

y early work involved organizing articular spaces as they related to images which I created in order to press my consciousness of performers in a totally mysterious space. The form was fragmented, not environmental. This fragmentation as expressed by two figures covered with mirrors sewn on their costumes. They moved through the space like objects reflecting and altering the surroundings as they walked the distance of a church porch. Large electric fans blew them and fro in the space.

December of '68 I went to the beach with Peter Campus to film my fantasies. The performers looked like rags in the wind, so I used the psychology of the landscape —

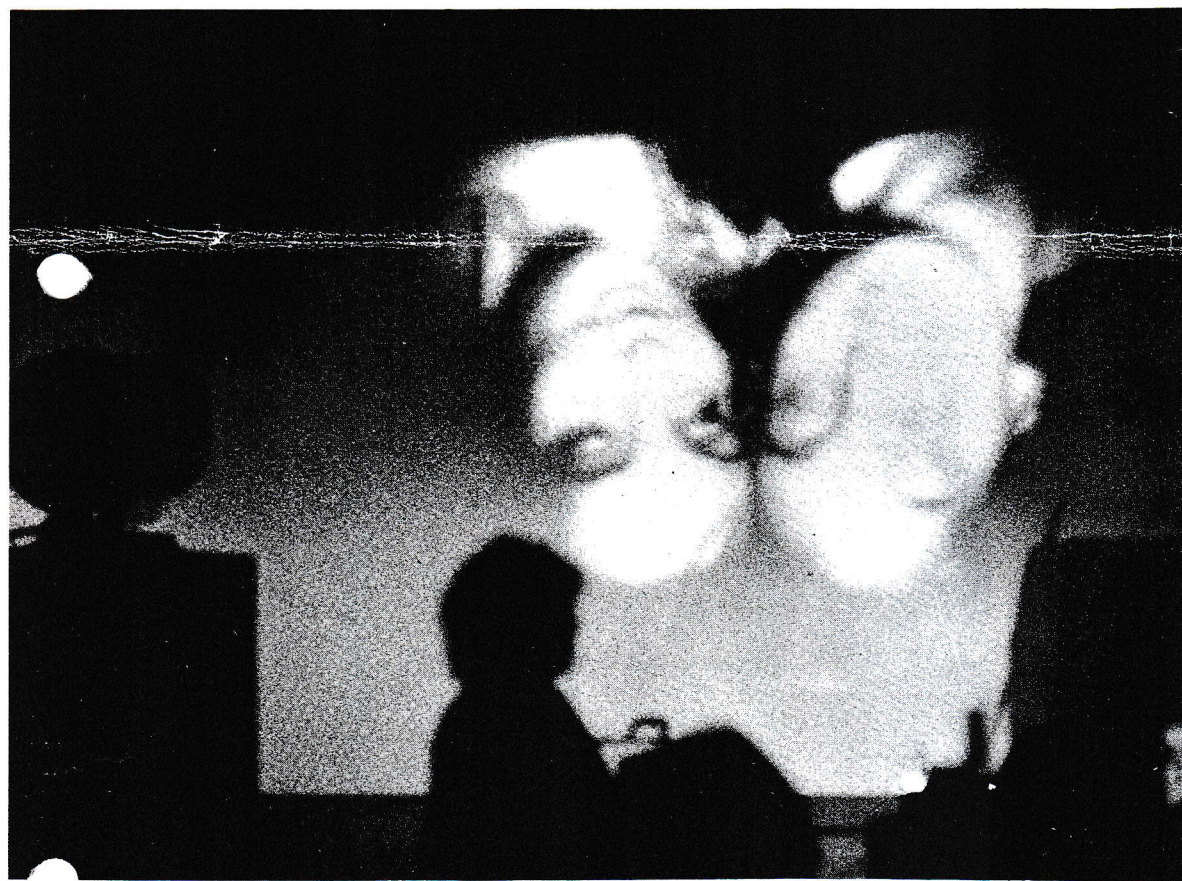
nature — I moved them into the winds (much like the fans) and blew them up and down the beach while they changed their clothes; (like Chaplin) — the movement animated. Later on in the flats of the sand dunes the mirror people appeared against the horizon, fragments of a different scale and a different time (in and out of time). They moved in and out of the space — absent matter — these subjects created images mysterious as the place; miniatures on the horizon mapping the boundaries.

