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Still from video projection for *Reading Dante* (2008/2009)

Joan Simon

Migration, Translation, Reanimation

> *I want to set down here an experience which I had some nights ago: a trifle too evanescent and ecstatic to be called an adventure, too irrational and sentimental to be called a thought. It consists of a scene and its word: a word already stated by me, but not lived with complete dedication until then. I shall now proceed to give its history, with the accidents of time and place which were its declaration.*[1]

These words—so apt to a Joan Jonas performance, which is constructed of "a scene and its word" (many times multiplied) and "lived with complete dedication" by both the artist and, in its moment, her audience—were written not by Jonas or any spectator of hers but by Jorge Luis Borges. Borges has been of considerable importance to Jonas, and this passage's overall sense-image parallels her fluid constellations of images and sounds that conjure, to borrow her words, "mystery and crisis" and the "paper-thin distance between order and brutality."[2]

Jonas is a visual artist who works in associative leaps, constructing pictorial and sensory fields in which to perform. Time is a material for her as much as any other. She focuses on both the links and interstices between elements, recombining them in ways animated by the shifting focus of both artist and spectator. Each work is an always-ongoing translation, an experience culled from the abstracted scenes offered and mediated by the imagination, the psyche, the perceptions of each witness. To create her immersive totalities Jonas manipulates objects, critically remixes music and commonplace sounds, and builds with selected texts and their subtexts: Borges (early on), Imagist poetry, her own journals, newspaper accounts, medieval sources, scientific writing, overheard phrases. For Jonas, physical gestures or objects embody the metaphysical; imagery plays between the mundanely real and the surreal; content is visceral yet elusive; and time is oneiric. Each performance amounts to a visionlike state, a "crossroads of information," as she has written, where "the imagination invents reality and searches at the source."[3]

To structure such multiple frames of reference—the "idea of a journey both in space and in one's head ... all related to one's particular psychology"[4]—Jonas has drawn on the art-historical referents of collage and assemblage and on the language of film, in particular the cut and the montage. From the outset, she has also "referred to literature as a kind of model and inspiration and myth, for instance the way James Joyce uses myth in *Portrait of the Artist [as a Young Man]* to represent a state of mind."[5] Jonas's practice is also informed by attending shows of magic and illusionism as a girl; tales told through songs in musical theater; the Hopi Snake Dance that she saw as a young artist (and that she experienced as eliding the spiritual and the natural worlds); other individual and collective rituals from diverse cultures; her belief in the contemporary relevance of stories retold over generations; the transformations of alchemy and the presence of absences via telepathy, ghosts, and shadows; and Noh theater performances that she saw in 1970 (each

a precise orchestration of dance, music, literature, folklore, history, fine art, and architecture, none separable from the other).

Performance is the motor of all of Jonas's work, although it may be translated to video, drawing, or video sculpture and then migrate back once again. Based in ritual, repetition, and myth, developed through research and the intuitive connections of her findings, and offered with a startlingly acute and often comedic embrace of the dangers, absurdities, and chaos of interior and external worlds, her cumulative layerings of scenes and words are vibrant force fields. Each, moreover, within its temporal life span—usually no more than an hour—nevertheless also speaks to the past and provokes ongoing questions for the future.

Joan Amerman Edwards was born in Manhattan in 1936 and moved six different times—from apartment to apartment between the East River and the Metropolitan Museum of Art—before she was eleven years old, when the family moved to Northport, on Long Island's North Shore. There the moving continued, twice more before she went away to boarding school for the last two years of high school. Such an upbringing constituted, Jonas says, "the forming of an outsider's life. My memory is that, OK, this is a new place. I have to adjust, each time."[6]

As a child Jonas was taken to antique stores and museums, including the Met and the Museum of Modern Art, by her mother, Jane Edwards (née D'Olier and later known by her married names Turner and Fennelly). Edwards also took her to the opera at an early age; Jonas brought her dolls, combining the experience of "extreme Wagnerian characters and playing with the dolls on my lap." Her talent for drawing and painting were encouraged at home and at Walt Whitman, a progressive elementary school on the Upper East Side, where the days were open-ended and began with asking the children what they wanted to do. She later attended the Brearley School (where she was a scholarship student), public school on Long Island, and then high school at the Woodstock Country School in Vermont as a boarder. In illustrations she created at Brearley and her writings about oceans, Mexico, and the Vikings, her curiosity about history and the natural world could already be seen. Her memories of family travels are also notable; she once wrote about visiting Cuba as a very young child and speaking Spanish.

Jonas's father Curtis Edwards "was interested in writing, lived on a boat, and moved about all the time." She recalls, "he had no place of residence, except the boat. I never knew when he was going to show up." When she was still a child, he introduced her to the work of modernist poets and fiction writers and encouraged her to become an artist—in part, she recognizes, because of "his own disappointment in not succeeding in his own writing." Jonas's understanding of early-twentieth-century poetry, which she read closely as a young artist, gave her a way of thinking about structure in her work. Through her father she learned of a longer lineage of writers as well as political activists: Amerman ancestors had been agrarian poets in Ohio and also abolitionists. Her father, she recalls, was a very good amateur photographer and a traveler who spent time in Mexico every year.

When Jonas was six, her parents divorced; both remarried. Her stepfather Richardson (Dick) Turner was a "jazz musician in his youth and a talented amateur magician, both also thwarted talents." Magic shows, three-ring circuses, and Broadway musicals would be early influences on Jonas, along with international vanguard films and classic 1950s television, especially the language play and timing of such innovators as Gracie Allen, Lucille Ball, Sid Caesar, Imogene Coca, and the ever-experimental Ernie Kovacs, who played with the medium of television itself. Jonas also became somewhat aware of New York's modern art world through her stepmother, Roxanne Edwards (née Reynal), whose sister Jeanne Reynal was a mosaic artist and a collector "who knew everybody"—"[Arshile] Gorky, [Willem] de Kooning, [Marcel] Duchamp. My father and stepmother sometimes stayed

← Jonas reading, New York,
c. Christmas, 1939
→ Jonas and friend performing,
New Hampshire, c. 1948
↓ Jonas in New Hampshire,
c. summer 1944

at her place when they came into the city. My father met Gorky, whom he adored. And I met Gwenn [Thomas] through [Reynal] when I was in my early twenties and when Gwenn was a teenager. I frequently went to Jeanne's."[7] Jonas herself did not meet any of these artists, though she was an admirer of Gorky, so much so that as an exercise she would copy his figurative works.

As a young child Jonas spent summers at the summer home of her maternal grandmother Florence D'Olier in New Hampshire, where she created amateur theatricals with a friend and passed time exploring the surrounding woods, mountains, and rivers. Later in her video performances she would sometimes include some of her grandmother's objects as symbolic, personal, but not specifically autobiographical content: for example, the nineteenth-century fans, knitted doll, and silver spoon in *Organic Honey's Visual Telepathy* (1972), and the photographs her grandmother had taken during a 1910 trip to Egypt in *Lines in the Sand* (2002).

The atmosphere in which Jonas grew up immersed her not only "in a world that was generally interested in culture and collections" (she vividly recalls the childhood experience of sitting on the floor looking at oriental rugs) but in an eclectic environment of family members who were artisans and artists or friends of the arts: a great-grandfather in the wrought-iron business; a great-uncle who made dioramas; a reclusive aunt who was "a talented painter of a sort of Impressionist work"; a grandmother who was friends with the curator of arms and armor at the Met and with Hilla Rebay (painter, supporter of avant-garde art, and influential force in Solomon R. Guggenheim's collecting and later in the choice of Frank Lloyd Wright as the architect for his museum); and a mother who was, Jonas says, "where my collecting came from." Jonas recalls her own turn away from the kind of "clutter of Victorian collecting to an interest more akin to the modernist's slimmed-down display, and especially an affinity with the abstracted forms of folk art," many examples of which she uses in her stage sets and sets out in groupings in her home and studio (p. 114). These concerns extended also to her later interest in the ritual objects of other cultures, in the everyday objects that she finds powerfully resonant as provocative and symbolic agents, and in the unschooled visual and psychological expressions of what is often referred to as "'outsider art,' the drawings of the Prinzhorn Collection, for example."[8]

Jonas attended college at Mount Holyoke, where she studied art history and literature (BA, 1958). She took a sculpture course with Henry Rox, "a kind of [Wilhelm] Lehmbruckian," as she recalls. "He was from Germany and he was very encouraging. He told me to go to Boston to study because my family was in New York. It was nice of him." At the School of the Museum of Fine Arts, Boston (1958–61), she studied sculpture and more especially drawing with sculptor Harold Tovish, "who taught me to draw by just following the contour." Among her fellow students there were "Alan Cote, Harvey Quaytman, Johnny Shahn—the son of artist Ben

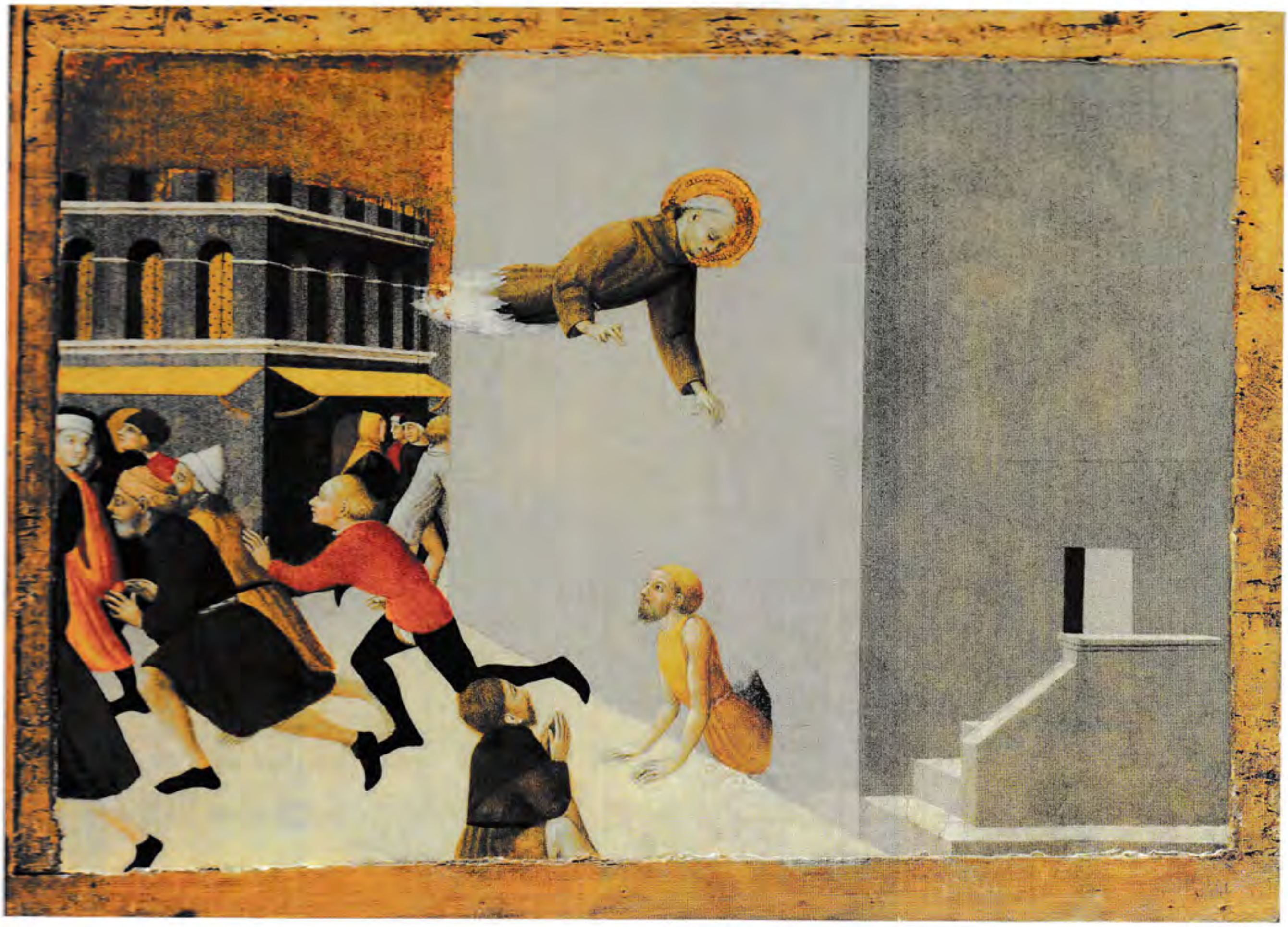
Shahn—and Susan Howe." Howe, later a poet, was at the time studying to be a painter; Jonas, studying visual art, would later evidence a poet's eye and ear for language, though denying for herself the word "poet." The two would become lifelong friends.

