *Mirror Check* mines this psychology precisely. While perceptions of women's roles in culture have undoubtedly changed in the years since this work was first presented, *Mirror Check* changes with them; operating in a present way, *Mirror Check* offers a clear and critical assessment of gender difference and the bias associated with it.

Dissonance and harmony animate *Glass Puzzle* (1973–2000). This piece exists both as a single-channel video and as the multi-channel installation included in *Parallel Practices*. In addition to projecting the black-and-white video footage included in the single-channel version of this piece, the installation version adds color video footage displayed on a monitor on the floor and a child's school desk with a glowing, illuminated interior. The original black-and-white footage is projected onto a screen of

photographic backdrop paper that hangs freely from the ceiling. Shot by the renowned cinematographer Babette Mangolte, both channels of video capture the movements and interactions of Jonas and her friend, dancer Lois Lane, in Jonas' New York loft. Jonas and Lane freely explore the living space, and the space of the monitor on which they occasionally watch themselves. This work is partly inspired by photographer E.J. Bellocq's turn-of-the-century images of prostitutes in the New Orleans red-light district of Storyville.¹⁵ Jonas and Lane's poses occasionally mimic the poses of women in Bellocq's photographs, and other actions they engage in are more interpretive, and call to mind the kind of lived experience that Bellocq's photographs froze in time. During their interactions in the videotaped footage, Jonas and Lane circulate around a hanging paper screen that is alternately lit from opposite sides. It gives the impression of a figure and its cast shadow, until a change in the intensity and direction of the lighting reveals the shadow figure as a second performer. In addition to these doubles and mirrored bodies, Mangolte turned her camera to capture images of the live feed itself, in real time. In one moment, as Jonas appears in the monitor's image, Mangolte cuts power to the device. Its darkened glass tube acts as a mirror, reflecting other scenes taking place in the loft, including Jonas in a silk kimono; turned back on, Jonas reappears on the screen, her reflection still barely discernable in the monitor. To contemporary eyes, such a complex and layered image may appear digitally manipulated, but the processes that produced *Glass Puzzle* are analogue and direct, and exemplary of the way Jonas plays with images. Jonas seems to welcome outside influences into her work, if only to test and play with them momentarily before reflecting them back to their sources, re-energized and re-framed.

The installation version of *Glass Puzzle* incorporates color video footage. Following the shoot, Jonas shelved this footage, but when she came across it again years later, she was ready to engage with it. Rather than editing the footage, Jonas incorporated it in its entirety as a single loop that screens on a monitor on the floor, just in front of the hanging paper screen. While the black-and-white footage clocks in at just over seventeen minutes, the color footage runs more than thirty-one minutes long. These two looping videos are not synchronized in the installation, so their relationship constantly changes. In their cycles, they occasionally appear to mirror each other. A pleasant cacophony ensues when the audio track on both channels plays a reggae song that played in the loft during the filming: a stuttered echo. Suggestions of symmetry and doubling are again introduced with the appearance of a wind-up butterfly toy,

15 Following Bellocq's death in 1949, most of his negatives were destroyed. The Storyville glass plate negatives, however, were later found and purchased by the photographer Lee Friedlander. In 1970 curator John Szarkowski mounted an exhibition of prints Friedlander produced with the plates at the Museum of Modern Art.

and in moments when Jonas and Lane appear in matching slippers and knee-high socks and perform a series of similar gestures in imperfect synchrony. Jonas and Lane are alternately individually recognizable and indistinct stand-ins for one another. Seen alongside their reimagining of Bellocq's portraits of female sex workers, Jonas and Lane's alternating presence as shadowy doubles and distinct individuals effectively critiques the judgments and societal prejudices practiced upon women.

The function of memory in relation to present experience drives the narrative of *Double Lunar Dogs*. This work first existed as a theatrical performance—and was presented at CAMH in 1981 as part of the exhibition *Other Realities: Installations for Performance*. It also exists as the single-channel video exhibited in *Parallel Practices*. The work's narrative concerns a group of individuals aboard a spaceship traveling through the cosmos with no idea of their origin or destination. They exist, in essence, with no memory, in a constant present. The double lunar dog, an unseen character, is depicted in drawings that Jonas paints in the video as well as in the theatrical version of the work. Like the Roman god Janus, the double lunar dog looks forward and backward at the same time; it either lacks a body, or each of its bodies is invisibly contained in another temporality. The meeting point of these past and future temporalities—the present—function like the frames covered with thin layers of plastic sheeting on which Jonas paints during the theatrical performance and video; whichever side we're on, we're afforded a framed view of the opposite position, divorced from the ability to physically experience it.

The presentation of the video of *Double Lunar Dogs* in this exhibition was augmented with a series of framed drawings of its canine subject that Jonas executed in red paint on cream-colored rag paper. The drawings, as a physical manifestation of the form Jonas is seen painting in the video, establish another example of the persistence of particular images, thoughts, and narratives in Jonas's work that manifest in a variety of forms.

In her performance practice, Jonas creates and operates in a constant present. When Jonas' collaborators interact with projections of live video footage, sensations separating the real and the theatrical are intentionally, productively blurred. When Jonas invites the world into her performances, its presence proves the veracity of staged action, as well as the function of myth and poetry in the construction of reality.

Jonas' engagements with narrative and storytelling operate similarly: she seems less concerned with communicating the linear progression of a narrative than she is with establishing what a particular narrative might mean, and what echoes or resonances it produces. Jonas' video installations often communicate her impressions of particular stories in ways that are experiential and episodic.

Her video installation *Reading Dante III* (2010) includes a set group of elements: four channels of video, two paper-covered hanging lamps, a floor lamp, two desks, two long benches, a chalkboard easel, and three wall drawings presented in a room whose walls are painted dark slate gray. The relationship of these components to each other is not fixed but contingent upon the exhibition space they're displayed in, so subsequent presentations of the work continually reinvent their constellation. As with other works, this methodology ensures vitality through a decisive occupation of the present. In Jonas' idiosyncratic exploration of *The Inferno* by Dante, views into a furnace suggest the fires of hell, Cerberus is a collaborator in a green dress wearing a fox-like mask, and the rings of hell are suggested by the projected video image of feedback loop that creates a diminishing visual echo. Recorded sounds animate this environment: the voices of individuals invited to read Dante's words in English and in Italian; a broad variety of vocal modes—from operatic arias to screams—recorded during the theatrical presentation of the work; and instrumental orchestration, including sequences in which collaborators banging on pots and pans and rattling chains create a hellish racket. Three of the video channels weave footage shot during the theatrical performance with other imagery including drawings, film, and live feeds. The fourth shows Jonas repeatedly drawing and erasing images on a chalkboard. A multi-tiered pagoda, full and crescent moons, a wolf's head, and other seemingly cosmological symbols are created and wiped away, again and again. Layers are built vertically, horizontally, and in time, implying duration and direction. By comparison with Jonas' earlier explorations of video and performance that viewed the monitor as a space of representation, *Reading Dante III* immerses viewers in a televisual space by wrapping moving images around us. As an investigation of the space of representation, it inverts Jonas' earliest efforts; it feels as though the world of the playback monitor has cracked open, and its images have flooded out to surround us.

IV

Following this opportunity to intimately acquaint myself with Joan Jonas and Gina Pane's works individually and in relation to one another, I would be remiss if I failed to attempt to characterize some common element they share. Joan Jonas and Gina Pane contributed foundational work to the field of performance, though their approaches to the medium were vastly different; while Pane found ways to fix events and emotions as images in time, Jonas finds ways to loosen time's hold on her work and establish it in a constant present. If I was to suggest that their multimedia practices and interest in narrative was something these artists shared, I would have to ignore the widely divergent ways in which they use materials and tell stories: Pane's use of materials tends toward the elemental and alchemical, and Jonas' matter-of-factness exposes practical magic. Joan Jonas and Gina Pane forged unique and singular practices that draw on personal experience and connect it to a wide variety of interests and social concerns. They eschew hierarchies and put their bodies front and center as both material and example. Jonas and Pane's works are most certainly united in their uncommon generosity of spirit and a deep concern for how they accommodate and engage us, their viewers.



