

ORGANIC HONEY'S VISUAL TELEPATHY 1972

The performance space: In a room approximately twenty-five by fifty feet, the spectators sit facing the performers but separated from them by video equipment. An eight-by-twelve-foot video image is projected on the back left wall. In the center front of the space, a monitor faces the spectators. A camera is used in the center of the performing area, where, by pans and zooms, it picks up selected images. A second monitor is in the performing space so that its image can be interacted with during the performance. Bare light bulbs are used at critical performance points.

Performance

A four-by-eight-foot mirror mounted on wheels is rolled in front of the spectators to reflect their images.

Jonas, standing by table, puts on cheap, erotic plastic mask and sequined jacket—becomes Organic Honey. Sings loudly. Electric fans blow hair. Dons pink feathered headdress, sashays about.

Jonas rips paper off wall. Large oval Japanese head revealed. Reflects mask in a mirror held against print.

Box of objects (magic memorabilia) brought to table—large bottle of water with shot glass in it placed on box.

Honey drops thirty-six pennies, one by one, into bottle.
Attempt to ring shot glass.

Performer, with same plastic mask as Jonas's, lies on floor under camera with Honey.

They embrace and roll. Erotic play (self-love).

Video and Film Images

Jonas, seen from the waist up, dresses.

Tresses, blown by a breeze.
Lacquered mask, feathered headdress.
Image of imitation Bengali goddess.
Jonas frames herself coyly.

Organic Honey and Japanese woman—interplay of erotic imagery.

Bottle fills half of screen.

Shining reflective transparency.
Profile of Honey peering into water.
Pennies slice and glide through water. Splashing/clinking amplified.

Two doll-like heads upside down (Brancusi).

Forms roll, kiss, and touch, shifting about in frame.

Lo Giudice Gallery. Photo © 1981 by Gianfranco Gorgoni.



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Mirror on floor covered with white paper—objects beside it (old doll, silver purse, etc.).

Electric eye: beam of light across paper. When circuit is broken by hand or object, a buzzer sounds.

Honey kneels, removes mask, places objects one by one on paper, and draws, watching drawing materialize on monitor.

Drawing ripped away.

Honey hits mirror obsessively with large silver spoon, trying to break her image. Loud sound echoes in the space.

Activity of performance ceases.

Whiteness.

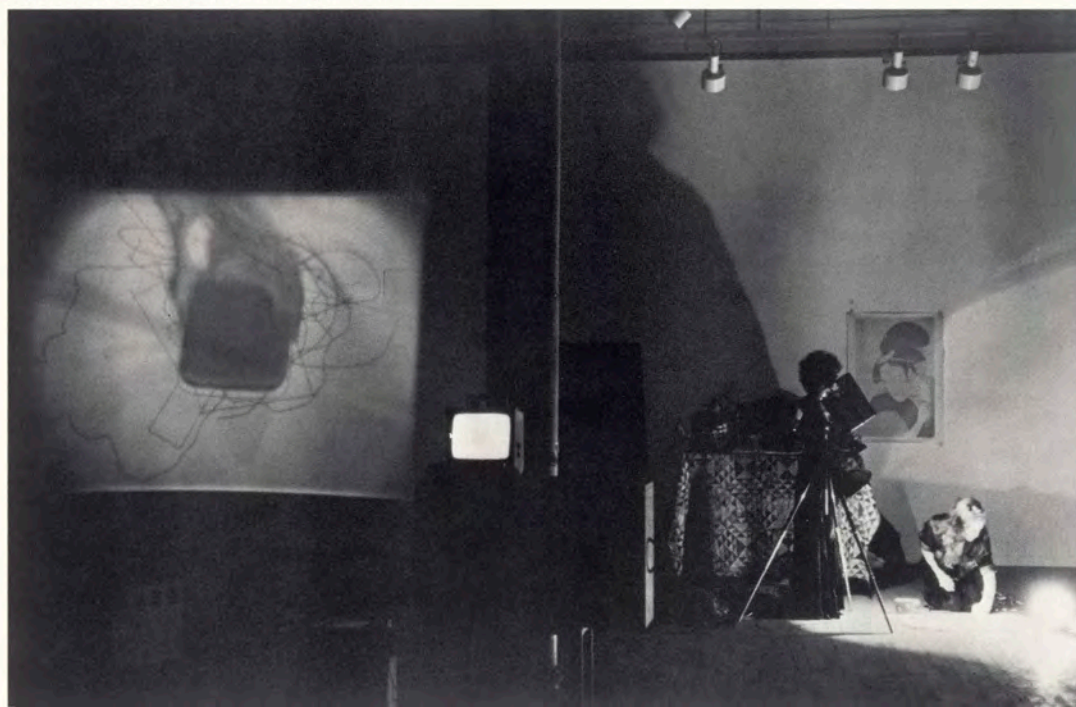
Hand places object on paper, traces a line around it. As each object is delineated, it disappears. Lines collect, making image on the monitor and in projection.

