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In memoriam

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Joan Jonas

Works 1968 - 1994

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Front cover Joan Jonas in *Organic Honey* 1972

Back cover Pierre Bokma in *Revolted by the thought of known places ... Sweeney Astray* 1994

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Rudi Fuchs

Introduction

Since the late seventies I worked with Joan Jonas on a number of occasions: helping to construct a performance (*The Juniper Tree* in Eindhoven) and assisting in the making of installations with objects, drawings and video-monitors. What struck me, then and now (observing her working with Dorine Mignot on the present exhibition in Amsterdam) was the agility and the fluency of her artistic being. There was always a plan of course, but there were also the circumstances of place and situation and space - and these circumstances seemed to unsettle it. Seeing her work with various objects that had to play a part in the installation, or with other players in the performance, I understood that a performance (and an installation even less) did not have a fixed or finished form. I believe this has to do with the fact that in most of the performances she is a player herself. At the same time she is her own director. The structure of a piece (installation or performance) is experienced, therefore, from two different directions: she has to move and act while she also has to control her acting from a more objective point of view. Her 'behaviour' oscillates between two points: and that prevents the piece from having a precise form. Each performance of a narrative is in fact a new

play that has to fit in the circumstances of the occasion. This aspect gives her work a certain nervousness. In fact she has only her instinct and her experience to rely on: each time, they determine the outcome and the form, for that occasion, of the installation or the performance. It is a manner of working that is forever experimental. It results, each time, in great adventures of improvisation. Unlike a painter or a sculptor, Joan Jonas' work does not result in a clear and distinctive 'product'. Each piece is an instinctive construction that will almost certainly be different the next time. Yet for this exhibition we have chosen the form of the retrospective which, of course, in itself is a construction of constructions. We believe, however, that the retrospective, even in this approximate form, can provide a clear outline of the poetic nature of Joan Jonas' art and imagination. The exhibition shows, in successive stages, the underlying consistency of her work, and it shows that she is really the Grande Dame of performance - one of the few artists that already in the sixties defined the nature of that flexible artform and also one of the few that kept the form gloriously alive.

ENTER: THAT IS THE POINT

IN FACT

WHAT IS A PERFORMANCE OTHER THAN A MISE-EN-SCENE
A COLLAGE OF PRE-EXISTING MATERIALS (PROPS)
A PETRIFIED FOREST OF CONVENTIONAL WISDOMS

THE REMNANTS OF VARIOUS CHURCHES & TEMPLES. A MONOLITHIC SETTING THAT AT
BEST RESEMBLES ANGOR WATT & AT ITS MOST FRIGHTENING A MAGINOT LINE OF
CULTURAL REFERENCES.

IN THE MIDST OF THESE POLES IMBEDDED IN THE CLAY

DARTS LIFE

HERE AND THERE

THE PERFORMER HAS MADE HER PRESENCE KNOWN. THE FLAG SHE WAVES CARRIES A
HOPE NOT OF MORE & MORE CONVENTIONAL WISDOMS BUT THE HOPE OF A GLIMPSE
OF INSIGHT.

SHE TRAILS THIS FLAG THROUGH THE ASSEMBLED MATERIALS. SOME OF WHICH SHE
HAS JOURNEYED TO FIND SOME OF WHICH HAVE FOUND HER.

THE QUALITY OF THE FOTOS AND VIDEOS UTILIZED CARRY WITH THEM NONE OF THE
FEAR OF THE FACT THAT AT EACH MOMENT OF THE PERFORMANCE THESE IMAGES MAY
BE THE UNDOING OF THEIR POSSESSOR.

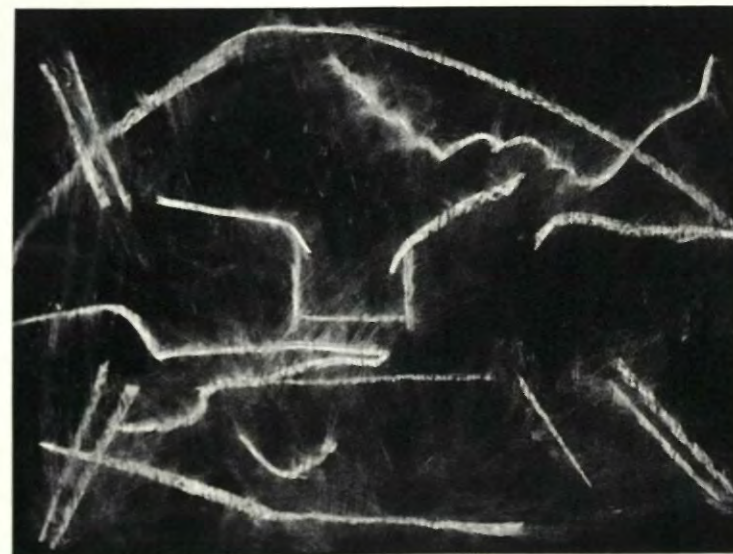
AS THE PERFORMER ATTEMPTS TO FIND NIRVANA WE THE SPECTATORS AT LEAST
FIND OUT WHERE WE STAND.

THERE WAS A PHILOSOPHY IN THE TWENTIETH CENTURY THAT BELIEVED THAT A
GIRL WAS UNIQUE & ALONE IN AN INDIFFERENT & OFTEN HOSTILE WORLD.

JOAN JONAS HAS CHOSEN TO BE THAT WOMAN.

Lawrence Weiner

Drawings from Volcano Saga 1985 coll. Liz LeConte, New York





Organic Honey, installation Stedelijk Museum, Amsterdam 1972/94

Dorine Mignot

From Refection to 'Revolt'

'When I started to think about performance in 1966, I went to Crete because of the Minoan culture. I went to a wedding ceremony in the mountains, that lasted for three days. It was a ritual. I was always interested in folk culture, because it is part of everyday life and anybody can be part of it. You don't have to be special to do it. My performance came from trying to communicate this experience with my friends'.¹

There is without a doubt a need for a retrospective of Joan Jonas' work for it to become known to a larger public and critically studied in a way that will place it in a historical perspective. Jonas was one of the 'founders' of the artform called performance which in 1966 still had to take shape. She has remained true to this artform ever since.

Jonas developed her style through:

- mirroring herself, the surroundings and the audience
- fragmentation of space and time
- transformations and disguises
- use of new technologies, specifically video
- her own movements, speaking and singing (which are not to be understood within the traditional disciplines of dance, theatre or opera)

- working with untrained people
- thresholding of different disciplines
- consciousness of being a female artist
- cross-cultural interests
- her revolt 'by the thought of known places'

All of these have created images that could turn out to be exemplary for the cultural movements in America at the end of the sixties and further on.

Making a retrospective of the work of a performance artist is a dilemma. Generally speaking, the nature of an exhibition conflicts with the nature of performance: static images versus images that evolve in time. We could have invited the artist to realize a historical series of performances, but this was impossible for various reasons. So a way had to be found to display her work. After thorough discussions with Jonas, we decided to make a clear choice of performances and turn them into a series of six installations: one based on the mirror and outdoor performances, two on video performance, two on performances where narrative is a point

¹ The artist in conversation with the author, Amsterdam, May 1994

of departure and the last one on a performance that still had to take place at the moment of installing:

- 1 *Mirror Pieces* and *Outdoor Pieces*, 1968-1990 (pp.22-41)
- 2 *Organic Honey*, 1972 (pp.42-51)
- 3 *Mirage*, 1976 (pp.52-57)
- 4 *Juniper Tree*, 1976 pp.58-67)
- 5 *Volcano Saga*, 1985 (pp.68-77)
- 6 *Revolted by the thought of known places...*
Sweeney Astray, 1994 (pp.78-108)

To make installations out of Jonas' 'performance material' was not an entirely inappropriate idea, as she had already done this before. Besides, all of the performances had undergone various changes during the many occasions she had performed them. Material that came out of one performance was often used in the next. For most of her performances it took two years to develop into a final stage.

So one could argue that it was possible to see the installations as more stabilized entities which evolved from a performance. In the same way that Jonas would interact with the available space and specific circumstances of a particular performance, she would similarly respond to the rooms of the museum in making the installations herself.

In each room an attempt has been made to evoke the atmosphere, character and multi-layered imagery of the performances, through a set-up of the original drawings,

paintings, films, videotapes and props and a documentary series of slides that were taken during the actual performances.

At the end of the sixties Joan Jonas was one of the first visual artists who turned to performance to explore ideas of perception in space and time. The conceptualisation of the art at that time exploded in an endless variety of forms: minimal art, process art, land art, body art, to name but a few. Jonas' early performances were at the core of these movements.

In 1968 she started to perform with friends and acquaintances for friends and acquaintances: in the street, on the beach, in her loft or in alternative spaces.

For instance, in *Mirror Pieces I/II* large mirrors, moved around by the performers in the real space of the audience, choreograph dancing images of the reflected, fragmented space. In *Mirror Check* Jonas mercilessly scrutinizes her own naked body from top to bottom in a small round mirror in front of an audience. The basic elements of her later performances can be found in these works: reflection, fragmentation, transformation, desynchronisation and a search for the self. All of these stay main concerns in her total oeuvre.

The structure underlying Jonas' performances is not obvious. Her working process seems rather arbitrary, as she consciously wants to keep possibilities open, to let chance and circumstance be part of the piece. To not be bound to one discipline or border. She works in images and the processing of images

takes time. Even during the performance this attitude is present, but it does not mean her pieces are without structure.

In her performances Jonas juxtaposes disparate elements: props/objects, video-images, drawings/paintings, narration, place and time, each with its own characteristics, technical possibilities, historical background and formal qualities. It is her way of putting pieces together, to build a picture in time:

*'The fragmentation partly comes from the structures that I always worked with, that are based on filmic techniques such as the cut and the idea of montage. Because I did not work with a narrative but more with a poetic form I felt the freedom to move from one element to another from one scene to another.'*²

In all of her performances Jonas uses *props*. The mirror, the mask and the monitor are her most trusty comrades. She plays and interacts with them. She creates a double reality for the audience: she herself as an image and as a performer. And as a performer she reacts again on the image. Together with the blackboard, these props belong to her 'image-material in stock'; she always takes them along on her next trip to the next performance. The same prop can be used in different ways, for instance the cone in *Mirage* is used to direct sound, to yell, to sing, to blow, as a telescope,

as an oar, or simply as a form. The props Jonas designed for the new piece *Revolted by the thought of known places...* *Sweeney Astray* stand as objects in the installation in the Stedelijk and will become props in the theatre.

In many performances Jonas has found an ingenious way of integrating the intrinsic technical possibilities of *video* with her live action, such as close circuit video, vertical rolling of the image, compressing live time, or keying images.

In her first video performance *Organic Honey* in 1972, which has since become a key-work in the history of performance and video art, Jonas started to use the monitor as her 'ongoing mirror' by using close circuit video. In this performance she watched herself, trying to alter the image, using objects, costumes, and masks, moving through various identities. This was not only a fascination with her masked alter ego on the monitor, but also a play between the live activity and the video image, revealing to the public the discrepancies between the two images through the total set up, the third image.

In the videotape *Vertical Roll* separate parts of Jonas' body are shown in movements specifically choreographed in relation to the constant rhythmic appearance of the black bar of the vertical roll. The rhythmic quality of the vertical roll

² The artist in conversation with the author, Amsterdam, May 1994

is further intensified by a clicking sound which accompanies it. This original and radical tape, with its hypnotic quality, forcibly remains as an after image in the viewer's mind. When this tape became part of the performance *Organic Honey's Visual Telepathy*, Jonas also choreographed her live action in relation to it, for instance by jumping. Another example which typifies Jonas' use of a technical device in shaping a specific video image, appears at the end of the videotape of *Volcano Saga*. Here, an image of flowing water is keyed into a blackboard which lays on the lap of a woman as she begins to wipe out its images, saying 'I want to forget these puzzles'.

A third element in Jonas' work since 1972 is *drawing*. In the second version of *Organic Honey* she started to draw in a close-circuit situation, looking at the monitor instead of what she was drawing. For *Mirage* she made a film of repeatedly drawing images on a blackboard, and then erasing them. Each time Jonas performed *Juniper Tree* she also made two paintings: a heart that looks like a bug or turns into a woman's face or the devil – one in red on white and the other, white on red. In the next performance they became a backdrop in the set up. Also in *Volcano Saga* Jonas ritualistically made drawings during performance. The most literal metaphor for performing is making a drawing. By the process of drawing, the image evolves in time. By erasing, it disappears.

A fourth element in Jonas' work is her use of *narrative*. *Juniper Tree* is Jonas' first performance where narrative, in the form of a fairytale by the Brothers Grimm, is used as a point of departure. In this performance, Jonas represented the story through imagery in an attempt to get as far away as possible from a literal representation of the story. In *Volcano Saga* the relation between the story and the images is stronger. In the new piece *Revolted by the thought of known places... Sweeney Astray* the interaction by the different actors and the various elements of the poem will be more complex.

In all of her performances Joan Jonas works with separate elements, interacts between them, and processes images without creating a centre or climax to their sequences. The use of small objects, costumes, and masks from different backgrounds add up to a complexity of content and image. It is through Jonas' live interaction between these disparate elements that the sequences of images, which evolve in time, are held together by content and association, by rhythm and repetition, as the lines in a poem.

Now, for the first time, working partly with professional actors, Jonas will direct a theaterpiece, developing a way to transfer her 'performance vision' to theater. A beautiful challenge. Image Sweeney, perched on a slack chord like a bird in the air, captive in the frame of a video camera, potentially free within the space of the performance and audience.

Bruce Ferguson

AmerefierycontemplationonthesagaofJoanJonas

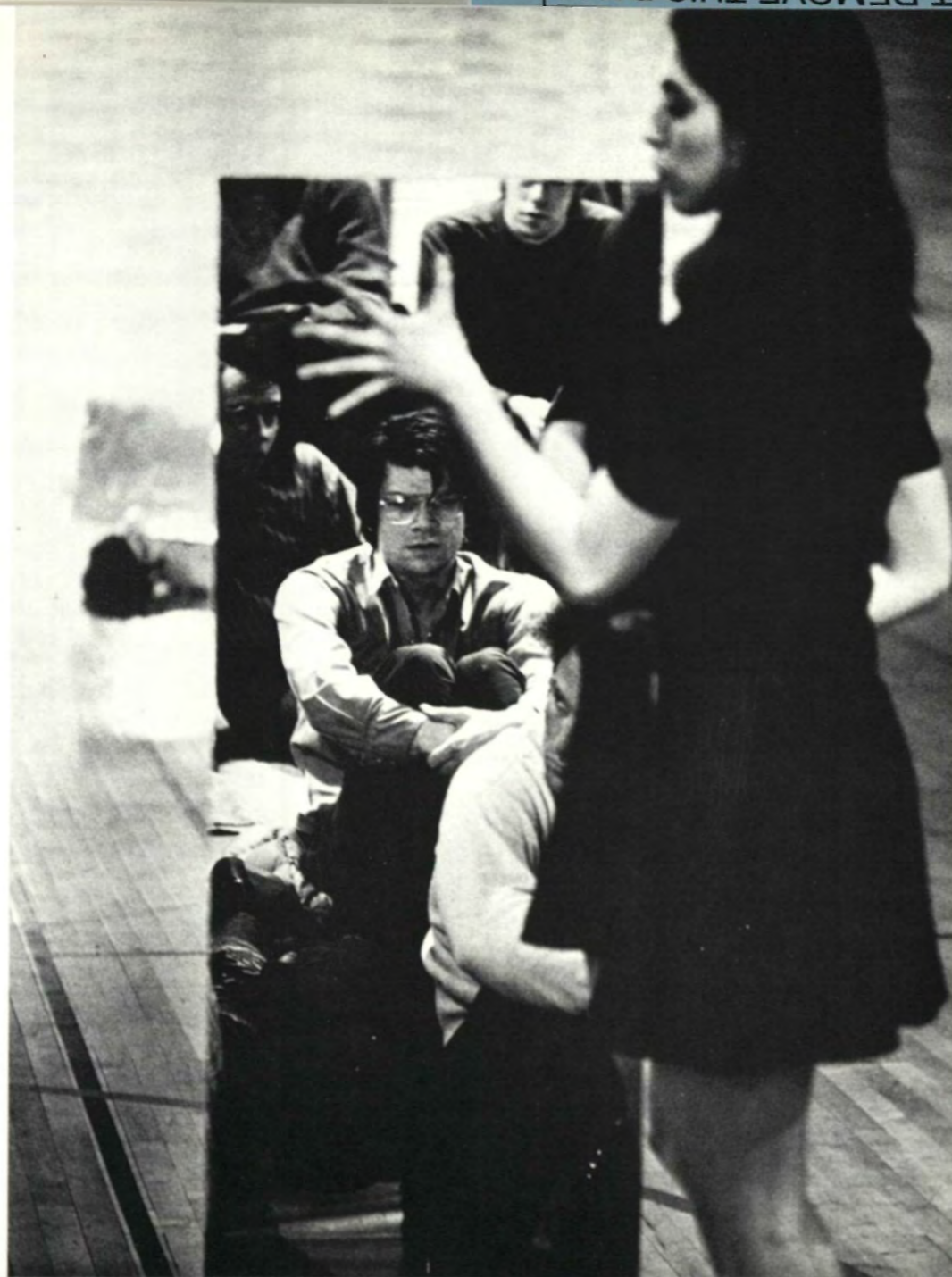
The net has become one of the presiding images of human thought. But it is an image, and just as no one can use the equator to tie up a package, the real wiggly world slips like water through our imaginary nets.

Alan Watts: *The Book*; on the taboo against knowing who you are.

There is a photographic image which is almost all that remains of an early Joan Jonas performance from 1970. A young Robert Smithson is sitting on a hardwood loftlike floor, arms wrapped around his knees pressed closely to his chest, a wayward lock of hair falling forward. A young Richard Serra, I think, is ahead of him, blocking in the same flesh-framed position, looking rigorously defiant to one side, almost over his shoulder. Another man's visage is cut off by a maliciously horizontal line through the eyes at the top of the picture. Inexplicably, he also looks to be restrained or forced back by a female performer's flat, pushing thumb held against his image; an illusion of scale produced by virtue of photography's own dimensional magic. And another person, less legible but possibly a woman, looks

elsewhere, across the space at another performer perhaps or at another member of the audience unseen to us (or she looks at the performing photographer who is otherwise only implied). Or, any of them might be looking at the imaginary text they are already writing in their memories; their thoughts a language yet unworded like petroglyphs coming to life.

And all of them sitting there were already pictured, even before the camera shot was taken, because they were the quiescent and closely cropped subjects captured within the domain of a full-size mirror precariously supported by the female performer during a task-oriented choreography. Now, as at the very moment of its emergence within this image, we look at two spaces simultaneously: the space of performance and the space of audience – a quotidian collage. Both images are only fragments of a facing, but crossed exchange circles and witnessings. We see a performer performing an audience, where the audience is the sub-conscious and hidden drive finally exposed in a flash of de-repression.



