

Jonas, Joan. "Organic Honey's Vertical Roll [ Introduction and Script]" In *In the Shadow a Shadow: The Work of Joan Jonas*, edited by Joan Simon and Joan Jonas, 162–169. New York: Gregory R. Miller & Co., 2015.

*Organic Honey's Vertical Roll*, 1972

Video performance (including live-feed and recorded video, Jonas's *Duet* [1972] and Richard Serra's *Anxious Automation* [1971], both performed by Jonas)

► Ace Gallery, Venice, California, 1972. Performers: Joan Jonas, Anne Thornycroft, Margaret Wilson. Camera: Roberta Neiman.

► San Francisco Art Institute, 1972. Performers: Freuda, Joan Jonas. Camera: Roberta Neiman.

► California Institute of the Arts, Valencia, 1972. Performers: Joan Jonas, Anne Thornycroft, Margaret Wilson. Camera: Roberta Neiman.

► Leo Castelli Gallery, New York, January 4–6, 1973. Performer: Joan Jonas. Camera: Babette Mangolte. Sound: Kurt Munkacsi.

► Festival d'Automne: Aspects de l'art actuel, Musée Galliera, Paris, 1973. Performer: Joan Jonas. Camera: Babette Mangolte. Sound: Kurt Munkacsi.

► Galleria Toselli, Milan, 1973. Performer: Joan Jonas. Camera: Babette Mangolte.

► Museum of Fine Arts, Boston, 1974. Performers: Suzanne Harris, Joan Jonas. Camera: Babette Mangolte.

► Contemporanea, Rome, February 12, 1974. Performers: Joan Jonas, Charlemagne Palestine. Camera: Babette Mangolte.

► *Joan Jonas: Performances/Video/Installation*, University Art Museum, University of California, Berkeley, 1980. Performer: Joan Jonas. Camera: Babette Mangolte. Technical assistance: Barney Bailey, Bobbie Schalk-Condle, Bruce Glück, Adrienne Wong.

*Organic Honey's Vertical Roll*, 1973–99  
Video, black and white, sound, 14:31 min. Distributed by EAI.

This is a videotape document of a performance at Leo Castelli, New York, in 1973, but I edited it much later. The video, which is not listed in the Berkeley catalogue, does not represent the complete performance.—JJ

See p. 142 for related videos, performances, and installations.

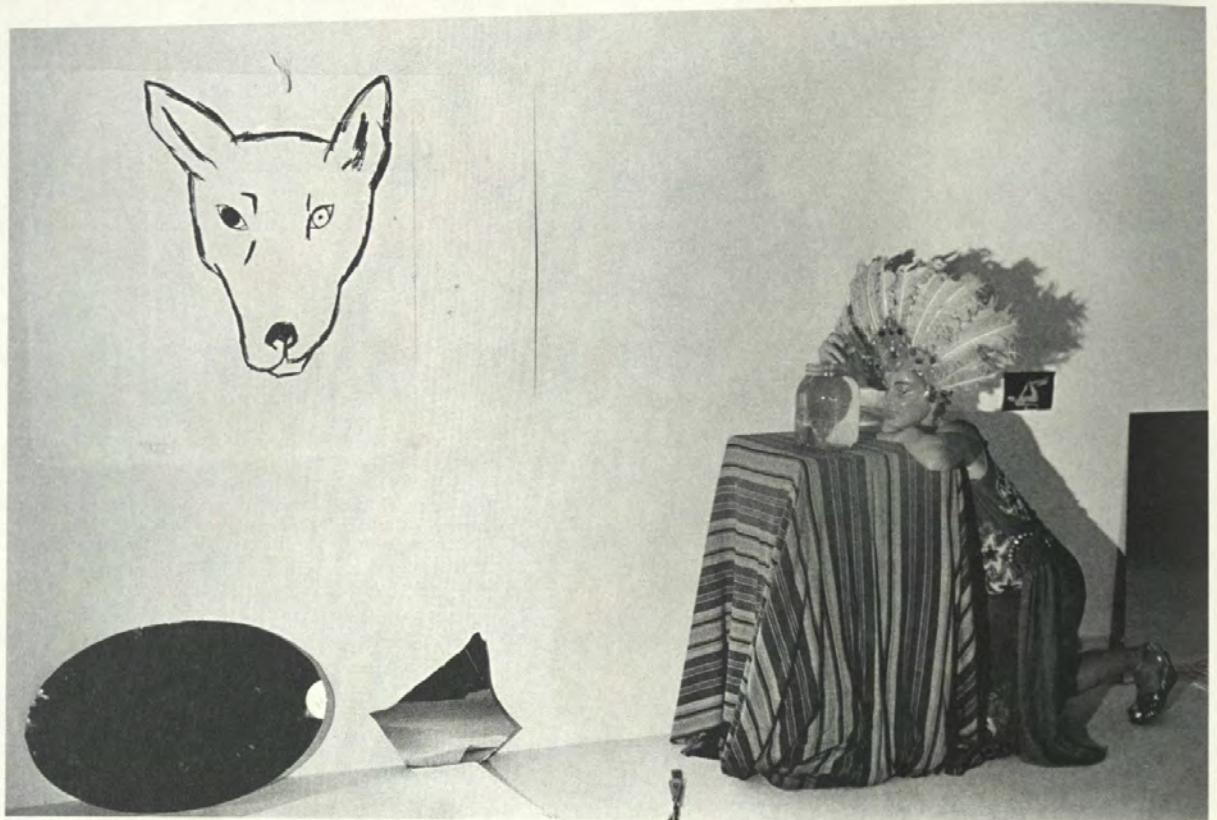
Jonas performing in *Organic Honey's Vertical Roll* (1972), Festival d'Automne: Aspects de l'art actuel, Musée Galliera, Paris, 1973. Photos: Béatrice Heyligers.