On leaving the School of the Museum of Fine Arts, Jonas moved to New York with her husband, writer Gerry Jonas, whom she had married in 1959; they would be married for five years. Her entry into New York art and literary circles was in good part through acquaintances from school in Boston and nearby at Harvard. Through Gerry she met members of his circle from his time at Yale, one being Henry Geldzahler, who had also gone to high school with Gerry. The Metropolitan Museum's first curator of modern and contemporary art, Geldzahler would call writer Calvin Trillin to let him know of upcoming downtown events, such as *Store Days* by Claes Oldenburg or concerts by La Monte Young; Trillin would then call the Jonases.

After separating from her husband, Jonas entered an MFA program at Columbia University, from which she graduated in 1965. There, in addition to her studio art classes, she took courses with two legendary professors: modern poetry with Fred Dupee (who had once been a friend of her mother's) and Impressionism with art historian Meyer Schapiro. The course with Dupee amplified her long-standing interest in modern poetry, but Schapiro, Jonas recalls, opened up new ways of thinking for her. He emphasized how "to look at the culture, to look at everything at the same time, the trains, the steam engine, the steam, what technologically was happening," as well as the techniques chosen by artists.

In a paper on Claude Monet's painting *Le Pont, Amsterdam* (or *The Drawbridge, Amsterdam*, 1870–71) that Jonas wrote for Schapiro's class in 1964, one may glean her developing ideas about seeing and thinking—especially about instability, flux, action, mood, energy, light, and the expansive space for artistic expression—as well as her acute use of language to provoke image and atmosphere that would later become a keystone of her multi-media works. "In one sense the structure of this painting seems very tight, but unstable, for it is about to go into action," she wrote. Speaking of its "abstract elements" becoming "more important," she concluded: "For if one believed in the solidity of forms here, the existence of the painting as surface and color would seem less important than the subject matter which lies in the mood of a particular moment." And further, "As one studies *The Drawbridge, Amsterdam*, objects disappear and dissolve, creating an energy of movement and a negation of solidity and weight. Space flows in and through the objects becoming, through the creation of light, more solid than rock, wood, or flesh. The light lifts up from the surface of the objects in dark and light tones and floats out to the surface, and even beyond it outside the picture plane."[9]

Jonas's studies of art history would critically inform her later performances in subject matter and formal concerns. Moreover, she readily acknowledges the importance to her



Jonas entered the arena of live events neither as a performer nor as a dancer. As she has said:

> *I wasn't a dancer, and I never studied theater. I had an art-historical approach and so I thought I had to do some research before I started doing it myself. At the time many dancers were giving workshops, and I spent a couple of years involved in these. What made this accessible to me was that the dancers were experimenting with everyday movement, which meant I didn't have to be a skilled performer. However, the dancers were trained in a way that I was not, and their movement as a result of this training was not unskilled. Their interest in everyday movement was only a part of their vocabulary.*
>
> *I began this work as a visual artist—and my references and sources were the history of visual cultures, music, literature, and film. My first pieces were very simple. I was primarily concerned with looking at space and that was because of my experience in art history, looking at the space in paintings, particularly certain periods of paintings, such as early Renaissance. Later I looked at other periods but when I began I was interested in [fifteenth-century Italian painter] Sassetta. The Sassettas were almost always paintings of buildings or rooms with people and that had a kind of narrative in the landscape. There would be the same figure doing different actions. These buildings and rooms still have for me an intriguing geometry and color.*

Though Sassetta often painted landscapes, contrasting multiple figures in the distance with those in the foreground (and Jonas would later work with disjunctions in the perception of deep space in landscape), one painting in particular, *Le bienheureux Ranieri Rasini délivre les pauvres d'une prison de Florence* (fifteenth century), speaks to the kinds of performative arenas that she would create, allowing for both down-to-earth realities and an overriding, free-floating atmosphere of the spirit. When Jonas performed, including for the camera, she:

> *stepped into another space that was not the same as my everyday space. You could almost call it a séance. And that grainy quality of early video was so strange, even otherworldly. That was the aesthetic we all really liked. Filmmakers hated it, of course. I think it's also linked to the end of the nineteenth century, beginning of the twentieth, parallel with developments in the technologies of looking and recording, with all the spiritualists and spiritualist practices with mirrors. People were doing all these theatrical pieces, like those with the tilted mirror creating the illusion of a ghost.*[12]

The multiplication of "the same figure doing different actions" would be central to Jonas's work from the outset, in her earliest workshop improvisations and first public performances, whether indoors (in the lofts and gymnasiums of lower Manhattan) or outdoors (in vacant urban lots or windswept beaches); in both locales she further multiplied the figures' presence by the use of mirrors. These contexts

← Il Sassetta (Stefano di Giovanni di Console), *The Blessed Ranieri Rasini liberating the poor from a prison in Florence*, fifteenth century; oil on wood, 16 15/16 × 24 13/16 in. (43 × 63 cm); Musée du Louvre, Paris. Photo: © RMN-Grand Palais/Art Resource, NY, photo by Daniel Arnaudet.

were not unlike those of the Happenings of the 1950s and 60s by artists such as Kaprow, Oldenburg, Whitman, Jim Dine, and Red Grooms, which, as curator Paul Schimmel notes, were "initially presented in limited spaces for limited audiences (except when they were presented outdoors)... Indeed, the frequent presentation of Happenings in art galleries underscored their emergence from the tradition of modern painting and sculpture—specifically, from action painting and assemblage."[13]

Jonas initially called her works not "performances" but "pieces" and referred to their presentations as "concerts," referencing the evenings of music she was attending by Young, Steve Reich, and Philip Glass, as well as the variety of dance and multi-media works she was seeing that often called on quotidian actions and tasks rather than the bravura techniques and styles of classical ballet or modern dance. She was particularly taken by Young: "Hearing my first La Monte Young performance was a major experience for me—to hear that very abstract and nonlinear sound hovering in space. His pieces always lasted for hours. I had never heard anything like that before, in or out of a concert hall. It was a very pure experience."[14]

She also perceived her own live events as rituals of a sort, presented for and among an engaged community of peers. In this respect she was inspired not only by images of rituals but by ones she had personally witnessed in Crete (a wedding procession) and in the American Southwest, images that spoke with a collective voice and that, in the case of two Hopi ceremonies (in particular the Hopi Snake Dance), symbolically invoked the forces of nature. Though she would never explicitly reference the Hopi ceremonies in her work, they affected her profoundly, manifesting in her overall sense of purpose and more specifically in her address of space, sudden shifts of imagery and language to reckon with a chaotic world, and understanding of how the symbolic can mediate the dislocations of experience, turning on the tensions between the magical and the logical and at times conflating the two. "I have always been interested in the rituals of other cultures," Jonas told curator Hans Ulrich Obrist, "and although I wasn't 'illustrating' or quoting them specifically, I did consider specific actions and translate them into my own language—that is, I was thinking of making pictures, and in that way constructing, you might say, sentences."[15]

Beginning in the late 1960s she took workshops with a number of performers, including Childs, Hay, and Rainer; through these she began to develop her own vocabulary.[16] While none served as specific mentors or influences, in the workshops by Hay and Rainer, for example, "we learned simple movements from their actual performance works." Jonas performed in a work that Hay presented at the Whitney Museum of American Art in 1969 (p. 88). She also took workshops with dancer Trisha Brown, where "we all developed our own movements and concepts in a very supportive and positive context. While she gave us exercises, often from Viola Spolin's 'Theater Games' books, she never really critiqued our work—she didn't give an opinion of whether it was good or bad or if it worked or didn't work—but allowed it to take its own course." One artist with whom Jonas did not take a workshop was Simone Forti, who would later perform in Jonas's *The Juniper Tree* (collaborative version) at St. Mark's Church, New York, in 1977 and is heard in the sound recording of the work's installation version. Forti also took part in Jonas's independent video *Barking* (1973), which was used as a component in the video performance *Funnel* (1974).

Although Jonas considers *Oad Lau* (1968) her first fully realized and public performance (it is thus the first work catalogued in this book), two projects of the previous year in the Brown workshop evidence her developing concerns. For *1967, first real piece for workshop* she divided the space into two parts, with different but related matters happening in each. On one side of the room a film projection, shot by Peter Campus, showed close-ups of strings that she had hand-dyed and placed on a frame she had built outdoors, where they were seen blowing in the wind in bright sunshine; on the

other side of the room, Deborah and Keith Hollingworth with Jonas performed the ritualized task of hanging these same strings over a second row of strings that Jonas had stretched on a diagonal from wall to floor. Serving as subtext here were the daily communal events that she had witnessed during travels in Crete and Morocco—fishing nets set out by women and, in particular, weavers' yarns being laid out to dry in the sun. As the three performers set the strings in place, they took turns reading the names and descriptions of flowers that Jonas had excerpted from a horticultural guide—"'Mirror weeds'—the leaves having the shape of mirrors—'Unicorn plant,' coarse, sprawling sticky hairs." At the end, they tore down the structure they had built.

