

## ioneer N N Mean

Joan Jonas' first return to NYC in a decade revisits Helen of Troy

BY BRIAN MCCORMICK

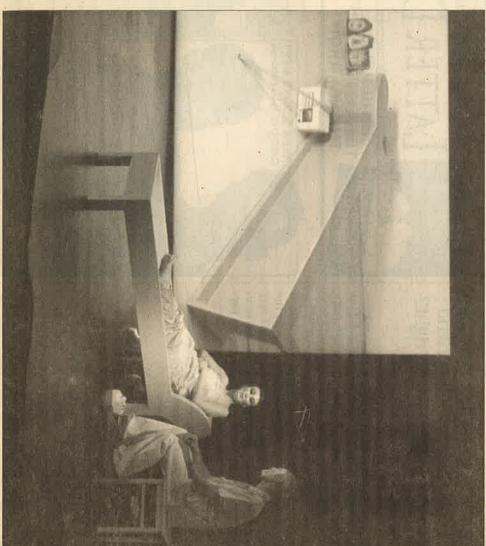
through layers of meaning.
In her installation/perform. employs drawings, visual narratives, and generations. From her semexplore the self and the body es of the 1970s to her later tele tial to artists of many disciplines essential to the development of late 1960s and early 1970s were performance-based exercisvideo oan Jonas is a pioneer of mirrors, and and Jonas's work performance costumes interac

her early works, including "Fun-nel" (1972) and "Vertical Roll" alized movement, myth of Helen of Troy. The per-formance, which features multimenta XI, "Lines in the Sand," Jonas investigates these themes channel video projections, ritu-Egypt," which re-imagines the using the epic poem by H.D (1972). "Lines in the Sand" will commissioned movement, and drawing presented at The Kitchen Jonas showed many of Doolittle), performance in "Helen Docu-

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digital media and the increased accessibility and affordability of decade, with the explosion of doesn't believe live performance or the interest in it is threatened technology, and it is rare now to by the phenomenon interlude. But Jonas, who now see a performance that does not Much has changed in the last some mediated effect or

formance or a ritual." ple love to get up and work in a space instead of being hunched over a computer. There is a basic human pleasure in a perple would be so interested. performance, I wasn't sure peoically. When I started teaching something to identify with kinetsee real bodies move gives them something live, "People really enjoy " she said. Peo-



"Lines in the Sand," performed in 2002 at Documenta XI in Kassel, Germany

art and poetry into one highly stylized stage Japan where she saw Noh, a classical (1968), she filmed windblown performers influential artists of her generation, including Richard Serra, Robert Smithfirst performed for some of the most Japanese performance form that combines elements of dance, drama, music, son, Dan Graham, and Laurie Anderson. Songdelay" (1973) drew on her travels in Jonas, who started out as a sculptor early works, stiffly through the such as

space, but even in such a space, it's still form for friends in a non-institutional there was a much smaller [performance] day life. How did ritual begin in various community. It's more of a ritual to per T've looked at rituals as part of everysaid Jonas. how it is spread by other cul-uid Jonas. "In the 60s and 70s 60s and 70s

## performance and not theater."

been influenced by it. In performance, in a way many of the activities are the same as in theater, but drawing, movement, has gotten closer to performance, or has "Theater is more character and text-based," she continued. "A lot of theater and objects to represent

Juniper Tree" (1976), "Volcano Saga" (1985), "Revolted by the Thought of Known Places" (1992), and "Woman in Honey's Visual Telepathy" (1972), "The Honey's Visual Telepathy" (1972), "Volcano Saga" being presented in conjunction with The show brings together key video room, and a survey of her draw-ings, photographs, and sketchbooks. artist's most significant installations, a The exhibition includes a selection of the Jonas: Five Works," through March the Well" (1996/2000). from Jonas' Queens Museum of Art exhibition "Joan The performances at The Kitchen are photographs, career including "Organic 72), "The works The