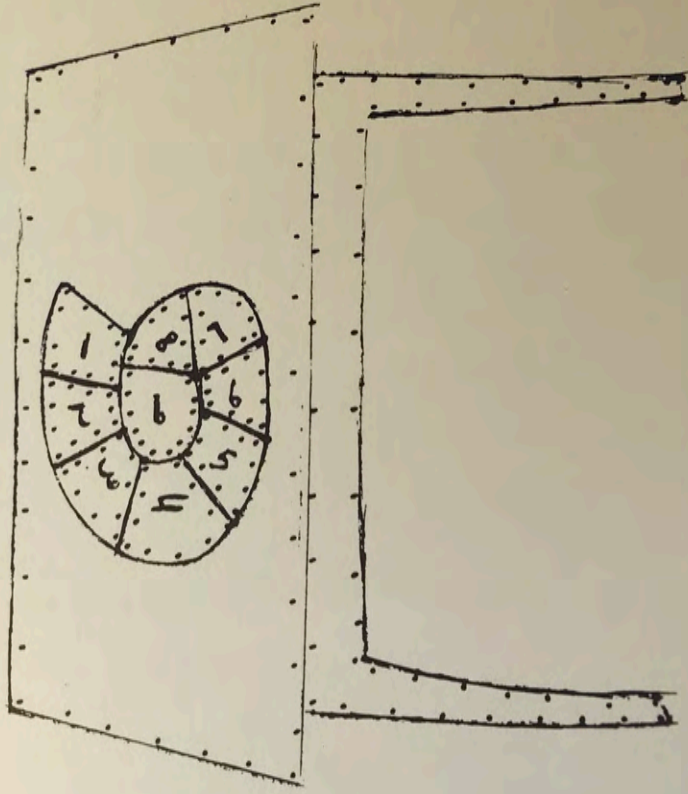
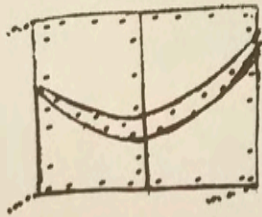
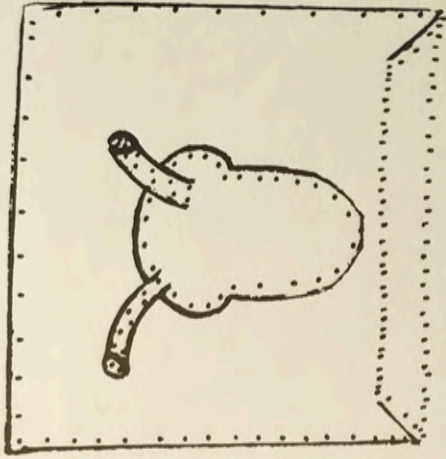