Thematically, *1967, first real piece for workshop* offers a symbolic narrative of creation and destruction through ritualized repetition, a choreography of parts that may be disjunctive yet through incremental replication fashion a "world," only to bring it to chaos and demolition. In dividing the space within her pictorial frame, Jonas doubled the incidents of action and the fields to which the spectator paid attention, thereby making that spectator an active agent, a gatherer of perceptions if not a unified whole. By eliminating a single focus—the coherent one-point perspective that she knew well from her art history classes—and also foregoing traditional, linear narrative forms, she could construct an assemblage of aural and especially visual cues that was to be read, viewed, sensed, and above all experienced by scanning between elements.[17]

Another 1967 piece for the Brown workshop honed Jonas's developing vocabulary. For this untitled solo performance she wore a black dress studded with bits of mirror, which clinked with her movements and reflected fragmentary views of her spectators (other members of the workshop), bringing them into the action. Multiplying the implications of the mirror (which would soon become her signature prop, metaphor, space changer, and perception shifter) were the words she recited in a monotone voice: she had memorized all the passages on mirrors in Borges's *Labyrinths* (a collection of stories first published in English in 1962). Meanwhile she performed a series of movements whose stiffness she attributes to her lack of training in using her own body as material but that also, as formal repetitions, recall the serial forms of the Minimalists and the repeated gestures of Process artists. In combining these movements with the Borges texts, Jonas introduced a psychological content—indeed, a fierce subjectivity—and an element of fictional narration, both of which had been all but eliminated from vanguard practice at the time. As a layer of literary imagination, the text of this work differed from the factual horticultural descriptions in the earlier workshop piece. And Jonas transferred Borges's thoughts through the medium of her voice, animating the space and the performers' actions by commenting on her own mirrors through the writer's comments on his.

Among the Borges passages were the following: "mirrors have something monstrous about them"; "mirrors and copulation are abominable, because they increase the number of men"; and "the terrifying immensity of the firmament's abysses is an illusion, an external reflection of *our own* abysses, perceived 'in a mirror'."[18] To hear Jonas citing Borges would

likely have torqued the event from its minimal forms, actions, and costumes to content that was as startling as it was complexly and emotionally evocative, even though or perhaps especially because she uttered this language in a voice that was measured and flat. Signaling a layering of incident beyond the formal, spatial, and perceptual play of the fragmented mirrored images, the words also anticipated her later uses of different kinds of text to incorporate illusions, albeit fleeting, of individual and collective states of mind.

1968–76

Jonas multiplied Borges's "game with shifting mirrors" (to borrow another phrase from Borges[19]) in the many Mirror Pieces she made between 1968 and 1971, as she spatially re-complicated her "worlds." "Borges's words were for me the beginning of a scene," she says; "I think I was drawn to his imaginary worlds, and how he structured these worlds. The infinite universe."

In the 1968 performance *Oad Lau* she wore the mirror dress from her 1967 workshop solo; the jacket of fellow performer Keith Hollingworth also bore mirror fragments. In the related 16mm-film *Wind* from the same year (shot by Peter Campus), she and Hollingworth again wore their mirror costumes, while other performers struggled in pairs against the wind to put on their everyday garments. Hollingworth and his mirror jacket reappear in *Nudes with Mirrors* (1969), a Super 8 film shot by Jonas of an improvisation done at the time she was developing *Mirror Piece I* (1969). In the latter some fifteen performers manipulated body-sized mirrors, concealing while also revealing parts of themselves—in actuality as well as in reflection. In play in *Mirror Piece I*, as well as in *Underneath* (1970) and *Choreomania* (1971), was an unsettling of the perception of both space and self. In *Underneath* performers changed the angles of mirrors they held to reveal to the audience actions by other performers below through a large hole in the floor. In *Choreomania* performers pushed and clambered around the edges of a twelve-by-eight-foot partly mirrored wall, designed and constructed for the piece by Richard Serra to be suspended from the ceiling. Jonas projected slides on one part of the wall, before which she performed; both the audience and the performers were reflected in the mirrored portion.

In using the mirror as a social agent—an interrupter and disrupter as well as a replicator—in *Mirror Piece I* and the works that evolved from it (collectively called the Mirror Pieces), Jonas was not only borrowing from Borges but thinking about her everyday experience:

> *I was interested in the tension and the many ways that mirrors can be disturbing. I think of Gerry Jonas's parents having had a huge mirror next to the dining room table. When you were facing the mirror you were constantly trying not to look at yourself. When others saw you looking at yourself, it was embarrassing. The*

onas performing in a piece by
borah Hay, "911: A Dance Concert by
borah Hay," Whitney Museum of
erican Art, New York, 1969. Photo by
er Moore © Barbara Moore/Licensed
VAGA, NY
udy Padow, Joan Jonas, and Eve
rey, New York, c. 1968. Photo: Peter
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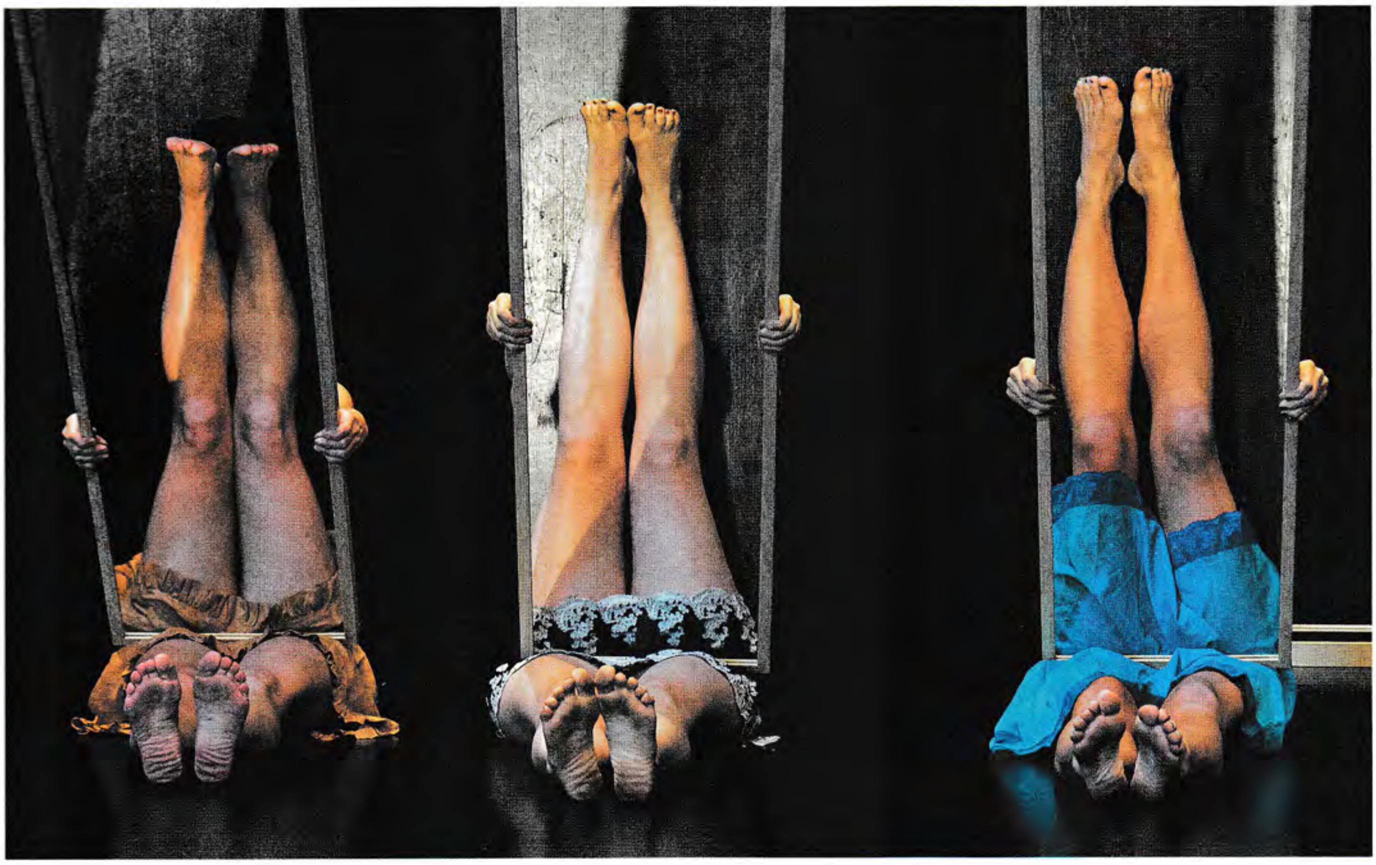
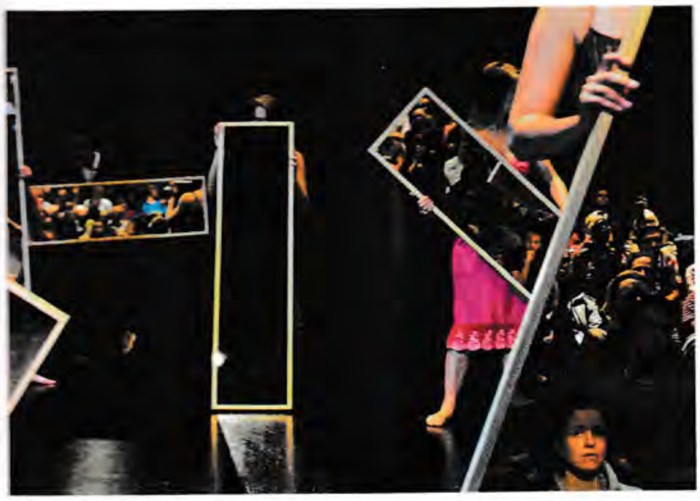
> *audience for the mirror pieces was reflected in the mirrors and became part of the piece, and it might have been disturbing for some, and for others the choice of where to look was awkward, because to see the piece you couldn't really focus on yourself. For example, I myself would always like to catch a glimpse of myself in the mirror during rehearsals.*

There was a sense of danger generated by the possibility of the mirrors breaking (though none ever did) as the performers manipulated the body-sized objects. This risk for both the performers and audience, a subtext of *Mirror Piece I*, was made explicit in *Mirror Piece II* (1970): the mirrors were now both larger and thicker, and therefore much heavier than in the earlier piece, and they had no protective frames. The performers accordingly had to move more carefully and deliberately, particularly since the work progressed through a series of ever more complex gymnastic tasks, so that more effort was required not to break the mirrors, producing an overall increase in tension.

↓ ↗ Performance views of *Mirror Piece I (Reconfigured)* (1969/2010), Kulturhuset Stadsteatern, Stockholm, 2013. Photos: © Hans Cogne 2013.