In '69 I fragmented the entire space. I wanted to alter the perception of the field by having performers carry large 5' x 2' mirrors throughout the work. The mirrors remained

as objects which expanded the field. The specific character of each performer gave way to displaced bodies and fractured space. The mirrors reflected the performers, the space, and allowed the audience to watch themselves as they were mirrored. The entire audience came into the work via reflection. This illusionistic space became convincing for it subverted the audience's distance — they became the work; they were in the mirrors with me as I was carried stiff, board like, horizontally through the space. The high priestess.

This work gave existence to my fantasies. My imagination became my content and in 1970 I enlarged the mirror piece. Friends, New York

dancers and sculptors were given activities to perform with mirrors and large sheets of glass. They worked with them, balanced them, dragged them, leaned on them and placed them between each other and rolled on the floor with them. Mirrors and glass all over the reflected visual field — deep space, flat space, curved space, vicarious space, mirrored space — my mirror fantasy. I made a work for the hole in the floor of Alan Saret's loft. The hole opened to the basement. A performing platform was built under the hole so that when the performers stood erect the audience could see over their heads. When the performers squatted or lay down they were visible only through mirrors which



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Organic Honey's Visual Telepathy. Febbraio 1972
Duet. New York 1970
Jones Beach 1970



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agine video per aumentare i piani visuali dello spettacolo.

Mirror Check, aprile 1970. Seduta a circa 50 metri di distanza dal pubblico, incominciai a ispezionare minuziosamente ogni parte del mio corpo con un piccolo specchio a toeletta. Partii dalla faccia e scesi fino ai piedi (prima a destra e poi a sinistra) con una specie di movimento circolare. Il mio corpo ora è diventato materia prima, es-

pressione delle fronti.

Jones Beach. Nell'ottobre del 1970 diedi vita a un grande spettacolo ambientale all'aperto (in una vasta pianura fangosa adiacente alla spiaggia). Il lavoro voleva verificare le possibilità della forma e i modi di percezione del movimento a distanza. Il pubblico fu bombardato da una serie di immagini sonore, colorate, riflesse e in movimento da una distanza di oltre 400 metri.

le a distanza: lo spettatore vede prima un lampo e poi sente lo scoppio); quello dell'attore che si trova a metà strada un primo; quello dell'ultimo attore è in sincronia con il suono. Il lavoro intendeva misurare la velocità del suono attraverso l'aria.

Jones Beach Hoop. Percorsi un intero isolato del lower east side rotolando den-

were held on the edge of the hole. Actions took place on the platform below the floor level out of eyesight — the major section of the work was viewed through four large mirrors on the back perimeter of the hole tilted forward; so that, in effect, the audience looked through the mirror to view the performance which they could not see directly. This kind of displacement started me thinking of the possibilities of a projected video image which would displace further the performance.

Mirror Check, April 1970: forty feet away from the audience I continuously inspected all parts of my body with a small hand mirror starting with my face and moving down

from left to right in a slow circular movement. My body became the material, the subject matter, the form of change. As the mirror was concealed from the audience's point of view, their relation to the piece was vicarious. They experienced my relation to the mirror.

Duet, April 1970: movement improvisation with a piece of glass held between the foreheads of the performers. Continuous movement forehead press.

Jones Beach, October 1970: I created a large outside environmental work. It controlled the perception of a large area; a mud flat adjacent to the beach. The conception of the work involved the power of form and the perception of movement in

the distance. The audience saw a series of images of sound, color, movement and reflection over the distance of 1/4 of a mile.