Mirror Piece II, Emanu-El YMHA, New York 1970 Photo © by Peter Moore

The female performer, who obliges the audience's image, purposefully holds the mirror (whose interior images just described could instead be just a photograph posing as a mirror for all we can know). The mirror, in its turn bears this image slice of avant-garde spectatorship. She looks from herself to somewhere else, probably at her large hand, visible to us and to the spectators, and it would seem that the other hand must support the mirror from the tain side. She concentrates fully, disregarding the audience, and we are late photographic witnesses to what is often simply called 'an image within an image'. As though that redundant repetitious phrase explained away the strangeness of what we see. Or as though that simple proviso justified the perceptual experience along an unquestioned and authorised modernist trajectory of self-consciousness. As though an 'image within an image' were a lucid and understandable concept; a common commentary which was also exegesis. As though an image within an image was not just an imaginary net which only too briefly holds the idealistic hope of discerning art from reality. As though it were not a special balancing act between ontologies and epistemologies. Between mirrors that disrupt and photographs that sustain.

And this photograph was shot too soon, too prematurely, for us to see the slow spiral that the performers walked at the end of the performance; a spiral that enmeshed the performing audience again and again in a rhythmic inturning annulment and betrayal of images, binding and unbinding the performers to and from the audience and themselves. In a slow, vertiginous ritual of *déjà vu*, of the *déjà connu* of fateful destinies.

Robert Smithson is not an artist in this image. Nor is Richard Serra. They are instead part of a concentration of performers who play the role of audience. They are viewers; watchers; observers; onlookers; outlookers; beholders. They are subject positions formed by the work. By Joan Jonas' inscriptive proposition. By a performative moment of photography guaranteed by a theater of mirrors. They are trapped, held, and entrenched by her in a reversal of subject-object relations in art. Ambushed by a seer of seers. And significantly, they are made mute, no longer in the underinterrogated 'discursive fellowship' of men speaking. Made speechless by performances or works called 'pieces' (as though to remind us of the contingency which underwrites the movement and images and sounds of the neither/nor strategy which is Jonas'

continuing disguise to keep totality at bay). 'Pieces' which can never be fully recovered on film, video or paper or tape or memory. At best, there are partial excavations which only act to enforce and emphasise Jonas' heterogeneity, a realm created where even the documentation defies conventional perceptual habits. Documents like this photograph which make a dilemma of any attempt at full realization.

And the revelation of this photograph is also that their gazes – the gazes of the viewers – cannot be so purely or securely masculine, nor predatory as fashionable hegemonic theory would have us believe is always the case. Their gaze is instead turned back into itself, passing through its own secure foundations, as the photograph turns back time to a time before death, before ageing, before perpetuity begins its relentless charge to purity or purgatory. Rather than a passive assurity of patriarchal comfort of vision, the male body language in the inner photograph assigns itself an intensity of anxiousness, even fear. The complicity that male voyeurs display in at least three cases is also allocated a discomfort and a dis-ease beyond dumb torsos. The female performer holds up to them their own displacement and their own solicitous anticipation. Their unforeseen faces are already on an unforgiving cutting room floor.

The audience may be trafficking in women and men as scopic objects, just like the economy of exchange in a peep show or a ballet, but the audience is also trafficked, revised and edited by looking glasses everywhere present. By a winking surveillance. Voyeurs suddenly of themselves, the overview accorded to viewers is narrowed and boomeranged dangerously to the preserve of self. The viewers themselves are the objects of other visions and gazes (desirous looks), including their own possible narcissistic plunge. The hallucination of their own optic ardor is read back to them in the mirror's unyielding locus, in its lustrous return of their own look to themselves.

The performer wears the audience like a book cover wears its text; deflecting a possible look of knowledge to a drifting glance of apprehension. Her mirror shield is radiated onto them, her silver prop is a costume for pomp's own circumstance, unbearable. Like a classic story of tactical warfare.

The description for the work entitled *Mirror Piece II*, 1970, reads in part, 'The performers must move carefully to avoid breakage and ...the performers caress the spectator's reflections'. These grazes,

these persuasions of touch, these impresses, cause the audience to sway and teeter. To fall back.

The audience shimmers, is truncated and cruelly abandoned, and moves quickly and unexpectedly from the horizons of certitude to an elusive sphere in the early performance work of Joan Jonas.

Choreographed audiences, embodied abnormally as cuts and seclusions. The audience is at risk, severed from its windowed mirrorings, from its framed certainties to be thrust adrift to the tumultuous throes of subjectivity and narrativity.

Cast and cut away.

The mirror is *the* artistic trope of the break from modernism to postmodernism (it can be found in the early '70s work of Robert Smithson, N.E. Thing Co., Robert Morris, Rebecca Horn et al, et al). But this governing mirror is not only the Lacanian mirror of (mis)recognition (and thus, characteristically and continentally, constructed as a disappointment, displeasure and the beginnings of a quarantine in the prison-house of language). Instead, the mirror is the controlling metaphor of the delay and deferment in the fissure between the two moments of history because it moves, arouses and agitates so presidingly over a never still terrain of changing affiliations. It doesn't just reflect as it were, figuratively or

literally, an ideology or a viewpoint or a partiality of power and authority as representational theories claim. It is not a re-presentation, static and invested with resignation to facticity. Instead it gravitates to new sites and new cites and new sights, dancing a frolic over and through an untamed territory; the mirror as ferocious euphemism for all that disappears, reappears and is about to appear yet again in another mode as a symptom of what cannot be contained by enlightened thought.

As a symptom of the excessive space hidden by the 'truth' of structuralism's either/or, Joan Jonas' mirror is the postmodern paradigm's paradigm; a simple, confounding mode of dramatic skepticism which utterly displaces, excavates and disconjuncts the passivity that presides over the modernist gaze which sees for a museological, judicial and theological eye. The mirror – this newly constructed mirror of 'productive violence' – announces, ironically given its early scientific and art historical story of reification, that the terror of certain vision is over or at least is on the wane. This mirror mirrors the desire of multiplicity, of circus distortions and carnival appetites; of capers and caprices to come. With no safety net.

The mirror in Joan Jonas' work, in particular, is an infatuated archeological tool which inherits the breath of its congregation. Like an early doctor's mirror set under the patient's nostrils to see if there is any life left throughout its bony skin, Jonas' mirror acts on Julia Kristeva's 'sleeping body' (which Kristeva says is nothing more than a necrophiliac's 'philosophy of language'), to awaken the bourgeois cadaver of a modernist audience by a wondrous catharsis. A 'last look' mirror at a last chance *salon*. A painless interrogation instrument for a narcoleptic. 'Dressed in a man's suit and hat, a female performer climbs to the top of the moving wall, where she shines a light through a magnifying glass, illuminating individual spectators and leaving spots in their eyes'. To see if they were blind. To see if they could hear anything without their usual eyes. To offer them their own medicine.

Jonas used the mirror specially and specifically at this moment (1968-1971) not to reify the structuralist moment (where nature and culture and other semantic oppositions were interchanged in a systematic and masculinist manner, i.e. Smithson, Kounellis, Heizer, Long, etc., and where indices were transferred but never transformed) but instead, to examine its transitional spaces. Or perhaps, more

accurately, Jonas used the mirror to create, author, invent and occasion a process of space which would allow her a bit of the dance floor to investigate the gap between the binominal structures of a bifurcated, metaphorical world. A floor to ground her speech on (which came later on, rushing on like a waterfall). Jonas (like Rebecca Horn and Judith Shea) began, it might be said to animate the minimalist moment. To use the mirror to position herself differently as a difference that makes a difference, as a mirrorful space which is concave; convex; opaque; transparent; distorted and distorting; disoriented; shattered; broken; antimimetic. To claim a space for a vision which is relentlessly restless; indeterminate; even nameless. An eye without an I. The audience as Other is folded into the space of the performer, inculcated beyond seduction to an inspace with the sweep of the social, of the common space of oscillation and potentiality. To renew and reaffirm an unknown constellation of explosiveness. To avoid the industrial and institutional conclusion. To dance the light fantastic, the *leit motif*.

The most luxuriant worlds are closer kin to the wealth of early mythologies, while later fictional worlds bear a notable mark of austerity.

Thomas G. Pavel: *Fictional Worlds; the economy of the imaginary*

To dwell or indwell on this one image or its imagined and fantasized extensions is perverse perhaps and mad, for sure. But, for me, it is an image which is simply exemplary and accessible in its peculiar resistance to closure of any kind. It wants to be historicized significantly with all its excesses hanging cut like a shirt tail, with its strange animality heedless of critical language and its endlessly bisected distortions a warning and a celebration. It is a delirious utterance of revision and reappropriation at the moment of its taking, and yet it is not given its credit in a particular revisionist economy of emancipation narratives nostalgically constructed around art's input to the cultural 'revolution' of the 1960s. Nor are many of the debts to Jonas' whole body of work acknowledged within this economy. Thus, re-seeing one image only, perhaps its subordinated status can ask new questions of gendered value. Perhaps it can see how Jonas proposed and undertook new exigencies and enjoyed and embraced them as only a pyrophile might.

I am of course implying something like a complete re-reading of Jonas, although I'm avoiding a systematic model for that re-search. I am avoiding tying her pieces (obviously not 'easy' pieces) too specifically to any of the quiet academic 'radicalities' because they

would, I believe, limit the hermeneutic possibilities of her work through the introduction of unquestioned terms already too cherished as easy rituals of intellectual lore. Rather my words are set up and about, adjectivally and rhetorically, sometimes ungrammatically, to suggest more work to be done, more writing to feed from the power of Jonas' breathtaking journey. To attend to this remarkable rend in the fabric of art history's and museology's still marching drive seems to deserve hyperbole and a kind of plenitude of sense. 'The slide projection of an Indian miniature is reflected on the walls around the loft with the use of a small mirror. The image of an Oriental rug is projected onto a real rug which is then dropped to reveal the mirror, into which the image dissolves. Water is poured over the mirror to catch the color from the projected image. Large sheets of paper are held up by the performers to catch projected images out of the air. A performer dances in the image of a Turkish mosque lit by a candle, while another fits her body into the image of an Egyptian bird'. Clearly these are no ordinary mirrors, these. Not just ordinary photographs. Nor is this description of a part of a performance just a text, except as text is occasionally understood to be beyond language; as interventionary resistance. And the mirror's changing metaphoric status does

not suggest a mere stage, a phase, an inevitability of separation. There is a kind of revolution in these images and their meanings, a kind of supplementarity to minimalism, to dance, to photography and to the very notion of split subjects. There is a kind of impossible vision here, one that is prescient as well as poetic.

Jonas' brilliance was to create this space and then occupy it suddenly as a technological voice as well as a face to face encounter. As Douglas Crimp has accurately written, her work consistently insists on the same 'eccentricity', the understanding that '...the medium through which one gains access to the image, whether it be simply one's sense or a technological apparatus, is contingent, unstable'.¹ The medium, parallel to performance which she continues to produce and for which she is reproved by history, collectors and curators, is of course, television. For if Jonas was complicit with the process-driven moment of minimalism, her eccentricity escaped its grave burden of materiality and institutionalized constraints by discovering rituals located historically outside the contemporary moment. Like Jackie Winsor's hand-made and obsessive rituals, Jonas used the possibilities of television as she had performance to construct

multi-layered, multi-voiced, multi-referentials, multi-gendered, multi-linguistic, heteroglossic agitations which reached far to evade the ordinary discourse of production.

From the justly famous *Organic Honey's Vertical Roll*, 1972 (whose title already impressively prepares the way for Patricia Yaeger's 1988 theorisation of *Honey-Mad Women*), through the Fairy Tales of the period 1976-1980, to video tapes like *Double Lunar Dogs*, and *He Saw Her Burning*, what Jonas seemed to come to understand (perhaps through looking at the same photograph) was that the mirror could also reach back into history, into a revisioning of stories already told but told through a social practice unquestioned. (She saw McLuhan's 'rear-view' mirror). It was the mirror that allowed her to see other mirrors – the mirror of Narcissus certainly, and of Psyche, and of all the toilettes of Venus and so on throughout art history. But the mirror became for Jonas a hinge to cross-cultural mirrors and cross-historical mirrors; the mirror of the great sun goddess Amaterasu-omi-kami, perhaps, understood

¹ Douglas Crimp, 'De-synchronization in Joan Jonas' Performances', *Joan Jonas: Scripts and Descriptions 1968-1982*, University Art Museum, University of California, Berkeley, 1983.

as a reflection of power and divinity and a symbol of imagination. Without fetishizing one mirror, or one metaphor of mirroring which the window and the sea can both be as well, Jonas gave in to parallel blasts. She allowed herself to be swept away and become a feather on the forces of narrative's mirrors, sometimes mimetic, sometimes allegorical, sometimes non-sensical. In the third person, she says, 'The performer sees herself as a medium: information passes through'.

Jonas' performance and video work has been characterized then by a movement into and through other cultural genres and forms. Notably, Noh theater and Nordica sagas have informed her successful attempts to insinuate other forms of story-telling into her work. The innovative work integrates allegorical, symbolic, and mythological elements of form and content into narrative to restructure and reform stories. Characters are stylized, even symbolized and through use of costume and masks, postmodern, medieval, classical, western, eastern and local and international simultaneously. It is this use of the mirror, of the television as mirror or the body as mirror, of the mirror as medium in its most profound sense, that she can and did come to voice, to speech and to a rhythm of delirium which

operates between live, recorded, symbolic, bodily, mystical, mythological texts and images simultaneously. A strange grainy voice which stops time short of its narrative destination; just enough time delayed for an audience to consider its own burning desires for completion and significance. Effacing all distinctions between presence and absence, drawing and television, science fiction and newscasts, fairy tales and theory, Jonas has danced (awkwardly and oddly for there is a grief to this activity), on a bed of burning coals of her own making; on a vocabulary of babbling inconsistency; on a plane of vision; on a hinge of mirrors.

Locust Valley, 1993

New York City, 1969

When I rented Mary Heilmann's loft on West Broadway and helped her move to Chinatown, I wandered into one of the richest periods of the avant-garde in music|sculpture|dance|performance|theater, separate and combined, that New York has ever known.

#10 Chatham Square. We ate at Tina Girouard's and Dickie Landry's kitchen on the second floor, or Mary Heilmann's on six. We were Sonnier, Smithson, Serra, Jonas, Hay, Saret, Glass, Reich, Graves, Matta, Lew, Trakas, Akalaitas, Windsor and many, many more. Gumbo usually. They talked, I listened.

Mary made gauze slings with dust and sticks of clay in them, Richard rolled and cut lead and spattered it into corners. Deborah slowed time with breath, Steve sped time with percussion, I made camel toe bones for Nancy, and nothing was stranger than the above than a Joan Jonas performance.

It's hard to say what Joan Jonas is all about. I don't know what she did before she was there in front of you, naked, examining her body with a small hand held mirror. She asked me to

assist her. I agreed. She wanted me to lie down naked under glass in Alan Saret's hole in the floor of his loft and have Trakas roll potatoes over the glass while a large section of the New York art world watched through mirrors. I did. She and I rolled across the 14th St. YMCA floor with a sheet of glass between us. On Coney Island in winter, performers strung out along the beach, clanked wood together while I, tied into a hoop, was rolled.

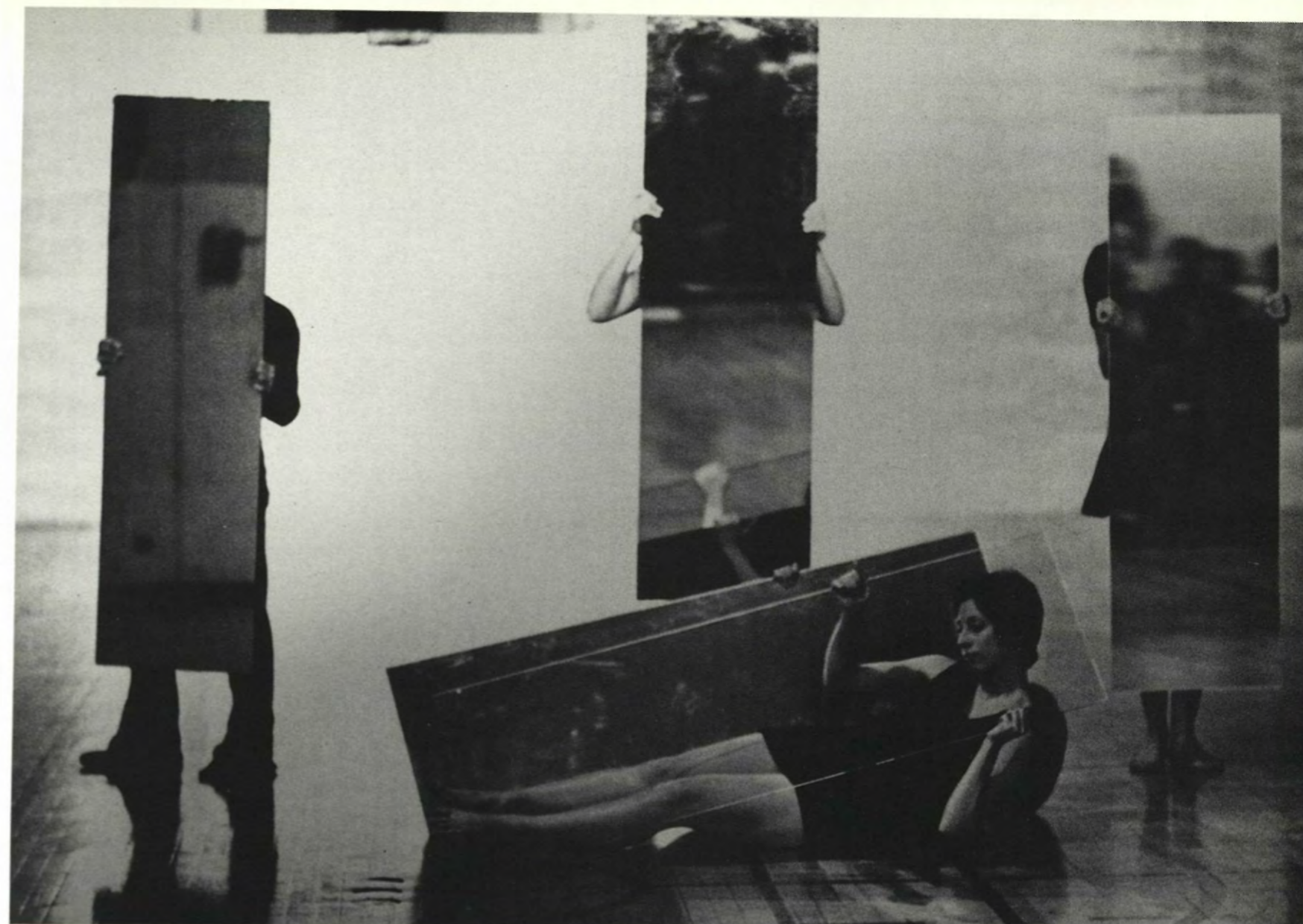
These were some of Joan's visions, sounds and images from that time. They were rehearsed and executed slowly and precisely. We who performed with her could never 'get' the piece – we were the living components of it.