Something else that distinguished *Mirror Piece II* from *Mirror Piece I* was the inclusion of an audio component: a tape was played of Jonas reading a 1969 poem by David Antin, "a list of the delusions of the insane: what they are afraid of," the opening and closing passages of which follow:

> *the police*
> *being poisoned*
> *being killed*
> *being alone*
> *being attacked at night*
> *being poor*
> *being followed at night*
> *being lost in a crowd*
> *being dead*
> *having no stomach*
> *having no insides*
> *having a bone in the throat*
> *losing money*
> *being unfit to live [...]*
>
> *that their body is being transformed into glass*
> *that insects are coming out of their body*
> *that they give off a bad smell*
> *that houses are burning around them*
> *that people are burning around them*
> *that children are burning around them*
> *that houses are burning*
> *that they have committed suicide of the soul.*[20]

As Jonas explained: "The words would point to the fear and add a certain tension." This textual accompaniment to the action shifted the work's implications from the performance of tasks to the invocation of psychological states, from the abstracted forms of figures in space to the vulnerable body and psyche, from performers protecting themselves in self-conscious ways against the dangers before them to unpredictable dangers, actual or delusional. By bringing Antin's words into the room, even for the few minutes she used them, Jonas charged the work's atmosphere and form with echoes of the external world and of our internal imaginings of it: she introduced a layer of narrative keyed to an urban setting, to actual crimes as they might be reported in a newspaper, as well as to related psychological, spiritual, or metaphysical trials. This off-stage recorded narration in the form of a list (which would also become one of Jonas's own narrative forms) framed the rational and irrational, pairing the precise choreographed actions with, as Antin's title states, the delusions of the insane and focusing the content of *Mirror Piece II* in still another way: it separated Jonas's voice from her bodily presence, recalling the conventions of a ventriloquist, or of a medium or spiritualist calling up voices from another time and place. The disjunctive merging of the sound of her voice with Antin's words multiplied the sense and sensations of *Mirror Piece II* in ways differing in degree and kind from the formal multiplication of performers and audience via the mirrors in the silent *Mirror Piece I*.

During a 1970 trip to Japan with Serra, who was exhibiting his work there, Jonas bought and began to experiment with her first piece of video equipment, a Sony Portapak; she would not exhibit any video until she incorporated it into her performances two years later. Also in Japan, and equally important in her development, she attended several Noh theater events, which introduced not only specific attributes in her next performances—masks, stylized movement, chanting, the sound of wood on wood—but influenced the very structure of later ones in their integration of multiple mediums.[21] The same year she visited Japan she wrote notes on the medieval Noh plays that she had seen (p. 64) and began to make drawings based on diagrams in a Noh performance guide mapping a performer's movements (p. 65). Drawing has been integral to her practice ever since, though it is perhaps the least known of the many mediums in which she works. She has made independent drawings, created drawings during

← Jonas improvising, 1976.
Photographs © Gwenn Thomas.

her performances, and used drawings as elements of her stage sets. Since 1972, drawing has been a critical part of her performances for both live events and videos.

Noh-inspired performance elements are evident in works as different as the outdoor *Jones Beach Piece* (1970) and the indoor *Organic Honey's Visual Telepathy* two years later. In *Jones Beach Piece* Jonas wore the first (a hockey mask) of many masks that would play an important part in her work to this day. Distant performers clapped wooden blocks to demonstrate the dissonance between seeing an action and hearing its sound after a delay. They also wore heavy wooden shoes, which slowed and stylized their movements. But it should be emphasized that, as with her inspirations in the rituals of different cultures, her translation of the vocabulary of Noh into related but abstracted elements in her performances was not specifically referential.

Jonas continued to use mirrors in *Jones Beach Piece*, holding a large mirror that reflected the sun into the audience's eyes. Mirrors also appeared in two other 1970 works: *Underneath*, as we have seen, and *Mirror Check*, in which she ritualistically examined her nude body with a hand mirror. Both works took place at a distance from the audience so that they concealed as much as they revealed: an overall image was seen from afar, or a gesture was seen to be generating a sound that was only heard moments later, disconnected from its source. The audience for *Nova Scotia Beach Dance* from the same year viewed the performance from a cliff one hundred feet above the action. Such "delays" in seeing and hearing—a disjunction between information and knowledge, transmission and reception—were also experienced in the outdoor works *Delay Delay* (1972), sited in abandoned lots near and on the piers of New York City's Hudson River and viewed from a neighboring rooftop, and *Delay Delay (Rome version)* (1972), with spectators on one bank of the Tiber River, performers on the other, and Jonas in a rowboat midstream. The latter work was inspired by her reading about a Noh performance in a theater at the edge of a body of water, "where the tide came in between the stage and the audience during the performance."

In 1972 Jonas completed her first video, *Organic Honey's Visual Telepathy*, which was followed by a related performance of the same name. Here she continued to incorporate many forms of doubling through her use of mirrors, her simultaneous presentation of live actions and details of those actions seen in video, her placement of a drawing of her dog Sappho on a wall and live-feed video of her remaking the dog-head image, and her incorporation of a videographer within the performance, a surrogate for her own actions as a videomaker. Perhaps most critically she wore an elaborate costume and a mask she had found in an erotica shop to conjure the "electronic sorceress" "Organic Honey."

The performance version of *Organic Honey's Visual Telepathy* opened with the rolling of an upright four-by-eight-foot mirror on wheels in front of spectators and Jonas donning the transparent Organic Honey mask and feathered headdress. Removing a paper on the wall, she revealed behind it a Japanese print, whose image she translated and transmitted by holding a mirror before it. Meanwhile a live closed-circuit video feed (from a camera sometimes set on the floor, sometimes hand-held by a videographer who shadowed her) showed the audience details of her actions: drawing, or banging at her reflection in a mirror laid on the floor. The video images appeared both on a monitor and in large projections on a wall. As well as the live feed, they included recordings Jonas had made earlier—gestures she had performed for the independent single-channel video *Organic Honey's Visual Telepathy* but did not use in the performance.

Jonas's symbolic imagery in *Organic Honey's Visual Telepathy* included the making of what she calls her Endless Drawings, using chalk on blackboard. These were inspired by "The Malekulan Journey of the Dead," John Layard's 1937 account of Melanesian belief. Her drawings were diagrammatic representations of "never-ending" Malekulan sand tracings, made to confirm passage from this life to the beyond—

"a path or 'way,'" Layard writes, "which the dead man must find out and travel along in order to reach the Land of the Dead and of the future life."[22] In the same performance Jonas invoked the quotidian by playing a recording of the refrain from a reggae song, "You look so beautiful tonight."[23] Descriptive yet also comic in context, the words played between the everyday and the ideal, reminding the audience that Organic Honey is both Jonas and not Jonas at the same time. One hears the line as referring both to the creator/author/performer and her invented persona.

The second iteration of the Organic Honey project came in *Organic Honey's Vertical Roll*, made in the same year as *Organic Honey's Visual Telepathy*. For the opening of this piece, Jonas performed *Mirror Check*, incorporating the earlier work into the later and making a continuum of them. Since *Mirror Check* involved her appearing nude, her presence stripped bare at the start became a prelude to the construction of a female persona, symbolized by the erotic mask, silk dress, elaborate feather headdress, and platform shoes of Organic Honey.[24] Beginning with the hand mirror used in *Mirror Check*, what Jonas saw as she performed was not what the audience saw; these images were hers alone. She could see each body part as a fragment reflected back to her, while the audience could only see the back of the mirror and, of course, her full figure, as she slowly moved the mirror around and down her body to scrutinize it. The artist saw but a detail; the audience, distanced from her both emotionally and physically, took in the overall scene. Jonas reinforced this emotional distance by siting the audience at a considerable distance from her (sometimes twenty, sometimes forty feet away), which itself contributed to making an abstraction out of a private act in a public place.

This stance was significant in the context of feminist thought in the early 1970s—its questioning of female identity, of the body as subject and object, and of the gaze itself. Presenting herself factually, indifferently, almost clinically, and yet poetically, Jonas was not the erotic object seen in historical representations of the female nude: representations made by and for men. Further, on this rare occasion in which she appeared nude (a decision that at the time seemed to locate her work in part within the category of "body art"[25]), she amplified her formal strategy of doubling by contrasting the audience members' view and the view she reserved for herself. Unlike a magician concealing the creation of an illusion, she described the construction of an erotic, sensual alter ego that she has described as an "opposite" and a "stranger" to her, one she took on as she assumed the costume, and thereby the persona, of Organic Honey, her "electronic sorceress." She also gave the audience a doubled view of this figure, seeing it both live and in live feed shot by a videographer who shadowed her. Jonas considers the two Organic Honey variant performances as part of the same work and often refers to the project itself as *Organic Honey*. As she wrote in her description of the video *Organic Honey's Visual Telepathy*: "The idea for *Organic Honey* was the simultaneity of an audience watching someone perform for the camera and seeing what the camera sees, and the discrepancy between the two."[26]

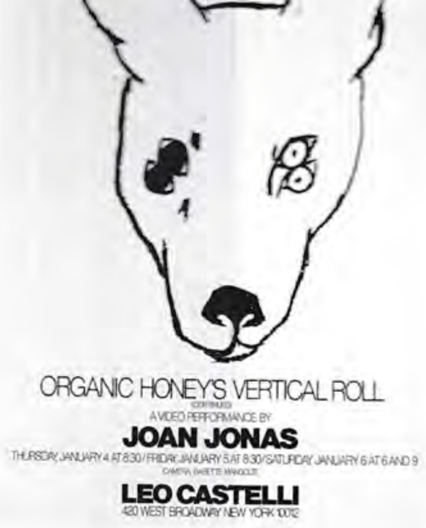
The phrase "organic honey," which Jonas borrowed from the label of a honey jar, implied for her the physicality of the body but contrasted, in the title of the first performance, with "telepathy," an otherworldly transmission through a medium. In their theatricality, sensuality, illusionism, and glamour, the Organic Honey performances were far different from contemporary works by other artists. Yvonne Rainer, for example, had written in 1965:

> *NO to spectacle no to virtuosity no to transformations and magic and make-believe no to the glamour and transcendence of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved.*[27]

In incorporating many of the elements that Rainer refused, Jonas acknowledges, she was deliberately working counter to her contemporaries. Throughout the Organic Honey performances she put different personas through vibrant translations and transformations, employing many costume changes, "little dances," props, music, and other sounds to do so. As part of the performance she also ritually drew images and performed other actions picked up and sent to the monitor by the live-feed video camera. The images on the monitor's screen were perpetually deconstructed by virtue of its "vertical roll" (a phrase incorporated into the title of the second Organic Honey performance). For a video image to be stable on screen, the frequencies of the camera's electronic signal and receiving monitor must be the same. If the two are out of sync, the signal is interrupted, which may make the image on the monitor steadily jump in a "vertical roll." This was a common glitch familiar to television viewers of the 1950s and 60s, who could use a knob on the set to try to "hold" the roll. Jonas, on the other hand, deliberately set her monitor to produce this de-synchronization and cause a vertical roll.