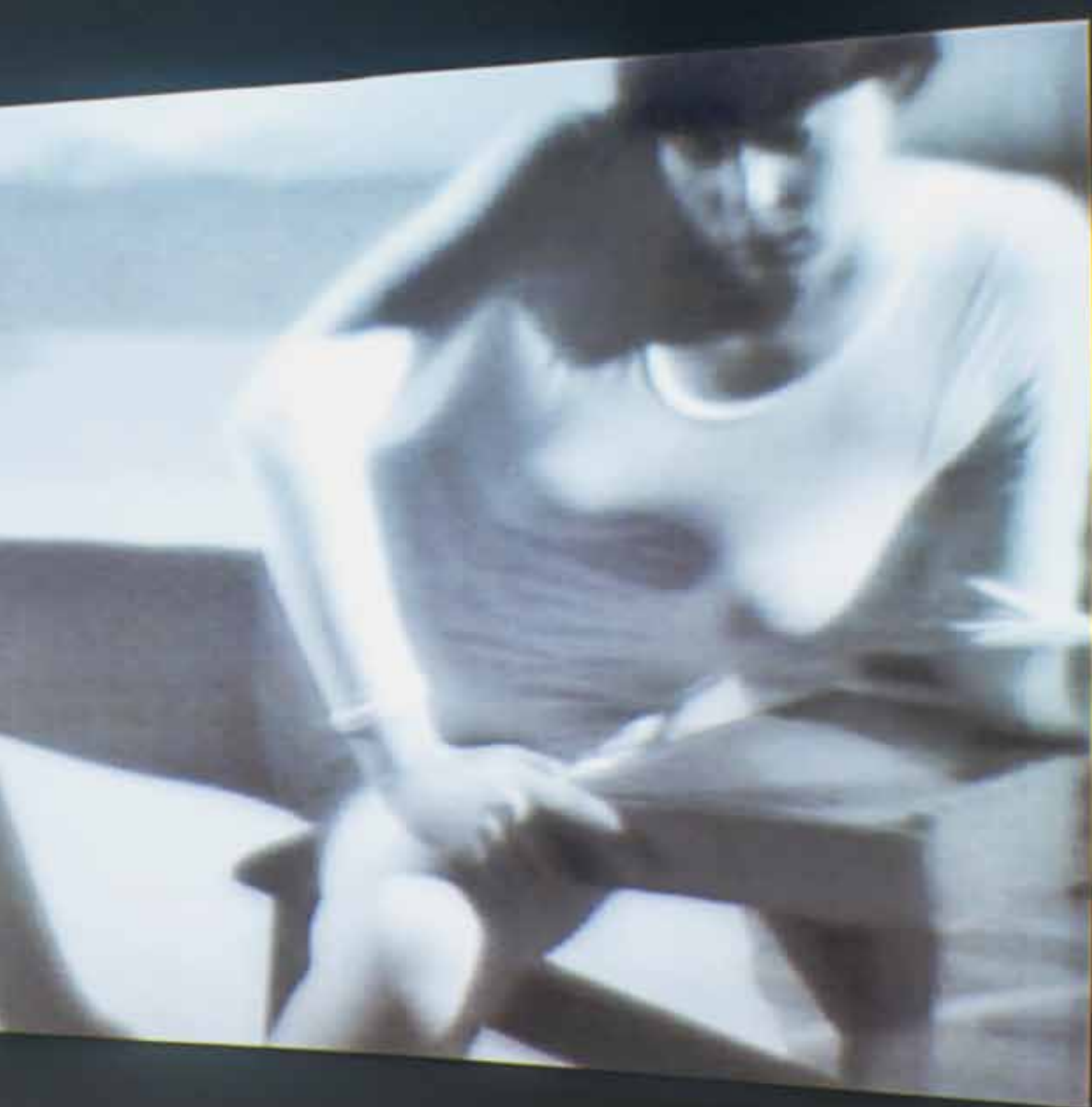
















Transmiss

Joan Jonas

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My work consists of fragments and chance as much as materials and technology. In the late 1960s, after studying art history and sculpture, I became inspired by the idea of performance and began to work with time as material, transferring my concerns with drawing and the object into movement. At the time, “I didn’t see a major difference between a poem, a sculpture, a film, or a dance.”¹ Now, in 1998, working in video, performance, installation, sculpture, and drawing, I experience the forms as overlapping, not totally separate.

1 Joan Jonas, *Scripts and Descriptions*, 1968–1982, ed. Douglas Crimp (Berkeley, CA: University Art Museum; Eindhoven: Stedelijk Van Abbemuseum, 1983), 137.

While I was studying art history, I looked carefully at the space of painting, films, and sculpture—at how illusions are created within a frame. From this, I learned how to deal with depth and distance. When I switched to performance, I went directly to real space. I looked at it, and I would imagine how it would look to an audience. I would imagine what they would be looking at, how they would perceive the ambiguities and illusions of the space. An idea would come from just looking until my vision blurred.²

2 Ibid.

At this time, in 1966, I visited Crete to research the Minoans. (I was interested in the imagery of early art forms—like the Cretan mother goddess.) I went to a wedding ceremony in the mountains that lasted for three days. The men sang songs to each other as guests arrived.³ I was always interested in folk culture—the dance, the music, the objects—because it is a part of everyday life. I was especially interested in this particular wedding ritual because performance is not a space separate from ongoing activities of daily life. My own performance came from trying to communicate this experience to my audience—my community. That intent, and the community itself, would change over the years, but that’s where I started.

3 Joan Jonas, *Works*, 1968–1994, ed. Dorine Mignot (Amsterdam: Stedelijk Museum, 1994).

At that time, I also traveled to the Southwest to see the Hopi snake dance. My reaction was complicated. I remember now the profound effect this dance—a ritual with live snakes—had on me, as well as the architecture of the pueblos and the amazing desert landscape. At the same time, I remember noticing that the audience of mainly white tourists wore huge squash blossom necklaces they had purchased at the pawn shops. I couldn’t avoid the nonchalant display of these displaced symbols. Somewhat naively, I understood the reality of loss.

Were we an intrusion? Of course. The event was changed by our presence. Not long after that, outsiders were not allowed to witness the snake dance ceremonies. I was lucky to have been permitted to see these amazing events carried forward from another time in which people directly related with and communicated to the land, the environment, and the elements.

In a second ceremony at Ancoma, costumed figures were far away, in the desert, and then suddenly they were close up, in the plaza,

dancing. What was striking to me was how these images from afar could be brought back home. What became apparent and of interest was how to think about one place and be in another. Was it possible to cross-reference rather than categorize? Was it possible to translate such concepts into one's own intuitive language, using technology as a tool of transformation and transmission?

Other references for me were the circus and magic shows that I saw as a child and the idea of alchemy or transformation of material and psyche. I especially liked sleight of hand—visual tricks that could be special effects. Perhaps I always like to have a reason in relation to structure and content—to know that something made it happen even if we don't know and can't see what it was. On the other hand, I'm interested in the obvious. In works of mine such as *Vertical Roll* (1972),⁴ I reveal the mechanics of the illusion. I like to juxtapose high tech with the original gesture. In that way the touch, the body, and the machine are put into play.

4 *Vertical Roll*, 1972, black and white video, 20 minutes, sound, camera by Robert Neiman.

Performance as a medium exists somewhere between “conceptual art” and “theater.” For performance, a genre of multiple media, the critical material is time. This is said in the context of the visual arts—in my context. The artist builds a performance by designing and composing all aspects of the work—conceives, constructs, draws, and choreographs; makes the music or chooses it or selects a composer to work with; performs, produces, and directs film and video; often does camera or directs the camera work; and edits. The work is based on visual and aural concerns rather than text, although text can be used as material, and it can be written or chosen by the artist. Beyond this, there is also close collaboration with other performers and artists, filmmakers, editors, and producers.

The history of performance can be said to begin with prehistoric cave rituals and to extend through dada, multimedia events at Black Mountain in the late 1940s and 1950s (as well as Europe, Japan, and Central and South America in the same period), happenings in the New York art world of the 1960s, including the Judson Church group of dancers and artists working together, and the multimedia performance and installation work in the 1970s, 1980s, and 1990s. I wanted to look at sources from outside the art world. I wanted something that was not dance, not sculpture, not theater.

My work is often considered personal or private, perhaps because of the presence of the author as performer. Friends have told me that they feel they are looking into a private world. I do try to bring the audience into my space. There is an intimacy.

Finally, the attraction for me in performance is the immediate pleasure of working for a live audience. I am totally in a concentrated present. There is an unspoken communication and feedback

that constantly changes. In 1968, when I first presented my work publicly in New York, most artists lived near one another downtown—that is, sculptors, composers, dancers, painters, musicians, performers, video artists, filmmakers, theater people. The geography of New York condensed things—we were friends, we attended each other's shows, we critiqued, supported, watched—and in this way, forms and boundaries were erased. There was also the desire to work outside the conventional spaces of museums, galleries, and theaters. The point of view of the audience was questioned. I step in and out of my work to direct the perception.

1968 Transmission: The Mirror

Inspired by the short stories of Jorge Luis Borges, I chose as my first technological tool the mirror, a device that transmits light. First, I made a long black costume for myself with mirrors pasted on it. I moved stiffly, parallel to the audience, quoting all references to mirrors in the short stories of Borges's *Labyrinths*. The piece was called *Oad Lau* (1968)⁵ ("watering place," after a trip to Morocco; this work also related to the Greek wedding). Later, similar moving figures—a man and a woman appeared in *Wind* (1968)⁶—my first film.

5 *Oad Lau*, 1968, performance.

6 *Wind*, 1968, 16 mm, black and white, 7 minutes, silent, camera and coediting by Peter Campus.

From the beginning, the mirror provided me with a metaphor for my reflective investigation. It also provided a device to alter space and to fragment it. By reflecting it, I could break it up. I could mix reflections of performers and audience, thereby bringing all of them into the same time and space of the performance. In addition to creating space, a mirror also disturbs space, suggesting another reality through the looking glass—to see the reflection of Narcissus, to be a voyeur, to see one's self as the other. In this piece, *Oad Lau*, the reality was also to see oneself among and as one with others.

Then I did a series of works in which performers—about fifteen of them—carrying 5-foot-by-18-inch glass mirrors and glass moved slowly in choreographed sequences and patterns, reflecting the audience, themselves, and the space, fragmenting it, and yet always flattening it. The mirrors face front. The glass is heavy. The performers move slowly—in lines (*Mirror Piece, I & II*, 1969 and 1970).⁷

7 *Mirror Piece I*, 1969, *Mirror Piece II*, 1970, performances, partial list of performers: Francis Barth, Eve Corey, Susan Feldman, Pam Goden, Carol Gooden, Deborah Hollingworth, Keith Hollingworth, Barbara Jarvis, Joan Jonas, Julie Judd, Jane Lahr, Lucille Lareau, Jean Lawless, Susan Marshall, Rosemary Martin, Tom Meyers, Judy Padow, Linda Patton, Corky Poling, Peter Poole, Susan Rothenberg, Andy Salazar, Lincoln Scott, Michael Singer, George Trakas, Pam Vihel.

In another part of the piece, bodies were treated as material. They were carried stiffly—horizontally by feet and neck—like boards or glass. In another sequence, transparent glass panels are used. Two women roll across the floor with a 5-foot-by-18-inch sheet of glass between them, avoiding breakage. The panel is the same size as the mirrors used previously; here, though, at the same time, two men work with a larger piece of glass (four feet by five feet), turning it, shifting it. The audience, included by reflection, is part of a moving picture.

The mirrors and clear sheets of glass could break or shatter at a wrong move. We were barefoot. I was interested in this tension and that the onlookers might feel uneasy.

Narcissism provoked by mirrors is also disturbing. For *Mirror Check* (1970)⁸ I stood naked, inspecting all parts of my body with a small round hand mirror. Using a slow circular movement, I began with my face and finished with the bottoms of my feet. The audience watches me checking myself. Vicariously, however, as they can't see what I see, despite the fact that they see more of me. The duration of the performance was about ten minutes.

8 *Mirror Check*, 1970–1974, solo performance.

Transmission: Deep Landscape, The Distant Image

In 1970, I went to Japan and saw the Noh and Kabuki theater for the first time. This theater's highly developed visual vocabulary gave me new inspirations. I was aware of the attraction that Yeats and Fenellosa had for Eastern poetic forms. I later learned that Artaud had been inspired by Mexican rituals and Eastern theater, for similar reasons. I attended Noh as often as possible. This experience informed the work. I translated into my own language the familiar slow pace, the sound and use of wood, the masks, the costumes, and the idea of dance or formalized movement. After this trip to Japan, I began working in the medium of deep landscape space—again interested in altering what is perceived as reality in image and sound.