What I think she was doing was changing the world of sensory perception. You went to a Jonas work to see one of the excruciatingly odd minds of that time make a window into her world, that would in a few hours make a window in yours.

Susan Rothenberg

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Susan Rothenberg



Mirror Piece II, Emanu-El YMHA, New York 1970 Photo © by Peter Moore



26 Mirror Piece I, Annadale-on Hudson 1969



27 Mirror Piece I, Loeb Student Center, New York University 1969

'This is my right side.' Joan is standing naked in the middle of the auditorium floor, holding a small mirror in front of her right hip, her head cocked to the side as she, concentrating, gazes into the glass. Her flat, hoarse yet resonant monotone catching haltingly in her throat. She is nervous and composed at once. Her audience is scattered and clustered around the big open room sitting on the floor, a grainy lined black and white video monitor echoing and preserving her image. Joan's body is muscular. Her shoulders and biceps small and round like tennis balls, her breasts the same size and shape. She is cold. I can see goose bumps. Her skin is blue. I can see her ribs. Her hips are wide. The bones show. There is no fat. Her body is rocky, angular. It is not smooth. Its parts are separate, clearly joined like a doll.

'This is my left side.' She has moved the mirror to the left, her head tilted back the other way.

I called Joan today and her answering tape put me in the space of this memory. That voice, same pitch, same uninflected delivery. Almost hostile in tone. Completely not seductive, at least not in any way usually considered feminine.

Her work comes from a deep knowing like something known through the sense of smell like an animal, like the way animals think. Although it involves complicated staging, imagery, text, time shifts and sound mix, her work is received like a scent. It reminds me of the time I went to a Noh play. I had arrived in Tokyo the day before and was way out of sync with my diurnal clock. I was continually passing from wakefulness to demi-sleep. The clear images, singing works, droning chant, and keening melody attached themselves to my mind the way I heard music and talk as a drowsing child through the bedroom wall. Joan's art is like that for me.





30 Choreomania, Joan Jonas' loft, New York, 1971

31 Choreomania, Joan Jonas' loft, New York, 1971



DO NOT REMOVE THIS BAND



Choreomania, Joan Jonas' loft, New York 1971 Photo © by Peter Moore

Richard Serra

Impromptu, February 1968

Late one evening I was sitting on the floor on a mattress in Joan's loft. Joan was undergoing a fit of inspiration, it was obvious that she wanted to get something out and she asked if I would watch, that is: I was to be the audience. This was in 1968 and at this point, the only thing I had seen of Joan's was a performance with a large ensemble, a sort of sculptural, choreographed Busby Berkeley with mirrors; I really did not know what to expect. Joan turned off the lights, disappeared, then returned in a dark blue silk robe, hooded and laced at the neck, very monklike, except for the fact that the robe was covered with symbols of alchemy, a crescent moon, a spiral, clusters of stars sewn on. Joan was swaddled in a fetish of cloth, a witch's sacred bathrobe. A theatrical persona had appeared, a new creation of sorts was striding towards me with a lighted candle in a make shift candle holder. The personality of Joan was long gone, a fiction. In her place was a magical invocation. OK - I was prepared for the supernatural. What next? Very carefully the candle is set on the floor about two feet in front of me and out of nowhere a very large, ornate, tortoiseshell handmirror is placed face down aligned behind the candleholder. Both of these objects are assembled with a slow, casual indifference. I feel a bit uneasy, I am losing my distance. The next thing that happens is a little more involved. Up until then, the figure has merely bent down, but now she is somewhere between kneeling and grovelling on the floor, down on all fours. This is not an exercised ritual, no salvation is being sought; a form of unrehearsed prostration, self-humiliation is being carried out. I closely watch this perversion of prayer, this bowing down.

Arms, knees, head, face are not performing distinct gestures of respect, only those of self-rejection. I understand that I am witnessing a private initiation. The figure is initiating herself to her-self, a person I do not recognize. Then suddenly the figure is seated upright and composed holding a velvet cutlery pouch tied together with a ribbon. Carefully, and very slowly with ceremonial coordination, the cutlery pouch, containing a full set of silver, is unrolled and laid out on the floor, horizontally behind the mirror. There is a unity to the movement as the left hand draws a large silver serving spoon from one of the sleeves and the right hand turns over the mirror. There is a sober, wooden countenance to the hooded figure. She remains erect, stiff and still, knees bent under her torso, sitting on her heels, she begins to mechanically tap the spoon on the floor beside the mirror. This goes on seemingly forever while her eyes are transfixed on her reflection. Her arm lifts above the shoulder, the elbow bends and in an instant the spoon is raised overhead and brought down with full force, striking the glass and smashing the mirror; with the first blow - no crisis, the figure remains composed but then the beating of the spoon upon the mirror takes on an ugly aspect, as it is repeated over and over again until every vestige is broken down into crystals, into fractured geometries of pain. This is no surgical operation, this is punishment, pure and simple. It is as if the mirror has been beaten to death. There must have been forty or fifty blows administered to this narcissistic fetish; and as suddenly as it started, it stopped, the figure exhausted. Joan got up, turned on the lights, smiled and asked "what did you think of the performance?"

Richard Serra
April 1994

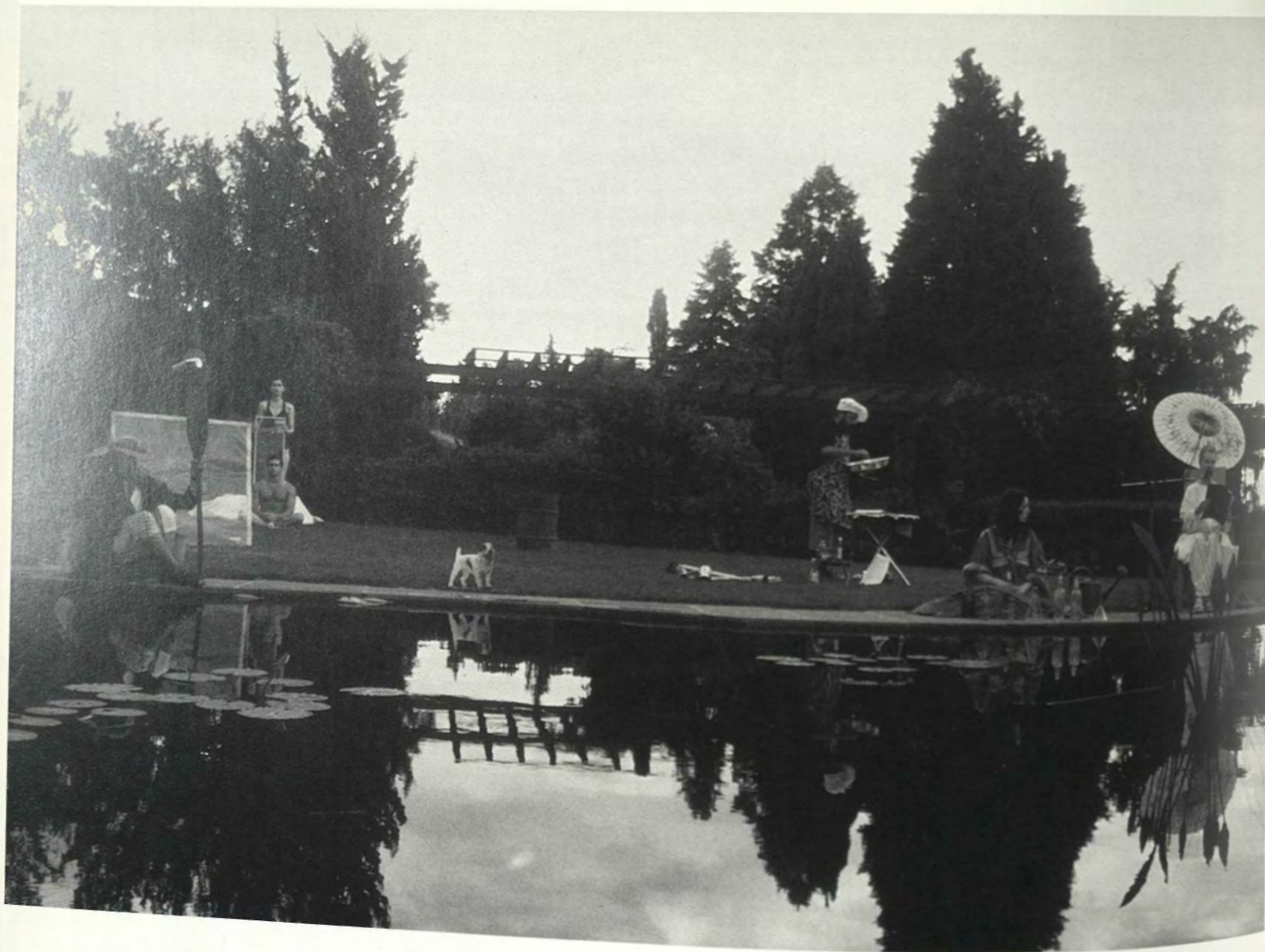
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34 Variations on a Scene, Vassivière-en-Limousin, France 1993 with Leroi and others

35 Variations on a Scene, Vassivière-en-Limousin, France 1993 with Gene Lechner and others





Alvin Curran

Where I come from Joan Jonas is a household word. On the streets children cry out 'Here comes Joan Jonas' and I've even heard one say 'Mommy, I want to be a performance artist like Joan Jonas ... what's a performance artist, Mommy?' When Joan recently drove up to the Los Angeles airport to pick me up, she was driving a big new rented car. I hardly recognised her without her hoops, measuring rods and megaphones. But the car had the Icelandic flag draped over its hood, so anyone would instantly know that it was Joan in the car (she once filmed a love-story in Iceland from a turned over car). That day we drove all over LA until we passed John Cage's house. It wasn't far from where we had taken a wrong turn, like in that movie, and thought we'd never come out of it alive - there, there was a timeless happening going on in a cardboard-box-city - an unscheduled rehearsal for the earthquake. That night at a restaurant in Long Beach we managed to laugh about it and wondered if post-modernism would continue to be a threat to normal eaters. We talked about everything including a new piece we were about to collaborate on in France, we decided that if Joan remembered to bring the

tapes all the music would emanate from the inside of a large oil drum, which would signify both the beginning and end of life on this planet. Without compromising this plan, we also decided that I would play my soprano cornet in a rowboat while the chorus of angels and devils advanced slowly from over a hill playing large wooden blocks and a tall German woman actress whirled a rock on a rope over her head like a Kosher butcher whirls a chicken. When the tango started, the whole audience moved to another hill to view the oil drum beside a stagnant pond. Joan appeared as a masked mythological figure and did a most compelling but weird dance next to a life-size cardboard cutout dog and a barbecue grill. You couldn't tell if she were summoning the good or the evil spirits or just doing a tarantella, even though I was making the music on some recently found objects. The whole thing was like a sounding earthwork - that's the way Joan wanted it - stuff happening just like that out of nowhere. Even the final music came out of a valley in the distance and rose over the slate freeway (drawn by Joan in modern runes) like some alien spacecraft off course. Not even Shelley or Beethoven had thought of

anything nearly as haunting and psychedelic as that, but that's the way Joan thought it should be; even though she harboured occasional doubts, we were absolutely convinced of the soundness of her choice. The dinner plates dotting the lawn, the freeway slates, the grass, trees and sky all became one and somehow the audience knew it was over. Later in Berlin we put a new ending on the whole thing because they had a piano and no trees, so somehow the finale gravitated toward a real duet between Joan and myself; she was playing on an amplified lump of modelling clay and I on the piano. You can imagine the emotion we generated being left alone to close the performance like this, especially in the former East Germany and following a faithful rendition of a Schumann Lied. These things simply don't happen everyday, but they do when Joan wants them to. On the last of Joan's powerful thumps, the audience sat in uncertain silence, we were in tears. And Mommy, that's performance art, that's Joan Jonas.

Alvin Curran II.94

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38 Jones Beach Piece, Jones Beach Long Island 1970

Nova Scotia Beach Dance, Inverness, Cape Breton Nova Scotia 1971





40 Delay Delay, Lower West Side, Manhattan 1979 Photo © by Peter Moore



41 Delay Delay, Lower West Side, Manhattan 1972

Organic Honey's Visual Telepathy 1972 / 1994

Organic Honey's Vertical Roll 1972 / 1994

The installation is based on a combination of different moments of Jonas' hour-long performance Organic Honey from 1972 and incorporates the original drawings, props and videotapes. Organic Honey was one of the first performances in which video was a major component. Video was used to combine a detail or a close-up with a live action in close circuit, enabling the audience to view different aspects simultaneously. All actions, gestures and props were made for the monitor, an ongoing mirror. Mask and costume were used as disguise representing transformation and the alter ego.

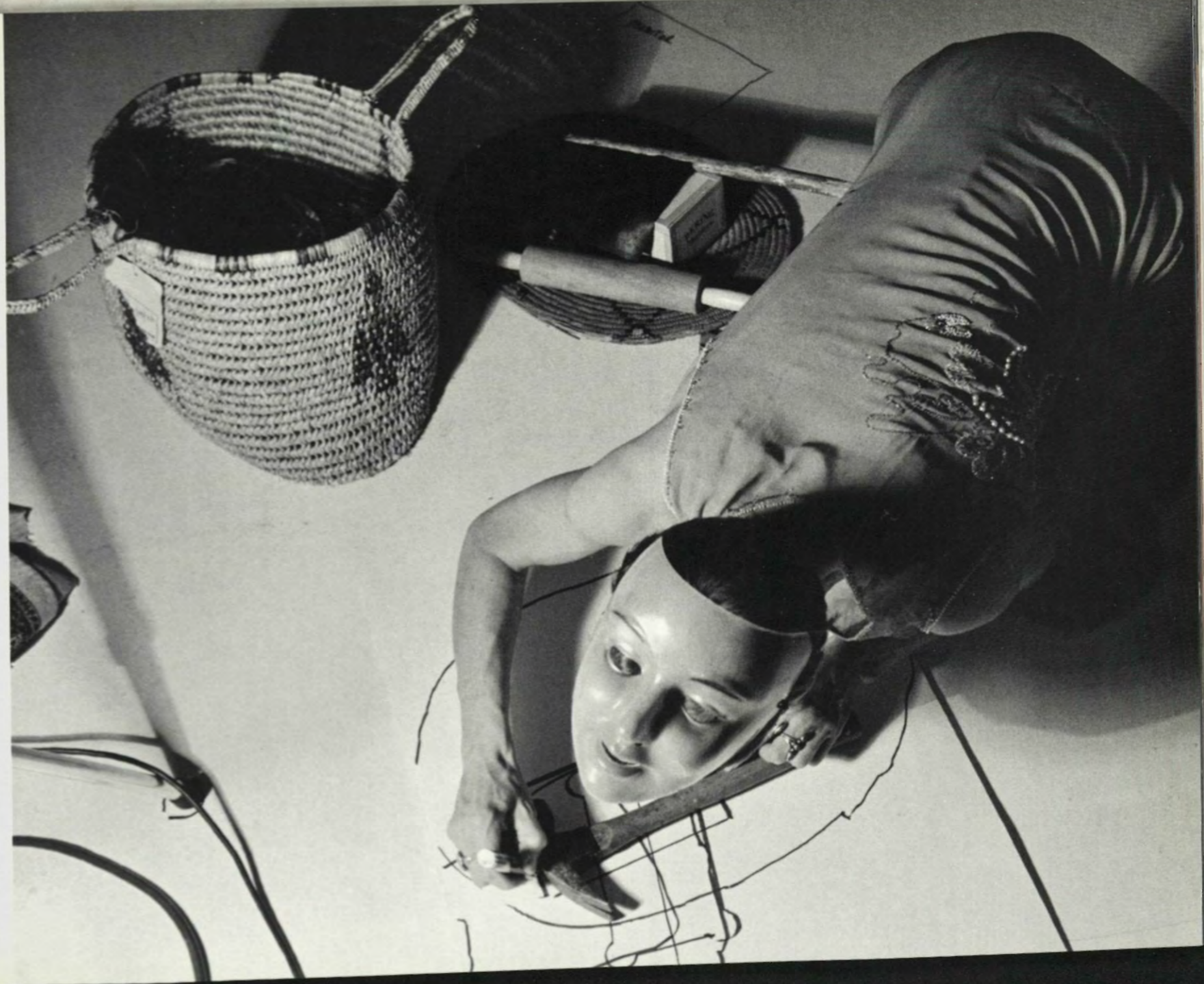
Organic Honey's Visual Telepathy evolved as I found myself continually investigating my own image in the monitor of my video machine. I then bought a mask of a doll's face, which transformed me into an erotic seductress. I named this TV persona Organic Honey. I became increasingly obsessed with following the process of my own theatricality, as my images fluctuated between the narcissistic and a more abstract representation. The risk was to become too submerged in solipsistic gestures. In exploring the possibilities of female imagery, thinking always of a magic show, I attempted to fashion a dialogue between my different disguises and the fantasies they suggested. I always kept my eye on the small monitor in the performance area in order to control the image making.





