

# The Museum of Modern Art

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Recent video works by noted Performance artist Joan Jonas will be on view in the Video Gallery of The Museum of Modern Art from December 12 through February 5. The latest in the Museum's continuing series exploring the development of video as an artistic medium, PROJECTS: VIDEO XV has been directed by Barbara London, Curatorial Assistant.

The works on view include Vertical Roll (1972), Organic Honey's Visual Telepathy (1972), Three Tales (1976), I Want to Live in the Country (and Other Romances) (1976-77), Glass Puzzle (1974), Disturbances (1974), Left Side, Right Side (1972), and Good Night, Good Morning (1976).

Over the past decade Joan Jonas has been working in the area of Performance, incorporating elements of dance, theater, music, painting and sculpture in her work. Originally trained in art history and sculpture, Jonas began to work in dance during the mid-Sixties when she found sculpture too confining a medium. "There is a strong connection between the process of making sculptures or drawing and making dances," Jonas has observed.

Developing the formal and thematic concerns of her live performances, Jonas began working with video in the early 1970s and has produced thirteen videotapes in the last six years. "After starting to work in video I wanted to do a solo," Jonas recalls of Organic Honey's Visual Telepathy. "I decided to explore a female psyche. I felt the desire to be by myself...to work out the piece in solitude. Video lends itself to this; it's an ongoing mirror...I showed things to the camera and talked to myself, watching it all on the monitor, playing it back...thinking in terms of how TV differs from film. . . ."

Vertical Roll uses one of the technical features of video and television, the

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vertical roll that results from two out of sync frequencies. Jonas uses the rolling picture structurally and rhythmically, allowing it to create perceptual illusions and altering the sense of the room where the tape is played. The roll also seems to jump slightly, "sticking" to the bottom frame and bounding back up. "Video is a device extending the boundaries of my interior dialogue to include the audience," Jonas says about her medium. "The perception is of a double reality: me as image and as performer. I think of the work in terms of imagist poetry: disparate elements juxtaposed . . . alchemy."

PROGRAM I Monday and Friday

Three Tales. 1976. Color

I Want to Live in the Country (and Other Romances). 1976-77. Color. 30 min.  
Produced at WNET-TV Lab, New York

PROGRAM II Tuesday and Saturday

Glass Puzzle. 1974. Black and white, with Lois Land. Camera work, Babette Mangolte. 26 min  
Disturbances. 1974. Black and white, with Ellen Draper. 15 min.

PROGRAM III Thursday and Friday

Left Side, Right Side. 1972. Black and white. Produced by Carlotta Schoolman. 7 min.  
Vertical Roll. 1972. Black and white. 20 min.  
Organic Honey's Visual Telepathy. 1972. 23 min.

PROGRAM IV Friday afternoon, January

Good Night, Good Morning. 1976. Black and white. 20 min.

All programs are shown daily 11 to 5:45, Thursday until 8:45.

PROJECTS has been made possible by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency. The Museum's ongoing video program is also made possible by a grant from the Rockefeller Foundation.

The Museum of Modern Art's exhibition program is made possible in part with public funds from the New York State Council on the Arts, a state agency whose funds are recommended by the Governor and appropriated by the State Legislature.