Beginning at Jones Beach, I worked with the transmission of the signal—distance flattens circles into lines, erases detail, delays sound. The mirror reflects light over distance. Working with the flat expanse of distant space, I was trying to work with the absence of depth over distance—in a sense, to displace the idea of the space or what happened in the space, to bring that forward to the audience. This is explored in two beach pieces—one in New York (*Jones Beach Piece*, 1970),⁹ one in Nova Scotia (*Beach Dance*, 1971),¹⁰ and one at New York's Hudson River (*Delay Delay*, 1972).¹¹

9 *Jones Beach Piece*, 1970, performance, Jones Beach, New York.

10 *Nova Scotia Beach Dance*, 1971, performance, Inverness, Nova Scotia.

11 *Delay Delay*, 1972, performance, Manhattan Festival of Music and Dance, Tiber River, Rome, Documenta 5, Kassel, Germany.

In the mud flats at Jones Beach, the audience is situated a quarter of a mile away from the performance, and in Nova Scotia the audience is on a cliff overlooking a beach. In *Delay Delay*, in lower Manhattan, the view was from the roof of a loft building overlooking the empty lots and distant docks of the Lower West Side. In Rome in 1972, the audience viewed a version of *Delay Delay* from across the Tiber River.¹²

12 See above.

The new element for the outdoor works was the sound delay. Performers clapped blocks of wood together at different distances from the audience. One saw the gesture of clapping in wide overhead arcs before hearing the sound, the lag depending on the distances and the atmosphere. This separation of action and sound,

of sight and hearing, isolated for the audience the relativity of perception. The clapping gesture marked the perimeters of the space, but the sound transmission, the desynchronized delay, was its measure.

Being far away from the audience gave me freedom to move in strange or comic ways. Out on the mud flats at Jones Beach, I felt comfortable dressed in a long black skirt, head scarf, and heavy welding shoes, running with a shovel and a red bag of shells or sitting precariously on the top of the ladder in the distance and wearing a plastic hockey mask. I wore a blue dress with a long train, which was wet and blowing in the wind. The weight of the cloth caused the ladder to tip. I was holding a 5-foot-by-18-inch mirror and using it partly to balance myself while flashing reflections of the sun into the eyes of an audience away in the distance. Between my position and the audience, seven women dressed in black capes, blindfolded, with blocks of wood tied to their feet, ran back and forth along a rope stretched between two men that was diagonal to the audience's view. It appeared to be parallel to the audience. Details of costume were not visible but affected the performers' movements. All movements were made to be seen in the distance. All was flat without color.

The structure of these pieces was simple—one thing after another like beads on a string.

In speaking of the movement of dance, I have to say that in the 1960s in New York the Judson Church project opened a way for visual artists like me to go into performance. In the works of dancers Yvonne Rainer, Deborah Hay, Steve Paxton, Trisha Brown, and Simone Forti, in particular, was an exploration of natural, everyday movement. Actions like walking across the stage to sit in a chair or performing a routine, simple task expanded the definition of dance. I began my work, first simply in relation to the job of moving or being moved by props. Slowly over the years I developed more complicated moves with music, sound, mask, object. And then I learned how to move in relation to the video camera—both as operator and as subject.

Transmission: Moving Images In Film, Electronic Signals In Video

13 *Songdelay*, 1973, 16 mm, black and white, 18 minutes, sound, camera and coediting by Robert Fiore; sound by sound technician Kurt Munkacsi, with Ariel Bach, Marion Cajori, James Cobb, Carol Gooden, Randy Hardy, Michael Harvey, Glenda Hydler, Joan Jonas, Epp Kotkas, Gordon Matta Clark, Michael Oliva, Steve Paxton, Penelope, James Reineking, Robin Winters.

Wind (1968) and *Songdelay* (1973)¹³ translated my live performances into the medium of film. In *Wind*, an indoor work—*Oad Lau*—was taken outdoors to a beach on Long Island's north shore. It was winter. The element of wind became the central force as mirrored figures slowly moved in a snowy landscape. We played with the wind, taking our coats on and off, again and again, with some effort, while moving along the water's edge in the strong wind.

In *Songdelay*, by using different lenses, a wide angle and telephoto, I translated the outdoor performance *Delay Delay* into film. This was

the final development of the series of outdoor works that began at Jones Beach. I wanted to save my performances in a form that interested me, and since I consciously used film as a reference at times during the performances, film was appropriate to the task. I was particularly drawn to early filmmakers such as Vertov, Vigo, Franju, Eisenstein, and Ozu. And the fragmentation of sequences in my performances comes partly from ideas that are based on film techniques such as the cut and the idea of montage. I felt the freedom to move from one element to another, cutting from one scene to the next like cut and paste.

In 1970, in Japan, I bought my first Portapak and began to work in video. The Portapak (a big heavy camera and reel-to-reel deck) was not often used for art making at the time. Some artists had begun to use it in the last few years of the 1960s, and artists such as Nam June Paik had worked with broadcast television in the early 1960s. It was definitely outside the mainstream commercial art world and television industry. The Sony Portapak was an appropriate tool for artists, who usually worked alone in their studios. It could be handheld. The technology was simple, and it did not require a crew. It was black and white.

The video camera did not have a history for me to refer to. In fact, history for me was film, a reference against which the new video possibilities became clear. I was aware of the work of independent filmmakers like Jack Smith, Kenneth Anger, and Stan Brackage (and in 1976 came to know the work of Maya Deren). What video offered was the opportunity to work live, to make a continuous series of images explicitly for the camera during live performance, which allowed me an added nonnarrative layer in a kind of condensed poetic structure that I had earlier found in the writings of the American imagists (including H.D., William Carlos Williams, Ezra Pound, and Emily Dickinson) and in Japanese haiku. I was also interested in how myth was used in the work of James Joyce, for instance. These forms were also models for work in time.

Video allowed for the immediacy and the continuity of television's live broadcast, while also allowing real-time, ongoing viewing via a monitor. It was simultaneously a recording medium. Video offered a continuous present—showing real-time actions, and incorporated a potential future, re-viewing and reusing actions thus recorded.

The monitor, at that time a critical factor of video, is an ongoing mirror. I explored image making with myself as subject: I said "this is my right side, this is my left side," and the monitor shows a reversal. I made a tape about the difference between the mirror and the monitor.¹⁴ I worked with the qualities peculiar to video—the flat, grainy, black and white space, the moving bar of the vertical roll and the circle of circuitry formed by the Portapak, monitor/projector, and

14 *Left Side Right Side*, 1972, black and white video, 7 minutes, sound, camera and performance by Joan Jonas, produced by Carlotta Schoolman.

artist. In the first tape that turned into the first performance, I imagined myself making a film. I sat on a white wicker chair facing the camera and monitor, and using props, objects, and sound, I improvised for the camera.

15 *Organic Honey's Visual Telepathy*, 1972, black and white video, 23 minutes, sound, camera and performance by Joan Jonas.

Organic Honey's Visual Telepathy (1972)¹⁵ evolved as I found myself continually investigating my own image in the monitor of my video machine. Wearing the mask of a doll's face transformed me into an erotic electronic seductress. I named this TV persona "Organic Honey." (I stayed up all night wondering what to call my persona and then saw on the table a jar labeled "organic honey": it seemed perfect.) From a book on magic came the phrase "visual telepathy."

In translating this initial experiment into performance, I thought of my stage as a film set within my loft. I added a 4-foot-by-8-foot piece of plywood on sawhorses—a table for my objects. Among them were a big glass jar filled with water and a small shot glass, mirrors, silver spoon, old doll, silver purse, stone. On the wall, I tacked a drawing of my dog with one blue eye and one brown eye, doubled. I also used a tall, antique, wood accounting chair. Inside this set, I put the camera on a tripod. For some sequences, the camera would also be hand held by the camera woman. I showed the audience the video images in two ways—one on a small monitor, the other in a large projection on the wall of the set. I also placed a small monitor inside the set for me. All of my moves were for the monitor, which I monitored, keeping my eye on the screen as I worked.

16 *Organic Honey's Visual Telepathy*, 1972, performance, Joan Jonas with Suzanne Harris, Kate Parker, Linda Patton; *Organic Honey's Vertical Roll*, 1973, 1974, and 1980, performance, camera by Robert Neiman, performed by Joan Jonas with Anne Thornycroft, Margaret Wilson, and Freuda; *Organic Honey's Vertical Roll*, 1973, 1974, and 1980, performance, camera by Barbara Mangolte and Joan Jonas.