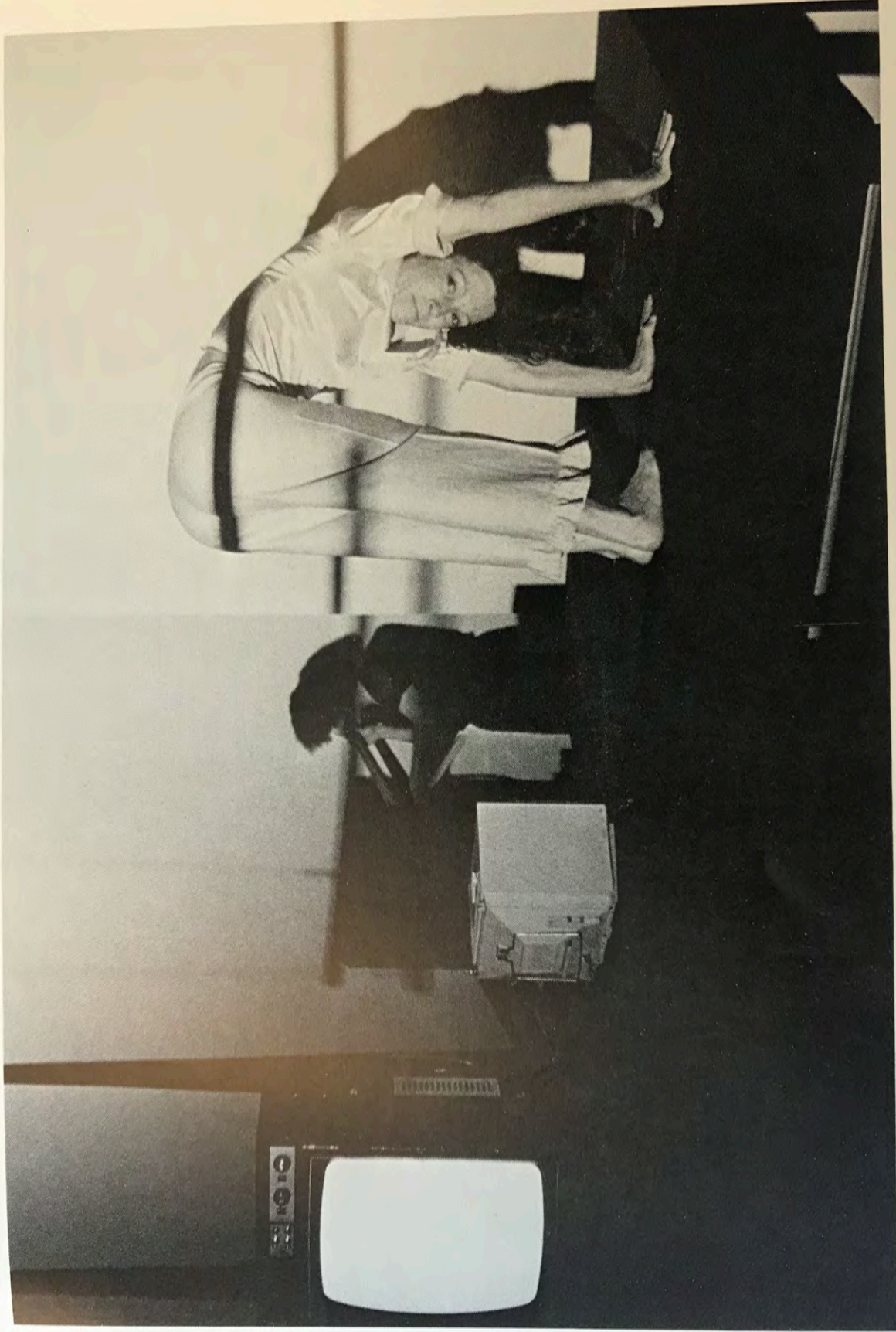
Joan Jonas Stage Sets



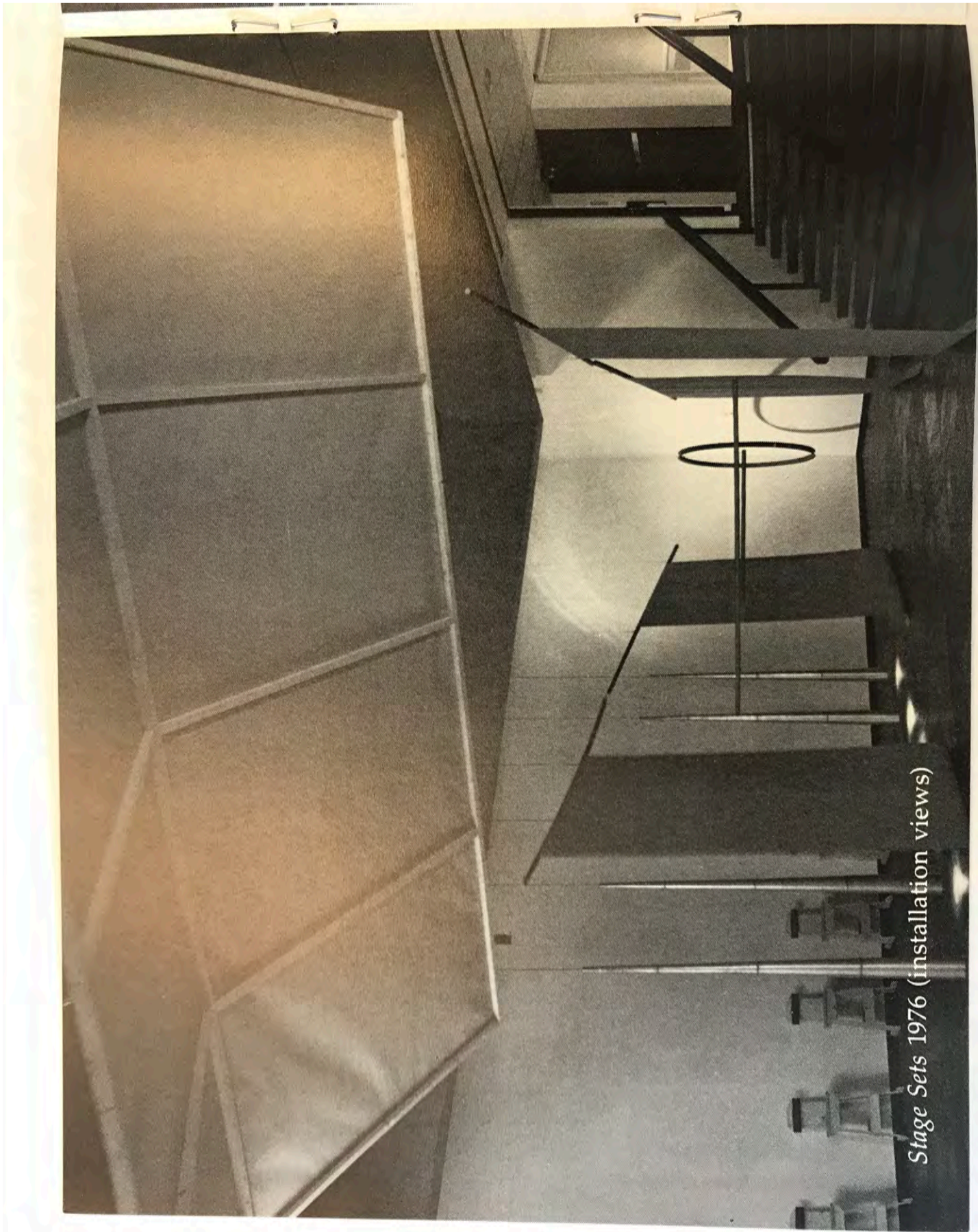
Stage Sets
your play
next move in a mirror world, catching
rays from interior spaces, turning
them inside out for you to find
at some point in silence a vision
to go by.
performances did occur might occur
but the rituals are yours,
here among the temporary icons
we constructed in order to turn
this place into a garden
where, touching you with an image
we left you.