Rather than offering the fluid, seamless continuity of video or film, vertically rolling images are separated by a horizontal black bar, just as a film's frames are separated by black edges, which go by too fast for the viewer to perceive them. (Through the phenomenon of "persistence of vision," the eye retains a film's image for a split second after seeing it, by which time the next appears.) But Jonas's images are clearly separate, even while they rapidly and incessantly descend, vertically rolling down the screen of the boxlike monitor. This use of the "vertical roll" effect—the specific properties of video monitors and cameras—invests the work with its own materiality in a way specific to its time.

While she was using contemporary technology to form her images and to imbue her work with an ongoing present sense of time (while also disrupting a continuous flow with the vertical roll), Jonas also looked back in time, working with quotidian subjects


ORGANIC HONEY'S VERTICAL ROLL
A VIDEO PERFORMANCE BY
JOAN JONAS
THURSDAY, JANUARY 4 AT 8:30 / FRIDAY, JANUARY 5 AT 8:30 / SATURDAY, JANUARY 6 AT 6 AND 9
LEO CASTELLI
420 WEST BROADWAY NEW YORK 10012

Poster featuring drawing by Jonas for *Organic Honey's Vertical Roll* (1972), Leo Castelli Gallery, New York, 1973

to imply mythical and metaphysical concerns. A white dog with one blue and one brown eye, for example—Jonas's own dog, whom she thought of not only as a daily companion but also as the "animal helper" of ritual and myth—appears in Organic Honey: in a drawing tacked to the wall of the performance space, and on a poster made to advertise *Organic Honey's Vertical Roll*. Of her props—ordinary things such as pennies dropped into a jug of water, a knitted doll, and a silver spoon—she has remarked, "I had read *The Way of the White Clouds*, which discloses in part the way the Tibetans regard their possessions as having a magical content. This paralleled and reinforced my own idea in relation to the psychic power of an object."[28] The recognition of a shared anima, whether with an object or an animal, continued throughout *Organic Honey's Vertical Roll*. Jonas ended the piece as a chanteuse at a microphone but, instead of singing, she concluded with a piercing howl: "The piece evolved with the discarding of the masked persona and the emergence of the instinctual she-wolf. This transformation parallels my life."[29]

When she began to perform, her works defied classification. "Indeed," Douglas Crimp would write:

> *It was the fact that Jonas's performances could not be assimilated to any previously known category of art that was their distinguishing characteristic. Yet at that time they were seen as a logical next step, and no one was concerned to ask what, exactly, they were. It simply seemed obvious that the potential for innovation within painting and sculpture had been exhausted, and that these traditional mediums were giving way to other, hybrid forms, particularly those involving temporality.*[30]

There was in fact, as Crimp suggests, a developing spectrum of live events by Jonas's contemporaries, but where to locate her work within that spectrum was a question that both confounded and intrigued her audiences, the artists who performed with her, and the very few critics who wrote about her at the time. Her work was mundane in reference yet elusively mystical; the performer was at once an abstraction, a magical presence, and a pragmatic demonstrator of the sources of her illusions. The astute observer might note how meticulously she edited scenes and words, but the overall experience was often more of mood (recalling the artist's early description of "subject matter which lies in the mood of a particular moment" in Monet's painting *The Drawbridge, Amsterdam*), of something beyond immediate, logical comprehension. Serra, having seen Jonas testing parts of what would become the Organic Honey project, would later write of its sense of intense transformative ritual and the persona she had created as a "fiction," a "magical invocation."[31] Painter Susan Rothenberg, a participant in a number of Jonas's performances, would remember:

> *It's hard to say what Joan Jonas is all about .... We who performed with her could never "get" the piece—we were the living components of it .... What I think she was doing was changing the world of sensory perception. You went to a Jonas work to see one of the excruciatingly odd minds of that time make a window into her world, one that would in a few hours make a window in yours.*[32]

Among the earliest of the rare published accounts on Jonas's performances was filmmaker and critic Jonas Mekas's short passage on the 1972 premiere of *Organic Honey's Visual Telepathy* for his "Movie Journal" column in the alternative newspaper the *Village Voice*. Recognizing the work's hybrid form, innovation, and quality, he wrote, "Saw Joan Jonas's video-movement-dance program at the LoGiudice Gallery. I found it a very careful exploration of reflections and overlappings, of hardness and softness, of mirrors—about the best use of video since Nam June Paik's video machines at Bonino Gallery."[33]

Between 1968 and 1976, the focus of Jonas's work was inward; each piece set out a personal cosmology and involved ritual and repetition. The works often incorporated versions of the geometries of Minimalism, but in translated form—she wrote her circles large in the sand, or rolled her performers within giant hoops, while her rectangles were panes of glass or mirror. The structures of these early performances were based, as she says, not on the conventions of theater or dance but on those of Imagist poetry and the filmic device of montage. Jonas had absorbed the classics of French, Italian, German, and Russian cinema at Mekas's Anthology Film Archives, and the last of what she calls her "black-and-white" video performances, *Twilight* (1975) and *Mirage* (1976), were made for the viewing room there. (Up to and through this point, her videos had been in black and white; in 1976 she began to work in color for the video *I Want to Live in the Country (and Other Romances)*, the same year she animated the performance *The Juniper Tree* with the color red.)

At Anthology Film Archives, Jonas worked with its projection screen not only as a surface for her projected moving picture images but as an object itself. She could manipulate the screen's proportions—"one could alter the height and width, within certain limits, in any way"—and she could light it so that it served as both a translucent scrim and an opaque barrier. For both *Twilight* and *Mirage* she also continued to experiment with the properties of film and video (in the case of video, specifically with the monitor's capacity for vertical roll and its emission of light) and worked both in front of and behind the screen, lighting it "so that you could see performers behind [it]." As Jonas has said, "Video performance offered the possibility of multiple simultaneous points of view. Performer and audience were both inside and outside. Perception was relative. No one had all the information—I thought I had, but it was an illusion."

The single-channel video works that Jonas began to make in 1972 function in ways parallel to yet apart from her performances; her first films, *Wind* (1968) and *Paul Revere* (1971, made with Serra; both later transferred to video), more clearly betray relations with the performances. *Wind* is a kind of transposition of *Oad Lau*, from indoors to out: where *Oad Lau* had incorporated electric fans to create breezes, *Wind* makes the stormy gusts at New York's Jones Beach—the natural forces of landscape and climate—as much "characters" as the performers who struggle with them, and with each other. *Paul Revere* is an adaptation of her performance *Choreomania*, as well as a narrative based on texts chosen by Serra from anthropologist Ray L. Birdwhistell's 1970 book *Kinesics and Context*.[34] It is a "didactic film," as the narrator says, that explores the difference between an "informational model" "a communications model" and concludes with a focus on:

> *certain problems of communicational analysis. If we think of the sir example and imagine it multiplied astronomically, we gain some ins into the task faced by a child in becoming a sane member of his socie Finally it enables us to focus on the fact that if the child internalizes logic of such a flexible, dynamic, and ultimately uncomplicated syst he has learned to solve the problems solved by normal children in eve society. This process may tell something about the nature of sanity a by extension, insanity.*[35]

In comments on this film, Serra notes an important structu component of Jonas's performances: "I had read Birdwhiste in relation to Joan's work—how one could analyze body movement and body language, what the body's signals are We used certain devices—cards to be read, lights to be turn on and off—which were related to Joan's development of wl one might call the performing cut; she used cinematic devi as transitions from one scene to another."[36]

The fluidity of Jonas's movements among media—and o her reuse of images, texts, sounds, videos, and props over time—is an integral part of her practice. More than simply extracting objects, images, drawings, and texts from an inventory of these elements, she abstracts and edits them depending on context and changing concerns. Certain videos have functioned both as independent works and as components of performances. *Duet* (1972), for example, in which Jonas howls to her own image on a monitor, was used as a component in both Organic Honey performances, the latter also ending with her howl. The video *Barking*, in which the sounds of an unseen dog accompany an image o the vast landscape of Cape Breton, Nova Scotia—the artist herself does not appear—was used in the performance *Funn*

Jonas in Cape Breton during the shoot for Robert Frank and Rudy Wurlitzer's film *Keep Busy* (1975). Roberta Neiman Photograph.

(1974). (In *Barking*, Forti remarks offscreen, "She's still barking," referring to the dog but humorously recalling, for some viewers, Jonas's own howls in both live performances and recorded videos.) *Funnel* opened with Jonas pulling a rabbit from her sleeve and later showed a drawing on paper of a rabbit, as well as the drawing doubled on a video monitor. *Barking*, meanwhile, was used less for its imagery (there is no dog in sight) than as part of the work's complex sound mix; in addition to the barking dog, she also incorporated a recording of lowing/mooing cows. Jonas also added a new form to her inventory: the cone (paper ones used in multiple sizes as props, and conelike configurations of a set's paper walls, which receded and narrowed like a funnel). She continues to use the cone as an implement of optics, sound, and independent sculptural form today.

Many of Jonas's videos, beginning in the 1970s and continuing in 2015 (for *They Come to Us without a Word*), were shot outdoors in Cape Breton, where she has spent summers since the 1970s. *Barking* was made there, as was *Three Returns*, also in 1973; like the earlier 1971 performance *Nova Scotia Beach Dance*, both explore the perception of sounds and images as their distance from the viewer changes, as do parts of the 1976 *I Want to Live in the Country (and Other Romances)*, a video initially shot on Super 8 film. In Cape Breton as in SoHo, many members of Jonas's audience were neighbors and friends: Serra; photographer Robert Frank and his wife, artist June Leaf; theater director JoAnne Akalaitis; composer Philip Glass; writer and publisher Helen Tworkov; screenwriter Rudy Wurlitzer; photographer Roberta Neiman; and others. Jonas in turn appeared in films and performances by some of these colleagues, including the film *Keep Busy* (1975), directed by Frank and written by Wurlitzer; Serra's video *Anxious Automation* (1971), which was a component in her Organic Honey performances and is included in the multi-media installation *Organic Honey's Visual Telepathy/Organic Honey's Vertical Roll* (1972/1994); and Akalaitis's *Other Children* (1979). Leaf's renderings of Jonas in a small sculpture (p. 114) and a large drawing abstracts, in the former, the elegant awkwardness of her movement in performance and, in the latter, the tenderness of the spirited connection between the artist and her dog (this white and brown one, named Rose, was not a performer). Serra's and Neiman's photographs of her gestures and performances, especially those shot in Cape Breton (pp. 33, 72–73, 74, 75, 99), are some of the most evocative taken of her and her work.

