

ORGANIC HONEY'S VERTICAL ROLL 1972

Performance

Mirror Check (see p. 19 for description).

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.

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.

Sound

Upbeat reggae music.

Low tones of Bull Roarer. Creates sense of suspense.

Ace Gallery. Photo by Larry Bell.



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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.

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.

Silence.

Amplification of sound of pennies splashing and clinking.

Ace Gallery. Photo by Roberta Neiman.





Ace Gallery. Photo by Roberta Neiman.

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.

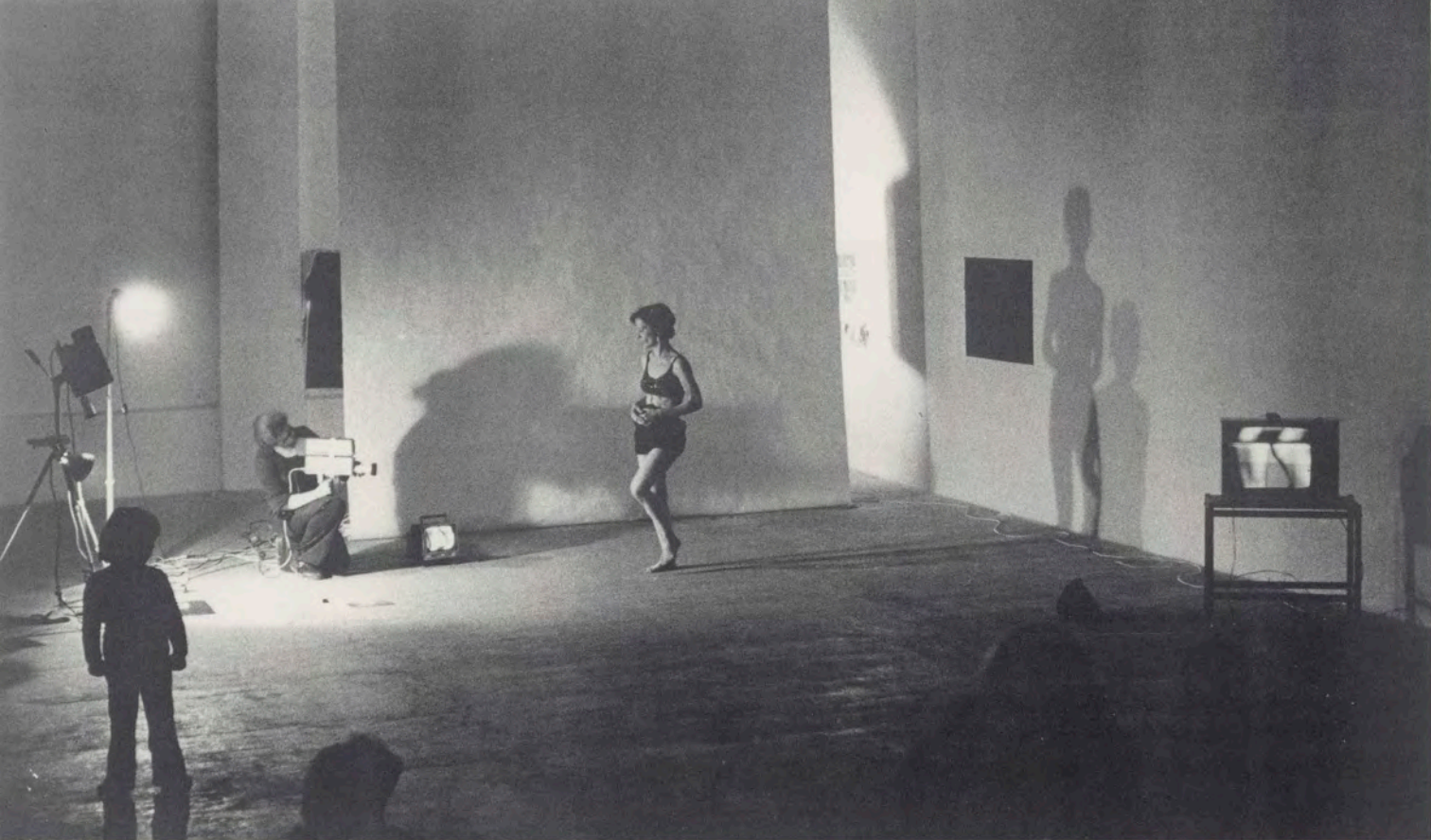
Honey removes drawing, revealing a mirror, and with a large silver spoon she bangs it methodically.

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.