Joan Jonas

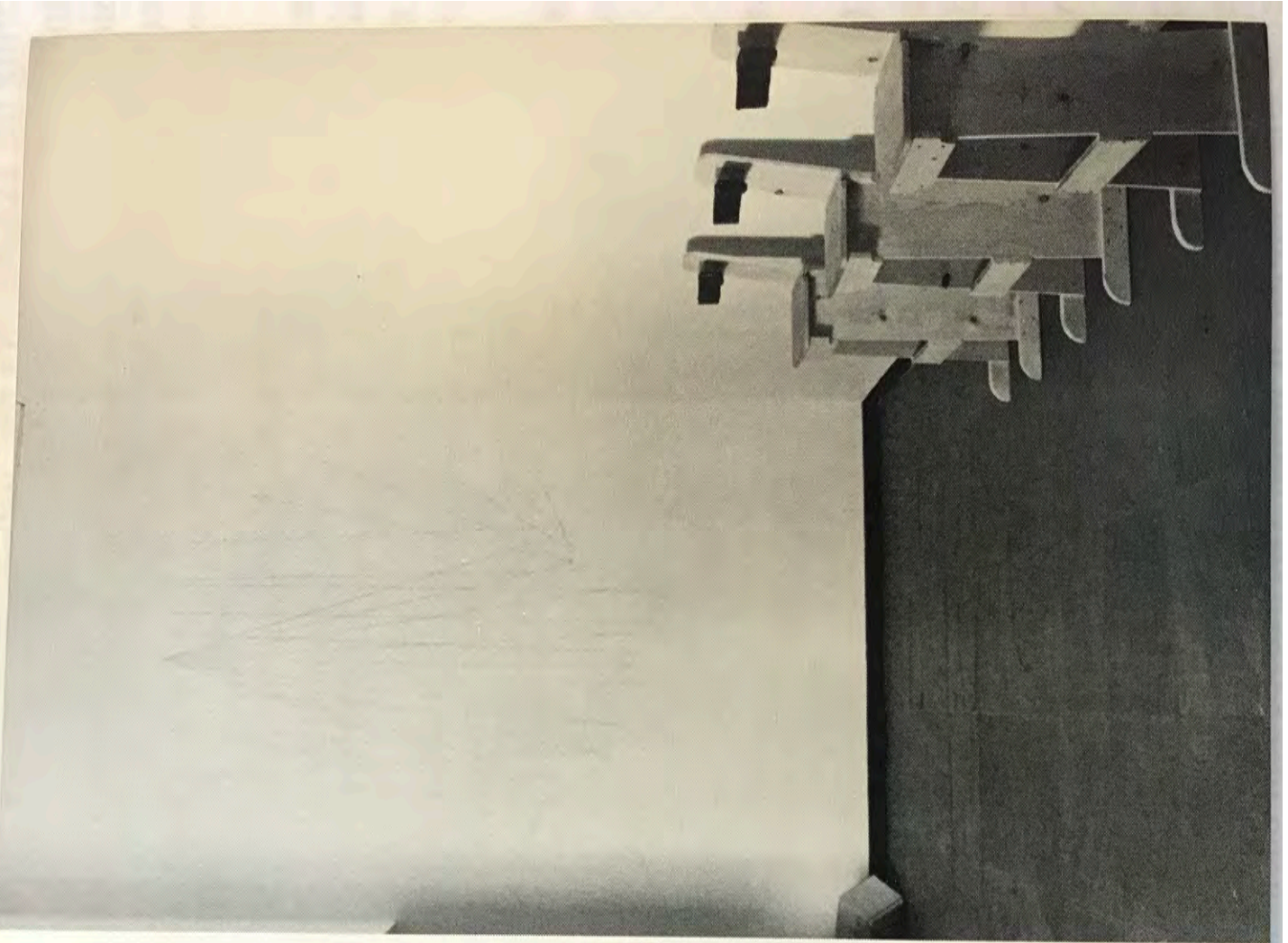
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cover *Stage Sets* 1976 (installation view)



From the performance *Mirage* 1976



Stage Sets 1976 (installation views)





From the performance for children *The Juniper Tree* 1976

Acknowledgments

Joan Jonas Stage Sets was a five part project presented at the Institute of Contemporary Art from December 3, 1976 to January 5, 1977. Planned to show the range of Jonas's art, the program included: *Stage Sets*, an environment created especially for the Institute's large gallery; the Philadelphia premiere of her performance *Mirage*; the presentation of a new performance work for children, *The Juniper Tree*; screenings of her films, and daily showings of her videotapes.

An exhibition of this nature, in which a new work of art is created and public performances are given, requires the undivided assistance of many. Suzanne Delehanty, ICA's director, to whose foresight the original idea for the project is credited, was a great source of advice and support; to her, sincere thanks. Curatorial assistant Carla B. Hultman lent solid assistance with many phases of the project. The environment was built by John Taylor, Bill Baumann, Randall Dalton, and Karen Krause, whose technical skills and enthusiasm for the artist's ideas brought the project to its full realization. For the performances, Tim Burns served as stage manager, Mary Klaus performed with Jonas in *Mirage*, and John Erdman, Sheila McLaughlin, and Linda Zadikian joined Jonas in *The Juniper Tree*. Susan Howe's reading of the narrative brought great life to the performance for young audiences, and Gayle Samuels and Vanessa Istrati assisted with props and costumes. Performance photographs for this catalogue were taken by Roberta Nieman; the installation views are by Will Brown. We are also indebted to the Pennsylvania Council on the Arts and the National Endowment for the Arts, a federal agency in Washington, D.C., for a joint grant in support of the project, as well as to the Institute's Advisory Board for their continuous support of adventurous projects.

We feel privileged to have been able to present in Philadelphia Joan Jonas's first environment and the premiere of a new performance work for children. Above all, we are grateful to her for sharing her magical art with us.

Michael A. Quigley, *Assistant Director*