

On Projects

**Keith Sonnier
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My participation in MoMA's Projects did lead to many other exhibitions relating to media work (Channel Mix, 1972 which is in the permanent collection of the Staatliches Museum für Kunst und Design in Nürnberg, Quad Scan, 1975) and it prompted me to continue my research in this direction too. Air to Air, a project that followed in 1975, for example, connected Leo Castelli Gallery in New York City to Ace Gallery in Los Angeles through telephone watts lines that created two amplified spaces. Later, in 1977, Send/Receive Satellite Network, Phase II, which I produced with Liza Bear, utilized a CTS NASA satellite to connect New York and San Francisco.

I would say the Projects exhibition at MoMA encouraged me to expand my research in media work and I think, also meant that other institutions were forced to identify with this new work and begin to accept it as a new artistic direction. This was both liberating and confining. During the seventies I devoted a considerable amount of time to working with performance and creating films and videos but eventually I felt that in order to continue working in this area, I would have to work behind a desk and not in the studio. So I began to be more interested in non-Western cultures and hence began my trips to India, Japan and Indonesia to seek out Eastern alternatives to Western dialectic and to begin working with less media directed work. However, these early media works remain an important part of my form language.