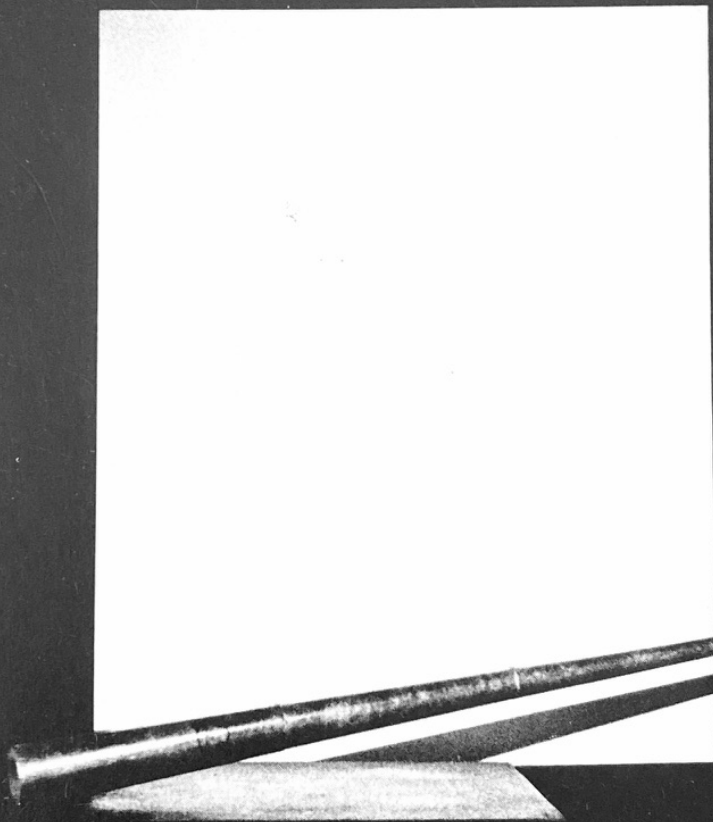


JOAN JONAS
SCRIPTS AND DESCRIPTIONS
1968-1982



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EDITED BY DOUGLAS CRIMP

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ACKNOWLEDGMENTS

Although many of my performances have been solo works, there really is no such thing. By its very nature performance involves the collaboration of many people who help with all aspects of production. I have been especially fortunate in the support of many friends who have contributed to my work in myriad ways: performing with me, assisting me technically, providing me with space and financial assistance, or simply sharing ideas with me that later took their forms as moments in my performances, films, and videotapes. The names of many of these people appear in the pages of this book, but I regret to say that the ephemeral nature of performance has also taken its toll in this respect: I'm sure to have unintentionally omitted a performer or technician here and there, and to those people, I offer my apologies along with my thanks.

Among my collaborators and supporters, I want here to single out a number who have been of special importance to my work: Marion Cajori, Germano Celant, Constance de Jong, William Farley, Elyse and Stanley Grinstein, Susan Howe, Shigeo Kubota, Babette Mangolte, Barbara Mayfield, Roberta Neiman, Linda Patton, Pamela Raffaelli, Carlota Schoolman, Robin Winters, the Wooster Group, members of the early workshops, and curators of exhibitions of my work. Another group has contributed in a more general way to the formulation of my work; these are the friends with whom I have discussed, at different times, whatever was on my mind: Simone Forti, Paula Longendyke, Charles Ruas, Richard Serra, Coosje van Bruggen, Clara Weyergraf, and Rudy Wurlitzer.

This book has also been a collaboration. The project was supported from its inception by Jan Debbaut of the Van Abbemuseum and David Ross, who acted first as curator for my retrospective at the University Art Museum, then as the original coordinator of the book. James Elliott, Director of the University Art Museum, has kept the project alive over the long duration of its production.

The scripts and descriptions published here reflect the editorial acumen of a number of friends; I want to make special mention of Janelle Reiring for her description of *Delay Delay* for its initial publication in *The Drama Review* and of Liza Bear and Lizzie Borden for writing the descriptions of the films and videotapes. The bibliography was prepared by Kiki Martins. I would especially like to thank Douglas Crimp both for his continuous support of my work and for overseeing the entire production of this book.

Finally, I wish to mention my parents Curtis Edwards and Jane D'Olier Fennelly. My father encouraged me to become an artist and my mother faithfully attends all of my performances.

JOAN JONAS

FOREWORD

This book grew out of the desire to preserve and document Joan Jonas's work, particularly the performance pieces. The book is also part of the first retrospective survey of Joan Jonas's performance, video, and installation works, which was presented in the spring of 1980 at the University Art Museum, University of California, Berkeley. The survey consisted of five performance works, a continuous retrospective screening of Jonas's videotapes, and the exhibition of a suite of etchings by Jonas produced at Crown Point Press in Oakland, California. The world premiere of *Double Lunar Dogs* was the highlight of the retrospective, which also included performances of these well-known works by Jonas: *Organic Honey's Vertical Roll* (1972), *Funnel* (1974), *Mirage* (1976), and *Upside Down and Backwards* (1979).

Grants to the museum from the National Endowment for the Arts, as well as funding from University of California student registration fees and funds from the May T. Morrison Endowment have made possible both the organization of the exhibition and the publication of this book. We wish to acknowledge our gratitude for this substantial assistance. We also wish to thank Director Rudi Fuchs and the Van Abbemuseum, Eindhoven, Holland, for supporting the book's publication.

The exhibition, *Joan Jonas: Performances/Video/Installation*, was organized at the University Art Museum by David Ross, then chief curator of the museum and now director of the Institute of Contemporary Art, Boston. Mr. Ross was ably assisted in presenting the exhibition at the University Art Museum by: Installation Coordinator Nina Hubbs; Technical Director Barney Bailey; Technical Assistants Bobbie Schalk-Condie, Bruce Glück, and Adrienne Wong; students Elsie Ritchie, Tessa Wilcox, Virginia Levie, Juliet Bayshore, and Janet Davy; and Curatorial Secretary Ann Leverton. Babette Mangolte and William Farley were of great assistance in the video portions of the performances.

Douglas Crimp, editor, has been invaluable in carrying the production of the book to fruition. We are also grateful to Ben Blackwell, Staff Photographer, who provided the photodocumentation of all Jonas's performances at the University Art Museum for this publication; and to Susan Teicholz, Associate Curator, Exhibitions, and Anne Aaboe, Business Manager, for coordinating the final realization of this venture. Finally, we wish to thank Joan Jonas, whose energy and spirit have enlivened all phases of this extraordinary project.

JAMES ELLIOTT
Director
University Art Museum
University of California, Berkeley