

**MoMA INSTALLATION OF JOAN JONAS'S *MIRAGE* REIMAGINES ORIGINAL 1976 PERFORMANCE**

***Performance 7: Mirage by Joan Jonas***

December 18, 2009–May 31, 2010

The Yoshiko and Akio Morita Media Gallery

**NEW YORK, December 16, 2009**—The Museum of Modern Art presents ***Performance 7: Mirage by Joan Jonas***, a gallery installation by the artist Joan Jonas (American, b. 1936), from December 18, 2009, through May 31, 2010, in The Yoshiko and Akio Morita Gallery. The installation, which recently entered MoMA's collection, re-imagines *Mirage*, a groundbreaking performance originally created in 1976 for the screening room of New York's Anthology Film Archives. For the original performance version of *Mirage*, Jonas carried out a series of movements—including percussive running and drawing—while interacting with a variety of sculptural components, films, and videos. In the MoMA installation, original objects and photographs from the 1976 performance are combined with six moving image works (*May Windows*, *Good Night Good Morning*, *Car Tape*, *Volcano Film*, *Mirage 1*, and *Mirage 2*), which are shown both on monitors in the gallery and projected onto the gallery walls. *Performance 7* is organized by Barbara London, Associate Curator, Department of Media and Performance Art, The Museum of Modern Art.

Ms. London states: "Joan Jonas has studied a wide range of subjects, and in the late 1960s she began to explore time as a material for art, both inspired by and part of an emerging practice that merged traditional performance mediums, such as dance, with avant-garde experimentation in the visual arts. Although she has been ever responsive to new ideas and mediums, for nearly 40 years Jonas has resolutely kept performance and video at the center of her practice."

Jonas created *Mirage* following a trip to India in 1975, and designed it specifically for the Anthology screening room, where she had spent countless hours viewing film classics. In 1994 Jonas created a discrete installation in which she reconfigured some of the elements of *Mirage* within a gallery space—metal cones, footage of erupting volcanoes, wooden hoops, a Mexican mask, drawings on chalkboard, and photographs documenting the performance. After repurposing these materials for a 2005 exhibition, Jonas has again re-imagined *Mirage* for *Performance 7*, in a composition that combines concepts of ritual, memory, repetition, and rehearsal, with games, drawing, and syncopated rhythms.

## **SPONSORSHIP:**

The Performance Exhibition Series is made possible by MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation.

## **ABOUT MoMA'S PERFORMANCE EXHIBITION SERIES:**

The Performance Exhibition Series brings installations documenting past performances, live reenactments of historic performances, and original performance pieces to locations within and outside the Museum. The series began with the gallery exhibition *Performance 1: Tehching Hsieh* in January 2009, and continued in March 2009 with *Performance 2: Simone Forti* and *Performance 3: Trio A by Yvonne Rainer*. Subsequent performances included *Performance 4: Roman Ondák*, *Performance 5: Mark Leckey*, and *Performance 6: Fischerspooner*, which was also included in Performa 09.

## **FILM AND VIDEO PROGRAM:**

Film and video works by Joan Jonas will be screened in The Roy and Niuta Titus Theater 2 at MoMA on April 29 and 30, 2010, with an introduction by the artist on April 29. The program is organized by Ms. London in association with Electronic Arts Intermix (EAI).

**Wind.** 1968. Black & white, silent, 16 mm film transferred to video.

*Wind* focuses on a group of performers moving through a stark, windswept Long Island landscape. The 16mm film evokes early cinema, while its content locates it in the spare minimalism of the late 1960s. Here, Jonas is concerned with stripping down the medium and foregrounding the figure and its ritualistic movements in space. Her performers struggle over and over with their fluttering coats, battling the gusts of a wind, which though soundless and invisible, defines the contours of this piece. 5:37 min.

**Song Delay.** 1973. Black & white, sound, 16 mm film transferred to video.

Filmed along the Hudson River, Jonas choreographs a theater of space, movement and sound. As a cast including Gordon Matta-Clark, perform with emblematic props, relationships of distance and perception are demonstrated. *Song Delay* derives its title from the time lag between the visual and auditory elements of the film. 18:35 min.

**Glass Puzzle.** 1973. Black & white, sound.

Performed by Jonas and Lois Lane, this film explores female gestures, poses, the body and narcissism. The two women reference archetypal female gestures and poses from popular and traditional cultures through mirrored movements. Throughout the four-part performance, space is altered as a formal device—segmented by a swinging bar, superimposed in layers, transformed by subtle changes in light and shadow, or flattened by the video screen. With its evocative personal theater and idiosyncratic vocabulary of gestures, ritual, and symbolism, *Glass Puzzle* is a quintessential Jonas work. 17:27 min.

**Three Returns.** 1973. Black & white, sound.

In these two minimalist exercises, Jonas addresses perceptual phenomena and questions the camera's recording of reality. In *Three Returns*, she ritualistically charts sound, space, and time in the topology of landscape. A boy playing bagpipes emerges from behind the camera, circles a field, and then returns to the camera. Each successive "return" elicits the viewer's awareness of changes in the sound of the bagpipes and in the scale of the pasture. 13:14 min.

**Barking.** 1973. Black & white, sound.

Marked by a sense of anticipation, *Barking* details a car parked outside a house in rural Nova Scotia. As a dog barks in the distance, a woman enters the frame looking for the object of the dog's barking, then leaves. This simple narrative implicates unknown presence and the limits of vision. 2:22 min.

**I Want to Live in the Country (And Other Romances).** 1976. Color, sound.

In a nonlinear narrative, Jonas is seen watching video images—shot in a New York studio and in rural Nova Scotia. The studio space, which is filled with complex "still life" compositions of archetypal objects, is intercut with footage of the pastoral Nova Scotia landscape. Throughout, Jonas constructs a layered formal structure of time and space, a theater of mediation that reveals frames within frames, monitors within monitors. The poetic journal text and images represent conscious memory; *I Want to Live in the Country* is a story of the unconscious. 24:06 min.

**MoMA ONLINE:**

An online exhibition will provide an interactive presentation of the works included in *Performance 7*, with a slideshow of selected highlights. The site will launch by December 18, 2009, at MoMA.org/joanjonas.

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**No. 100**

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**For downloadable high-resolution images, please register at [www.moma.org/press](http://www.moma.org/press).**

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**Public Information:**

**The Museum of Modern Art**, 11 West 53rd Street, New York, NY 10019, (212) 708-9400

**Website:** [www.moma.org](http://www.moma.org)

**Blog:** [www.moma.org/insideout](http://www.moma.org/insideout)

**Facebook:** [www.facebook.com/MuseumofModernArt](http://www.facebook.com/MuseumofModernArt)

**Twitter:** [www.twitter.com/MuseumModernArt](http://www.twitter.com/MuseumModernArt)

**Videos:** [www.youtube.com/momavideos](http://www.youtube.com/momavideos)

**Flickr:** [www.flickr.com/groups/themuseumofmodernart](http://www.flickr.com/groups/themuseumofmodernart)

**Hours:** Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m.  
Closed Tuesday

**Museum Admission:** \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs). Target Free Friday Nights 4:00-8:00 p.m.

**Film Admission:** \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)

**Holiday Hours 2009:** Christmas Eve (Thursday, December 24), 10:30 a.m.–3:00 p.m. (Museum closes early) Christmas Day (Friday, December 25), closed  
Saturday, December 26–Monday, January 4, 9:30 a.m.–5:30 p.m. (Museum opens one hour early)  
Tuesday, December 29, 9:30 a.m.–5:30 p.m.  
New Year's Day (Friday, January 1), 9:30 a.m.–8:00 p.m.