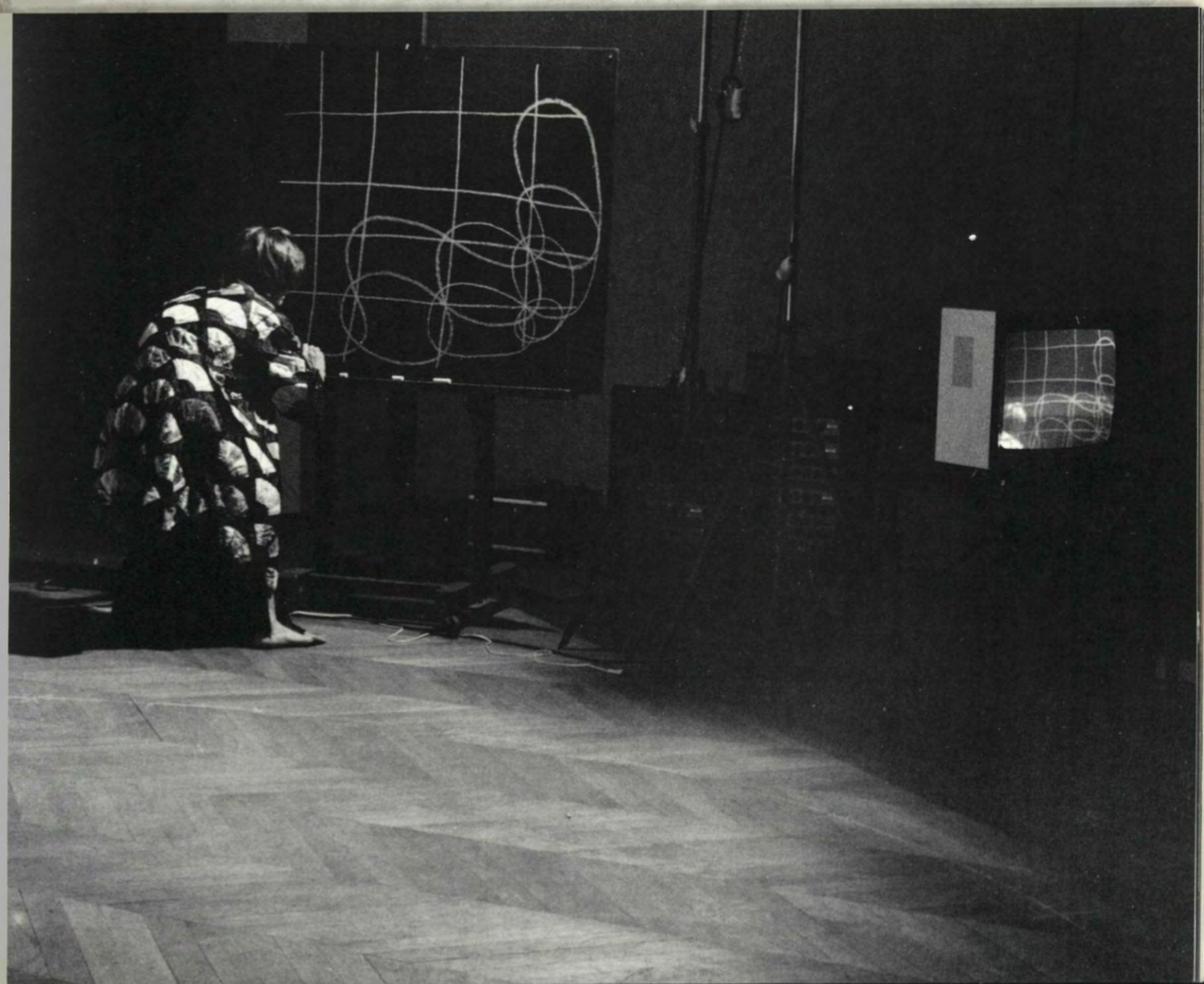
44 Organic Honey's Vertical Roll, Ace Gallery, Los Angeles 1972

45 Organic Honey's Vertical Roll, Ace Gallery, Los Angeles 1972



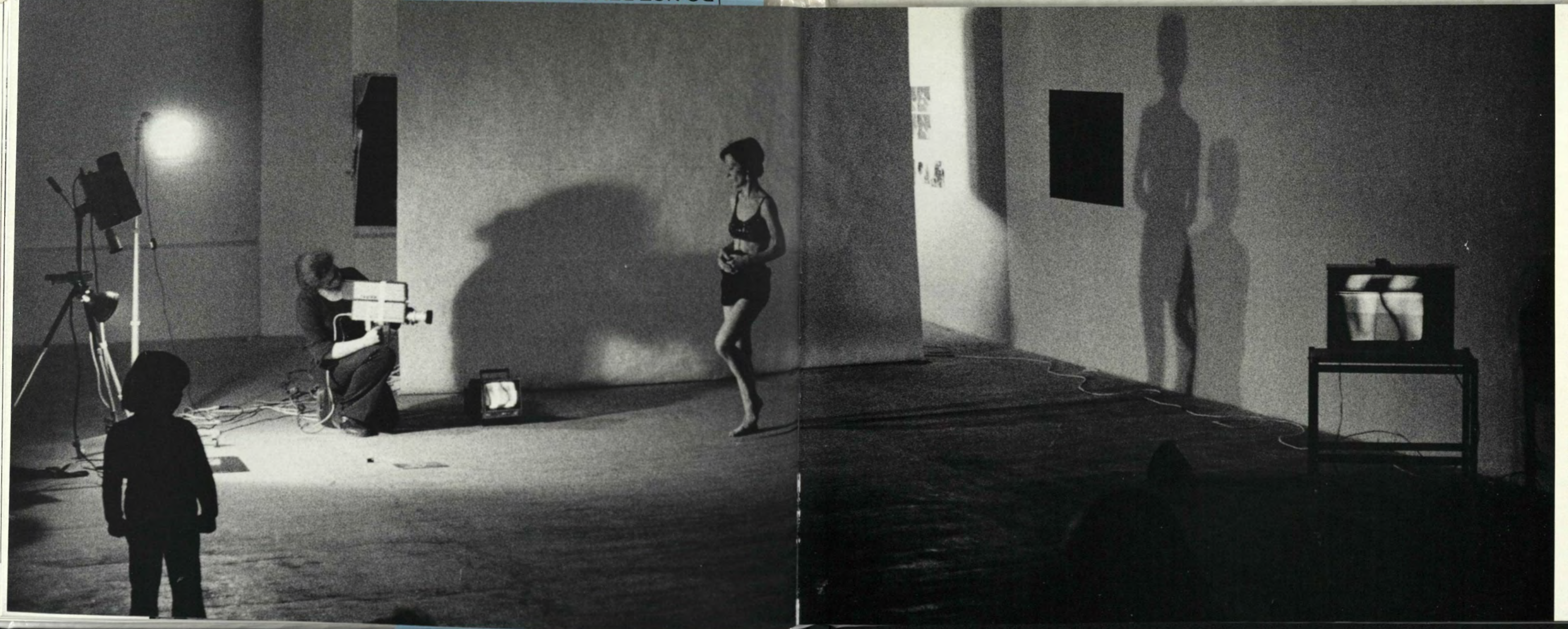


46 Organic Honey's Vertical Roll, Musée Galliera, Paris 1973



47 Organic Honey's Vertical Roll, Musée Galliera, Paris 1973

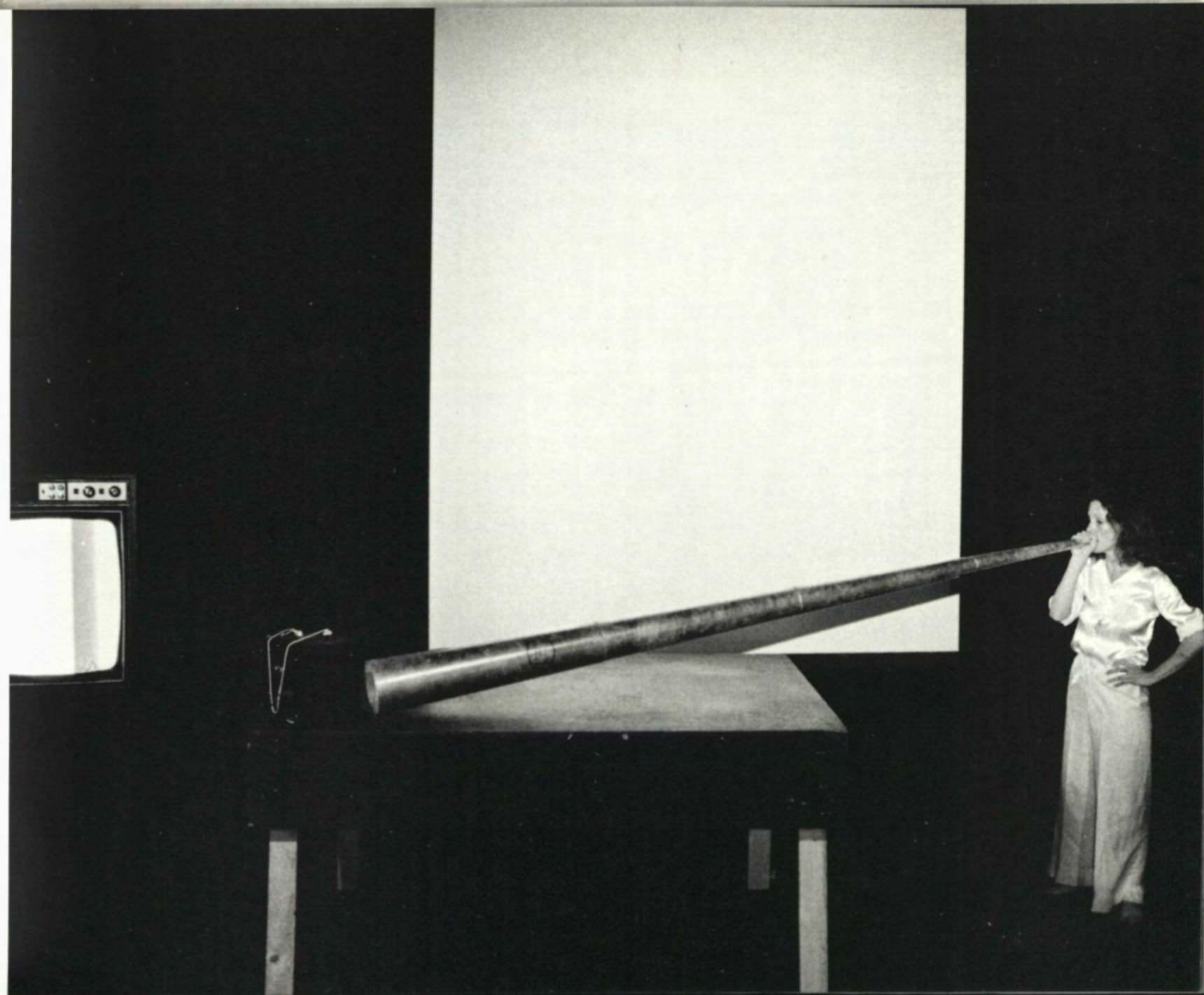
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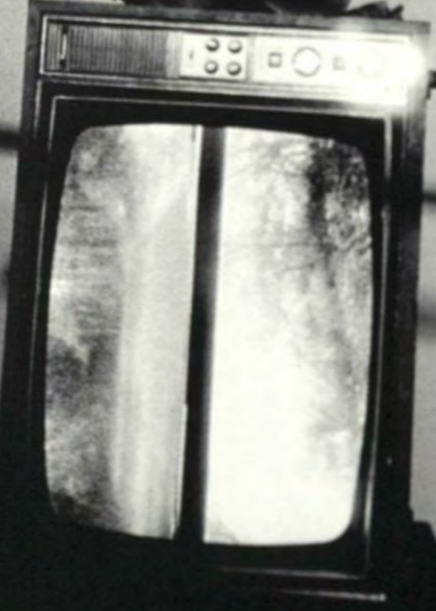


Organic Honey's Vertical Roll, Toselli Gallery, Milan 1973

Mirage, a performance which incorporated video and film, developed from two earlier performances – Funnel and Twilight – in which the relation of camera and monitor to visible and hidden spaces was explored. The structure of the piece reveals ideas of passage and games of survival. The metal cones are multi-functional. They were used to direct sound, to sing, to yell, to blow; as a telescope, as an oar, or simply as a form. Drawing is a basic element in Jonas' work and here it is used in a ritualistic manner to represent/create a sentence about the transitory. The films and videotapes of the performance have been edited for this installation.

For *Mirage* I made a film of drawing, again and again, images on a blackboard, and then erasing them. Reading the essays collected in *Spiritual Disciplines*, I got another idea to use drawings, also in *Mirage*, which I called 'Endless Drawings' after those described in the *Melukean Book of the Dead*, the tribal ritual book of New Guinea. There it says that in order to go from one world to the next you must finish a drawing in sand which an old lady, the devouring witch, begins at the boundary between life and death.





55 Mirage, Institute of Contemporary Art, Philadelphia 1976

53 Mirage, Anthology Film Archives, New York 1976

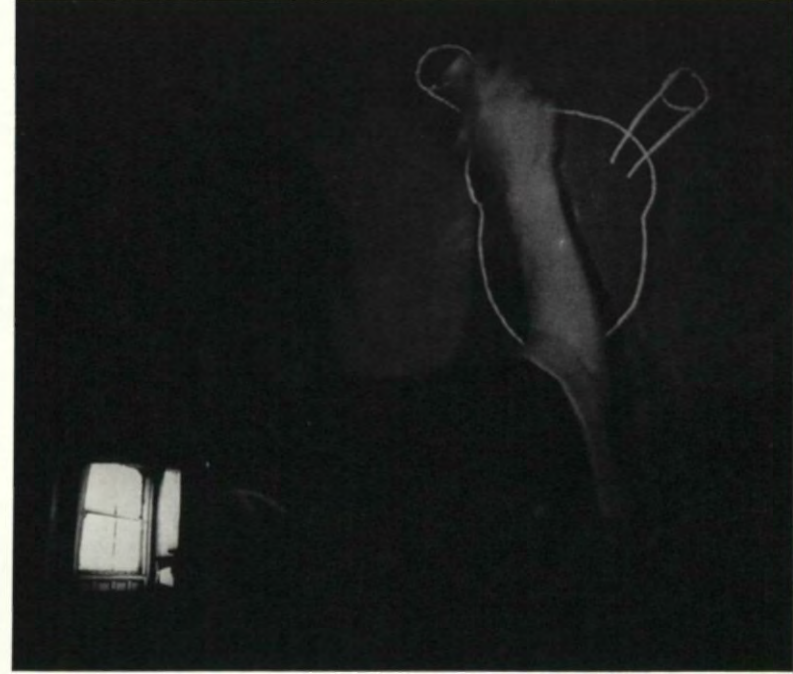
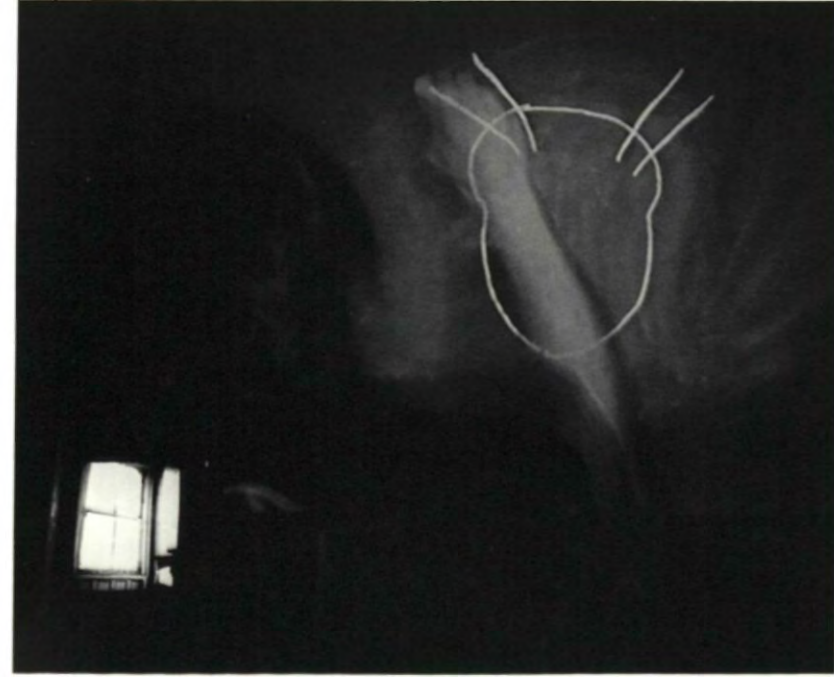


A pure dance
Stomping stomping stomping
In front of the film footage of the volcano erupting
Was she facing the footage
Or those of us witnessing
Surely in her mind's eye
 She faces the volcano
While in the theater
 She faces us
Stomping directly incessantly
Every body part intent on stomping
The lava takes this palm tree, that one
Comes dangerously close to the camera
Cut to the fuming mountain side
The woman on stage absorbed absorbed in stomping
I think of the open air Noh stage by the sea
Facing the sea so that the player facing the sea
Reflects it to the audience





56 Mirage, Installation Stedelijk Museum, Amsterdam 1976/94



(DO NOT REMOVE THIS BAND)

Juniper Tree 1976 / 1994

Based on the Brothers' Grimm fairytale, Jonas presents a variety of scenes and images, representing her particular deconstruction of the story. This installation is a reconstruction of a moment in the solo version of the Juniper Tree. In the slides one can see different moments from the two versions of the performance. During each performance two paintings were made: a red one and a white one, which then became part of the changing backdrop. The soundtrack, by Joan Jonas, with songs by Simone Forti, has been edited for this installation.

Juniper Tree, installation Stedelijk Museum, Amsterdam 1976/94



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Juniper Tree, Joan Jonas' 1977, New York, 1976



ON THE DELAYED SONGS OF JOAN JONAS

The organic honey dripped over and over
A veritable vertical roll passing
down the cone seen from both sides
A mirage road moving endless loop
like a drawing erased over and over
Yet the image remains
A journey through the volcano into the heart
The dog with one blue eye howls
The moon turns to sun
The heart becomes a bug
He saw her burning
But the flames did not damage
Only a passage
From good morning to good night
Dreams of things foreseen
Questions asked of Basic Nature
Mirrors reflect the watchers
Music stops when the needle is lifted
We are listening to the space remaining
Beauty and its edge
Dancing with a skeleton
Rolling up inside a wooden hoop
Bird whistles late at night

Sometimes an artist will throw a thought into the
whispering pool of our community consciousness.
Suddenly everyone has this thought on the tip of their
tongue as though it is their original idea. In fact once
it is an image freely given in the world, it is public domain.
The public has a short and self-serving memory.

The audience is consuming the amalgamation of
the latest trend, the popularity contest winners of the
moment. So what often happens in art is that the original
source is hidden while the imitators become stars.
This is because someone has paved the road of ideas
and feelings for them. Imitators may also shed light on
the original source, for example - The Rolling Stones
representing American black blues music.

Joan Jonas is an original source. Her influence can be
seen reflected in another generation's, activities in object
making, performance, installation, film, video etc. This is
not to say that the current generation's is merely imitative.
In fact this is not the case. It is more an inheritance of
possibilities - a language developed and passed down.

Joan Jonas is responsible for developing and extend-
ing this language - full of movements and images culled
from our archetypal myths and dreams - for all of us.

Thank you Joan for the gifts which you keep on giving.

Robin Winters
Cooks Falls, New York, 1994

Robin Winters

63 Juniper Tree, Joan Jonas' loft, New York 1978



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64 Juniper Tree, Joan Jonas' loft, New York 1978



65 Juniper Tree, Joan Jonas' loft, New York 1978

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66 Juniper Tree, Whitechapel Art Gallery, London 1979



67 Juniper Tree, Whitechapel Art Gallery, London 1979

Volcano Saga 1985 / 1994

Volcano Saga is a multimedia performance based on a 13th century Icelandic saga which tells the story of a woman and her dreams. After going to Iceland to record the landscape, Jonas developed the ideas in a solo performance which was then turned into a video. In this installation one sees different aspects of both: the original slides of Icelandic landscape used in the performance, drawings made during the performance, parts of the original set up and the final videotape.