Jonas's videos would eventually feature Cape Breton fiddle music and step dancers; her own home on the island, its studio and back porch, and a "kitchen couch" whose form later appears in a prop for performances (and related installations—in different contexts it took on the implications of a psychoanalytic or Egyptian couch); and the sounds of the

Jonas on the deck of her home in Cape Breton, Nova Scotia, 1996. Photo: courtesy of Lynn Davis.

harbor, the cliffs, and the beaches. *Keep Busy*, the first film Frank shot on Cape Breton is "an improvised story . . . about a group of people living on an island off Nova Scotia Obsessed with daily aspects of their lives and the cycles of nature, the group is subjug by a lighthouse keeper and his messenger, who have access to the only radio and ther control the news."[37] Although she was part of an ensemble playing fictional character devised by Frank and Wurlitzer,[38] a journal of the shoot written by Frank's production assistant, DeeDee Halleck, tells much about the artist's presence in this performance in fact any of them, and about her relation to objects and space:

> *Before we leave for the island [Sea Wolf Island, where most of the scenes were shot], there is a scene Joan Jonas, the performance artist and videomaker, in a wreck of a shack near Robert's house. Joan p around the shack like a restless wolf. It is completely ransacked. Only about a quarter of the roof is st there. But the hole in the roof provides an eerie beam of light that pierces the center of the shack. The is full of smashed lobster traps, rotten nets, and buoys. The beams hang low. Joan practices swinging them. "OK," she says. Robert starts rolling. Joan lunges wildly, swinging from the rafters. She climbs large lobster trap and rocks back and forth with her hands on the edge. Sort of like a mad baby in a pl "Take one," syncs Robert. The second take is done with a low shot of Joan, who is crouched on the floo is huddled on a pile of ropes. She howls wolf-dog-like. The sun has reappeared and is streaming throu roofless ceiling. When she tilts her head back, her eyes catch the beam of light and glow like a cat cau in a headlight. She has become an animal. The last take is even more intense, and when Robert stops shooting, we all look at Joan in silence, deeply moved.*[39]

The titles of both of Jonas's last "black-and-white" video performances, *Twilight* and *Mirage*, refer to liminal and illusory states. In *Twilight* she employed monitors and live-feed video in several ways: at either side of the stage was a monitor, one showing wha was happening behind the screen, the other images of the other monitor. Additional smaller monitors were set on stage and used for lighting effects. The vertical roll appea in many segments of the piece: "The monitor is placed on its side so that the vertical-r bar, stabilized at the center, is horizontal. When the roll bar begins to move, the imag come together to form pictures (taken from an old strip of embroidery, showing a woman and her dog, a man in a boat, etc.)." The monitors also showed many close-ups of the faces of the work's five performers, framed by their hands. Earlier in the piece, they had "loudly and simultaneously" told stories "of adolescent sexual encounters."[40] She also incorporated an independent video—*Disturbances* (1974), showing women swimming in a pool—as well as sounds and props of the sort used in the earlier *Funnel*: recorded sounds of crickets and deer calls, and the live sounds of performers blowing bird whistles and whispering and singing through cones, which had now become megaphones of sorts. Jonas and another performer drew on a chalkboard while looking not at the drawing itself but at a live-feed image of themselves on a video monitor.

Performing *Mirage* in the same screening room the following year, Jonas used similar devices but shifted toward more conceptual concerns and transformations:

> Mirage *was inspired by a 1975 trip to India, where I stayed for three months. While up until that point I had explored ideas of female imagery and gender,* Mirage *was another kind of abstraction and was instead about opposites of light and dark and energies: cones and volcanoes, correspondences between things and weather, signs and numbers. I was interested in ideas of alchemy and juxtaposing opposites of left side and right side, upside down and backwards, night and morning, sun and moon.*[41]

In *Mirage*, she drew and erased on a blackboard, showing "rays of vision derived from a Leonardo drawing" and transforming a sun into a moon (p. 234). She also showed live feed of herself making these drawings, as well as a pair of single-channel videos she had recorded separately: for "day" *May Windows*, a view of a window that remains constant but for the almost imperceptibly fading late afternoon light; and for "night" *Night Windows*, the same window at night with a cone, serving as a figurative presence, standing before it (at times Jonas stood between the cone and window).[42]

For *Mirage* Jonas performed facing the screen, placing herself in the turbulent world of an erupting volcano (through the projection of stock film footage) and dancing a violent stomping dance on a hopscotch diagram she had drawn in chalk on the platform (which she refers to as a table), thereby erasing the drawing beneath her feet. She derived these movements from a particular "dynamic" meditation technique she had learned in an ashram in India: "The point was to shake all over as hard as possible to get rid of the knots. So I began with the shaking. Then, in front of projected film footage ... I ran in place stomping as fast and as hard as possible. The sequence was drawing, hopping, pounding the table with a stick, shaking, running, and stamping—with the volcano sequence's slow buildup to energy explosions."[43]

A list tucked into one of Jonas's notebooks—undated, but found on pages between writings on *Funnel* and *Mirage*—shows her thinking about the varieties of her images, the "aspects of my own being" revealed in her stage personas, the abrupt shifts of what Serra called her "performing cuts," the momentum of her performances, and the circularity of her recurring references:

> *archetypal images*
> *collective images*
> *collective unconscious*
> *opposites*
> *change*
> *cuts. Edits*
> *make sudden change with cut, edit*
> *persona, diff. aspects of it all aspects of my own being alter ego*
> *archetypes of women degree of fragmentation aspect of my personality*
> *l. r. basic opposites*
> *audience upset, by this breaking between one thing and another*
> *displace the audience take them from one thing & suddenly to another*
> *no logical connection*
> *no beginning No end*
> *always start in the beginning*[44]

1976–84

If *Mirage* was an almost operatic summary and recomplication of Jonas's vocabulary to date, the year of its making—1976—also marked a turning point in her work; the shift from black and white to color. She refers to *Mirage* as the last of her black-and-white performances—the black and white of video (the standard palette in video's earliest days as an artist's medium), akin to the metaphoric and actual oppositions she incorporated between light and dark, night and day. In *The Juniper Tree*, she entirely replaced video with image making and set components; she made multiple drawings (both during and before the performance) in red paint on white cloth, or in white paint on red. In 1976, for her single-channel video *I Want to Live in the Country (and Other Romances)*, she framed many of the images with a red border. The argument that *The Juniper Tree* introduced a second period in Jonas's art is often made by pointing to its use of an entire text (a Grimm Brothers fairy tale) rather than fragments of one, and this was indeed an important decision. One could say, though, she now derived her palette from the symbolism of the tale: her drawings on cloth (rather than paper) of abstracted heads and hearts were "as red as blood and as white as snow."

Speaking of her decision to forgo a critical part of earlier performances—video—in *The Juniper Tree*, Jonas has said, "I wanted to change what seemed to be habitual dependence on the medium of film and TV or the camera and the monitor."[45] She focused instead on editing a complex audio track, cutting and pasting a reel-to-reel tape by hand. *I Want to Live in the Country*, which has a soundtrack combining music with spoken excerpts from a journal she kept in Nova Scotia, cuts from pastoral scenes to urban ones, from images of the Nova Scotia landscape (shot on Super 8 film, then transferred to video) to actions indoors (shot on video in her New York studio); the outdoor sequences are bordered with a red frame.

Jonas made *The Juniper Tree* when the Institute of Contemporary Art in Philadelphia invited her to create a work for children. Given this intended audience, she chose to work with a fairy tale, turning to poet Susan Howe for advice on her choice. Howe suggested "The Juniper Tree," her son's favorite fairy tale—a classic "wicked stepmother" story that gave Jonas the opportunity to indirectly address feminism and directly encounter and reinvent female archetypes and related symbols. As she said of *Organic Honey*: "Like many artists in the early 1970s, I was looking for the idea of: is there or is there not female imagery?" Jonas "chose *The Juniper Tree*, a story told again and again, mostly by women, and then written down by the Grimm Brothers. This was, in fact, the technology of the human voice box handed down. I continued to explore how women are represented and the roles they play. This becomes partly an exploration of the self. The story is the mirror of my projections. I am interested in how these tales reflect basic human psychology and behavior, while laying bare hidden taboos."[46]

Other variations on *The Juniper Tree* followed. A "collaborative version" of 1977 "was more theatrical because two of the performers had worked in theater. Then, in order to find my own relation to the text, it was necessary to develop a solo version," in 1978. If Jonas's initial explorations of a female persona in *Organic Honey* took place within a piece centered on that work's singular title figure, in *The Juniper Tree* she recomplicated her role playing. (And though in this piece she did not use the "electronic mirror" of her video, she did use the large mirror that had been part of the suspended mobile wall in *Choreomania*. After *Choreomania*, this prop/backdrop had been dismantled.) As she said of the solo version of *The Juniper Tree*, "I play all the different female roles—the untouched daughter, the good mother, and the main character, the wicked stepmother. Some parts were danced, some spoken, some drawn on the same mirror that showed up in the early mirror works."[47] But perhaps the most complex element in this piece and its variations was Jonas's score, which, by the final solo version, contained a recording of her telling the story while she also spoke selected phrases live.

STAGE SETS
an environment and four events by
JOAN JONAS
4 December 1976 to 5 January 1977
Institute of Contemporary Art
University of Pennsylvania
34th and Walnut Streets
Philadelphia
Environment
Performance
Performance for Children
Films
Tuesday 7 December 1976
Videotapes
Continuous daily showings
4 December 1976 to 5 January 1977

Poster featuring a photo by Jonas for *Stage Sets*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1976

The use of this recorded score recalls Borges's phrase about the "word-music (or perhaps word-magic) of sense and sound in poetry."[48] As noted in the script, its sounds include water dripping, birdsong, thunderstorms, and sound effects of wind, rain, fire, and earthquakes; Peruvian flute music; a loop from the Ramones song "I Wanna Be Your Boyfriend"; Forti singing an Italian love song, the American folk song "The Cuckoo," and the Cajun song "Jolie Blonde" intercut with phrases from a Bach cello concerto; an Albinoni mournful dirge; Egyptian singer Om Kalsoum singing a heartrending song; two clear bell tones intercut with a Central American tune; Mississippi fiddle music recorded against itself on two channels, at a fast tempo; Irish flute music recorded against itself; reggae music—an instrumental version of "Woman Don't Cry" recorded against itself on two tracks; and Chicago blues music. As Jonas notes, all of these sounds were "intercut to indicate rapid changes in tone throughout the scene. Single lines from birdsong also intercut with these." The list alone gives a sense of both her associative mind and her taste for abrupt disjunctions. The soundtrack moves from the lyrical to the mournful, from the forces of nature to cultural touchstones, and from folklore to pop culture to classical music, building a synchrony of sounds to evoke the contradictory voicings of the tale.

