

The Museum of Modern Art

MoMA TO PRESENT THE MOST COMPREHENSIVE RETROSPECTIVE IN THE U.S. OF THE WORK OF JOAN JONAS, OPENING MARCH 2024

***Joan Jonas: Good Night Good Morning* Will Explore the Artist's Influential Career Spanning Over 50 Years, Including Performances, Videos, Large-Scale Multimedia Installations, Drawings, Photographs, and Archival Material**

NEW YORK, June 21, 2023—The Museum of Modern Art will present ***Joan Jonas: Good Night Good Morning***, the artist's most comprehensive retrospective in the United States, spanning more than 50 years of her remarkable career. On view from March 17 through July 7, 2024, in the Steven and Alexandra Cohen Center for Special Exhibitions, the exhibition will feature works produced from 1968 through the present, including videos, drawings, notebooks, photographs, and major installations and performances—many of which are being revisited and reconfigured by the artist on the occasion of this exhibition. *Joan Jonas: Good Night Good Morning* will also present extensive corresponding archival materials, as well as newly commissioned oral histories highlighting Jonas's enduring multimedia legacy for generations of younger artists. *Joan Jonas: Good Night Good Morning* is organized by Ana Janevski, Curator, with Lilia Rocio Taboada and Gee Wesley, Curatorial Assistants, Department of Media and Performance. With thanks to Molly Superfine, Mellon-Marron Research Consortium Fellow, and Brandon Eng and Piper Marshall, former Mellon-Marron Research Consortium Fellows, Department of Media and Performance.

"It's been exciting to reconsider old and newer works as they relate in a new context. I am very happy to have the work on exhibition in New York, where I have lived most of my life," said Jonas, who is working closely with the curatorial team.

"This highly anticipated exhibition will give an overview of Jonas's unique role as a trailblazing figure of video and performance. It will trace the development of Jonas's career, from works made in the 1960s and 1970s exploring the confluence of technology and ritual to more recent ones dealing with ecology and the landscape," said Janevski. "The exhibition also advances the Museum's commitment to representing the work of key women artists whose practices have been deeply influential in the history of performance, media, and feminist art practices."

Jonas began her career as a sculptor, and it was not until attending workshops with choreographers from Judson Dance Theater in the late 1960s that she would refocus her artistic practice on experimentation with performance and technology. Organized chronologically, this retrospective will highlight four major themes that are present throughout Jonas's multidisciplinary body of work: performance, technology, literature, and ecology. The exhibition will also foreground how Jonas uses her own works as archival material—with each project building on those that preceded it—often transforming and restaging them into other mediums.

Joan Jonas: Good Night Good Morning will open with a 16mm film projection of *Wind* (1968), which will introduce many of Jonas's interests, such as performing for the camera, the impact of natural phenomena, and the use of mirrors as a method of manipulating and fragmenting space. These themes will be tracked throughout the course of the exhibition,

particularly in early performances from the 1960s and '70s that were set in New York City's downtown lofts, piers, empty lots, and public beaches.

The exhibition will also outline the artist's use of newly available technology at the beginning of the 1970s, like the Sony Portapak camera used in the artist's first video-performance, *Organic Honey's Visual Telepathy* (1972). In this work, Jonas considered the monitor as an ongoing mirror—her alter-ego Organic Honey's performance for the camera harnessed technology's ability to record and display content in real time. The retrospective will offer a fresh and never-before-seen presentation of the suite of works that constitute *Organic Honey*, reinvigorating its contemporary legacy in the fields of video, installation, performance, and feminist art.

Cross-media installations throughout the retrospective will offer insight into Jonas's unique working method, which includes the artist's multilayered translation process from one medium to another, from performance through video to installation. For example, *Mirage* (1976/1994/2005), a work in MoMA's collection, started in 1976 as a performance at New York's Anthology Film Archives. There, Jonas used film, video, drawing, and props to evoke rituals. In 1994, the artist reimagined the work as an installation consisting of sculptural elements, chalkboard drawings, videos, and documentation of the original performance—which she then reconfigured at MoMA in 2005 and 2019, and will revisit again for this exhibition.

Since the late 1960s, the artist has drawn inspiration from fables, ancient myths, folklore, and poetry, which form the groundwork for important works like *The Juniper Tree* (1976/1994), a large-scale performance installation based on the Brothers Grimm's written version of the eponymous story. In this work, an audio recording of the artist retelling the fairytale demonstrates Jonas's interest in oral traditions and narratives told by women about the roles of women in society.

In addition to the early film and video works that reveal Jonas's long-standing interest in nature, the exhibition will also present recent multimedia installations that address similar environmental themes of the ecological crisis, including another work in MoMA's collection, *Reanimation* (2010/2012/2013), one of Jonas's many collaborations with the jazz musician Jason Moran; and *Moving Off the Land II* (2019). Following Jonas's previous close collaboration with scientist David Gruber for *Moving Off the Land II*, the exhibition will include a new commission by the artist informed by Gruber's latest research on the consciousness of marine animals.

Joan Jonas: Good Night Good Morning will be accompanied by extensive performance and public programs, as well as a richly illustrated and comprehensive publication on the artist's practice, mapping the breadth of her career. The catalogue will include a photographic portfolio by the artist Zoe Leonard.

SPONSORSHIP:



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