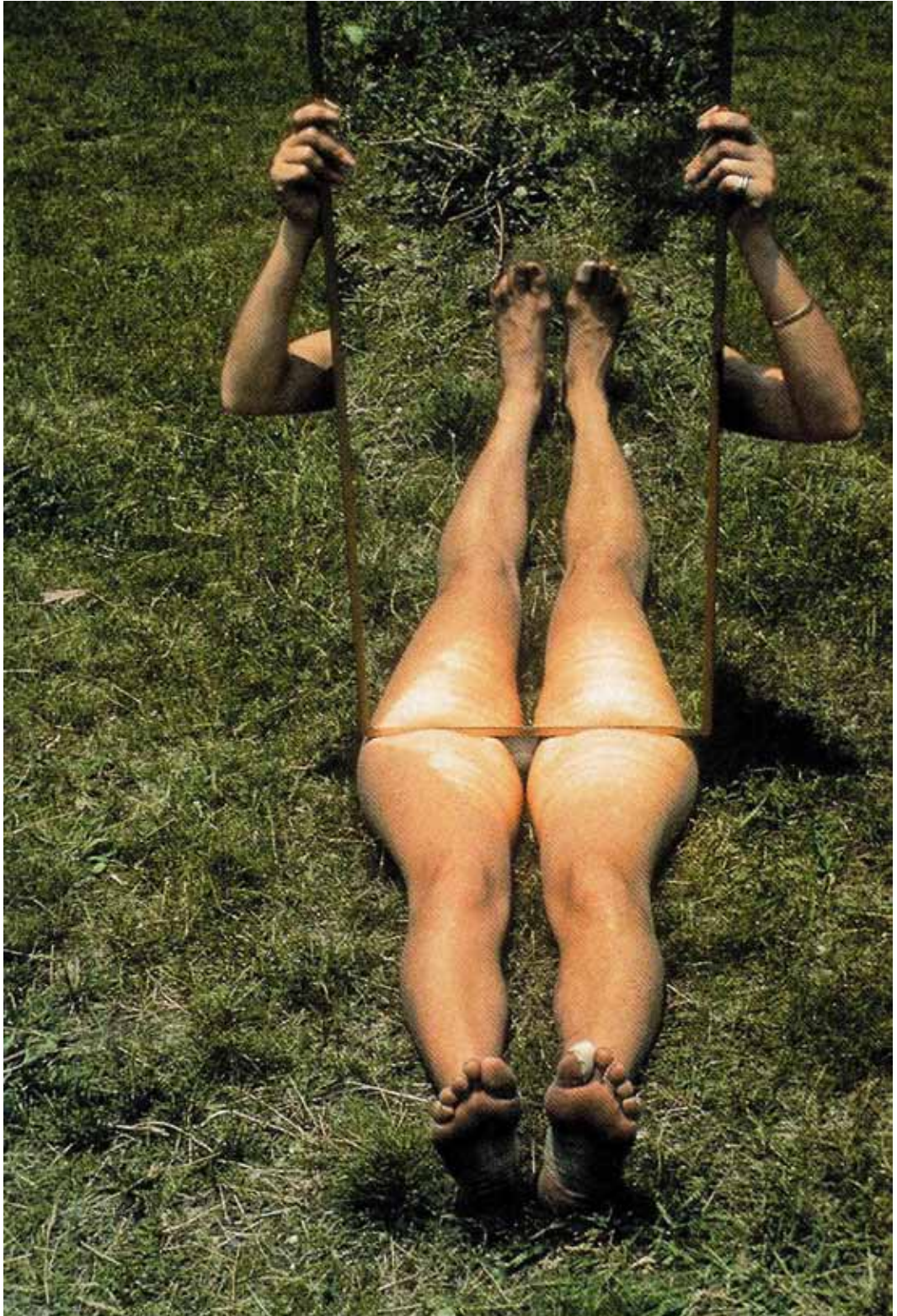
The camera woman, holding the camera or placing it on the tripod, operated inside the set with me. She followed my rehearsed movements in close-up. This system—the set for *Organic Honey's Visual Telepathy* and *Organic Honey's Vertical Roll*,¹⁶ the live performance and its related tapes¹⁷—was the model for all my subsequent black and white video works.

17 Tapes that were made in relation to the Organic Honey series: *Organic Honey's Visual Telepathy*, *Vertical Roll*, *Duet*, 1972, black and white, 4 minutes, sound and camera by Joan Jonas; *Left Side Right Side*, *Two Women*, 1973, black and white, 20 minutes, silent, camera by Joan Jonas, with Christine Kozlov, Penelope.

Video performance offered the possibility of multiple simultaneous points of view. Performer and audience were both inside and outside. Perception was relative. No one had all the information. I thought I had, but it was an illusion.

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The

Way

128

To

Where

You

Things
Look

According

Stand

She walks into space. All eyes are on her. The lights go dim. She stands naked in the center of the space. The action is live, there is no edit, no delay, no projection to hide behind. The audience watches her staring into a small handheld mirror as she meticulously traces her entire body. None can see what the other perceives. While the artist has total control over her body through her gaze in the mirror, only the audience can see her body as a whole.

Today, more than four decades later, when we look at Joan Jonas's seminal performance *Mirror Check* (1970), both as a live performance as well as a video installation, we are witnesses of a historical recording. What we see is not only a woman looking at every detail of her bare body in front of a live audience, but in fact the staging of a performance of a film in the making. The mirror, like a camera, records and frames the body as an object of desire caught in the space between its gaze and projection.

Throughout her five-decade-spanning career, Jonas has deconstructed the politics of the gaze by giving vision to two cognitive facts, both of which are essential to the never-ending process of self-representation and understanding of gender.¹ First, the impossibility of meeting one's own gaze in an apparatus of reproduction during the process of recording, and second, that one can never see one's own body as a whole without the help of media. By acting out these signifying instances of what we can see and what remains invisible, Jonas turned herself into a "medium: information passes through."² *Mirror Check* not only embodied the artist's desire from early on to give up making sculpture by literally walking into space,³ but is the foundation of her ongoing interest in the visual strategies and spatio-temporal complexities inherent to the history of female identity.⁴

In her well-known works of the time, such as *Organic Honey's Visual Telepathy* and *Organic Honey's Vertical Roll* (1971–73), as well as

Glass Puzzle (1973), Jonas simultaneously merged the visual staging of the live with its recording, a move that allowed her to orchestrate an endless labyrinth of bodies and spaces, confronting the viewer with multiple layers of time and space.⁵ Both were new mediums of expression that allowed Jonas, who had always been inspired by the literature, films, music, and arts of various times and cultures, to find her own language and to "do something that's different in my own way...making a kind of visual language that other people were not dealing with at that time."⁶

While shooting *Organic Honey's Visual Telepathy*, for which *Mirror Check* became the opening act, Jonas's blurring of the two- and three-dimensional drew the audience into her non-linear narratives and scenarios of metaphorical fragmentation. The live and pre-recorded interplay of the body in relation to multiple cameras and projections on stage challenged the cognitive capacities of her viewers in an intellectual, affective,

and spontaneous way—an effect that deconstructed the idea of a center as well as hierarchy and that the art historian Douglas Crimp described as a de-synchronization and de-centralization of the live.⁷

Discovering the potential of an infinite visual space through its de-synchronization allowed Jonas to develop a series of performance-based scenarios in which the double indexicality of the absent became manifested within the correlative tension field of the live and the mediated.⁸ Jonas's principle idea was to enable her audience to see “the process of image-making in a performance simultaneously with a live detail.”⁹ This idea was not only central for her performances but even more so for her performance-based installations. The spatial and temporal discrepancies “between the performed activity and the constant duplicating, changing, and altering of information in the video,”¹⁰ illuminate what the philosopher Judith Butler came to formulate two decades later in

her theory that reality can never be produced by virtue of will or intention, but precisely because it derives from conventions that it repeats and actualizes.¹¹ For Jonas, space and time were never abstract imaginary categories, but rather reality producing relations, constituted in their relationships to and with the objects and subjects within them.

Jonas's comprehension of the reality of loss and its impact on human presence allows her to not only channel one space within another, regardless if real or not, but to articulate a continuously growing artistic vocabulary, a methodology driven by her outspoken desire to unravel illusion, without the loss of its seduction.¹² Jonas's knowledge of material alchemy allows her to juxtapose complex technical innovations with a gesture as simple as drawing a circle on chalkboard. Each line drawn and mirrored echoes philosopher Michel Foucault's idea that a “thing's place was no longer anything but a point in

its movement, just as the stability of a thing is only its movement indefinitely slowed down.”¹³ Her poses and gestures with objects and props, on screens both opaque and translucent, allow her to construct both imaginary and real sites of encounter. Space becomes a malleable self-referential entity, a medium of its own, to be reproduced, repeated, and acted upon.¹⁴

In *Glass Puzzle*, Jonas pushes the internal temporality of the aesthetic experience; by interweaving of various spatial entities and realities, she makes the room legible through itself.¹⁵ The installation version of *Glass Puzzle* consists of a monitor and a video projection, each respectively showing a color and a black-and-white version of the video. On both the monitor and the screen, we see two women involved in various exercises and poses—their presence shifts between the reality of the studio spaces and the reflections of their recording in the monitor. They are accompanied by an antique children's school desk; from within, an orange

light flows out into the gray space, animated in time. Each of the three elements in the installation of *Glass Puzzle* oscillates in its function and transgresses the dialectical hierarchy between object and subject. She engages the space within and outside the monitor by echoing the spaces within the video in the set up of the exhibition space.¹⁶

Jonas's decision to double the past in the medium of its staging as a public act of appearance makes the experience of both her live performances as well her installations tangible as a semantic event within the Now of the art institution. This constellation is not driven by a longing for nostalgia, but, as philosopher Martin Seel states, by the staging of "the striking production and emphasis of a presence, of a right here, right now of something taking place. And because it is happening in the present, it evades every attempt of grasping it completely."¹⁷ She confronts the viewer with the anticipatory images of technical progress and its failed utopias.

Jonas constantly changes and adapts the installations of her performances not only to the spaces she is given, but also to the actuality and context in which the work is shown. In *Parallel Practices*, for example, she decided to paint the walls that frame her part of the exhibition in gray, mirroring the duality of the given curatorial framework and translating its dialectics into her own structure and content.

Jonas's treatment of the spaces that are activated in her installations is guided by the awareness that the past is never directly accessible. The past myths, stories, and characters she calls upon will only become legible through their translation and iteration into another medium, whether a moving image or a live performer. Jonas's dedication to the visual and corporal articulation of cultural memory affirms the notion that cultural memory cannot exist without the tension between media representations and social processes.¹⁸ The inter-meshing of the pre-recorded

and the live within the doubling of the exhibition as a performative space remains important for the development of her more recent, loosely connected trilogy of works entitled *Lines in the Sand* (2002); *The Shape, The Scent, The Feel of Things* (2005); and *Reading Dante III* (2010).

In all three Jonas confronts the present loss and politically-governed suppression of cultural memory by using a fictional story set in the past. Her sources are interconnected and range from the myth of Helen of Troy, to Sigmund Freud, to Aby Warburg. Her aim is to create a scenario in which the experience of knowledge is given a space to reflect a shared, yet heterogeneous multitude of cultural memories.