Volcano Saga, installation Stedelijk Museum, Amsterdam 1985/94

69 Iceland photo for Volcano Saga 1985 (off S. Lallouz, Montreal)







Volcano Saga, The Performing Garage, New York 1987

Volcano Saga, The Performing Garage, New York 1987



DO NOT REMOVE THIS BAND



Volcano Saga, The Performing Garage, New York, 1987



I remember Joan in one of her performances having Spaulding Grey hold up different props that she has repetitively used over the years. Each one that he held up, he would ask the question 'do you remember this?'. It didn't seem to matter what the answer was, it was the question that was important. She could tell a story (this one was science fiction) and incorporate an obsession of her own at the time - a fear of amnesia or losing her mind. Her work is totally personal: she makes a collage out of a story that she finds and weaves herself into its fabric. And being her friend means that you as well become incorporated into the drama that leads up to the performance. The funny thing is that you never have a say in what comes out in the end, after you have been totally involved in it.

Her sets look like funny assemblages of home-made things, things that were obviously found on the streets and hi-tech audio visuals. She doesn't work from a classical paradigm of either theater or art, the construction of her pieces can look like anything and can be concerned with anything. So she can use a classical story and relate it to herself and how she sees the world at that particular place in time, and it is probably that freedom (of the art-form of performance) that is what attracts her to it. And she can both use and discard prevailing styles in art with a Freudian abandon. She can mix expressionism with minimalism and do it while dancing to a rock and roll song. So in a sense, her function is to prove Gallileo wrong: the sun and the planets and the stars revolve around her, if we let her.



Revolted by the thought of known places...

Sweeney Astray 1994

While the other five installations were made after the performance, this installation has been created in advance of the theaterpiece that will be presented in June in Amsterdam. All objects placed in this installation will be incorporated into the new performance. Based upon a medieval Irish poem, in a version by Seamus Heaney, Joan Jonas brings the poem into her own visual space.



1.1.1 Sweeney Astray, Installation Stedelijk Museum, Amsterdam 1994

Rehearsal [...] Sweeney Astray, Westergasfabriek, Amsterdam 1994 with Pieter Bokma and others





80 Rehearsal [...] Sweeney Astray, Westergasfabriek, Amsterdam 1994 with Karin Post



81 Rehearsal [...] Sweeney Astray, Westergasfabriek, Amsterdam 1994 with Janine Huizenga and Gerardjan Rijnders

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87 Rehearsal [...] Sweeney Astray, Westergasfabriek, Amsterdam 1994 with Elinor Andersen and Geroldjan Wijniers



88 Rehearsal [...] Sweeney Astray, Westergasfabriek, Amsterdam 1994 with Pierre Bokma and Karin Post

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84 Rehearsal [...] Sweeney Astray, Westergasfabriek, Amsterdam 1994 with Harry de Wit and Janine Huizenga



Sweeney Astray: Work in Progress

I

'Sweeney Astray', in a version by Seamus Heaney, is a story about an Irish pagan king (Suibhne) who clashes with the cleric St. Ronan who is attempting to occupy Sweeney's territory. Ronan curses Sweeney who is subsequently driven mad during a battle and is transformed into a creature (though still a man) and is doomed to live like a bird. While wandering around Ireland living on watercress and spring water, various attempts are made to capture him.

This expulsion from society enables or forces Sweeney to speak – to turn his alienation into poetry. He laments his losses, sings praises of nature, complains of hardships, and so on. Eventually, he returns to the fold only to die from a spear blow from a jealous husband who wrongly suspects him of adultery. The curse is fulfilled.

I see this as a music/theater performance taking place in an electronic setting transporting the theme

of the guilty, displaced artist (person) into a disintegrating world. The tradition in which the individual, stressed beyond endurance by war, retreats into the wild, can be related to what might occur in the particular chaos of the present.

On another level, the piece describes shamanistic flight as Sweeney sings praises of trees, animals, birds and other ecstatic experiences. These rather mystical expressions in forms of early Irish nature poetry are musical and potentially magical in possibilities of visual and aural representation.

The paper thin distance between order and brutality however, gives the poem its movement. The dichotomies between nature and culture, the lists of what Sweeney misses or doesn't as opposed to what he prefers, give the poem a shape and a rhythm. During his flight and wanderings, Sweeney mostly runs into other solitary figures, (except for the first and the last parts when he is 'home'), so that all the dialogue is in the form of a solo or a duet.

These pairs, opposites, comparisons, give one the opportunity to experiment with ideas of sound/music/image/noise/movement etc. within this particular structure.

Finally, one of the most important aspects of the poem is the time in which it takes place: the crack between the old and the new, when the new dominant Christianity collided with the older Celtic temperament in Ireland. On one level this became a struggle between the male (new) and the female (earlier). I am not interested in exploring the 'new' in this case, only the earlier time when women had a particular voice and presence.

This is the subtext of the piece. Not to interfere with the basically very moving story of Sweeney's plight, but to question his misogyny and to give the women substance – mostly visually, but also at times verbally.

For this purpose I plan to insert three texts as plays inside the play by and/or about women from

the time of the poem – for instance, the love poem 'I often go to the flagstone where he once stood...' Also, when the two women and the one other man are not actually speaking they will be involved in actions that have to do with visual structures that relate to the text.

Amsterdam, 1992

II

In 1992 I began to work with 'Revolted by the thought of known places... Sweeney Astray'. I made a video installation in an old factory space run by Kunstwerk in former East Berlin. The main prop was a six foot high glass table on which the actor stood. The camera was on the floor shooting up through the glass so that it looked like the actor was floating or suspended in space. We worked with reflections and juxtapositions – it was like an animated painting. A place for a bird man. East Berlin was Sweeney's world then.

Now, in Amsterdam, I have added for a stage set two projection screens on wheels – one with a curtain made out of scrim material, the other looking like a trampoline – for slides, light, and definition of space. There is also a suspended video screen for the live video transmission. I also designed a well based on ones which I saw in the Aran Islands in Ireland where I photographed stone walls and fields, etc. Other slides included were taken in different locations.

So with all of the above we began – six performers, a camera man, and four or five technicians (later a light designer) – to work in the space of the Westergasfabriek a month before the opening. Most of my preconceived ideas or thoughts were immediately subordinated to the situation at hand: how to move props and people around in the space to make a moving picture in time representing Sweeney. On the whole, the problems that have arisen seem to be purely technical involving cues, placement, timing and so on.

It is interesting and difficult, exciting and terrifying, to sit outside of my work and direct.

It is definitely, as usual, chaos. But because I love to cook and have spent a lot of time in kitchens in the past, I see it as mixing, tasting, combining.

It is my process.

A year ago when I was looking for the people who might perform, I thought of asking a visual artist to play me – partly to have something of a contrast to the style of the actors. Like a mark or an accent.

Miraculously we found someone who was interested in doing it. Now I see this idea as my own way of being in the piece. It is actually the way I relate to all the characters, the actors. Because I am a performer first, I sense everyone through my own senses/body. And then of course, when I look I don't see me I see her, them. So it is a combination. I only try to pass on some of my own language, my way of working with props, my movements, and style. Each one has a different way of behaving, of acting – this interests me. The people themselves – what they show me.

How they look, walk, stand. Simple things that shine through. They inhabit the characters.

The video also plays a part: an inside view of the bird who appears to float above the actors themselves. I am constructing the piece in relation to the set, to the moving frames, the frame of the video, the frame of the glass table, the space. We move through fragmented time, step by step filmicly constructing the sound, each scene, the breaks, the transitions, the light. I work like a visual artist.

How the piece will finally be I cannot say now.

It is not at this point about Ireland as much as it is about the translation of the poem for a situation in Amsterdam. It is also concerned with finding ways to represent the characters through the actors.

I watch my idea about the women, for instance, transform. Now I focus on the main ideas in the text, not my thoughts around the text. The artist and the dancer are silent in the piece. I just decided to step in: to run the slides and to occasionally walk through.

Also silent. I hope it gives some tension – and I like the presence of a third silent woman. How it will read is not quite known and I like this.

The men Sweeney meets – an antagonist, a friend, a mentor, are all played by the same actor and so are aspects of one man or aspects of Sweeney's world. The women remain on the edges of his world, always there. He hops about changing moods like an actor, looking into the camera – he is caught in the video, the point of view is constantly changing – he is framed, they are framed – will he be transformed? Will we? I don't know. Now we are in the middle. The restless bird's world.

Amsterdam, 1994

Sweeney Astray: Background

The madness of King Sweeney was one of the benefits of the battle of Magh Rath, which was fought in northern Ireland in the year 637. Our medieval source explains: 'And Suibhne Geilt having become mad is not a reason why the battle is a triumph, but it is because of the stories and poems he left after him in Ireland.' Who is Suibhne/Sweeney? The account of his final career, which consists of narrative and verse, tells us that he was a king from the north of Ireland, but undoubtedly he should be regarded as legendary.

The oldest extant versions of Sweeney's story are written in Irish Gaelic, and are found in three manuscripts from the 17th and 18th centuries. Linguists have dated the language of these tales to the 12th century, so the manuscripts offer very late compilations of early narratives and poems. Some centuries before the 12th however, the adventures of the mad king were already known in Ireland and remained on the repertoire list of narrators and scribes. Eventually, they were given the title of *Buile Suibhne*, the Frenzy or Madness of Sweeney – another meaning of buile being 'vision'. This tale and two others, *The Battle of Magh Rath* and *The Banquet of the Fort of the Geese*, form a small cycle.

The story of Sweeney is Irish but must have come from Britain. Three early medieval legends from Wales and south-west Scotland make up close analogies. The Welsh poet Myrddin, the Merlin in the *Vita Merlini* by Geoffrey of Monmouth, and the lunatic Lailoken in the lives of St. Kentigern are all legendary forerunners of the literary Wild Man in the Woods. Sweeney must be a descendant of their mutual prototype, who perhaps was named Lalocant, and later came to be identified with Merlin the prophet. Basically their legends are the same, and Myrddin, Merlin and Lailoken are one figure. They all go mad in a battle (Sweeney in Magh Rath A.D. 637, the others in Arfderydd in Cumberland A.D. 574), because of a saint's curse (Sweeney), or a terrifying vision in the sky (Lailoken; cf. Sweeney), or fear of the fight (cf. Sweeney) and grief for the killed (Merlin). Similarly they all dwell in the woods living on roots, fruits, etc. As madmen, they are seers, and have contact with several visitors, to whom they prophesy (Myrddin, Lailoken, Merlin). Finally, they make friends with a saint (Sweeney with Moling; Lailoken with Kentigern) and die. Another common theme of these four legends is that of the threefold death, albeit now residual in Sweeney's.

The interdependence of these early stories and their narrative motifs makes it obvious that the bird-man Sweeney has a long and moving history.

The Irish madman whom we meet in the written sources, lives in the wilderness where he rests in the trees and keeps a special diet. He is hairy and naked or covered with feathers. He is very swift and makes great leaps or even levitates, while travelling great distances in his restlessness. He is taken by madness through a curse of a priest; through the loss of a lover; an experience in battle; or through taking infected food or drink. Irish tradition has a place where the madmen of the island liked to dwell: Gleann na nGealt, which may be Sweeney's Glen Bolcain, and can be located in south-west Ireland.

One of the earliest parallels to Sweeney's condition as a madman living in the wilds is to be found in the Book of Daniel in the Old Testament. King Nebuchadnezzar is forced to live a life not unlike Sweeney's until he repents his haughtiness, whereafter his sense and worthiness are restored. Both Sweeney and Nebuchadnezzar are lords who do not adhere to a sacred code. Although Sweeney regrets his abject behaviour too, and as an outcast leads a penitent's life, his senses are not returned permanently.

The curse placed upon Sweeney by the priest St. Ronan after he has insulted him is a theme shared with other early Irish tales. Comhdhán Mac Dá Cherda becomes a madman after provoking a druid's curse by allegedly sleeping with the latter's wife. Conall Clogach incites a mob to throw clay at St. Columba's clerics and is condemned to insanity by this saint. Although in the narratives priest and lunatic are antagonists, they both operate in the same liminal sphere where man has the faculty of prophecy and insight into the unknown. This is acknowledged by Moling, the saint who welcomes Sweeney as a sympathetic soul.

To an extent, folly and wisdom can be paired. This is the privilege of the poet and descendant of the shaman which Sweeney virtually is. Only at home outside of society's boundaries, the madman-seer can also be conceived as a parallel to the religious recluse-saint. For the mad exile though there is no lasting place of refuge, as is witnessed by the numerous place-names of his itinerary. Sense of place is one of the strongest features of Irish literature, but in the madman's experience it also implies a gloomy awareness of longing and restlessness.

The links with the sane Irish prophet-poet, the ascetic hermit, and the shaman are also apparent from his feather dress and his ability to fly. Levitation, making big leaps and flying, are feats of other Irish literary figures as well.

Cú Chulainn, the young hero of the Ulster stories cycle, is capable of making high leaps. But levitation, which as a literary motif might be a development of the notion of swiftness, seems always to be connected with frenzy. It is the *geilt* or madman who, so to say, performs such extraordinary tricks on a regular basis.

Sweeney is a poet, and tradition has ascribed a number of early Irish poems to him which are not included in his 'biography'. Nature is a predominant element of these lyrics, as it is in the contemporary poetry which has questionably been attributed to early Irish hermits. This seemingly Arcadian shade is probably best understood as an expression of dependence. For it is not a mere descriptive poetry, but rather Sweeney's personal reflection on natural phenomena versified. This is what we find, for instance, in his beautiful evocation of the trees of Ireland in the central part of the tale.

Sweeney is one of the constant characters in the Irish literary firmament. In 1913, *Buile Suibhne* was edited and translated by J.G. O'Keeffe. Subsequently, several other Celtic scholars have devoted their studies to aspects of the tale, such as language, thematic origins and treatments. In modern Irish literature Sweeney occupies an ambiguous position in *At Swim-Two-Birds* by Flann O'Brien. The poet Seamus Heaney re-created the medieval tale in a new English version, seeing Sweeney also as a figure of the artist.

The frenzy of Sweeney has managed to retain its appeal over the centuries. The madman of the trees has migrated from Britain to Ireland, and from Irish Gaelic to English. Now an American artist collaborating with a Dutch theatre company present their own Sweeney on continental soil, using a fresh rendering of Heaney's English version by a Dutch poet. As it must have been in the beginning, it is still. A tale is heard, becomes recast, and begins a new life, so that someone may start to tell of the bird-man anew. Sweeney's is a never ending journey.

J.G. O'Keeffe (ed.) *Buile Suibhne (The Frenzy of Suibhne), being The Adventures of Suibhne Geilt. A Middle-Irish romance*, edited with translation, introduction, notes and a glossary, Irish Texts Society, 12, London, 1913.

Seamus Heaney, *Sweeney Astray*, Derry, 1983 (reprinted London-Boston, 1984).

Seamus Heaney, *Sweeney's Waanzin*, translated by Jan Eijkelboom, Amsterdam, 1994.

Revolted by the thought of known places... Sweeney Astray

Concept/director/design

Joan Jonas

Translation of Sweeney Astray
by Seamus Heaney

Jan Eijkelboom

Actors

Pierre Bokma (Sweeney)
Elisabeth Andersen
Janine Huizinga
Gerardjan Rijnders

Music

Harry de Wit

Dance

Karin Post

Camera

Titus Muizelaar

Performer

Joan Jonas

Lighting design

Jan de Keyzer

André Smal

Joan Jonas

Production

Michael van Isveldt

Technique

Han Ellenbroek

André Smal

Leo van de Zijden

Make-up

David Verswijveren

Wardrobe

Tineke Tillema/Marga van Bercum

Prompter

Robert Joosten

Design realised/Costumes made by

Atelier Toneelgroep Amsterdam

Premiere Tuesday 31 May, 1994,

Machiniegewest Westergasfabriekterrein
Amsterdam

Co-production Toneelgroep Amsterdam
and Stedelijk Museum Amsterdam in
association with the Holland Festival 1994

Performers' Biographies

Elisabeth Andersen (1920) trained at the School of Dramatic Art from 1940-1943 and made her debut with the Gemeentelijk Theater-bedrijf (Municipal Theatre Company) in the 1942/43 season. After that she played with Comedia for two seasons. From 1947-1960 she was tied to the Haagse Comedie (Hague Comedy). Since 1960 Elisabeth Andersen played with Rotterdam's Toneel (Rotterdam Theatre), Centrum (Centre), Nieuw Rotterdams Toneel (New Rotterdam Theatre), Nederlandse Comedie (Dutch Comedy), Haagse Comedie, Globe (Globe Company), Theater, F Act, De Appel (The Apple), Het Publiektheater (The Theatre of the Public) and Het Nationale Toneel (The National Theatre). A list of her roles is impossible to give; she has played more than 120 roles. Since 1979 her roles in *Bloed van de hongerslijders* (*Blood of the Starvelings*), *De Hamletmachine* (*The Hamlet Machine*), *Hofscenes* (*Court Scenes*), *In het tuinhuis* (*In the Garden House*) and *Savannah Bay* (*Globe*), *De nacht, de moeder van de dag* (*The Night, Mother of the Day*, Publiektheater) and *Hebriana* (Het Nationale Toneel) are memorable. On three occasions she has received the Theo d'Or (1958, 1966 and 1984), and twice the Colombina and in 1953, 1954 and 1969 she was acclaimed the best actress of the year. In 1985, the year in which she became 65, Elisabeth Andersen said good-bye to the theatre. Since then she has appeared a couple of times. During her whole career she has regularly participated in films and television series.

Pierre Bokma (1955) trained at the Academy of Dramatic Art in Maastricht from 1978-1982. During this time he trained with the Werktheater (Working Theatre). Until halfway through 1985 he worked as a free-lance actor with toneelgroep Globe (*Het chemisch huwelijk*) (*The Chemical Marriage*, direction Gerardjan Rijnders), Regiotheater (Regional Theatre, with director Johan Simons), F Act, Baal and het Publiektheater (*De nacht, de moeder van de dag* and *Hamlet*), with which he held a permanent appointment since 1985. When Toneelgroep Amsterdam (Theatre Group Amsterdam) was founded in 1987, Pierre Bokma went to this company with which he has played since, except for the 1990-1991 season. In 1988 he made the film *Leedvermaak* (*Malicious Joy*, director Frans Weisz) and was awarded the Gouden Kalf (Golden Calf) in 1989 for his part as the bridegroom Nico. With Toneelgroep Amsterdam he has appeared in *Titus, geen Shakespeare!* (*Titus, No Shakespeare!*), *Mein Kampf, Lulu*, *Penthesilea*, *Vastgoed B.V.* (*Glen Garry Glenn Ross*), *Gyges en zijn ring* (*Gyges and His Ring*), *Othello* and *Richard III*. From the hands of Peter Oosthoek Pierre Bokma received the Albert van Dalsum Ring in 1993. Apart from his dramatic work Pierre regularly plays in films and television series.