Sound Delay: a performer stands in the far space, one in the middle space, and a third one next to the audience clapping blocks of wood together repeatedly in and out of unison making a sound which rippled across 1/4 of a mile. In the far space the act of hitting the blocks of wood is perceived before the sound, (a delay occurs much like seeing a shotgun fired in the distance, first the flash, then the sound). In the middle space the sound interval is less, and adjacent to the audience the sound is in sync with the act of clapping. The piece

measured the speed of through the air.

Jones Beach Hoop: a prop was designed for an earlier street work which I rolled around an entire block of the lower east side.

Mirror Reflection: I climbed a tall ladder with a large mirror and reflected the sun's beams back to the audience over 1/4 of a mile. signal to the audience.

The work involved the illusion of landscape space. Space in the far distance flattens. Performers were given simple patterns to perform perpendicular and parallel to the audience and curvilinear and circular to the audience — both appeared to be performing like movements to the illusion of the depth of

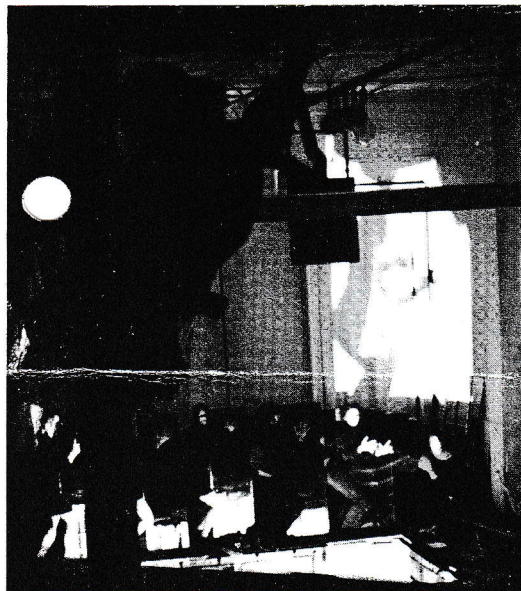
4. The Fish. 1970

5. Performance in Alan Saret's studio. Marzo 1970

6. Sound Delay. Jones Beach



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spazio del paesaggio che a grande distanza si appiattisce. Due attori correvano su itinerari perpendicolari e paralleli, curvilinei e circolari rispetto al pubblico, e sembrava che i loro movimenti fossero dovuti all'effetto illusionistico della profondità del campo. **Choreomania, febbraio 1970.** Questo lavoro, ispirato da Houdini, fu concepito come uno spettacolo magico. Sospesa al soffitto c'era

suo movimento creava uno spazio di tipo filmico in quanto permetteva che si verificassero artifici equivalenti a tagli, cancellature e dissolvenze: era cioè la parete stessa a determinare i cambiamenti di coreografia.

Viene proiettata una diapositiva sulla parete, si accende una lampada, l'immagine della diapositiva scompare; la lampada si spegne

rivano e scomparivano, le stoffe di copra cadevano, le immagini si perdevano sul pannello specchiante, le proiezioni, intercettate da uno specchietto da toeletta, venivano trasferite sui muri dell'ambiente. La diapositiva è proiettata su una stoffa, la stoffa cade rivelando uno specchio nel quale l'immagine scompare. Viene rovesciata l'acqua sul pannello specchiante

Choreomania, February 1970: this work, inspired by Houdini, was conceived as a magic show. A wall of mirrors was hung from the ceiling. It rotated and swung back and forth and sideways; a prop which when moved by performers moved the wall. The swinging wall moved rhythmically during the piece giving the audience a sense of time and a sound. Its movement created a filmic space in which it allowed for certain film devices such as cuts, wipes and dissolves to occur, i.e. choreographed changes were performed in relation to the moving wall.

A slide is projected on the wall, a light bulb is turned on, the slide dissolves. The light is turned off

and a new slide appears. Exposing theatrical processes, changing time and image on a simplistic level relates to the Kabuki theatre which I saw in Tokyo in May 1970.