This is particularly apparent in *Reading Dante III*, a performative adaptation of Dante's *Inferno* as a road movie. On stage as well as within the installation, the viewer follows Jonas on a journey from the past to the present, crossing the American continent from

north to south. A host of parallel narratives staged in clips and fragments unfold in both metaphorical and real space and time. *Reading Dante* is a series of mnemonic analogies that develop as an infinite string of theatrically animated time capsules. They are miniature worlds of their own, mixing flashbacks of Jonas's own archival footage with travelogues from Mexico City and staged performances in Cape Breton. When we see Jonas manipulate her own archival footage from the 1970s¹⁹ with recently recorded video footage, live on stage, for *Reading Dante III*, we witness how she explores the forgotten in light of the re-discovered. Her research of the ritualistic, the conceptual, and the political gives vision and voice to the universal desire to perceive one's own consciousness of the present in the context of a greater world. These loosely connected scenes and acts aim at capturing the present state of the world, one that in Jonas's view is fascinating and "historically speaking a period of

mannerisms and fragmented memory."²⁰

The spaces Jonas creates in her installations both unravel and control her surroundings. As heterotopic spaces they reflect on the concrete spatial conditions of their presentation as well as the ideological complexities at the root of her research-based practice and cultural appropriations.²¹ Her installations function like a *mise en abyme*, echoing the archival nature of the museums that house them. They not only replicate but question the given order of memory regardless of their physical, ephemeral, or concrete state of being.²²

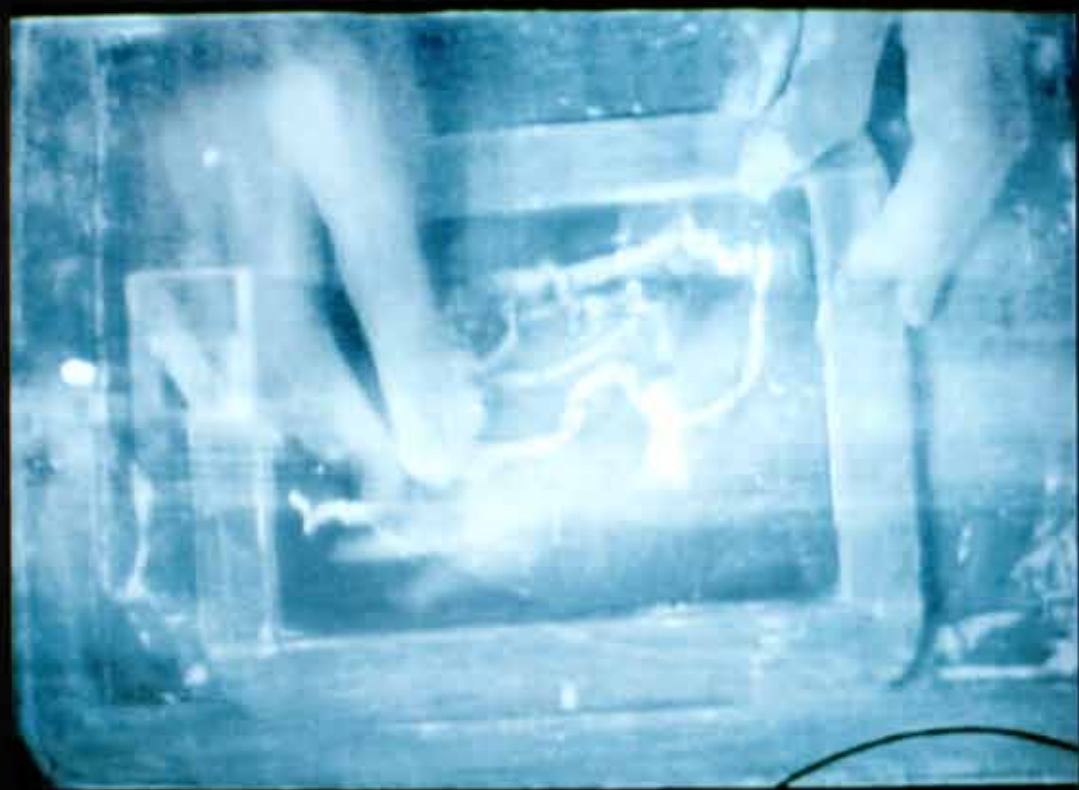
Jonas's simultaneous stagings of physical and pictorial spaces remains a central factor in her constant rethinking of works from the past. They have absorbed their own history as installations. Because of their unique synthesis of indexicality and iterability, they have become signifiers for the institutionalization of performance art that peaked both in the late

1970s as well as throughout the last decade, due to the revival of performance art. Jonas's unraveling of the hidden mechanisms of power remain visionary in the increasingly recognized relationship between the performative and its installation-based manifestations and creation of space, unraveling the museum as our time's biggest stage.

- 1 See Teresa de Lauretis, *Technologies of Gender: Essays on Theory, Film, and Fiction* (Bloomington: Indiana University Press, 1987).
- 2 See Joan Jonas, "Artist Statement," in *Joan Jonas: Scripts and Descriptions, 1968–1982*, ed. Douglas Crimp (Berkeley: University Art Museum, University of California, Berkeley; Eindhoven: Stedelijk van Abbemuseum, 1983), 139.
- 3 See Joan Simon, "Scenes and Variations: An Interview with Joan Jonas," *Art in America* 7 (July 1995): 74.
- 4 *Mirror Check*, one of the few early performances that Jonas agrees to have re-enacted, was regularly performed during the *Parallel Practices* exhibition at CAMH.
- 5 When Jonas created *Mirror Check*, she had begun to work and experiment with one of the first Sony Portapak's circulating in New York. This new video recording device made it possible, unlike analog film, to simultaneously record and render, as well as project moving images, live on stage.
- 6 Joan Jonas, in discussion with the author, May 2003.
- 7 Douglas Crimp, "De-Synchronization in Joan Jonas's Performances," in *Joan Jonas: Scripts and Descriptions, 1968–1982*, ed. Douglas Crimp (Berkeley: University Art Museum, University of California, Berkeley; Eindhoven: Stedelijk van Abbemuseum, 1983), 9.
- 8 Christiane Kuhlmann, *Bewegter Körper – Mechanischer Apparat: Zur medialen Verschränkung von Tanz und Fotografie in den 1920er Jahren an den Beispielen von Charlotte Rudolph, Suse Byk und Lotte Jacobi* (Frankfurt: Peter Lang Europäischer Verlag der Wissenschaften, 2003), 194.
- 9 See Joan Jonas's text comment on *Organic Honey's Vertical Roll* in *Joan Jonas: Five Works*, ed. Valerie Smith (New York: Queens Museum of Art, 2003), 10.
- 10 Ibid.
- 11 By doing so Joan Jonas unifies two key artistic and cultural concepts of the late 20th century ahead of their time: the process based construction of gender through the iteration of the mutually counter posing and reinforcing concepts of subject and object. See Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," in *Performing Feminisms: Feminist Critical Theory and Theatre*, ed. Sue Ellen Case (Baltimore: John Hopkins University Press, 1990), 270–282.
- 12 See Joan Jonas, "Artist Statement," in *Joan Jonas: Scripts and Descriptions, 1968–1982*, ed. Douglas Crimp (Berkeley: University Art Museum, University of California, Berkeley; Eindhoven: Stedelijk van Abbemuseum, 1983), 139.
- 13 Michel Foucault, "Of Other Spaces, Heterotopias," *Architecture, Mouvement, Continuité* 5 (1984): 46–49, <http://foucault.info/documents/heterotopia/foucault.heterotopia.en.html>.
- 14 Joan Jonas in discussion with the author, May 2003
- 15 Juliane Rebentisch, *Aesthetics of Installation Art* (Berlin: Sternberg Press, 2012), 251.
- 16 Wolfgang Kemp, *Die Räume der Maler: Zur Bilderzählung seit Giotto* (Munich: C.H. Beck, 1996) 10.
- 17 Martin Seel, "Inszenieren als Erscheinenlassen: Thesen über die Reichweite eines Begriffs," in *Ästhetik der Inszenierung*, ed. Josef Früchtel and Jörg Zimmermann (Frankfurt a. M.: Suhrkamp, 2001), 53.
- 18 Alaida Assmann, "Gedächtnis als Leitbegriff der Kulturwissenschaften," in *Kulturwissenschaften: Forschung – Praxis – Positionen*, ed. Lutz Musner and Gotthart Wunberg (Wien: WUV, 2002), 32.
- 19 This image, by virtue of her technician working the mixer, is seen on the screen superimposed on a projection of her own archival video footage from a 1976 performance, which she recorded during a summer night in Manhattan. We see Jonas and the artist Pat Steir, both dressed in flowing white gowns, moving around in circles, singing an eerie version of the familiar "row, row, row your boat" tune.
- 20 Alvin Curran, "Out of Space," *Frieze* 124: (June–August 2009), http://www.frieze.com/issue/article/out_of_space/.
- 21 Christian Kravagna, *The Museum as Arena: Artists on Institutional Critique* (Cologne: Verlag der Buchhandlung König, 2001), 7.
- 22 Michel Foucault, "Of Other Spaces, Heterotopias," *Architecture, Mouvement, Continuité* 5 (1984): 46–49, <http://foucault.info/documents/heterotopia/foucault.heterotopia.en.html>.









