

- Jan 14 **TransAfrica/New York**
Benefit film screening for an anti-apartheid organization
- Jan 21–
Jan 22 **Daryl Chin**
The Future of an Illusionism
Performances
- Jan 28–
Jan 30 **Lisa Karrer and Roberta Levine**
*Triangles Equally Abreast:
A Modest Mega-Epic with Large
A Cappella Ensemble*
Performances
- Feb 3–
Mar 2 **Photography: New Approaches**
Charles Abramson, Yura Adams, Mary Ahrendt, Dianne Arndt, Lynne Augeri, Helen Block, Peter Engelbrecht, Shelley Farkas, Tom Flynn, Stephen Frailley, Conrad Gleber, Gary Goldberg, Howard Goldstein, Dane Goodman, Paul Lamarre, Katinka Mann, Harold Miller, Ka Morais, Phill Niblock, Ruth Thorne-Thomsen, Barbara Roux, Juan Sanchez, Coreen Simpson, Alida Walsh
Main Gallery, organized by Kathleen Goncharov
- Feb 11 **Sandra McKee**
Pressing in the City
Performance, Main Gallery
- Feb 16 **Denis De Visscher and
Steve Reich**
Knife Dance
Performance, Main Gallery
- Feb 19 **Music by Joshua Fried**
Main Gallery
- Feb 26 **Frank Diaz**
*Excerpts from the American Trilogy
(Plus New Work)*
Performance, Main Gallery
- Mar 4 **Solos for Small Spaces**
Adrienne Robbins and Nancy Topf
Dance performances, Main Gallery
- Mar 5 **Solos for Small Spaces**
Kathy Duncan and John Way
Dance performances, Main Gallery
- Mar 10–
Mar 30 **Betsy Rosenwald**
Recent Work
Main Gallery
- Mar 10–
Mar 30 **Stephen Sarocky**
Recent Paintings
Main Gallery

Mar 10–
Mar 30 **John Perry III**
Recent Photographs
Undercurrents Gallery

Mar 18 **TransAfrica/New York Presents:
A Film Salute to the Struggle
Against Apartheid**
Film screening, Main Gallery

Mar 25 **Susan Mogul**
The Last Jew in America
Performance, Main Gallery

Susan Mogul's performance *The Last Jew in America*, which had its premiere at JAM a few days before Passover,⁵⁵ examined "processes of assimilation and struggles to maintain ethnic and individual integrity."⁵⁶ It took "the structure and the ritual of the Passover Seder" as its starting point, with the traditional retelling of the story of the Israelites' liberation from enslavement replaced by Mogul's irreverent and absurdist monologue, which she delivered in the role of "The Last Jew," "part professor, part night club comic."⁵⁷ Among the topics addressed were the lack of great Jewish art and artists, Jewish Americans' relationship to Chinese food, celebrities whose Jewish heritage isn't well-known, and intermarriage. The rambling narrative was punctuated by the introduction of props including a Sammy Davis Jr. album, a cross, and handcuffs; these functioned like the food items on the Seder plate, each of which represents an aspect of the Passover story.⁵⁸ She was one of several artists whose performances at JAM addressed their lived experience and the labor and care needed to maintain aspects of their identity.

BELOW Susan Mogul performing *The Last Jew in America*, 1983. Photograph by Claudia Kunin

55. The performance date's proximity to the holiday gave Mogul the idea for this new work. She would go on to perform various iterations of *The Last Jew in America*, primarily in 1983 and 1984, at other alternative art spaces, a small theater in Hollywood, New York's Jewish Museum, and SummerStage in Central Park. Mogul, email to Thomas (T) Jean Lax, May 11, 2022.

56. Press release for Susan Mogul's *Last Jew in America* and Sandra McKee's *Pressed in the City*, n.d. [1983]. JAM Records, Box 57, "Susan Mogul."

57. Susan Mogul, "From Loehmanns to Columbus," performance description, n.d. JAM Records, Box 57, "Susan Mogul."

58. This description of Mogul's monologue is based on an annotated transcription. Sandy Nelson and Susan Mogul, "The Last Jew in America: A Performance by Susan Mogul," *Images and Issues* 4 (1984): 22–24, 29.