People climbed all over the swinging wall and extended parts of their bodies around the frame changing its scale. Performers appeared and disappeared, rugs drop, images are lost in the mirror. Images are picked up from the slide projector with a hand mirror and passed around the walls of the space. A slide is cast on a rug, the rug drops revealing a mirror into which the image disappears. Water is poured over a wall mirror and color from the slide is reflected in the water.

Large pieces of paper are used to

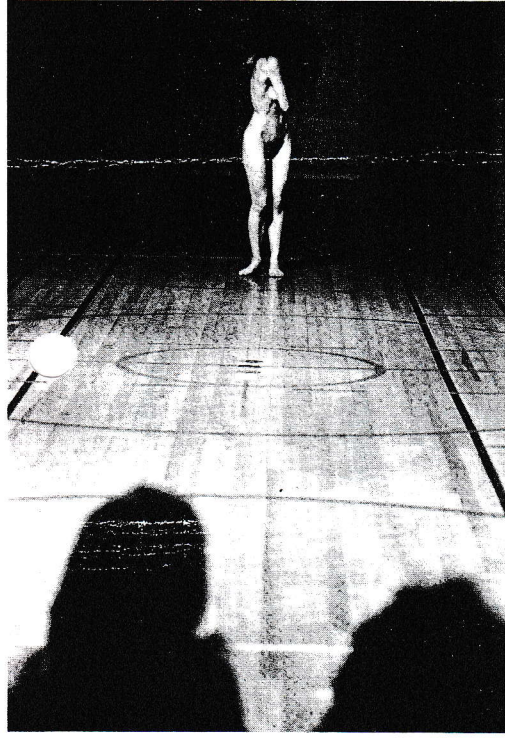
catch images of the projected slide in the air.

In May 1971 a piece was made with a group of students in Irvine, California, outside at night. The space was defined by a searchlight hidden in the middle of the space. The search light spotted activities on a far hill and flashed back through a grove of trees to the audience. The sound delay was performed with large numbers painted on plywood indicating the number of feet from the audience the wood clappers were placed. The searchlight followed a runner from one wood clapper to another picking up and revealing the numbers. Information was on three levels in defining boundaries of the space; sound measured over

distance, measured distance, measured distance between sound and light. In August 1971, in Nova Scotia, the audience was placed on a hill overlooking a beach and looked down over the performance. The shape of the space was contained between two sloping cliffs which formed a V. The landscape was used as a telescoping device. In the bottom of the V a flat stone circle was marked with a line of 2' and 3' pilings. From overhead the performers appeared flat against the shape of the beach. The circle was measured in different ways with a twenty feet pole: standing at its center and turning around and by measuring the circumference of the circle against the landscape. One performer holding one end

- 1. Mirror Check. 1970
- 2. Field Piece. Nova Scotia 1971

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una collina abbastanza distante e ritornava sul pubblico attraverso una macchia d'alberi. Il fenomeno del ritardo del suono era espresso con dei grossi numeri dipinti su

tronconi che indicavano a che distanza dal pubblico si trovavano gli attori che battevano sui cubetti di legno. Dopo aver seguito una "staffetta" che correva da una "postazione sonora" a un'altra, il faro scovò il cartello con le cifre e lo rivelò agli spetta-

Il spazio era determinata da due scogliere

oblique che formavano una V. Il paesaggio aveva una funzione telescopica. Al fondo di questa specie di imbuto fu costruito un cerchio con delle pile di pietre sovrapposte. Dall'alto gli attori sembravano appiattiti contro la spiaggia. Il cerchio fu misurato in vari modi con un palo lungo 6 metri. Prima gli attori ne verificarono il raggio e la circonferenza stando uno nel centro e l'al-

re attorno alle pile divenne complemen-

te a quello dell'attore sul bordo del cerchio. Il significato dell'azione era di definire le dimensioni del cerchio con i movimenti del palo. In un altro lavoro due pali collocati su uno spazio piatto volevano mettere in evidenza una dimensione virtuale dovuta a un'illusione ottica: quello più lungo che si stagliava in distanza contro l'orizzonte sembrava

the pole walked the length of the line while the other holding the other end of the pole moved around the edge of the circle in a compensating movement. This process was reversed as the performer walked around the circle while the one on the line compensated for that moment. In effect circumscribing the entire circle with the pole.