Jonas continued to use Grimm Brothers fairy tales for *Upside Down and Backwards* (performance, 1979; video, 1980). On audiotape she tells a pair of stories, intercutting "The Frog Prince" (which is told in reverse, from end to beginning) with "The Boy Who Went Out to Learn Fear" (which is told traditionally). The intertwining of these tales for her addressed ideas of symmetry, the boy/girl duo, and "fear and sexuality." She would soon begin to draw on other genres for the texts of her works, notably science fiction (Robert Heinlein's 1941 story "Universe") for *Double Lunar Dogs* (1980), which premiered during the first retrospective of her work, performances staged at the University Art Museum, Berkeley. *Double Lunar Dogs* also marked her first use of live music, played by a rock band, the Right Thinking Research Library.

During the 1970s the art market was in recession, and artists questioning the commodity status of art were in any case avoiding conventional object making in favor of Process works, conceptual projects, and performance, which thrived in these circumstances. Toward the end of the decade and by the early 1980s, though, painting was again in ascendance, as was a speculative art market focused on a particular kind of figurative painting that seemed to have incorporated the expressions and abstractions of identity, and worldly socio-historic concerns, that artists such as Jonas had located in the live figure and in performance. This migration was also manifest in the performative or otherwise theatrical staged photographs of the period—in the constructed female identities of Cindy Sherman, for example, or the psychologically imbued scenic dramas of Jeff Wall and the photo-text pieces of Lorna Simpson. But Jonas continued performing, and she began to spend more time in Europe. It was a Deutscher Akademischer Austausch Dienst (German Academic Exchange Service, or DAAD) fellowship in Berlin that occasioned her performance *He Saw Her Burning* (1982). She would later recall, "Travel plays an important role in my work. My residency in Berlin in 1982 had a strong affect on

me. It was during the Cold War and I was fascinated by living in a divided city, a remnant of World War II. Berlin was a city of ruins, of holes in the urban landscape."[49]

Working for the first time with stories she had read in the newspaper and retelling them in her own way, Jonas made *He Saw Her Burning* reportorial, but both stories were also accounts of inexplicable occurrences. She once again wore one of her masks, a mesh one with a painted mustache that rendered her androgynous, and divided the stories into interwoven accounts by two tellers, one male and one female—the male persona telling of a woman bursting into flames, the female of a soldier stealing a tank and causing "chaos and confusion." In 1982 she also made related independent drawings for the project that literally incorporated a doubled perspective: for each she drew on paper and on a superimposed layer of vellum, so that the totality of each drawing is a merged vision of its two elements (p. 290). She later also incorporated these drawings into the 1983 video *He Saw Her Burning*.

The work was Jonas's first foray into explicitly contemporary subjects (except for accounts drawn from her own journals), but here the real was at the same time the surreal, made so by sudden cuts, juxtapositions, and the absence of an explanatory backstory. The literary editing of these stories pointed to magical conditions or purely interior psychological states, at the same time that her choices of text evoked acts of resistance to the Vietnam War in the 1960s and 70s, acts likely to have been indelibly etched in her audiences' memory by contemporary photographs. In both respects Jonas's surrealism echoes the emergence of Surrealism proper after World War I. She chose the two stories "because they stand symbolically for specific conditions in our society. I was drawn by the elements of mystery and crisis."

She further complicated her telling of *He Saw Her Burning* by intercutting a third narrative element: selected passages from the Laxdaela saga, an Icelandic saga written in the thirteenth century. With this medieval text she layered her themes of displacement and social isolation, addressing the madness both of the individual and of the larger society. Just as the few minutes of Antin's "list of the delusions of the insane: what they are afraid of" in *Mirror Piece II* of 1970 may be seen to foreshadow Jonas's concerns with quotidian, psychological, and spiritual crises, her use of a few passages of the Laxdaela saga in this 1982 project presaged its use as the central symbolic narrative of *Volcano Saga*, begun three years later. She began to develop it in 1982 as a parallel exploration to a 1982 performance variation of *He Saw Her Burning* at DAAD, Berlin. *He Saw Her Burning*, with its Laxdaela saga component, engendered a turn in her work toward historical epics—transformative stories translated for contemporary relevance—that would continue to be the basis of her work to this day.

1985–2014

Jonas's *Volcano Saga* project would span five years—from the first performance in 1985 to the completion of the video in 1989. It began with a National Endowment for the Arts

Installation view of *Reanimation*
012), including video detail and
selection of ram drawings,
ulturhuset Stadsteatern, Stockholm,
013. Photo: © Hans Cogne 2013.

or *They Come to Us without a Word* for the 2015 Venice Biennale, ne seeds for which are to be found in *Reanimation*—the rtist again looks back as she moves forward, continuing to igrate, translate, and reanimate her themes in new forms s well as her signature mediums. She picks up key images nd text fragments from *Reanimation* and works with new aterials, wall drawings, installation structures, musical ore for video (composed by Moran), and texts that elicit the atural world as well as the supernatural. The project not only corporates fragments of text from and images inspired by axness's *Under the Glacier* but also fragments of ghost stories om Nova Scotia for soundtracks to video components. "I ink of ghosts as the ghosts of the creatures included in this ork," explains the artist: "Fish. Bees. Birds. Creatures that e disappearing. The ghosts linger as memories."

ITES

Jorge Luis Borges, "A New Refutation of Time" (1947), in *Labyrinths: ected Stories and Other Writings*, ed. Donald A. Yates and James E. Irby, gmented edition (New York: New Directions, 1964), 225.

The phrase "mystery and crisis" comes from Jonas's description of her eo performance *He Saw Her Burning* (1982; p. 286 in this volume); the per-thin distance between order and brutality" is from her description the project *Revolted by the thought of known places...* (1992–94; p. 328 in this ume).

Jonas, description of *Crossroads Dancing* in this volume.

Jonas, description of *Reading Dante* in this volume.

Jonas's affinity for modernist writers such as James Joyce; the Imagist ts H.D. (Hilda Doolittle), William Carlos Williams, and others; and her erest in myth and symbol are evident in her sense of language as mersive experience as much as or more than narrative tool and in her e-associative plays on the sounds of words. As Joyce's "Auntie" is named inte," Jonas's reference to Bachelard, as Johanna Burton notes, is ually to Bachofen. Jonas's "closing statement" for *Joan Jonas: Scripts and riptions, 1968–1982* (Berkeley, CA: University Art Museum; and dhoven, The Netherlands: Stedelijk Van Abbemuseum, 1983) opens h an epigraph attributed to Gaston Bachelard. Burton notes in her y in this volume her discovery of the quote's true author, nineteenth-tury Swiss scholar Johann Jakob Bachofen. See p. 178.

All unattributed quotations of Jonas come from conversations with the hor over the course of many years.

7 Artist Gwenn Thomas has often photographed Jonas (see pp. 92, 208–209). Thomas also performed in the video component *Orchard Street Reading* (2008) of *Reading Dante* (2008–10).

8 The Prinzhorn Collection—the early-twentieth-century art collection of German psychiatrist and art historian Hans Prinzhorn—initially grew out of his collection of artworks by the psychiatric patients in the Heidelberg hospital where he worked.

9 Jonas, "*The Drawbridge, Amsterdam*," paper for Meyer Schapiro's Impressionism class, Columbia University, New York, May 27, 1964, Joan Jonas archives.

10 Jonas was profoundly moved by the exhibition *Anti-Illusion: Procedures/Materials*, organized by Marcia Tucker and James Monte for the Whitney Museum of American Art, New York, in 1969. In the first large survey show of Process and Post-Minimal work, Jonas says: "I found my own generation. I was impressed by Nauman's work, Serra's work, of course, Eva Hesse's and Robert Smithson's. I met all those people, and I found a whole generation, a world of artists that I wanted to be close to—La Monte Young, Glass, Riley, Reich." Jonas, in Joan Simon, "Scenes and Variations: An Interview with Joan Jonas," *Art in America* (July 1995): 75.

11 Jonas, in "Imagist: Joan Jonas in Conversation with Joan Simon," *Art in America* 98, no. 10 (November 2010): 160.

12 Jonas, in a 2003 interview with Hans Ulrich Obrist, published in *Hans Ulrich Obrist Interviews: Volume 2*, ed. Charles Arsène-Henry, Shumon Basar, and Karen Marta (Milan: Charta, 2010), 396.

13 Paul Schimmel, *Out of Actions: Between Performance and the Object, 1949–1979* (Los Angeles: The Museum of Contemporary Art; and New York: Thames and Hudson, 1998), 58–59.

14 Jonas, interview with Obrist, 389.

15 Ibid., 388.

16 These artists were clearly significant to Jonas, but she also notes she followed the work of others with whom she did not take workshops, notably Simone Forti and Charlemagne Palestine.

17 Douglas Crimp, one of the most important critics of Jonas's work, early on characterized her method as "de-synchronization" ("De-synchronization in Joan Jonas's Performances," in *Joan Jonas* [1983], reprinted pp. 136–37 in this volume). Revisiting her work more recently, he titled his essay "Synchronies of 'De-Synchronization'" (pp. 138–39 in this volume). Jonas's own phrase "broken symmetry"—the title and first line of a 2010 list of exercises for her MIT students to learn how to construct situations and translate ideas into forms—acknowledges her methodical pairing and its disruption (pp. 508–509).

18 No audio recording of the workshop performance exists, nor do photographs or a script. *Oad Lau* (1968), Jonas's first public performance, included the same excerpts from Borges but, again, neither an audio recording nor a written script was made. One photograph from *Oad Lau* is known to survive (see p. 37 bottom), along with a photograph of Jonas in the costume for the work—a shot set up separately from the live event (p. 37 top). While she has often said of *Oad Lau* that she recited passages from Borges's *Labyrinths*, the specific texts are not identified. For the Borges

passages used, as she now remembers them—with a few non-mirror passages added—see *Mirror Piece I (Reconfigured)* (1969/2010; p. 51).

19 From a subtitle of a book described in Jorge Luis Borges, "The Approach to Al-Mu'tasim," in *Fictions*, trans. Andrew Hurley (New York: Penguin Books, 1998), 26.

20 David Antin, "a list of the delusions of the insane: what they are afraid of," in *Code of Flag Behavior* (Los Angeles: Black Sparrow Press, 1968), 22–23.

21 Another influence during this period should also be noted: "The fantastic theater of Jack Smith was definitely another inspiration at this time when I was searching for my own language."