Janine Huizenga (1958) studied subject-audience visual design at the Gerrit Rietveld Academie in Amsterdam from 1984-1989. She mainly works with photography. She participates in joint projects with graphic designers such as 'live magazine' (Theater De Balie, 1992); did the photography for

the designer group Wild Plakken Amsterdam for their retrospective exposition at Centraal Museum Utrecht 'Beeld tegen Beeld' (Image against Image, 1993); designed the computer logo for De Digitale Stad (The Digital City, De Balie 1994). As a visual artist she worked for e.g. 'Tussen beeldende kunst en fotografie' W139 (Between visual art and photography, Warmoeestraat 139), Arti et Amicitiae 'The Private Eye' (1991) and 'Posities' (Positions, solo, 1994).

Titus Muizelaar (1949) has been working professionally with theatre since 1971, the year in which he was expelled from the Academy of Dramatic Art in Maastricht. He began playing with toneelgroep Globe (two productions) and worked for the Stichting Pim Peters Productie (Foundation of Pim Peters Production) at the same time, first as an actor but soon enough as a director as well (until 1979). He then played with the Projekttheater (Project Theatre) till halfway through 1981, chiefly under the direction of Frans Strijards and Jan Joris Lamers. After that he worked with Lamers with the Onafhankelijk Toneel (Independent Theatre) for two years. In 1983 they founded Maatschappij Discordia (Discordia Society). For his play in the first production of this group, *Über die Dorfer* (Peter Handke), under the direction of Jan Joris Lamers, Muizelaar received the Arlecchino. Until 1985 he played exclusively with Maatschappij Discordia; after that he worked as a free-lance actor with e.g. Art & Pro, het Publiektheater, Toneelschuur Producties (Shed of Dramatic Art Productions), Toneelgroep Amsterdam

(including *Titus, geen Shakespeare!* and *Liefhebber*) and Maatschappij Discordia. Since 1992 he has been part of the artistic direction of Toneelgroep Amsterdam with which he directed *Mooi weer vandaag* (*Home*), *Cocktail* and *Maanlicht* (*Moonlight*).

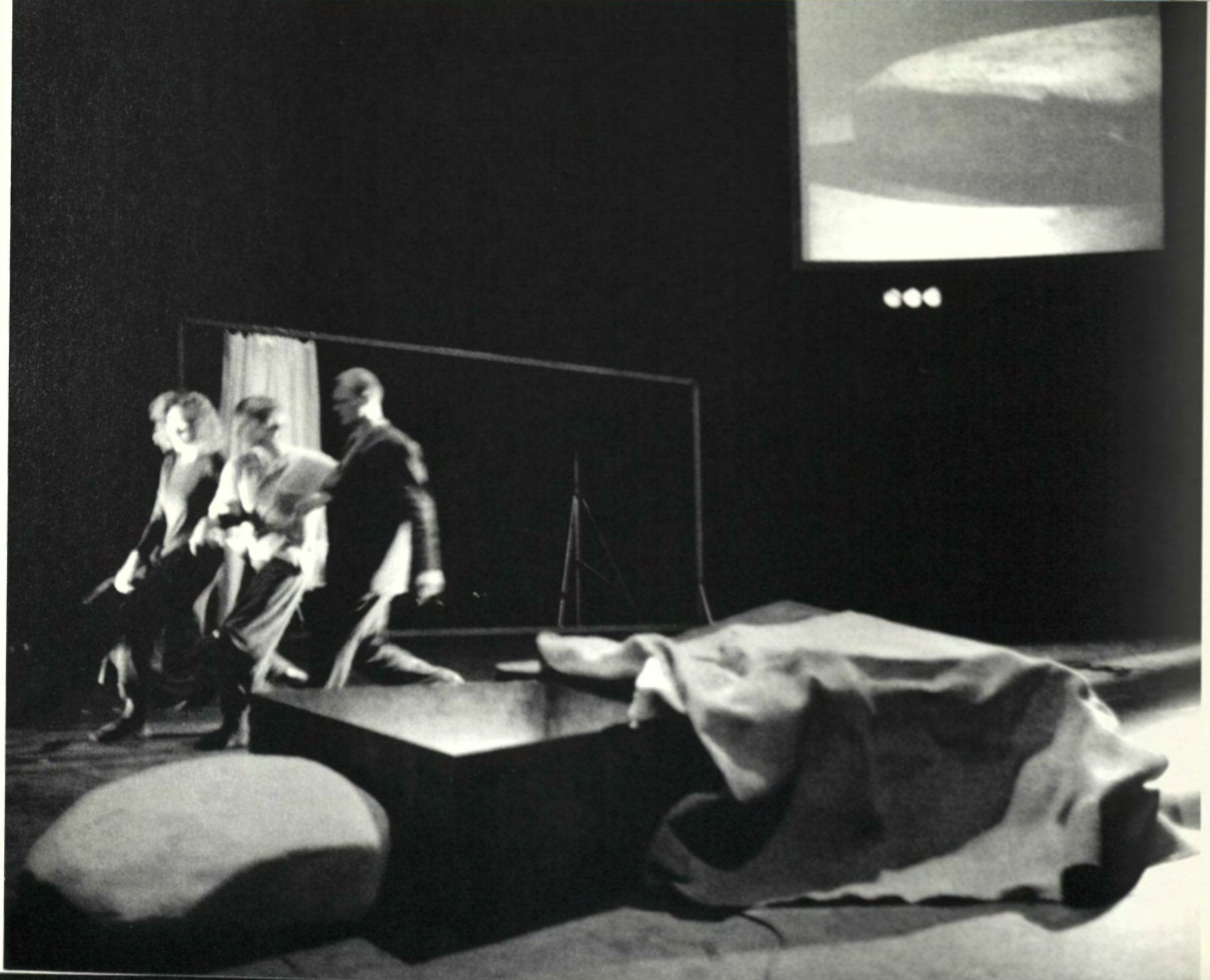
Karin Post (1962) finished her training at the Scapino Dancing Academy. She danced with Dansproduktie (Dance Production) and Dansgroep Krisztina de Chatel (Krisztina de Chatel Dance Group) among other things. With the latter she made *Shower Power* with Dries van der Post. In 1989 she danced with Dries van der Post in the duet programme *Post & Post* choreographed by Pauline Daniels, Beppie Blankert, Helga Langen and themselves. With Het Concern (The Concern) she made the solo *Plotter* in collaboration with visual artist Peter Struyken. In 1991 she initiated *True Colour* with choreographies of Pauline Daniels, Hans van Manen, Ted Brandsen and herself. Peter Struyken provided the settings. *True Colour* was nominated the production / choreography award of the VSCD. In 1991 she received the incentive prize of the St. Dansersfonds '79 ('79 Dancer's Fund Foundation). By order of the Springdance Festival '92 she made the duet *Set Go* in collaboration with Peter Struyken and Irma Baatje. In 1992 she initiated with Dries van der Post *Twine* choreographed by Piet Rogie, Ton Simons and herself with settings by Peter Struyken. In 1993 she danced with Dries van der Post in *Stelling* by Amy Gale and Caroline Dokter. Her latest production *Take* in which she collaborated again with Peter Struyken has recently

premiered in Springdance 94. Apart from a repeat-performance of *Set Go* the production consists of two films/videos she made with Jaap Drupsteen, and *Take 1,2,3,4,5*, choreographed by herself for six dancers. Karin Post is a member of the committee of Arts '92.

Gerardjan Rijnders (1949) received direction training at the School of Dramatic Art and studied law at the University of Amsterdam at the same time. After his finals in 1973 he worked as assistant to the director, Fritz Marquardt, on *Penthesilea* with the Toneelraad Rotterdam (Rotterdam Drama Council). As a director he made his debut with Toneelgroep Baal (Baal Company) in 1975. In that same year Rijnders founded with others the theatre group F Act where he directed *Schreber*. In 1977 he was asked to take over the direction of southern theatre Globe together with Paul Vermeulen Windsant and Ulrich Greiff. Under his artistic leadership (until 1985) Globe became one of the most debated companies of the Netherlands (by *Troilus and Cressida* and the co-production with the Wooster Group from New York: *North Atlantic*, among other things). From 1987 he has been artistic leader of Toneelgroep Amsterdam, a new company which developed from the alliance of Het Publiektheater and theatre group Centrum. By now Toneelgroep Amsterdam has become known for its debated productions of both the classics (*Medea*, *Andromache*, *Richard III*) and modern repertoire (the 'montage performances' *Bakeliet* (*Bakelite*), *Titus, geen Shakespeare!*, *Ballet* and *Count Your Blessings*). Apart from being a director Rijnders is also an author

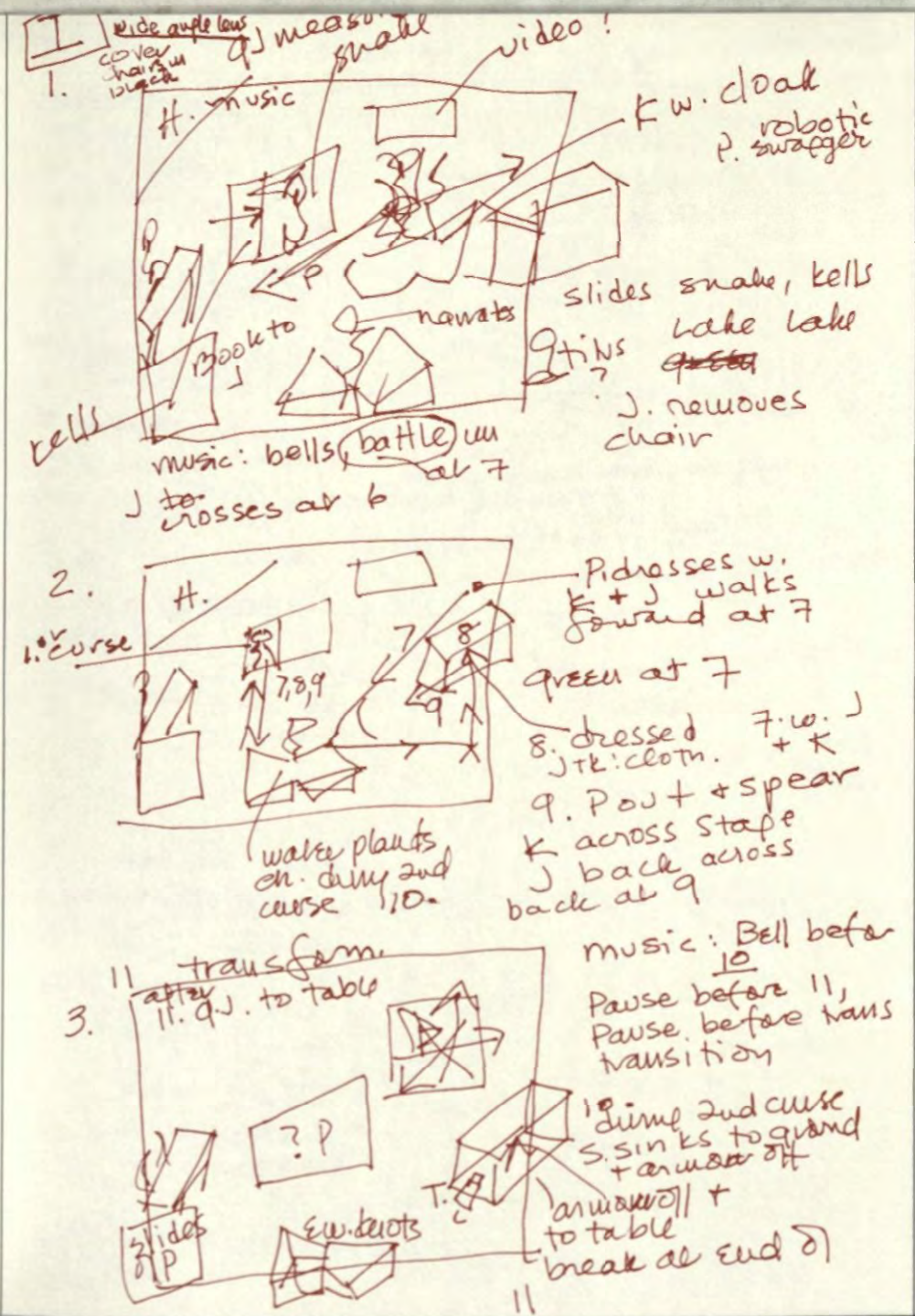
(with more than twenty scripts to his name) and regularly an actor as well. In May 1994 the series *Oude Tongen*, written and directed by him, was televised.

Harry de Wit (1952) has been working as an (electronic) composer for opera and music theatre projects from 1975. He worked by order of e.g. the Ministry of Welfare, Health and Cultural Affairs, Stichting Dansproduktie (Dance Production Foundation), Museum Hedendaagse Kunst Gent (Museum of Contemporary Art Gent (1986), Museum van Hedendaagse Kunst Prato, Italy (1991), Lucinda Childs Dance Company (1987), Springdance, Ars Electronica, Marseille (1992), Dance Umbrella, London (1987), and the Festival des Arts Electroniques de Rennes, France (1988). He did e.g. solo concerts in Rouen, Hannover, Amsterdam (1985), The Kitchen, New York, Theatre de la Bastille, Paris (1986); tours in Canada (1987) and in Italy (1989); performances in New York, Lisbon, Berlin and Reims (1988). He has produced some solo LP's: 'One Bar for Nothing' (1986), *Tumult* (1987), 'Sonus Lux' and 'Heaven's Gate' (1987). He has worked with Pauline Daniels, Laurie Booth (1985), Jeffrey Shaw (1987), Kazuko Shiraisha (Japan, 1988), Beppie Blankert (1989), Hans van Manen and Peter Struyken (1989). He composed the soundtrack for *Reise ohne Ende* by Anette Apon (1988) and a solo project for the Austrian television in 1991. His latest project is a composition for *De zang van een voortgaande beweging* (*The Song of a Continuous Motion*), an installation of 99 concrete mixers by Barbara van Loon (1993).



Rehearsal [...] Sweeney Astray, Westergasfabriek, Amsterdam 1994

Sweeney Working Script Joan Jonas May 1994



6 When Sweeney heard my bell ringing he came all of a sudden hurtling in terrible rage against me to drive me off and banish me.



11 His brain convulsed, his mind split open. Vertigo, hysteria, lurchings and launchings came over him, he staggered and flapped desperately, he was revolted by the thought of known places and dreamed strange migrations. His fingers stiffened, his feet scuffled and flurried, his heart was startled, his senses were mesmerized, his sight was bent, the weapons fell from his hands and he levitated in a frantic cumbersome motion like a bird of the air. And Ronan's curse was fulfilled.