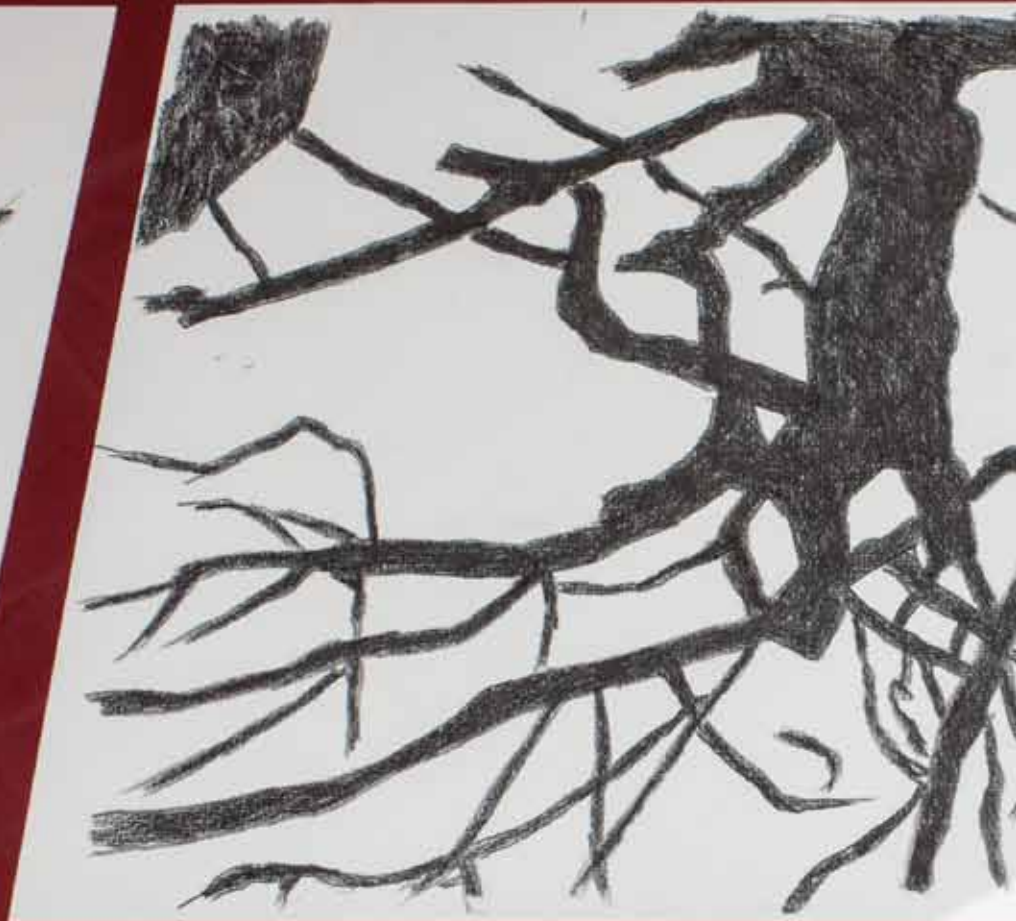




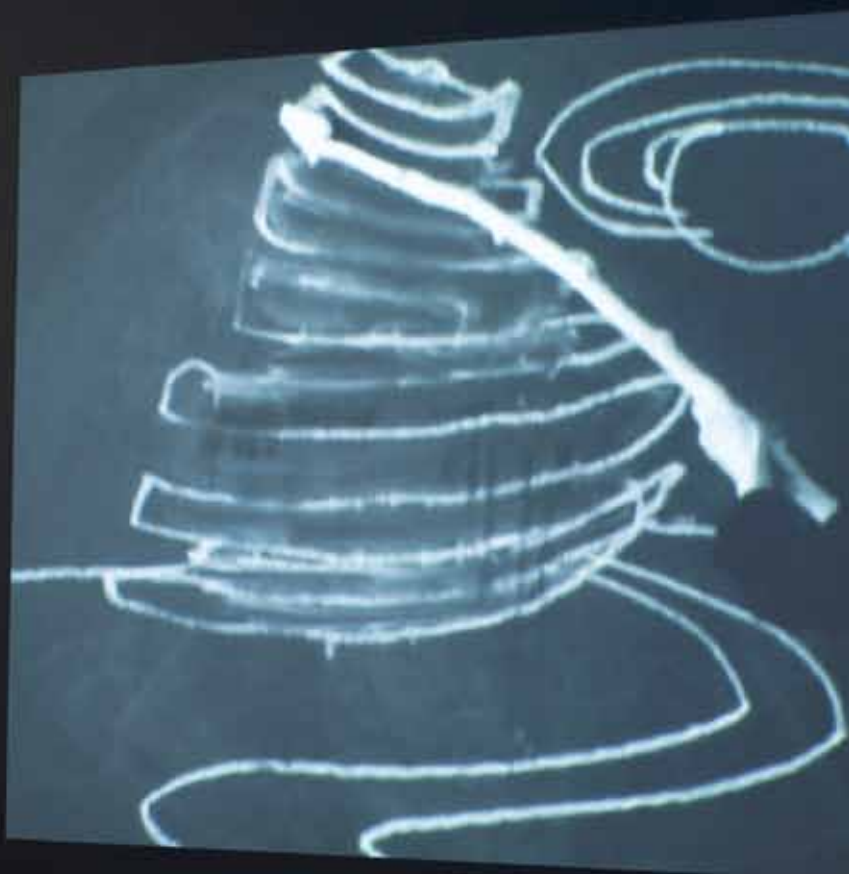
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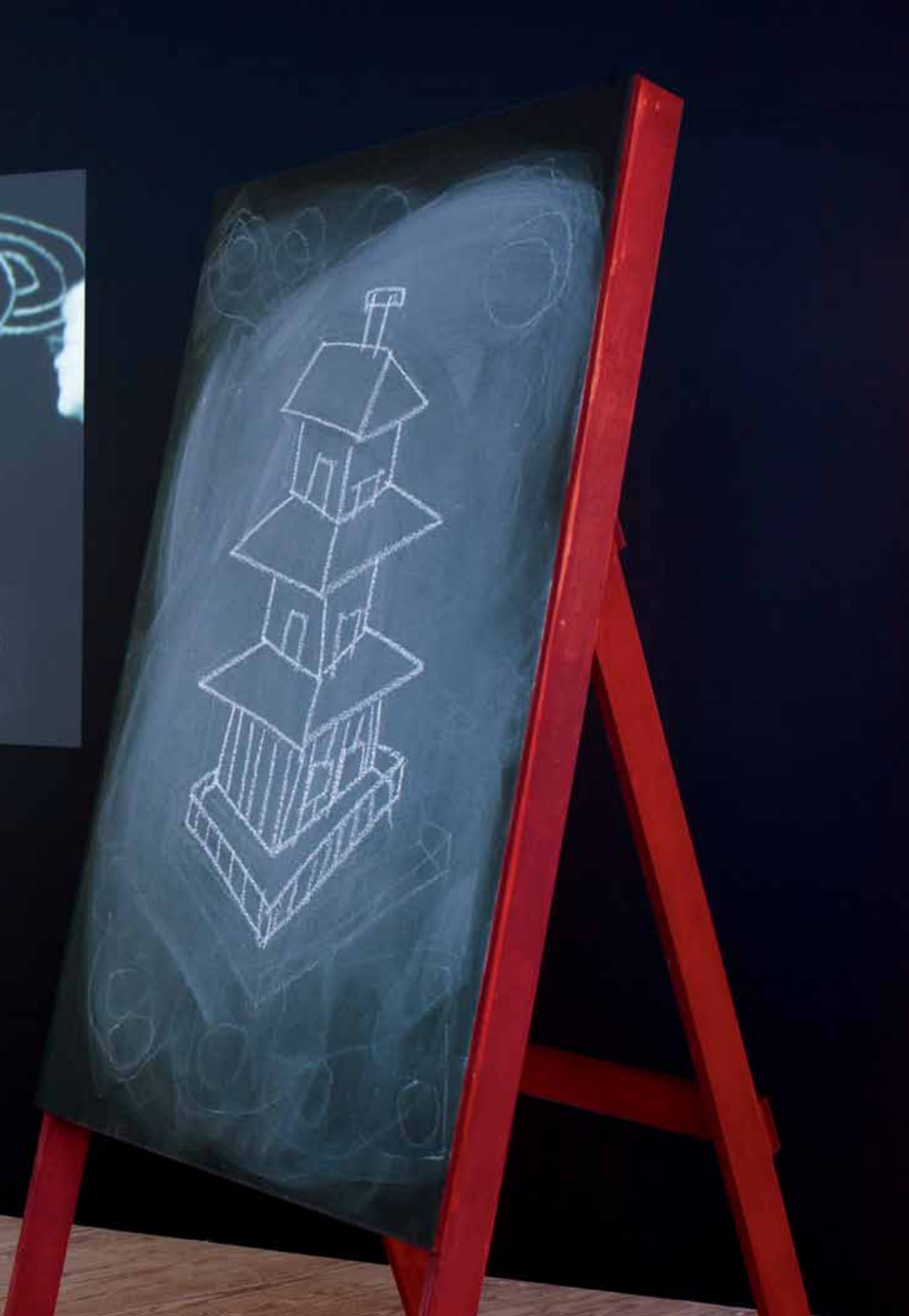