## Organic Honey's Vertical Roll

I consider *Organic Honey* to be one project with variations, the first version being *Organic Honey's Visual Telepathy* and the final version *Organic Honey's Vertical Roll* (both 1972). This is the way I work. Between the performances *Visual Telepathy* and *Vertical Roll*, I made the tape *Vertical Roll* at the Ace Gallery, where I then had the performance. I inserted actions from the tape into the performance, but I did not include the tape itself in the performance. Actions from the tape were performed live. I am interested in developing and altering my work from place to place. From night to night I usually perform the same actions, but when I move to another location I take the opportunity to add, subtract, reconfigure; but basically I consider this a unit, and this is true of the way I work on all my projects.—JJ







### Performance

#### *Mirror Check*

Four performers, standing in different parts of the room, clap blocks of wood in sequence, passing the sound around the space faster and faster as a four-by-six-foot mirror is slowly carried in front of the spectators, enabling them to see themselves.

Organic Honey, in plastic mask, walks seductively across room, dressed in pink feathered headdress, green chiffon dress, and high heels. Carries jagged mirror.

Honey carefully opens one fan after another, revealing layers.

Honey steps back and rips off paper covering drawing of dog's head with double eyes, one dark, one light.

With her mirror, Honey reflects light on the drawing.

Honey looks at camera in mirror (over shoulder), so camera sees her.

Kneeling down beside the water jar, she tries to land thirty-six pennies, one by one, in a shot glass in the jar.

### Video and Film Images

Close-up of pearls, dress, feathers, feet as the body moves to the music.

Details of painted scenes, feathers, sequins, ivory. Series of wipes.

Close-up of dog.

Spot of light on dog's face.

Mirror reflection of Honey beside dog's head.

Large jar of water fills screen, shot glass and Honey's profile to one side. Pennies cut through image.

### Sound

Upbeat reggae music.

Low tones of Bull Roarer. Creates sense of suspense.

Silence.

Amplification of sound of pennies splashing and clinking.

### Performance

In front of drawing, Honey removes feathers, leans against wall under dog's face (her own masked face).

Sitting on floor under the camera, Honey slips back her mask to wear it like a hat, then draws dog's head, the top half on the bottom of the paper, the bottom half on top.

Honey removes drawing, revealing a mirror. With a large silver spoon she bangs it methodically.

[In this sequence, the performance activity occurs in the back room, or behind a partition. The spectators see only the image on the monitor.]

Camerawoman backs out of space followed by Jonas—in black, jeweled belly dancer's costume—stepping in time to the clapping of wood blocks.

In middle of space, Jonas stands, moving her legs very slowly, bending, preparing to jump up and down in and out of camera's range.

### Video and Film Images

Vertical-roll bar of TV fixed, so that it hovers in middle of screen. Shows image of face, upper half that of Honey, lower half that of dog.

As the vertical-roll bar rolls, the two halves of the drawing come together in proper position. As she draws, Honey's hands and arms become visible. Occasionally, Honey's mask looks up at the camera.

Silver spoon hitting mirror. After-images. Slow zoom in to spoon.

Videotape: *Anxious Automation*, made by Richard Serra; performed by Joan Jonas; sound by Philip Glass.

Head of a dog with one dark eye and one light eye. Detail of woman's dress, arm next to same image. Detail of a different part of the arm. Masked face beside another. Landscape. Jonas's face reflected in two mirrors—four images moving slightly.

Close-up of feet stepping as frames go by in steady rhythm of vertical roll.

Vertical roll makes slow movement of legs (from knee down) nearly imperceptible.

### Sound

Metal hitting glass echoes against walls and ceiling.

Rattling sound effects made by assistants.

Wood clapping in time to vertical roll on monitor.

Rhythm of wood clapping remains constant.

Jonas performing in *Organic Honey's Vertical Roll* (1972), Ace Gallery, Venice, California, 1972. Roberta Neiman Photographs.



### Performance

Jonas jumps up and down as high as possible.

She falls to the floor and claps her hands—one palm facing up, the other down, but not connecting.

Jonas stands, holding a quilted black satin jacket covered with fans, and drops it in front of the camera.

She makes a slow turn, arms outstretched, holding very still.

Wearing fan jacket, Jonas goes to the blackboard and makes an "endless drawing," a continuous line, never lifting the chalk.