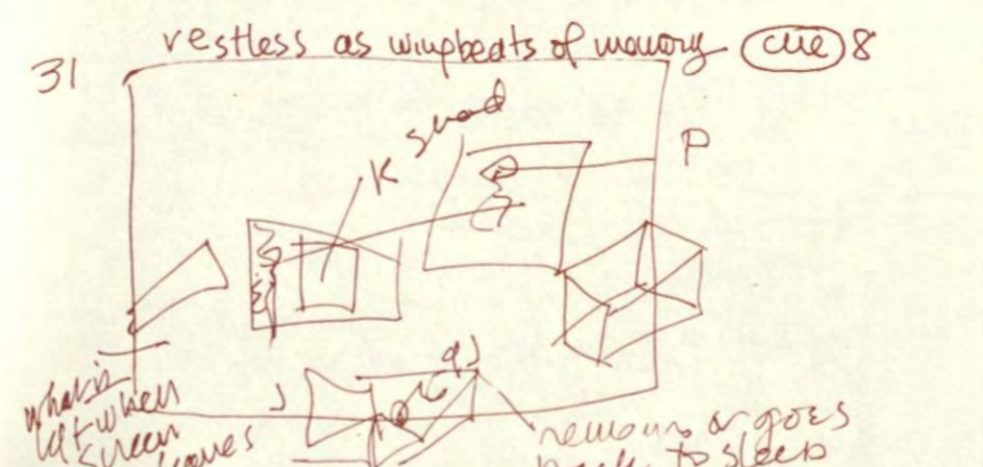
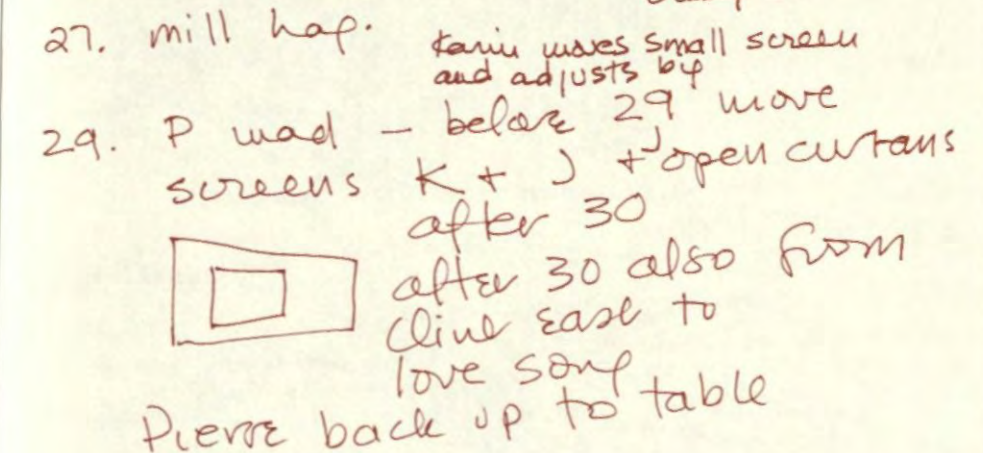
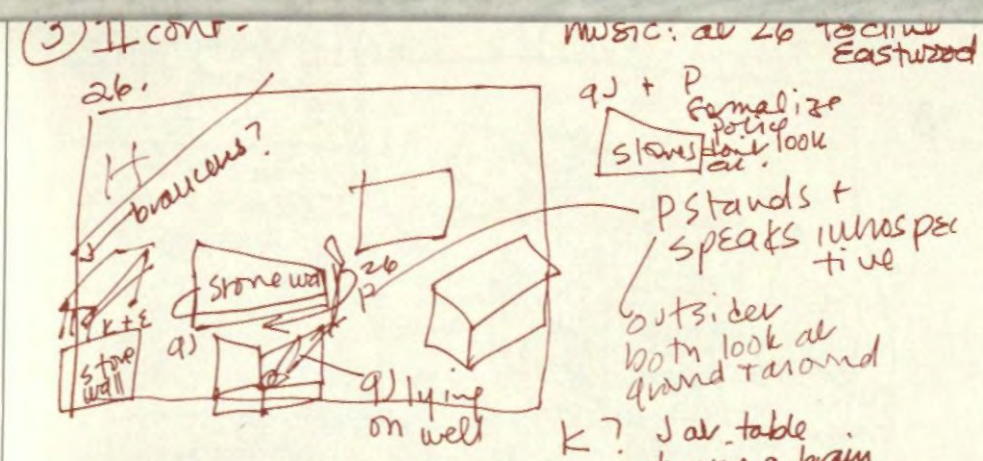
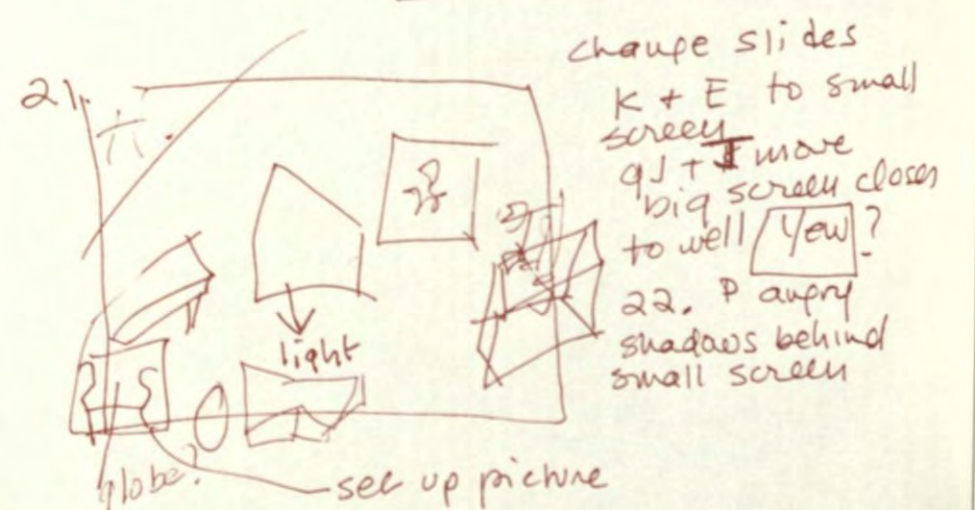
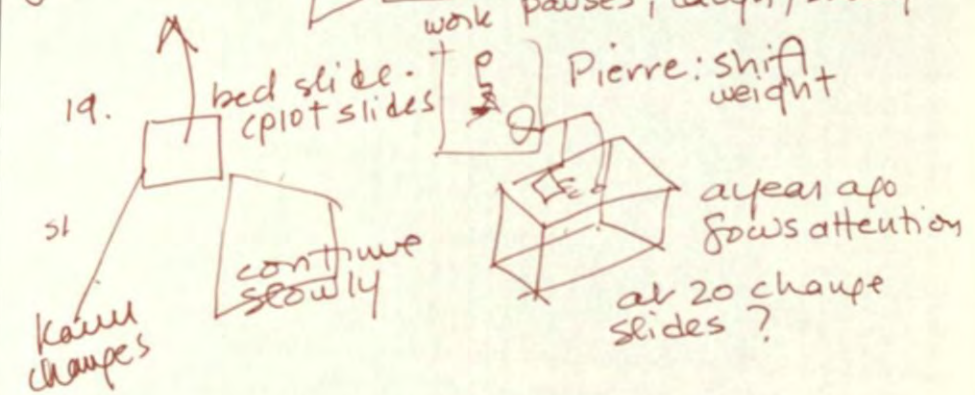
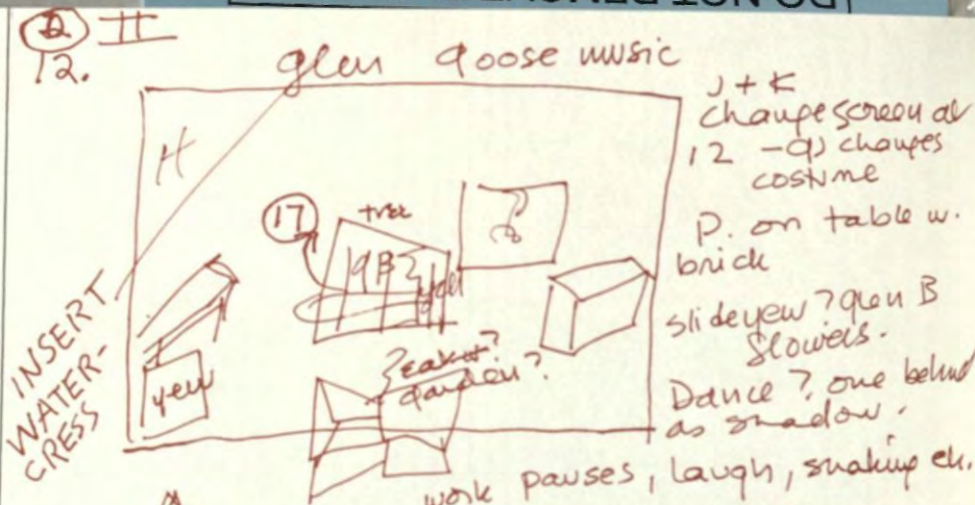


19 A year until last night
I have lived among trees,
between flood and ebb-tide,
going cold and naked

with no pillow for my head,
no human company
and, so help me, God,
no spear and no sword!

19 This has been my plight.
Fallen from noble heights,
grieving and astray,
a year until last night.

21 In the grip of dread
I would launch and sail
beyond the known seas.
I am the madman of Glen Bolcain,



27 What does he know, the man at the wall,
how Sweeney survived his downfall?
Going stooped through the long grass.
A sup of water. Watercress.

Summering where herons stalk.
Wintering out among wolf-packs.
Plumed in twigs that green and fall.
What does he know, the man at the wall?

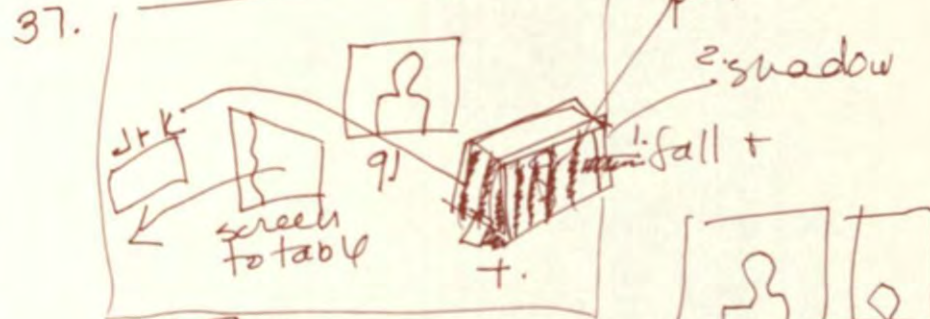
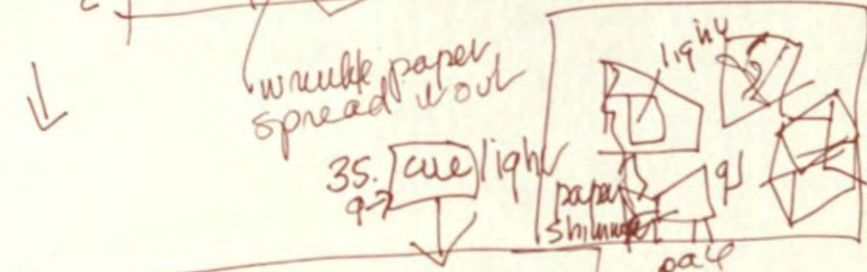
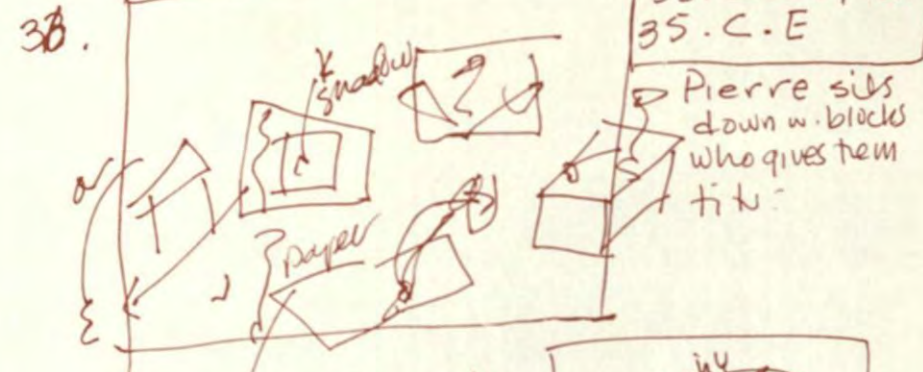
32 My poor tormented lunatic!
When I see you like this it makes me sick,
your cheek gone pale, your skin all scars,
ripped and scored by thorns and briars.

36 Calm yourself. Come to. Rest.
Come home east. Forget the west.
Admit, Sweeney, you have come far
from where your heart's affections are.

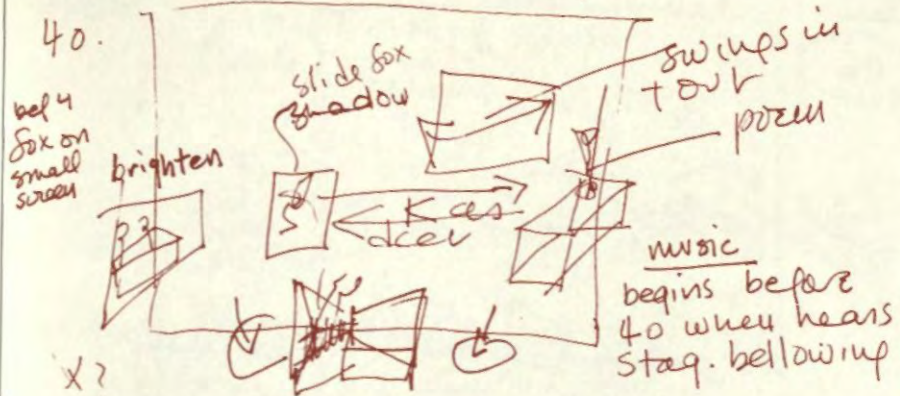
Woods and forests and wild deer,
now these things delight you more
than sleeping in your eastern dun
on a bed of feather down.



4. II cont.



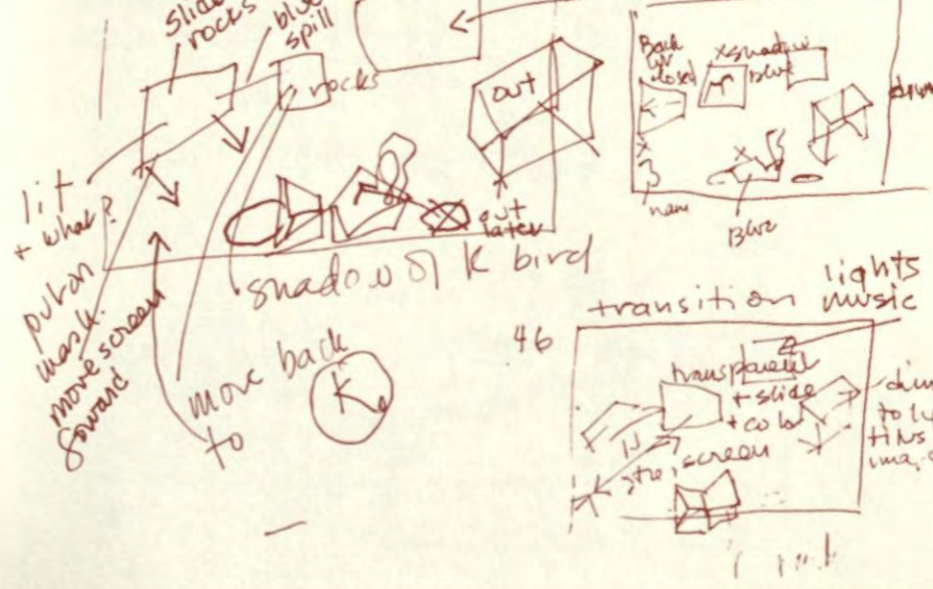
5. # cut before 40 leaps - add light - underscore



41 curtain crash
III light behind out dark?

Break music - animal calls? Ailsa Craig Pierre down

44. K. cloth on well Ailsa Craig dim image?



40 I would live happy
in an ivy bush
high in some twisted tree
and never come out.

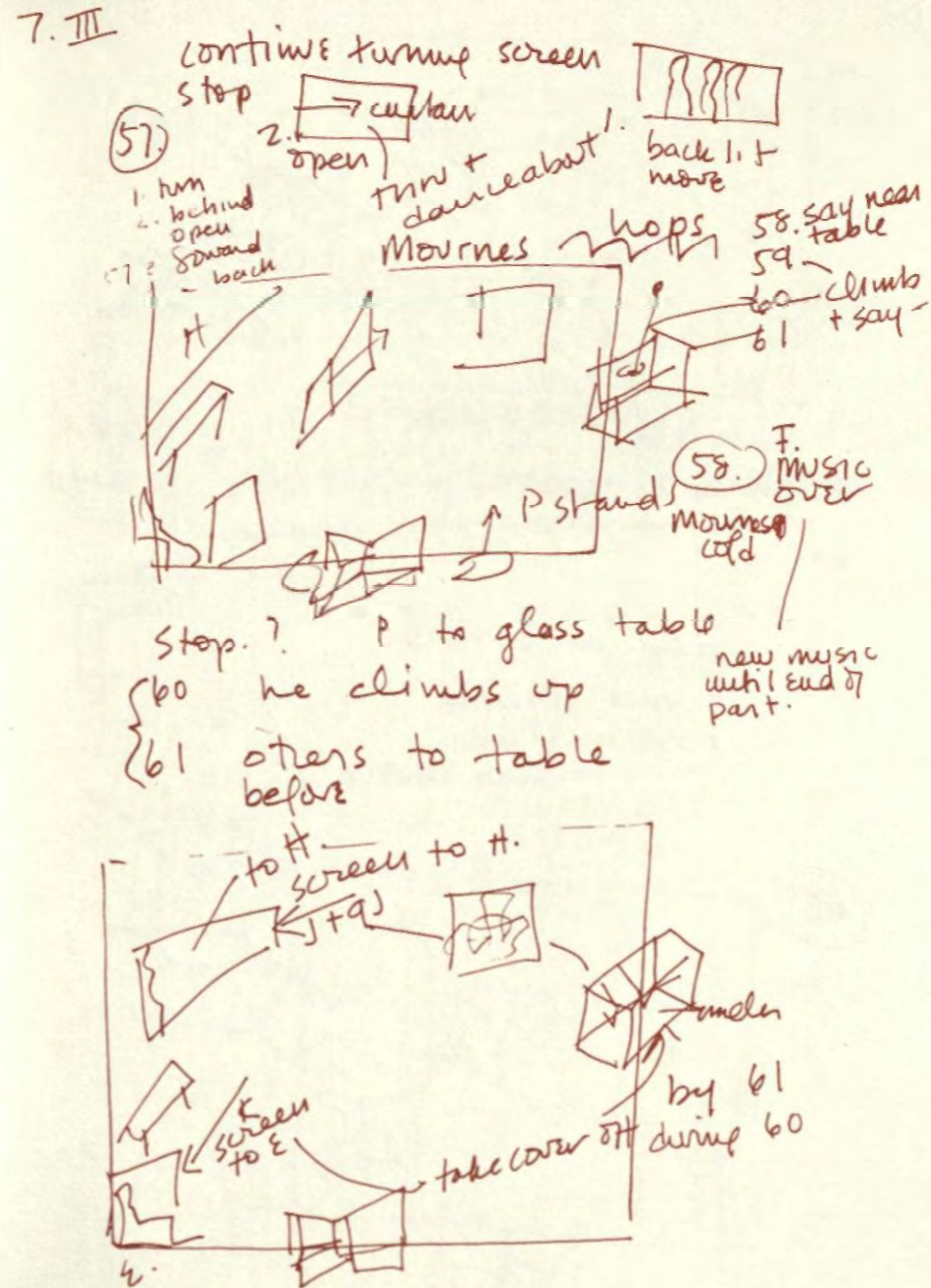
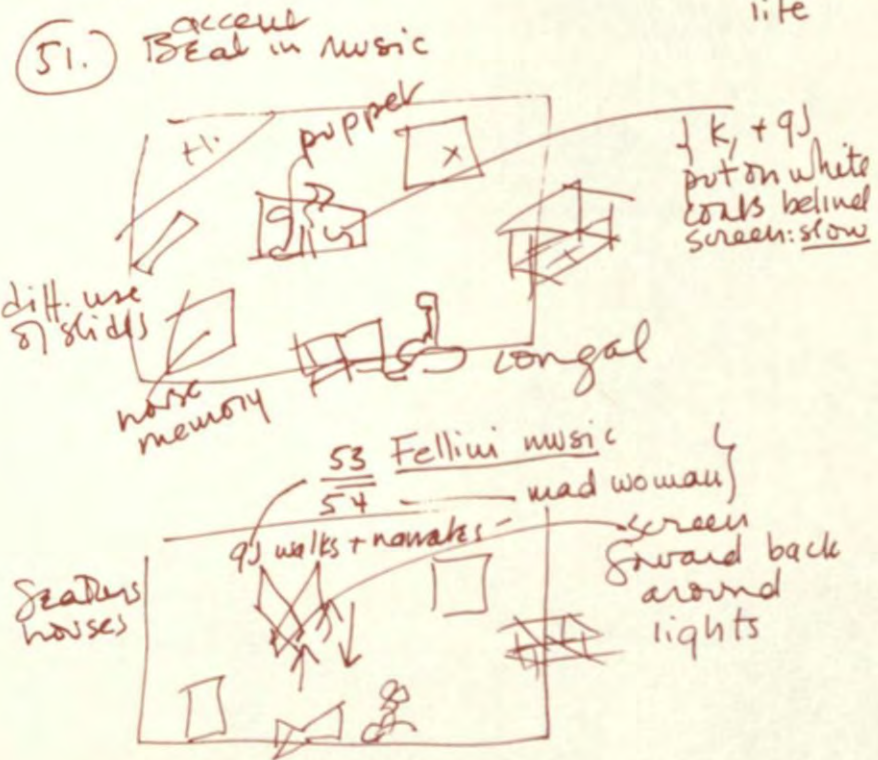
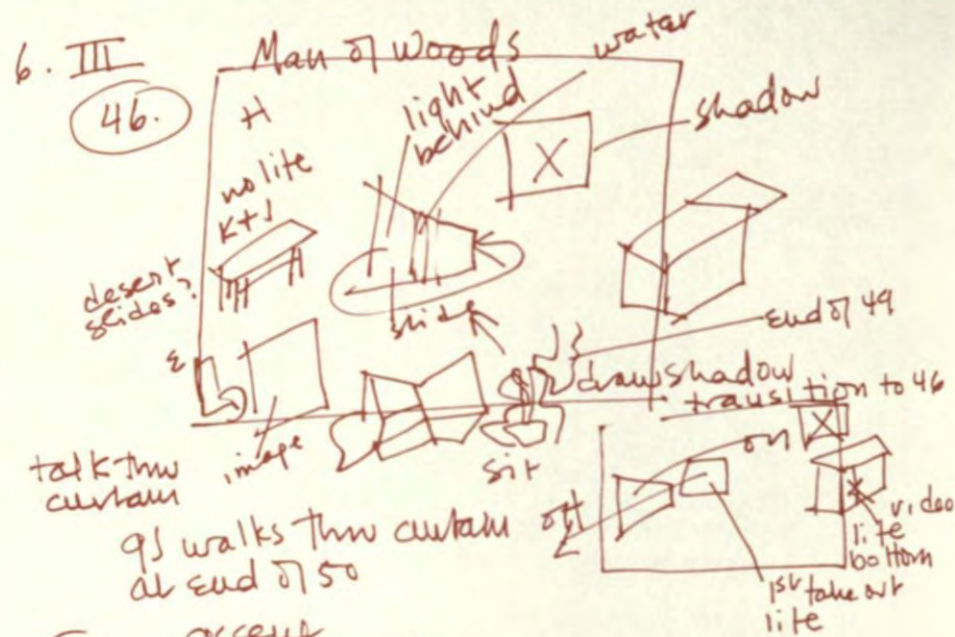
40 I am Sweeney, the whinger,
the scuttler in the valley.
But call me, instead,
Peak-pate, Stag-head.



