

Descriptions of some performances by Chris Burden:

Five Day Locker Piece, University of California, Irvine, April 26-30, 1971.

I was locked in locker #5 for five consecutive days and did not leave the locker during this time. The locker measurements were 2 ft. high, 2 ft. wide, 3 ft. deep. I stopped eating several days prior to entry, thereby eliminating the problem of solid waste. The locker directly above me contained 5 gallons of bottled water; the locker below me contained an empty 5 gallon bottle.

I Became a Secret Hippy, Museum of Conceptual Art, San Francisco, October 3, 1971.

The piece began when I took off my clothes — jeans and a T-shirt — and lay on the floor on my back. A friend hammered a star-shaped stud into my sternum. I then sat in a chair and had all of my hair cut off. Finally, I dressed in the clothes shown in the photograph (see fig. 17).

You'll Never See my Face in Kansas City, Morgan Gallery, Kansas City, November 6, 1971.

For three hours I sat behind a panel without moving. No one could look up behind the panel due to a piece of board sealing the underside of the space. In conjunction with the piece, I wore a ski mask at all times during my stay in Kansas City from November 5-7, 1971.

Riko Mizuno Gallery, Los Angeles, November 12, 1972.

At 8 p.m. I lay down on La Cienega Boulevard and was covered completely by a canvas tarpolin. Two 15-minute flares were placed near me to alert cars. Just before the flares extinguished, a police car arrived. I was arrested and booked on the charge of causing a false emergency to be reported. (Trial took place at Beverly Hills, on February 5, 1973.)

Oberlin performance, May 1, 1973.

Joan Jonas

EDUCATION:

Mount Holyoke College; Boston Museum School; M.F.A., Columbia University; dance studies with Trisha Brown, New York.

GROUP CONCERTS:

June, 1968: Saint Peter's Church Gymnasium, New York.
October, 1968: The Grand Concord Hotel, New York.
March, 1969: Saint Peter's Church Gymnasium, New York.
May, 1969: Organized and performed an evening for "10 Downtown,"
Soho area, New York.
Wyndham College, Putney, Vermont.
Bard College, Annandale-on-Hudson, New York.
October, 1969: New York University, Loeb Student Center, New York.

ONE-ARTIST PERFORMANCES:

March, 1970: Alan Saret's Loft, 119 Spring St., New York.
April, 1970: *Mirror Piece*, YMHA, 14th St., New York.
" " , University of California, San Diego (invitational).
October, 1970: *Jones Beach Piece*, Jones Beach, New York.
February, 1971: *Choreomania*, 66 Grand St., New York.
March, 1971: " " , New York University, Loeb Student Center,
New York (invitational).
May, 1971: *Night Piece*, University of California, Irvine (invitational).
August, 1971: *Beach Piece II*, Nova Scotia.
February, 1972: *Organic Honey's Visual Telepathy*, Lo Giudice Gallery,
New York (video performance).
May, 1972: *Delay, Delay*, New York (outdoor piece).
June, 1972: " " , Documenta Kassel, West Germany.
" " , the Tiber, Rome, Italy (outdoor piece).
Organic Honey's Visual Telepathy, L'Attico, Rome, Italy.
October, 1972: " " " " , Ace Gallery, Los Angeles.
" " " " , California Institute of the
Arts, Valencia, California.
" " " " , San Francisco Art Institute.

January, 1973: *Organic Honey's Vertical Roll*, Leo Castelli Gallery, New York.
April, 1973: Toselli Gallery, Milan, Italy.

LITERATURE:

Jonas, Joan and Serra, Richard, "Paul Revere" (film script), *Artforum*, Sept. 1971, p. 65.
De Jong, Constance, "Organic Honey's Visual Telepathy," *The Drama Review*, June 1972, pp. 63-66.
Reiring, Janelle, "Joan Jonas' *Delay, Delay*," *The Drama Review*, Sept. 1972, pp. 142-150.
De Jong, Constance, "Joan Jonas: *Organic Honey's Vertical Roll*," *Arts Magazine*, March 1973, pp. 27-29.

Organic Honey's Vertical Roll, May 3, 1973, Oberlin.

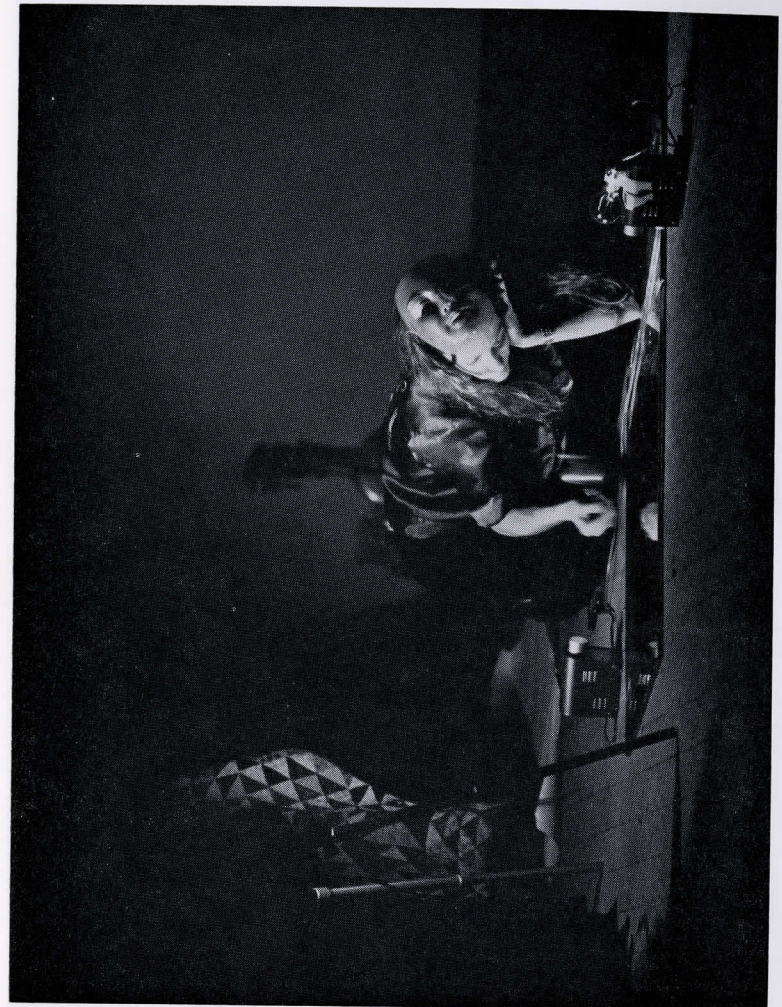
My early work involved organizing particular spaces as they related to images which I created in order to express a consciousness of figures in a totally mysterious place. The form was fragmented, not environmental. Two figures covered with mirrors sewn on their costumes moved through the space like objects reflecting and gathering the surroundings. Large electric fans blew them to and fro in the space.

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. They moved in and out of the space (of the film) — miniatures on the horizon mapping the boundaries [1968].

In 1970, a piece was performed at Jones Beach on a mud flat. The work involved the illusionism of landscape space and the perception of form in the distance. The audience saw a series of images of sound, color, movement and reflection over the distance of a quarter of a mile.

In *Organic Honey's Visual Telepathy*, a video performance, I am concerned with the image on the TV monitor. Organic Honey is my alter ego; the TV an ongoing mirror. I see my face as image, my body as image, my activity as image and objects as image.

Joan Jonas



18. Joan Jonas, "Hitting Image in Mirror" from *Organic Honey's Visual Telepathy*, 1972 (photo by Peter Moore)