Two poles were used on a flat space as measurements of scale change, the tall one in the distance against the horizon appearing to be the same size as the smaller one in the foreground. The first on the field against the horizon, the other in the field contained by the space. Organic Honey's Visual Telepathy was a projected monitored video

Joan Jonas, Peter Campus: Seen. Film, 1969

0. Performance at Jones Beach. 970

performance. Images from the performance, selected by the camera, were seen on a monitor and an 8' x 12' projection. All movement was performed to make images. The audience watched the three dimensional live performance simultaneously with the two dimensional black and white video images. Scale changed as images were presented.

The piece evolved as I found myself continually investigating my own image in the monitor of my video. I bought a mask of a doll's face which transformed me into a more erotic type. I named my new persona Organic Honey. I became obsessed with following the process of my own theatricality as images fluctuated between narcissism and

representation. The risk was in becoming too submerged in solipsistic gestures - I attempted to fashion a dialogue between my different disguises and the fantasies they suggested. I always kept in touch with myself through the monitor. I was never separated from my own exposure.

Filmic devices were used, but the time of the piece in the live transmission was continuous. 2000 watt light bulbs were turned on to wipe out the projected image while the light meter in the camera whited out the monitor. By changing the camera angle images appeared upside down. I made a drawing by tracing lines around objects one by one, composing by looking at the

monitor.

The idea of opposites was explored in the last section which I performed while looking at my face in the monitor. I pointed to the image in my eye on TV and to my actual eye saying in turn, « this is my left eye this is my right eye », repeating the phrase while looking over my shoulder into a mirror which reversed the image of left and right to the audience. Light and dark center wipe were made by placing black paper over my right side and white paper over my left side. Again, the light meter of the camera was controlled by the wipe. The monitor is not a mirror.

Joan Jonas



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Il monitor e furono proiettate (dimensioni metri e mezzo per 2 e mezzo). Ogni movimento era in funzione delle immagini. Il pubblico assisteva allo spettacolo tridimensionale reale e insieme vedeva le immagini bidimensionali in bianco e nero del video. I rapporti spaziali cambiavano man mano che arrivavano nuove immagini. Mentre lo spettacolo procedeva io continuavo a ispezionare la mia immagine sul monitor. Mi misi una maschera con una faccia da bambola e mi trasformò in un tipo più erotico.

re un dialogo tra i miei vari travestimenti e le fantasie che mi suggerivano. Mi tenevo sempre in contatto con me stessa attraverso il monitor. Non mi staccavo mai dalla mia immagine visibile. Ci servimmo di accorgimenti di tipo filmico, ma nella trasmissione dal vivo il pezzo non subì interruzioni. Furono accese lampade da 2000 watt per cancellare l'immagine proiettata mentre lo esposimetro della telecamera indicava una sovraesposizione nel monitor. Cambiando l'angolazione della macchina da presa com-

Il monitor. Indicavo prima l'immagine del mio occhio sul video e poi il mio vero occhio dicendo « questo è il mio occhio sinistro questo è il mio occhio destro », e ripeteva la frase guardandomi da sopra la spalla in uno specchio che rimandava l'immagine di destra e di sinistra al pubblico. Ecco i difetti di illuminazione furono corretti stemando sul mio lato destro della carta nera che rese l'immagine del lato sinistro più luminosa, e sul lato sinistro della carta bianca che rese il lato destro più scuro.