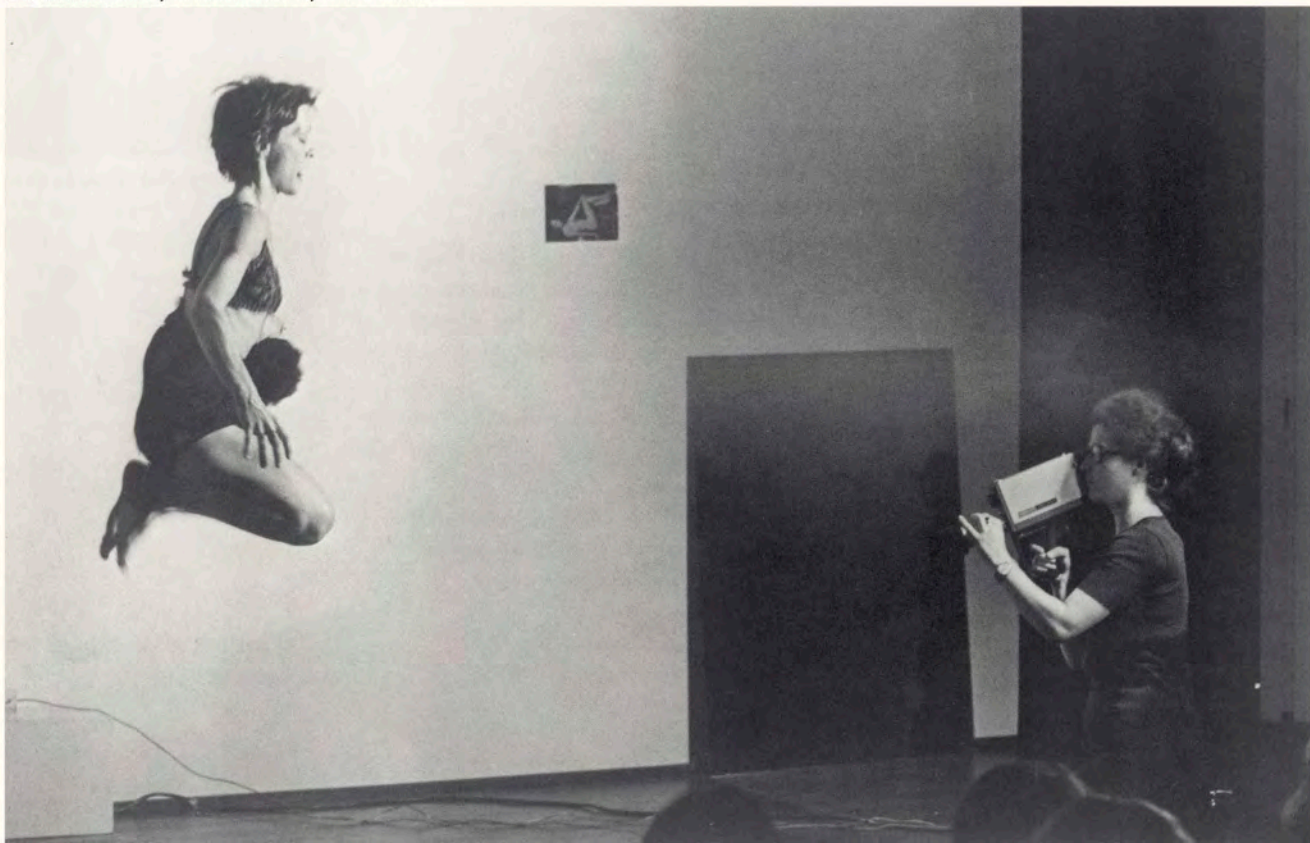
Silver spoon hitting mirror. After-images. Slow zoom in to spoon.

Metal hitting glass echoes against walls and ceiling.



Galleria Toselli. Photo © Giorgio Colombo.

Leo Castelli Gallery. Photo © 1973 by Peter Moore.





Musée Galleria.

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

[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.

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.

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.

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.

Rattling sound effects made by assistants.

Wood clapping in time to vertical roll on monitor.

Rhythm of wood clapping remains constant.

Sound of clapping hands.

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Ace Gallery. Photo by Larry Bell.

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).



Leo Castelli Gallery. Photo © 1973 by Peter Moore.

Bare feet. Fans of jacket. Camera travels up 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).

Silence. Sound of chalk on blackboard.



Photographs used as props in *Organic Honey's Vertical Roll*.
Photo bottom left by Carol Mersereau; all others by Babette Mangolte.