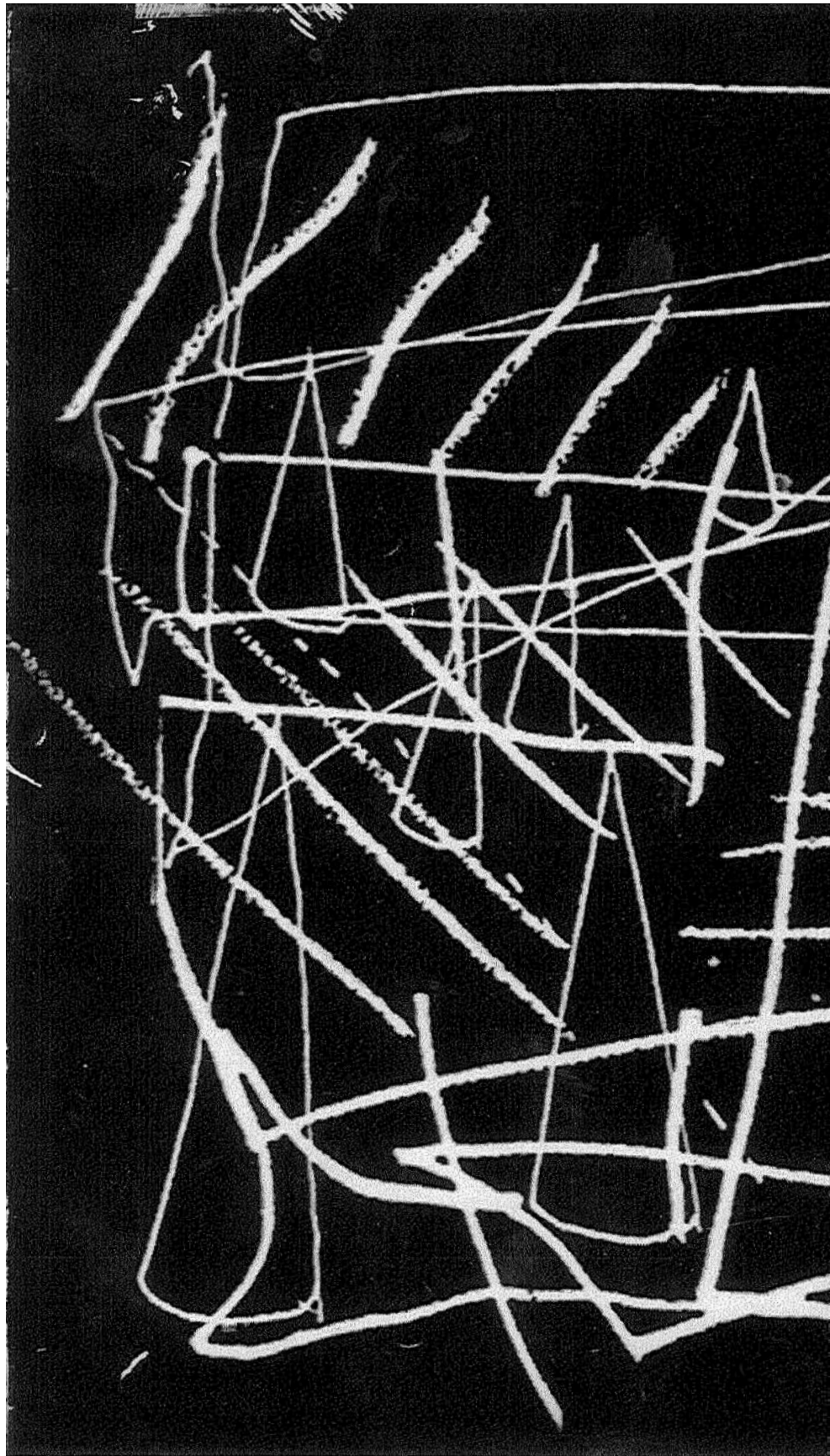


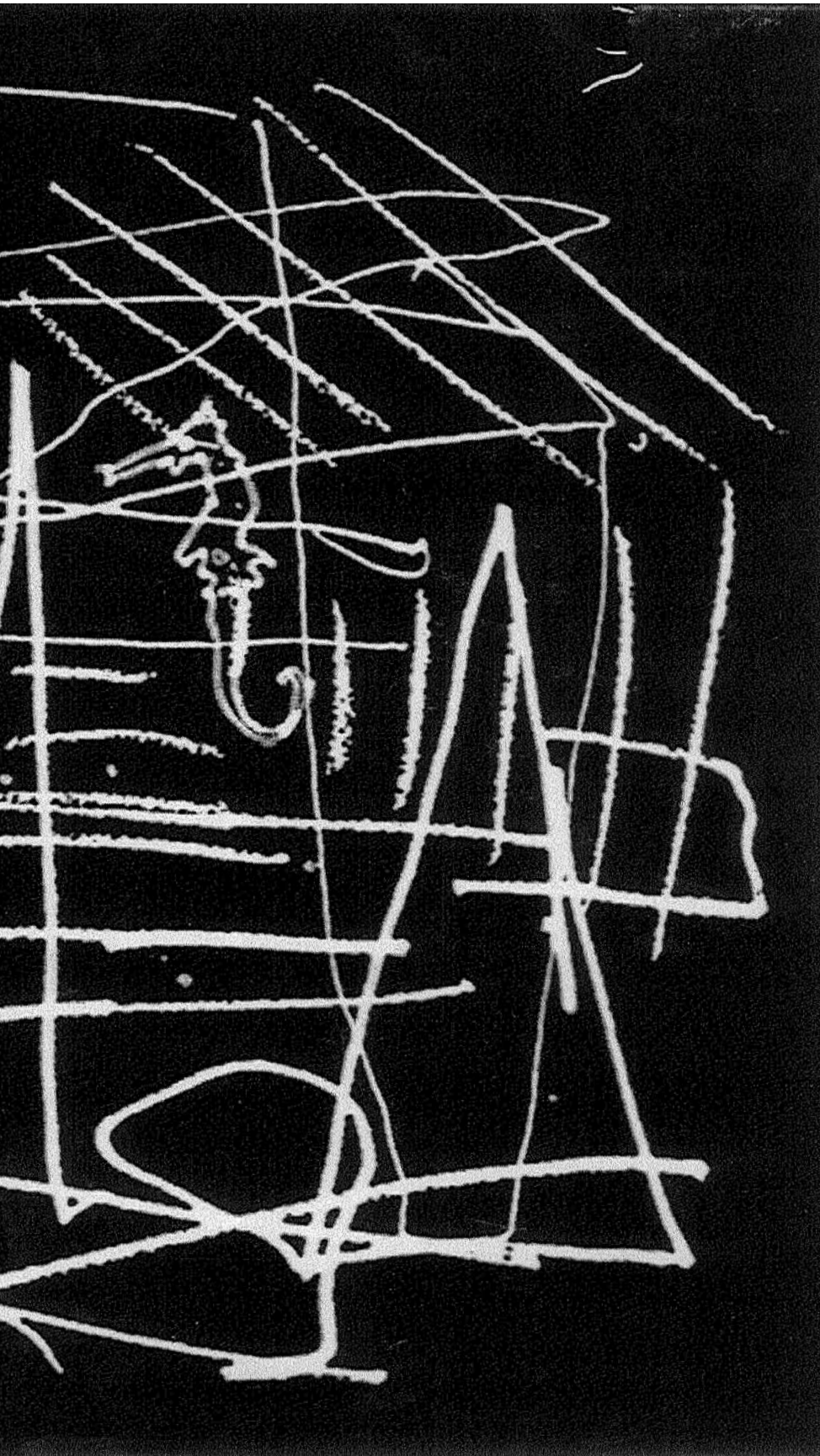












WORKS BY JOAN JONAS

Mirror Piece I, 1969
C-print
40 x 22 inches
Collection the artist
p. 123

Mirror Check, 1970
Performance with variable
duration

Glass Puzzle, 1973–2000
(exhibition copy, 2013)
2-channel video installation,
photo-backdrop paper,
child's desk
Video 1: Black-and-white,
sound, 17:27 minutes
Video 2: color, sound, 31:18
minutes
Courtesy the artist
Collection Museo Nacional
Centro de Arte Reina Sofía,
Madrid
pp. 106-111

Good Night Good Morning,
1976
Single-channel video
Black-and-white, sound,
11:38 minutes
Courtesy Electronic Arts
Intermix, New York
pp. 103-105

Untitled, 1981–83
Acrylic on paper
38 x 49 3/4 inches
Courtesy the artist

Untitled, 1981–83
Acrylic on paper
38 x 49 3/4 inches
Courtesy the artist

Untitled, 1981–83
Acrylic on paper
38 x 49 3/4 inches
Courtesy the artist

Untitled, 1981–83
Acrylic on paper
38 x 49 3/4 inches
Courtesy the artist
pp. 124-125

Double Lunar Dogs, 1984
Single-channel video
Color, sound, 24:04 minutes
Courtesy Electronic Arts
Intermix, New York
pp. 126-127

*Joan Jonas
Reading Dante II
(performance still), 2009
A Performa 09 Premiere at
the Performing Garage
Courtesy Paula Court
pp. 136-137

Reading Dante III, 2010
4-channel video installation,
wall drawings, hanging
lamps, floor lamp, tables,
benches.
Video 1: "Street Scene," black
and white, sound, 10:54
minutes
Video 2: "Reading Dante,"
color, sound, 45:28 minutes
Video 3: "Magical
Diagrams," color, silent,
11:13 minutes
Video 4: "Drawing Dante,"
black and white, silent, 16:29
minutes
Wall drawings: china marker
on wall, dimensions variable
Hanging lamp 1: steel,
mulberry paper, and lighting
fixture, 44 x 27 x 44 inches
Hanging lamp 2: steel,
mulberry paper, and lighting
fixture, 52 x 31 x 23 1/2
inches
Floor lamp: steel and LED
light strip, 59 x 40 x 33
inches
Tables: birch plywood, pipe,
pipe fixtures, latex paint,
Plexiglass, drawings,
50 x 30 x 32 1/2 inches each
Benches: birch plywood,
threaded steel rod,
hardware, 138 x 18 x 18
inches each
Courtesy the artist; Galleria
Raffaella Cortese, Milan;
Wilkinson Gallery, London;
and Yvon Lambert, Paris
pp. 138-149

*ADDITIONAL WORKS
REPRODUCED

WORKS BY GINA PANE

- Hyde Park Gazon* [Hyde Park Lawn], 1965–66
Galvanized steel and enamel paint
52 x 24 x 6 inches
Private Collection, Paris
pp. 54–55, 82, 83
- Enfoncement d'un rayon de soleil* [Burial of a Ray of Sunlight], 1969
4 color photographs mounted on wood panel
43 1/2 x 64 inches
Photographer: François Masson
Courtesy Galleria L'Elefante, Treviso, Italy
pp. 58–59
- Continuation d'un chemin de bois* [Continuation of a Wooden Railroad], 1970
6 sepia-toned photographs mounted on wood panel
48 x 23 inches
La Gaia Collection, Busca, Italy
pp. 57, 82
- Action Escalade non-anesthésiée* [Action Non-anaesthetized Climb], 1971
Black-and-white photographs, steel
127 x 126 x 12 inches
Photographer: Françoise Masson
Collection Musée National d'Art Moderne/Centre Pompidou, Paris
pp. 72, 74–75, 83
- Constat d'action for Azione Sentimentale* [Sentimental Action], 1973
7 color photographs mounted on wood panel
48 x 40 inches
Photographer: Françoise Masson
Courtesy kamel mennour, Paris
pp. 17, 25, 83
- Preparatory drawings for *Azione Sentimentale* [Sentimental Action], 1973
Ink and graphite on paper
32 x 9 1/2 inches
Courtesy kamel mennour, Paris
pp. 17, 22–23, 83
- Boxed print edition of *Azione Sentimentale* [Sentimental Action], 1973
16 black-and-white photographs mounted on board, 2 text manuscripts with original drawings in ink on board, and archival box
Edition 4/80
Box: 8 1/2 x 12 x 5 inches
Drawings and text manuscripts: 7 3/4 x 11 1/2 inches, each
Photographer: Françoise Masson
Collection Musée National d'Art Moderne/Centre Pompidou, Paris
p. 82
- **Action Discours mou et mat* [Action Soft Matte Discourse], 1975
13 color photographs
1128 x 24 1/2 inches
Courtesy kamel mennour, Paris
- Action Little Journey*, 1977
Video: color, sound, 10 minutes
Collection Musée National d'Art Moderne/Centre Pompidou, Paris
p. 73

Constat d'action of Action Little Journey (I), 1978
22 color photographs, one black-and-white photograph mounted on board
75 x 43 inches
Photographer: Françoise Masson
Collection Fonds Régional d'Art Contemporain Bretagne, Rennes, France
p. 73

Action de chasse. C'est la nuit chérie [Hunting Action. It's the Cherished Night], 1979–81
24 framed drawings in ink and graphite on Canson gray paper, wooden element
111 x 237 inches
Collection Fonds Régional d'Art Contemporain des Pays de la Loire, Carquefou, France

L'homme à la branche vert qui n'avait pas lu Les Fleurs du mal – *Partition pour une blessure* [The Man with the Green Branch Who Hasn't Read *Les Fleurs du mal* – Partition for a Wound], 1982
Tree trunk, trunk splitting cone, gold paint, colored pencil on felt, color photograph mounted on wood panel, crayon and color photograph mounted on wood panel, glass
32 x 32 x 67 inches overall
Courtesy Galleria L'Elefante, Treviso, Italy
pp. 16, 18-19