Mirror revealed with reflection of face (no mask).

Silver spoon striking Jonas's image— inward and outward blurred silver hitting itself. Face removed. Spoon continues to bang. Mirror does not break.

Projected image goes blank.
Focus down to audience monitor.

Lo Giudice Gallery. Photo © 1972 by Peter Moore.





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Two cameras side by side switching from one to the other; alternate zooms in and out in relation to series of movements performed by Jonas—perception altered by sudden scale changes—e.g., arms become legs. Rhythmic tapping sounds amplified.

Performer stands on table, contorts her body, bends, twists. Rolls eyes. Rocks in loose mudra.

Performer advances slowly toward camera.

Performers intertwine, sway before lens, fixated by images on monitor.

Performer, close to lens, whispers.

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

Parts of performer's body. Disturbing fragmentation in rearrangement of parts. Legs wrapped around head.

Performer's image becomes blurred. The soft image of the projection is filled by the V of her neckline.

Alice's change in scale ("Drink me!"). Three beautiful faces moving in and out of view (eight-by-ten-foot heads), concealing, revealing one another/ focus/blur/staring eyes.

Huge mouth framed by fingers in triangle mysteriously mouthing message to audience.



Lo Giudice Gallery. Photo © 1972 by Peter Moore.

Camerawoman positions performer in the space.

Full figure of woman in projected video image same size as woman in actual space.

2,000-watt light bulbs turned on and off repeatedly, washing out projected image and whiting out the monitor image (light meter of camera controlled).

Organic Honey, changing identity, dresses in blue satin robe, black-and-white scarf/turban, mask of different persona. Electronic sorcery.

Triangular mirror on black ground with masked face reflected in apex (face looking out from tent).

She slowly glides toward triangular mirror leaning against blackboard.

Pulls back mirror, and replaces it.

Arm pulls back mirror to reveal another mirror with same reflection. As mirror is slowly replaced, it divides into two layers. Clear and opaque magic of material.

Organic Honey, disguised, walks to taped paper blackboard.

White paper.



Lo Giudice Gallery. Photo © 1972 by Peter Moore.



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Draws, conjuring mystical messages. Something the audience cannot see (symbols from *Nova Scotia Beach Dance*).

Pulls paper off blackboard.

“Sorceress” strolls out front to monitor, which faces the audience, and is placed beside an old TV set with a mirror in place of the picture tube. “Sorceress” howls a duet with tape of Jonas howling like a dog, while she checks herself out in the mirror.

Jonas and another performer carefully manipulate fans for camera. Performer haughtily fans herself—snapping fan open repeatedly.

Shadows of fans and women on the wall.

Hand draws circle and a line, connects circle to line with series of measurement lines, measuring circle against line. Draws circle and line again. Measures line against circle.

Blackboard. White chalk outlines circle. Writes “sun.” Erases half the circle. Adds curved line, turning sun into new moon. Alchemical transformation of mandala.

On monitor, a woman howls like a dog.

First fan slowly unfolds from the sides and center, revealing 19th-century miniature of pale, indolent Turkish ladies reclining on satin couch, ladies on clouds, minarets and palm trees around them.

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Performer spins an Appalachian Bull Roarer (a stick on a string), making a loud whirring noise.

Layers of white lace. Movie of intricate detailed surfaces. Gold fan catches and flashes reflections as it fans the lens. Succession of wipes.

A silk tassel bounces in and out from large projection. 3-D effect. Softness/hardness. Sequined spirals of red light.

Organic Honey sits on high wooden electrical throne (bare light bulbs wired). Chair facing camera, Organic Honey's left side toward audience, she plays to the camera, watches image on monitor.

