

# ARTFORUM

jected onto Japanese rice-paper screens, it encapsulates Jonas's long-standing connection to nature and her concern for the environment. Films of mountains and glaciers, water and black diamonds, crystals and star dust enliven an almost magical panorama, vast and microscopic at the same time. Water, air, fire, earth, spirit: The primordial elements break apart and recombine incessantly, in a pure and rarefied atmosphere, as it might have been at the genesis of the world.

The corpus of video and film that Jonas has produced since 1968 revolves around these three nodes, with works arranged as if at random, yet in such a way as to create new links between them; fiction, technology, and nature are interwoven with memories and dream states. Props that appear in the videos or were used in the performances—animal masks, a tutu, furniture, sculptures—are scattered throughout the exhibition space, calling into question the boundary between reality and its representation. Together all of these elements provide a sense of Jonas's nonlinear creative process; she moves back and forth in a sort of timeless arcadia between melancholy and poetry, paradox and irony. The texts in her videos are drawn from literature and history, from Greek and Indian myths and Norse legends, from the everyday and the imagination, without thematic or visual hierarchy. People, animals, and landscapes appear in a collage video (made via chroma-key, the technique by which separate video streams are layered to form a single image) that suggests a synchronic perception of reality.

Dreams, imaginative projection, and reality overlap and reassemble. Fragmentation, jumps in time, and out-of-sync effects produce a dynamic space-time universe, while the circle, the spiral, the snake, drawn with an almost obsessive repetition, suggest the endless cycle of birth and death. Jonas's gestures have the rhythm of poetic verse: compulsive movements that energetically place one image over another, or decisive motions that erase the image, sweeping it away with the detachment of a Buddhist monk erasing away a freshly completed sand mandala. In this spectacular installation, Jonas's talent for translating from one medium to another finds its ultimate synthesis. She seems to take a deep breath and then dive into a continuous stream of images that re-present her vast repertoire from the 1970s to the present. Jonas historicizes her own work through a constant process of revision in theme, technique, and discipline, to produce for her audience a vivid experience that's always new. And if the exhibition functions as a full retrospective of her pioneering work in the field of performance and video, at the same time it has the rare characteristics of a total work—in a class of its own.

—Ida Panicelli

Translated from Italian by Jamie Richards.

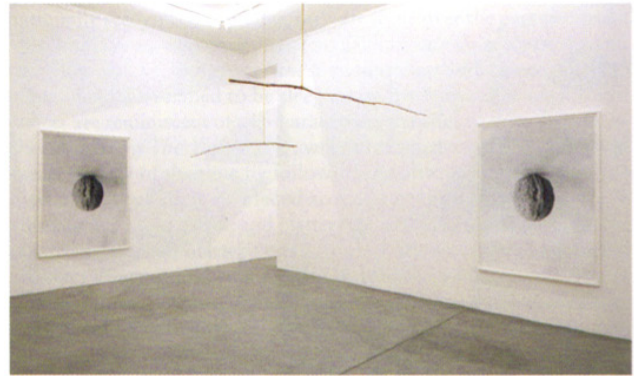
## Becky Beasley

FRANCESCA MININI

Three bronze branches, each suspended horizontally from the ceiling by a brass rod, slowly rotated in the main gallery of Francesca Minini for the duration of Becky Beasley's recent exhibition. Powered by small motors, the sculptures spun at one and a half rotations per minute—like disco balls in a dance hall. For this series, "Bearing" (all works 2014), the artist cast broken fragments of twigs in bronze, then recombined and fused them together to create longer forms. The branches incorporated into the sculptures here were collected by the artist's father in her hometown of Portsmouth, UK, following the St. Jude storm in late October 2013, which blew down many trees throughout the region. Perhaps this occurrence inspired Beasley's preoccupations with both the autumn season and the idea of falling, conflated in this exhibition by the single word that formed the title of the show: "Fall."

In *Fall, Stand*, a fourth branch descends vertically from a shelf hewn from black American walnut. This material was echoed by three gelatin silver prints (comprising a series titled "Fall") that lined the gallery walls, each picturing a single walnut resting on a tablecloth. One of the walnuts faces front—its seam running down the center—while another is in three-quarter profile facing the right, and the third turns three-quarters to the left. The images are significantly enlarged and presented upside down, so as to extract and exaggerate the sculptural qualities of the nut.

In a second gallery sat a 1950s Italian table (purchased from a nearby antique shop) featuring a circular walnut top and dark metal legs with brass accents. The table served as a display for five triangular American-black-walnut objects, together constituting the sculpture *Camera*, 2014. In this configuration, support and artwork seemed to merge, thanks to their shared form and material, resonating so that the boundaries between them were unclear. The sculptures' form represents



the volume of space enclosed by an open book standing upright on a table (specifically, the artist used a 1977 Penguin paperback edition of Saul Bellow's 1944 novel, *Dangling Man*). For each sculpture, the book was open to a slightly different angle, and each has been calibrated so that if conjoined, the sum of their individual angles would add up to 360. This circular geometry seemed to reference the cycle of life, especially when read alongside *Walnut Hand*, 2014, a photo placed behind the installation that depicts a pair of walnuts in the palm of a hand (an overt reference to male sexuality). Incidentally, the artist's 2013 work *Cucumber Hand*, not shown in this exhibition, depicts the same hand—belonging to her husband—balancing a cucumber on his flat palm. Mysticism, faith, and esotericism alternated in "Fall," a show that encouraged viewers' evaluation of reality as much as it stirred their imagination.

—Marco Tagliaferro

Translated from Italian by Jamie Richards.

BOLZANO, ITALY

## Rä di Martino

MUSEION

Rä di Martino's recent solo exhibition "Authentic News of Invisible Things" was fueled by the artist's investigation of the IVECO Defence Vehicles factory in Bolzano and her subsequent discovery of an archival photograph and film footage from London's Imperial War Museum: Both are black-and-white, taken in Lille, France, in 1918, the day after the end of World War I. In them, a group of civilians can be seen gazing at a German dummy tank (a wooden fake used to trick enemies) abandoned in the street. The pictured men and women appear to have con-