Saint Sébastien, Saint Pierre, Saint Laurent – *Partition pour trois portraits* [St. Sebastian, St. Pierre, St. Lawrence – Partition for Three Portraits], 1986
Glass, copper, ink on wood, lead, chalk, photograph
87 x 24 inches overall
Courtesy Galleria L'Elefante, Treviso, Italy
pp. 20-21

***Saint George et le dragon d'après une posture d'une peinture de Paolo Uccello* – *Partition pour un combat* [St. George and the Dragon After a Pose in a Painting by Paolo Uccello – Partition for a Fight], 1984–85
Felt, glass, iron, mirror, polished aluminum, wood, wood, copper, color photograph, hardware
90 x 187 x 2 3/4 inches
Collection Musée des Beaux-Arts, Nantes, France
pp. 16-17, 36-41

****Constat d'action for Action Nourriture/Actualités télévisées/Feu* [Action Food/Televised News/Fire], 1971
Black-and-white photographs mounted on painted wood panels, chalk
54 1/3 x 17 1/3 inches
54 1/3 x 39 1/4 inches
Collection [mac] muse d'art contemporain Marseille, France
pp. 60-61

****Action Discours mou et mat* [Action Soft Matte Discourse], 1975
6 panels each with 4 color photographs and 1 drawing in ink on paper
25 1/2 x 33 1/2 inches (each)
Collection 49 Nord 6 Est, Frac Lorraine – Fonds régional d'art contemporain de Lorraine, Metz, France
pp. 76-81

*ONLY INCLUDED IN THE PRESENTATION AT THE HENRY ART GALLERY, UNIVERSITY OF WASHINGTON, SEATTLE

**ONLY INCLUDED IN THE PRESENTATION AT THE CONTEMPORARY ARTS MUSEUM HOUSTON

***ADDITIONAL WORKS REPRODUCED

JOAN JONAS

Born 1936, New York	2010	2005
Lives and works in New York	<i>Reading Dante III</i> , Galerie Yvon Lambert, New York	<i>The Shape, the Scent, the Feel of Things</i> (performance), Dia:Beacon, Beacon, New York
EDUCATION	<i>Reading Dante IV</i> , Galleria Raffaella Cortese, Milan, Italy	
1965	<i>Double Lunar Rabbits</i> , Center for Contemporary Art (CCA) Kitakyushu Project Gallery, Kitakyushu, Japan	2004
MFA, Columbia University, New York		<i>Lines in the Sand</i> (performance), The Kitchen, New York
1958-61	2009	<i>Lines in the Sand</i> (performance), Tate Modern, London
School of the Museum of Fine Arts, Boston, Massachusetts	<i>Performance 7: "Mirage"</i> by Joan Jonas, Museum of Modern Art, New York	
1958	<i>Joan Jonas: Reading Dante</i> (performance), The Performing Garage, New York	2003
BA, Art History and Sculpture, Mount Holyoke College, Mount Holyoke, Massachusetts		<i>Joan Jonas: Five Works</i> , Queens Museum of Art, Queens, New York
SELECTED SOLO EXHIBITIONS AND PERFORMANCES	2008	2000
2013	<i>The Shape, the Scent, the Feel of Things</i> (performance), Haus der Kulturen der Welt, Berlin	<i>Joan Jonas: Film and Video Work 1968-1976</i> , Electronic Arts Intermix, Dia Center for the Arts, New York
<i>Joan Jonas: Reanimation</i> , Kulturhuset Stadsteatern, Stockholm, Sweden	<i>Joan Jonas. My Theater</i> , Galleria Civica di Arte Contemporanea, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, Italy	1999
<i>Joan Jonas: Reanimation</i> , Galerie Yvon Lambert, Paris		<i>In the Shadow a Shadow</i> , Pat Hearn Gallery, New York
<i>they come to us without a world</i> , Center for Contemporary Art (CCA) Kitakyushu Project Gallery, Kitakyushu, Japan	2006	1997
	<i>Crossed Waves</i> (performance), Museo Nacional Centro de Arte Reina Sofía, Madrid	<i>Props: Works 1994-1997</i> , Pat Hearn Gallery, New York
2011		1998
<i>Reading Dante III</i> , Bergen Kunsthall, Bergen, Norway		<i>If I Could Remember, It Would Be Simple Things</i> (performance), Witte de With Center for Contemporary Art, Rotterdam, Netherlands
<i>Drawing Languages and Volcano Saga</i> , Wilkinson Gallery, London		

1994

Joan Jonas: Works 1968-1994, Stedelijk Museum, Amsterdam, The Netherlands

1976

Joan Jonas/Stage Sets, Institute of Contemporary Art, Philadelphia, Pennsylvania

SELECTED GROUP
EXHIBITIONS

2013

dOCUMENTA (13), Kassel, Germany

2010

DO/REDO/UNDO: 50 Ans En Performance Video, WEILS Centre d'Art Contemporain, Brussels, Belgium
Haunted: Contemporary Photography/Video/Performance, Solomon R. Guggenheim Museum, New York

2007

WACK! Art and the Feminist Revolution, Museum of Contemporary Art, Los Angeles. Traveled to the National Museum of Women in the Arts, Washington, D.C. and MoMA PS1, Long Island City, New York

2005

After the Act: The (Re) Presentation of Performance Art, museum moderner kunst stiftung ludwig wien (mumok), Vienna, Austria

2002

documenta 11, Kassel, Germany

2001

Into The Light: The Projected and Interactive Image in American Art, 1964-1977, Whitney Museum of American Art, New York

1998

Out of Actions: Between Performance & The Object, 1949-1979, Museum of Contemporary Art, Los Angeles. Traveled to MAK - Österreichisches Museum für angewandte Kunst, Vienna, Austria; MACBA: Museu d'Art Contemporani de Barcelona, Barcelona, Spain; and Museum of Contemporary Art, Tokyo, Japan

1982

documenta 7, Kassel, Germany

1981

Other Realities: Installations for Performance, Contemporary Arts Museum Houston, Texas

GINA PANE

Born 1939, Biarritz, France
Died 1990, Paris

EDUCATION

1961-63
Atelier d'Art Sacré Arnouldi,
École des Beaux-Arts, Paris

SELECTED SOLO
EXHIBITIONS

2012
*gina pane, galerie kamel
mennour*, Paris
*Gina Pane (1939-1990), È
per amore vostro: l'altro*,
MART - Museo d'Arte
Moderna e Contemporanea
di Trento e Rovereto,
Rovereto, Italy

2010
Gina Pane - Les ultimes,
Galleria L'Elefante, Treviso,
Italy

2009
Gina Pane: Situation idéale,
Musée des Beaux-Arts de
Nantes and Fonds régional
d'art contemporain des
Pays de la Loire, Hangar à
Bananes, Nantes, France

2005
*Gina Pane, Terre - Artiste
- Ciel*, Centre Georges
Pompidou, Musée national
d'art moderne, Paris

2004
Gina Pane, MASC - Musée
de l'Abbaye de Sainte-Croix,
Les Sables-d'Olonne, France

2003
Gina Pane: Terre protégée,
Centre d'art contemporain,
Parc Saint-Léger, Pougues-
Les-Eaux, France

2001
Gina Pane, John Hansard
Gallery, University of
Southampton, UK;
Arnolfini, Bristol, UK; and
Tate Modern, London

1998
*Gina Pane. Opere (1968-
1990)*, Chiostrò di San
Domenico, Reggio Emilia,
Italy

1991
Gina Pane, Fonds régional
d'art contemporain des Pays
de la Loire, Clisson, France
Gina Pane, Curt Marcus
Gallery, New York
Gina Pane, Galerie Christine
et Isy Brachot, Paris

1978
Atelier «Performance»,
Centre Georges Pompidou,
Musée national d'art
moderne, Paris

1976
Gina Pane—Images=images,
Galerie Stadler, Paris

1972
Gina Pane, Galleria
Diagramma, Milan, Italy

SELECTED
GROUP EXHIBITIONS

2010
*Haunted: Contemporary
Photography/Video/
Performance*, Solomon R.
Guggenheim Museum, New
York

2004
*Hors-d'œuvre: ordre et
désordres de la nourriture*,
CAPC musée d'art
contemporain de Bordeaux,
France

2003
*L'équilibre du chaos ou
l'expression des passions:
Œuvres de la collection
du Fonds régional d'art
contemporain des Pays de
la Loire*, Sablé-sur-Sarthe,
France
*Art, Lies and Videotape:
Exposing Performance*, Tate
Liverpool, UK

2002
*Les années 70: l'art en
cause*, CAPC musée d'art
contemporain de Bordeaux,
France

- 2001
Marked: A Season of Work Exploring the Body as Site, Metaphor, and Material, Arnolfini, Bristol, UK
A comme Accident, Galerie Chantal Crousel, Paris
- 2000
Lie of the Land: Earth, Body, Material, John Hansard Gallery, Southampton, UK
- 1998
Out of Actions: Between Performance & The Object, 1949-1979, Museum of Contemporary Art, Los Angeles. Traveled to MAK - Österreichisches Museum für angewandte Kunst, Vienna, Austria; MACBA: Museu d'Art Contemporani de Barcelona, Barcelona, Spain; and Museum of Contemporary Art, Tokyo, Japan
Premises: Invested Spaces in Visual Arts, Architecture, & Design from France, 1958-1998, Guggenheim Museum Soho, New York
- 1997
Made in France, Centre Georges Pompidou, Musée national d'art moderne, Paris
- 1996
Body as Membrane, Kunsthallen Brandts Klaedefabrik, Brandts, Denmark
- 1984
Écriture dans la peinture, Villa Arson, Nice, France
- 1983
L'art corporel (autour du livre de François Pluchart), Galerie Isy Brachot, Brussels, Belgium
- 1977
Galleria d'arte moderna di Bologna, Italy
documenta VI, Kassel, Germany
- 1975
L'art corporel, Galerie Stadler, Paris
L'art video, Musée d'art moderne de la Ville de Paris
Regarded ailleurs, XXIVe Mai musical, Palais de la Bourse, Bordeaux, France
L'art actuel en France, ARC, Musée d'art moderne de la Ville du Paris
- 1972
IV Biennale, Belgrade
- 1969
Work in Progress, Centre culturel américain, Paris

Published on the occasion of the exhibition
Parallel Practices: Joan Jonas & Gina Pane,
organized by Dean Daderko, Curator,
for the Contemporary Arts Museum Houston.

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