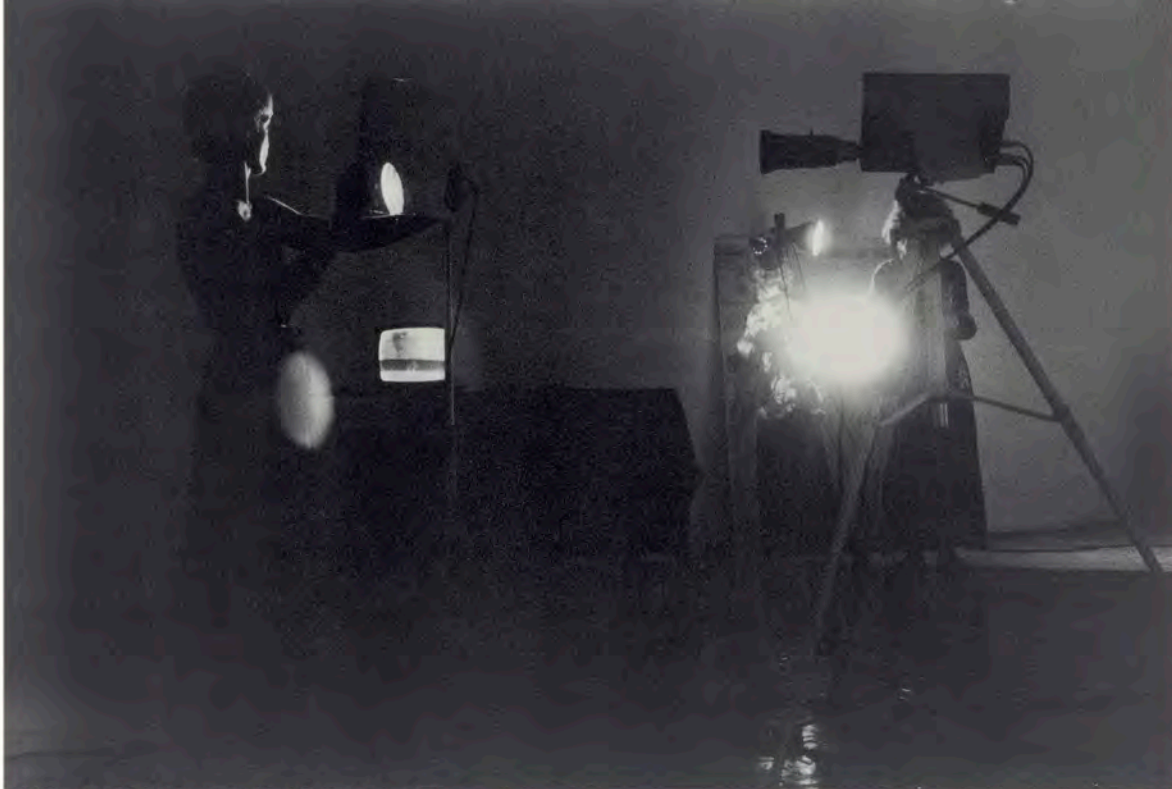
Masked face, eight by twelve feet.

High priestess laughs hysterically at her image for two minutes.

Mad laughter from the video images. Smiling eyes.

Galleria l'Attico. Photo © 1972 by Babette Mangolte.





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Two-way mirror held in front of face.
Laughter suddenly ceases. Sings.

Sudden change. Laughter ceases.
Reflective surface fills screen. Slight
movements of mirror create illusion
of objects and lights flowing across
screen. Face visible at times.

Removes mask, changes identity.

Mirror slides off, singing stops. Jo-
nas's face, in eight-by-ten-foot image,
looks at audience.

Jonas points to right eye, saying,
"This is my right eye," and to her left
eye, saying, "This is my left eye."

Points to right eye, then left eye.