22 John Layard, "The Malekulan Journey of the Dead" (1937), in *Spiritual Disciplines*, 144.

23 Jonas recalls being introduced to reggae music by British artist Richard Long.

24 Though this was not part of Jonas's intention, for this observer the joining of *Mirror Check* (in which Jonas looks at herself in a mirror) with and as preparatory to *Organic Honey's Vertical Roll* (in which she dons her Organic Honey mask) prompts thoughts of the structural staging of Noh theater, which includes specific separate spaces, among these the stage and an offstage "mirror room" (*kagami no ma*). The "mirror room," as Kunio Konparu writes, is a "space of transformation," where the actor "undergoes the process of becoming the character." Though the Noh performer enters the space dressed in robes and wig and then dons a mask and looks into a mirror to concentrate on the self and other, while Jonas, naked, looks into her mirror before donning the Organic Honey mask and costume, the process—the operation—is critical to both. "A certain operation by the performer, who uses the mirror as a medium, is what gives the space life and purpose, invoking an important psychic element related to spiritual possession." The distinction between drama and Noh, as described by French poet and dramatist Paul Claudel and cited by Konparu, could also be read as the distinction between theater and performance art in Jonas's work: "Le drame, c'est quelque chose qui arrive, le Nô, c'est quelqu'un qui arrive" (Drama is something that happens, Noh is someone that happens). Konparu, *The Noh Theater: Principles and Perspectives* (New York: Weatherhill/Tankosha, 1983), 126 and 8.

25 Among the other instances of Jonas performing nude is a scene in *Jones Beach Piece*; with Susan Rothenberg under a piece of glass in *Underneath*; and for a segment of *Twilight* (1975). An image of Jonas nude, encircled within a hoop in the glow of a video monitor, was—while related to *Twilight*—not an image from the performance itself but staged separately for a photograph by Gwenn Thomas (pp. 208–209).

26 Jonas, description of *Organic Honey's Visual Telepathy*, p. 145 in this volume. In the video *Organic Honey's Visual Telepathy* (1972), an independent work not used in either of the Organic Honey performances, we can see Jonas holding her round hand mirror to her face, as well as her reflection in it (see the video still on p. 144).

27 Yvonne Rainer, *Feelings Are Facts: A Life* (Cambridge, MA: MIT Press, 2006), 263–64. This paragraph was part of a longer text and was particular to one of her works, *Parts of Some Sextets* (1965). Rainer notes: "that infamous 'NO manifesto'" has since "come back to haunt me." It was never intended "to be prescriptive for all time for all choreographers, but rather, to do what the time-honored tradition of the manifesto always intended manifestos to do: clear the air at a particular cultural and historial moment" (p. 264).

28 Jonas, in Carla Liss, "Show Me Your Dances ... Joan Jonas and Simone Forti Talk to Carla Liss," *Art and Artists* 8, no. 7 (October 1973): 16.

29 The identification of woman with dog also relates to Jonas's reading of the emotionally grueling yet ecstatic last scene of Djuna Barnes's 1936 novel *Nightwood*: "Then she began to bark also, crawling after him—barking in a fit of laughter, obscene and touching. The dog began to cry then, running with her, head-on with her head...low down in his throat crying, and she grinning and crying with him." Barnes, *Nightwood* (reprint, New York: New Directions, 2006), 179–80. Jonas abstracted this passage into the single piercing howl with which she ended *Organic Honey's Vertical Roll*.

30 Crimp, "De-synchronization in Joan Jonas's Performances," pp. 136–37 in this volume.

31 Richard Serra, "Impromptu, February 1968," in *Joan Jonas: Works 1968–1994* (Amsterdam: Stedelijk Museum, 1994); reprinted on p. 140 in this volume.

32 Susan Rothenberg, "New York City, 1969," in *Joan Jonas* (1994); reprinted on p. 343 in this volume.

33 Jonas Mekas, "Movie Journal," *Village Voice*, March 23, 1972, 73.

34 Ray L. Birdwhistell, *Kinesics and Context: Essays on Body Motion Communication* (Philadelphia: University of Pennsylvania Press, 1970).

35 The script for *Paul Revere* was first published in *Artforum* 10, no. 1 (September 1971): 65–67.

36 Serra, "The Films of Richard Serra: An Interview with Annette Michelson, Richard Serra, and Clara Weyergraf," originally published in *October*, no. 10 (Fall 1979); reprinted in *Richard Serra, Interviews, Etc.: 1970–1980*, ed. Clara Weyergraf (Yonkers, New York: Hudson River Museum, 1980), 102.

37 This description of Robert Frank and Rudy Wurlitzer's film *Keep Busy* (1975, 16mm, b&w, 30 min.) appeared in notes for "Drop Edges of Yonder: The Films of Rudy Wurlitzer," a program at Anthology Film Archives in 2011, available on Wurlitzer's website, www.rudywurlitzer.com/anthology.htm.

38 Among the cast of *Keep Busy* are JoAnne Akalaitis, Alec Gillis, Joan Jonas, June Leaf, Aline Mayer, Roberta Neiman, Toby Rafelson, William Raymond, Serra, Helen Tworkov, and David Warrilow.

39 DeeDee Halleck, "Keeping Busy on Cape Breton Island: Journal of a Production Assistant to Robert Frank, August 1975/October 1997," in *Hand-held Visions: The Impossible Possibilities of Community Media* (New York: Fordham University Press, 2002), 35.

40 Jonas, script for *Twilight*, p. 206 in this volume.

41 Jonas, in Simon, "Imagist," 160.

42 In *Night Windows* Jonas incorporates a whistled version of the folk song

atal Flower Garden" as well as the outdoor sounds of horns and barking gs. The same folk song is used at the opening of the performance; the ript reads, "Taped ballad, 'Fatal Flower Garden,' sung by Jonas and Lois ne to fiddle accompaniment." (The script is divided into three columns, spectively titled "Performance," "Video and Film Images," and "Sound"; e work opened with sound alone.) Jonas would use the song again in *rror Piece I (Reconfigured)* (1969/2010).

Jonas, in Simon, "Scenes and Variations," 77.

Jonas, undated notebook entry, Joan Jonas archives.

Jonas, description of *The Juniper Tree* (1976), in *Joan Jonas: Performance Video stallation 1968–2000* (Stuttgart, Germany: Galerie der Stadt; and Ostfildern: atje Cantz, 2001), 166.

Jonas, in *Joan Jonas: Five Works* (New York: Queens Museum of Art, 2003).

Jonas, description of *The Juniper Tree*, 166.

Borges, "Word-Music and Translation" (1967–68), in Jorge Luis Borges, *is Craft of Verse*, ed. Calin-Andrei Mihailescu (Cambridge, MA: Harvard niversity Press, 2000), 57.

Jonas, untitled text, 2012, Joan Jonas archives.

The *Volcano Saga* video was produced by Jonas and Alan Kleinberg; produced by Continental Video, Antwerp; and later also produced in sociation with New Television Workshop at WGBH/WNET.

Jonas, description of *Volcano Saga* (1985–89), in *Joan Jonas* (2001), 179; printed on p. 300 in this volume.

Ibid.

Jonas, description of *Variations on a Scene* (1990), p. 322 in this volume.

Jonas, in Simon, "Scenes and Variations," 74.

Seamus Heaney, *Sweeney Astray: A Version from the Irish* (London: Faber and ber, 1984).

Jonas, "Sweeney Astray: Work in Progress," in *Joan Jonas* (1994), 86.

Ibid.

Ibid., 86 and 87.

Nuala Ní Dhomhnaill, "Mis and Dubh Ruis: A Parable of Psychic ansformation," in *Irish Writers and Religion*, ed. Robert Welch (New York: arnes and Noble Books, 1992): a parallel story of war, madness, and ght into the wild—this time with a female protagonist. Mis, like weeney, takes on the atrributes of an animal. "When Mis found her ther's body lying decapitated on the sand, she sucked at the wounds, ank their blood and then fled in total insanity into the wilds where she ew fur and killer claws with which she attacked and tore to pieces yone she met. The intensity of her madness was such that she could run e the wind and no living thing was safe from her" (p. 194). In one of the ening passages she is perched in a tree, an image that prompts oughts of Sweeney's transformation to a bird and Jonas's abstracted evated platform/perch on which he performs.

Jonas, "Drawing threads running through," p. 346 in this volume.

Jonas, "Closing Statement," in *Joan Jonas* (1983), 137; reprinted on p. 284 this volume.

Jonas acknowledged this as well for the drawings in her early pieces: f I'm concentrating on the performance, I can't worry about what the drawing is going to look like. I just make the drawing. A lot of strange things have come out, the release of partly unconscious, archteypal images." Ibid., 138.

63 Ibid., 139.

64 One such example is Jonas had wanted to bring to New York her first large-scale directorial debut for a theater company, *Revolted by the thought of known places...*, with Amsterdam's Toneelgroep but could not find a venue.

65 William Carlos Williams, "The Descent of Winter 1928," in *The Collected Poems of William Carlos Williams 1909–1939* (New York: New Directions, 1991), 309.

66 Jonas, in an interview with Karin Schneider, "Joan Jonas," *Bomb*, no. 112 (Summer 2010).

67 Jonas, in Simon, "Imagist," 160.

68 Jonas, description of *My New Theater III: In the Shadow a Shadow* (1999), p. 362 in this volume.

69 Ezra Pound, *ABC of Reading* (1934; reprint, New York: New Directions, 2010), 29.

70 Jonas, interview with Obrist, 394.

71 Jonas, in Simon, "Imagist," 165.

72 Aby M. Warburg, *Images from the Region of the Pueblo Indians of North America* (1923), trans. Michael P. Steinberg (Ithaca, NY: Cornell University Press, 1995), 17.

73 Borges, *This Craft of Verse*, 43–44.

74 See Jonas's script for *The Shape, the Scent, the Feel of Things* (2004–2006), p. 420 of this volume; originally published in *Joan Jonas: The Shape, the Scent, the Feel of Things* (Beacon, New York: Dia Art Foundation, 2006), 20.

75 Susan Sontag, introduction to Halldór Laxness, *Under the Glacier*, trans. Magnus Magnusson (New York: Vintage International, 2005), vi.

76 Ibid.

77 See *Science Is Fiction: The Films of Jean Painlevé*, ed. Andy Masaki Bellows, Marina McDougall, and Brigitte Berg (Cambridge, MA: MIT Press, 2001).

78 Jonas, "Artist's Statement" (2011), description of *Reanimation*, p. 494 in this volume.

79 Jonas, in "Joan Jonas: Une image n'est jamais fixe/An Image Is Never Fixed," interview by Joan Simon, *Art press*, no. 400 (May 2013): 35.

80 Following this imagery and later working with illustrations of fish found in a Japanese book, Jonas made numerous blue fish drawings. She exhibited them in Kitakyushu, Japan, in 2013 and included some one hundred such drawings suspended from the ceiling during her 2013 exhibition at the Kulturhuset Stadsteatern, Stockholm, where the installation of *Reanimation* was also shown, and in an exhibition at Galleria Alessandra Bonomo in 2013. She continued to perform them in *Reanimation*, most recently at HangarBicocca, Milan, in 2014 (see pp. 26–27).

81 Ande Somby, "Yoiks of the Yoiks," available on Somby's "yoik room" website, www.jus.uit.no/ansatte/somby/juoigENG.htm.