Holding a small, two-way mirror in center of face, she makes a whole face from two left sides, then two right sides.

Dressed in black satin, Jonas howls like a wolf into a microphone (the howling sounds overlap with feedback).

### Video and Film Images

Image appears to jump in and out of the moving frames, which are occasionally blank.

Two hands clap the vertical-roll bar in time to the roll.

Bare feet. Fans of jacket. Camera travels to Jonas's stomach and pulls back to show torso.

Vertical roll converts the slow turn into a hip-switching dance.

A network of lines builds up over a grid to fill the monitor with looping curves.

Woman's face that seems to change expression as the mirror moves.

Film of two women kissing with slow vertical roll (video image transferred to film).

### Sound

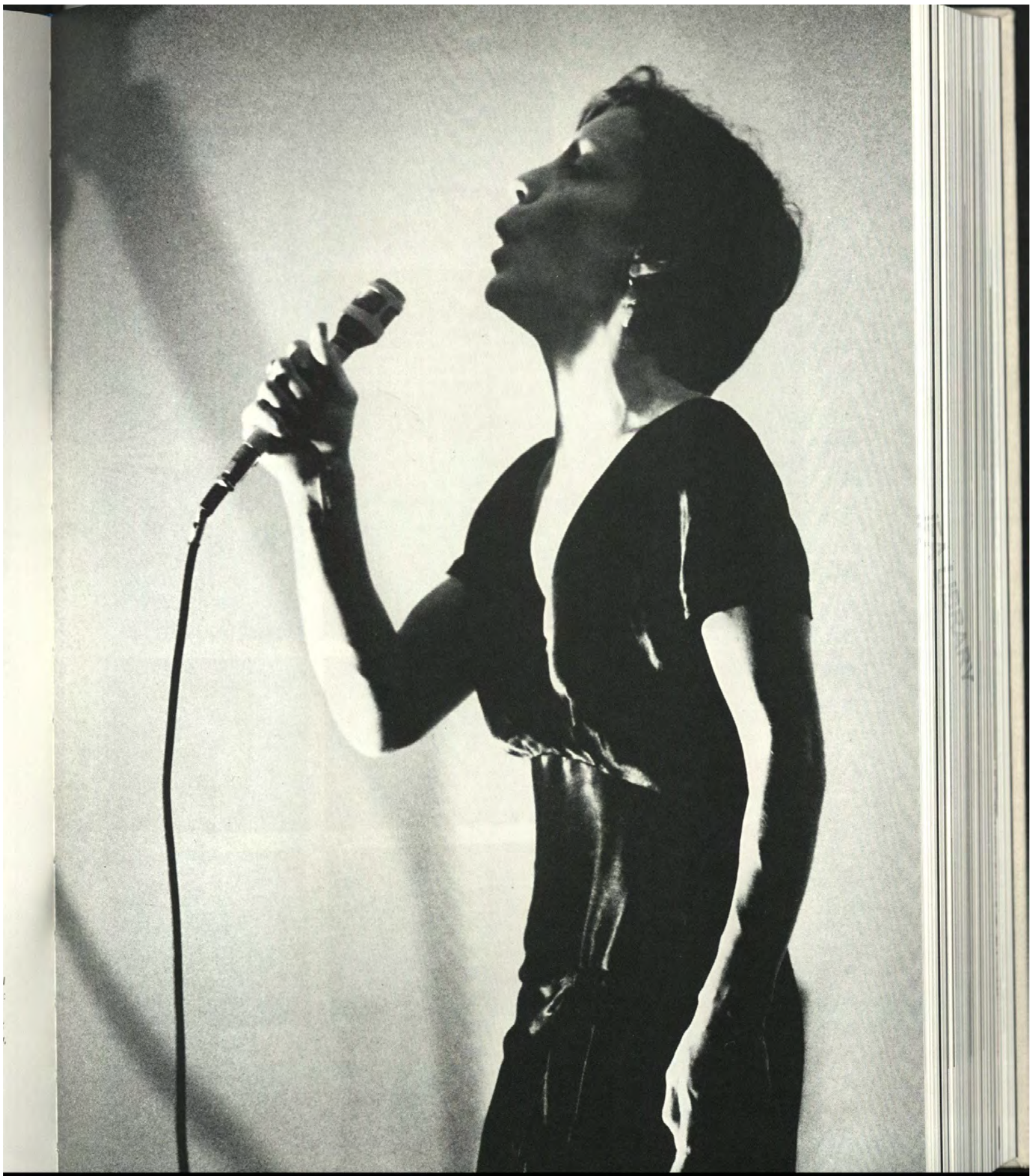
Sound of clapping hands.

Silence. Sound of chalk on blackboard.



← Jonas performing in *Organic Honey's Vertical Roll* (1972), Galleria Toselli, Milan, 1973. Photo: © Giorgio Colombo, Milano.

→ Jonas howling at the conclusion of *Organic Honey's Vertical Roll* (1972), Leo Castelli Gallery, New York, 1973. Photo by Peter Moore © Barbara Moore/Licensed by VAGA, NY.





Stills from *Vertical Roll* (1972)