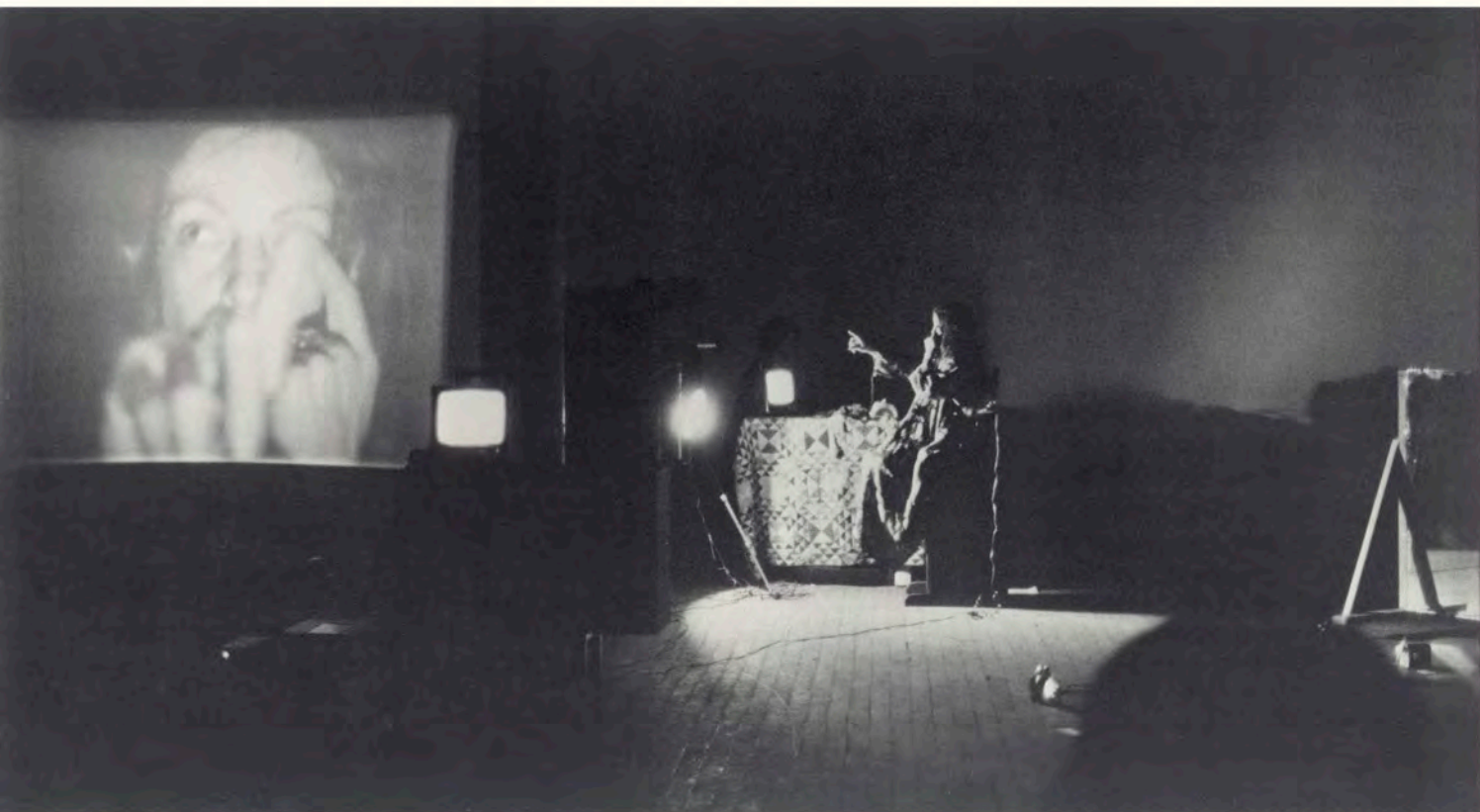
Points to image of eye on monitor.
Repeats action and above phrase
with each eye. Looks into mirror
over right shoulder. Repeats, "This is
my right eye. . . ."

Finger touches eye in monitor
image, while other touches actual
eye. Reverses process. Repeats with
mirror image.

Puts on all four masks of other per-
formers (superimposition of masks).

Masks unfold: peeled off one by one.
Each identity revealed, finally Jonas
herself.

Black-and-white swastika.



Lo Giudice Gallery. Photo © 1972 by Peter Moore.

Covers face with patterned Greek purse.

Lord's Prayer repeated rapidly, sound muffled by purse.

Face divides into left side and right side by light and dark center wipes.

Covers right side of face with black paper.

Black over right half of face makes left side light.

Covers left side of face with white paper (addition and subtraction of light affects light meter of camera).

White over left half of face makes right side dark.

Three bare light bulbs click on and off—produces freeze-frame images of heads.

Succession of single-head framed images controlled by light.