45 Ailsa Craig,
the seagulls' home
God knows it is
hard lodgings.

Ailsa Craig,
bell-shaped rock,
reaching sky-high,
snout in the sea-

49 Whoever of us is the first to hear the cry of a heron from a lough's blue-green waters or the clear note of a cormorant or the flight of a woodcock off a branch or the wheep of a plover disturbed in its sleep or the crackle of feet in withered branches, or whoever of us is the first to see the shadow of a bird above the wood, let him warn the other. Let us move always with the breadth of two trees between us. And if one of us hears any of these things or anything like them, let both of us scatter immediately.



58 The Mourner are cold to-night, my station is desolate: no milk or honey in this land of snowfields, gusting wind.



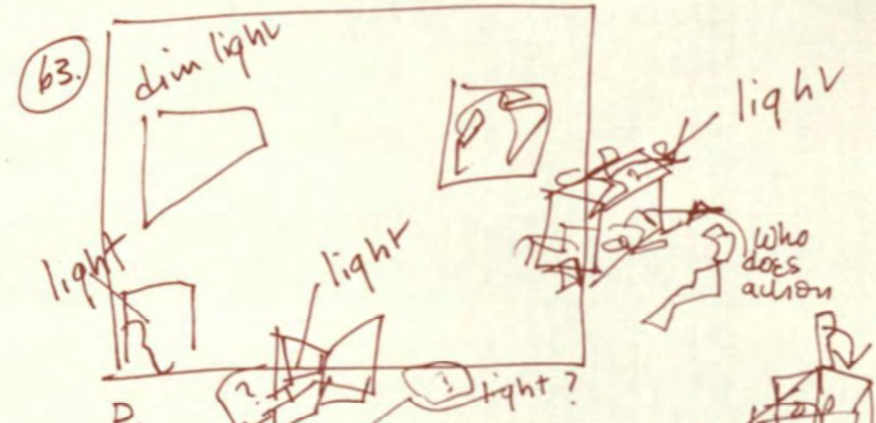
61 Almighty God, I deserved this, my cut feet, my drained face, winnowed by a sheer wind and miserable in my mind.



65 The heads were pursuing him, lolling and baying, snapping and yelping, whining and squealing.

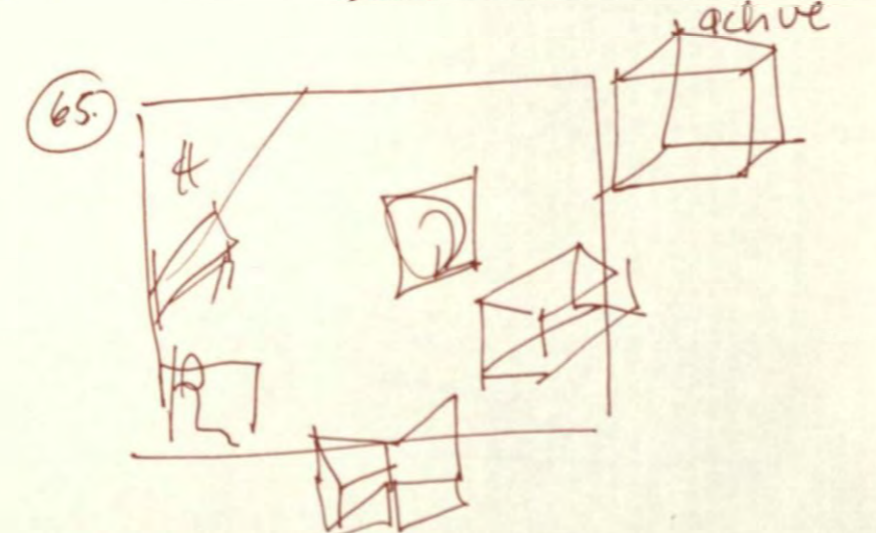
They nosed at his calves and his thighs, they breathed on his shoulder, they nuzzled the back of his neck, they went bumping off tree-trunks and rock-face, they spouted and plunged like a waterfall, until he gave them the slip and escaped in a swirling tongue of low cloud.

8.

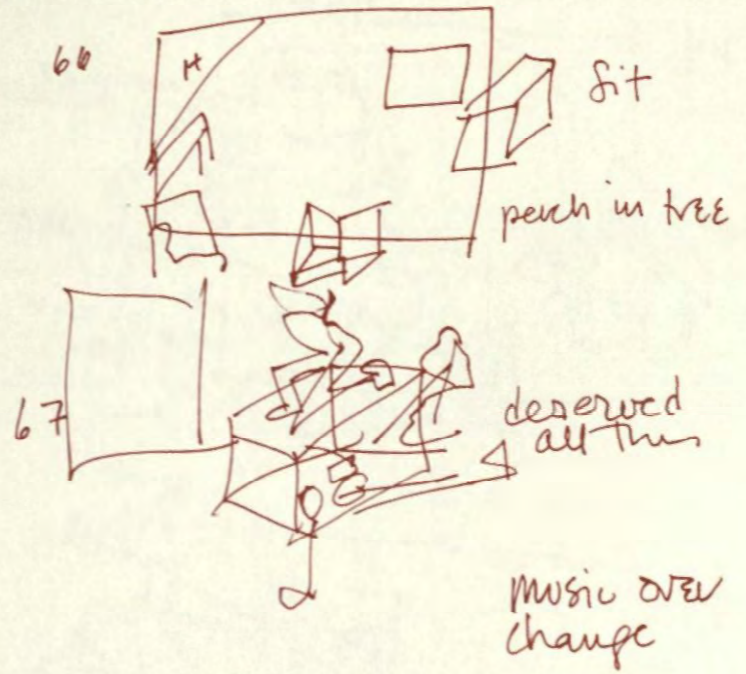


1. 63 glimmer of reason
 Roman again — sit up?
 64. speak as he sits

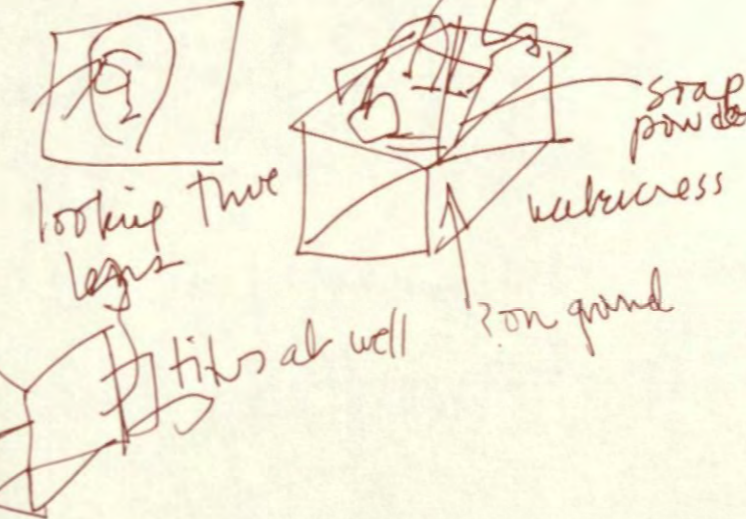
64. asleep or turning
 bounce scream
 rose in glode
 soar band



9.



70 silence



67 I have deserved all this: night-vigils, terror, flittings across water, women's cried-out eyes.

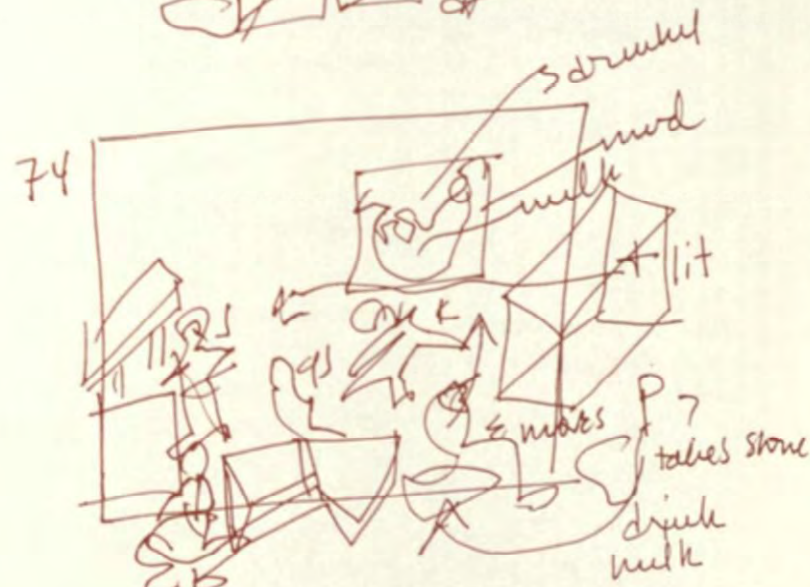
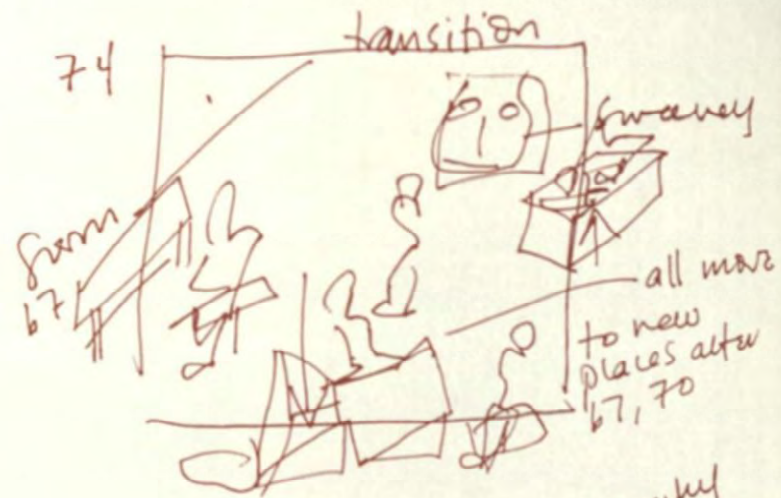
71 Contented's not the word! I am so terrified, so panicky, so haunted I dare not bat an eyelid.



75 *Molting*
Sweeney

Are you Sweeney, the bogeyman,
escaped out of the fight at Moira?
I am the early bird, the one
who scavenges, if I am Sweeney.

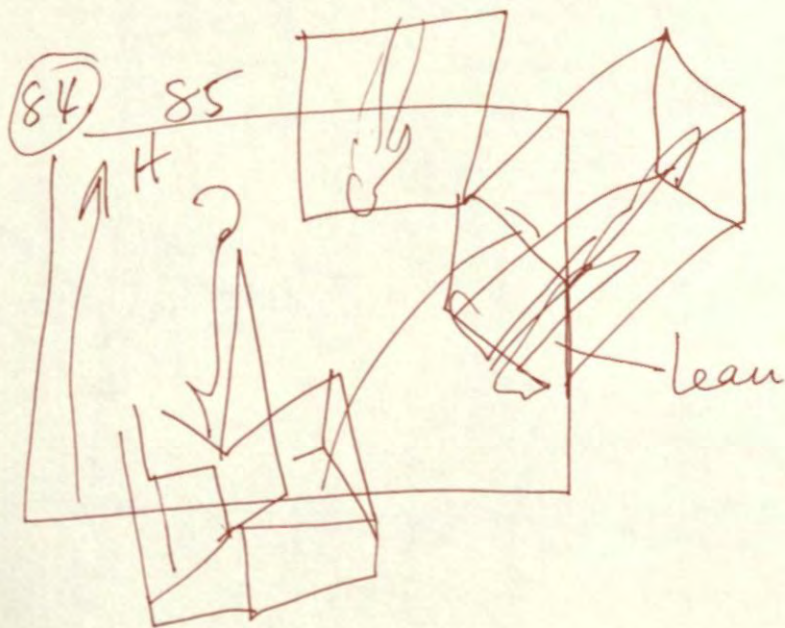
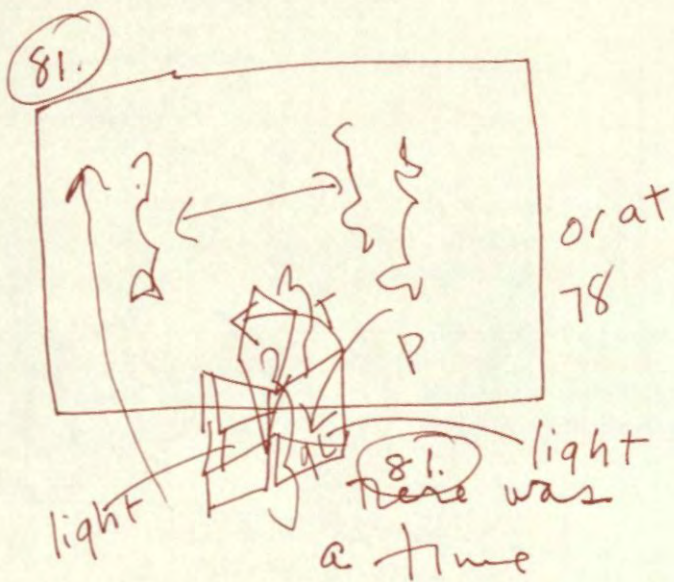
10.



78. spear, horn

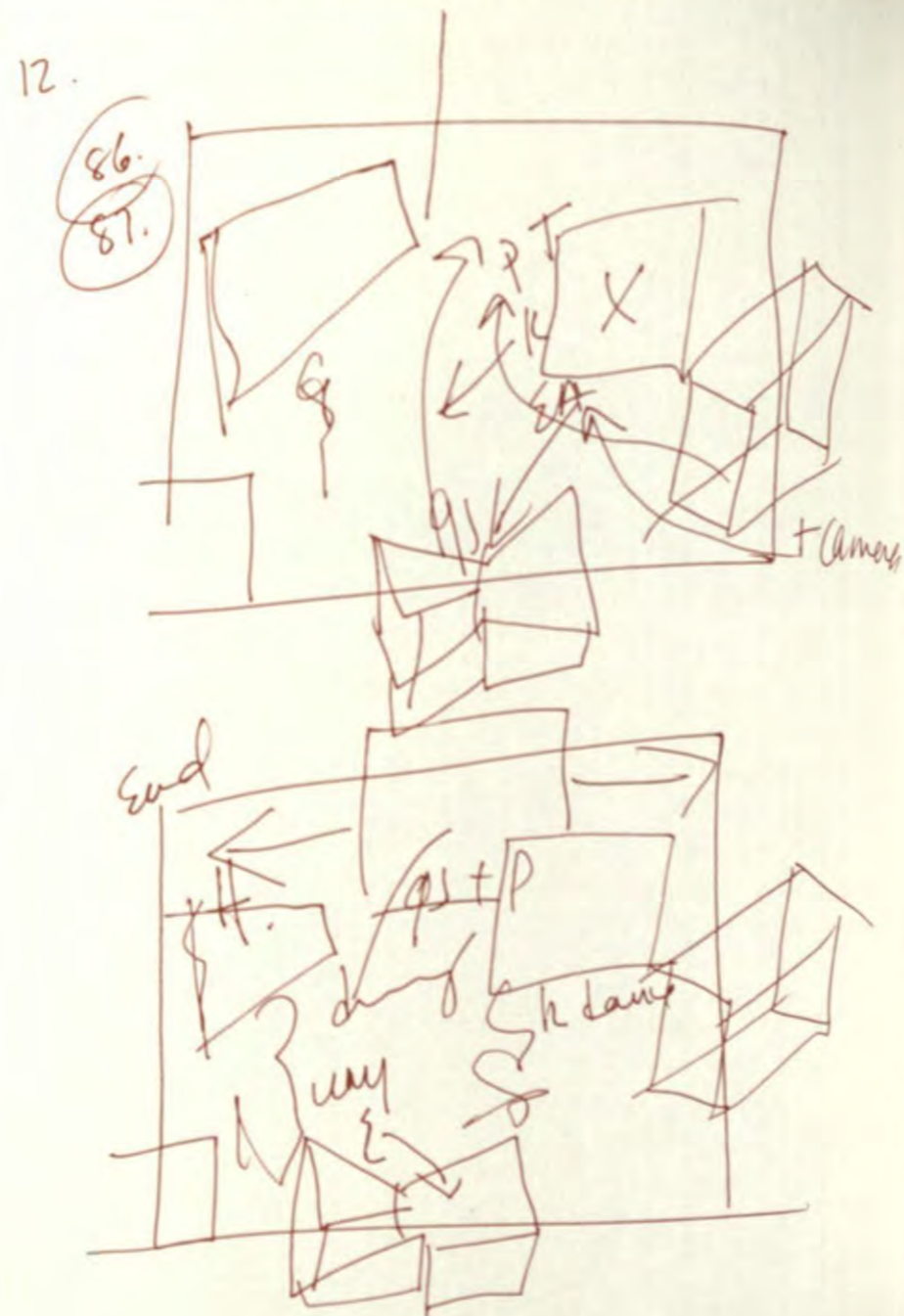
79 bell

11.



83 There was a time when I preferred
the mountain grouse crying at dawn
to the voice and closeness
of a beautiful woman.

85 I ask a blessing, by Sweeney's grave.
 His memory flutters in my breast.
 His soul roosts in the tree of love.
 His body sinks in its clay nest.



Photos and script: Joan Jonas / Text from: Sheamus Heaney, *Sweeney Astray*, Faber and Faber Limited, London Boston, 1984

Joan Jonas

Born New York 1936
 Lives and works in New York

Performances

1968

Oad Lau, St. Peter's Church, New York;
 St. Peter's Gymnasium, New York

1969

Mirror Piece I, Loeb Student Center, New York
 University; 10 Downtown, Gilles Lorraine's loft,
 New York; Bard College, Annadale-on-Hudson

1970

Underneath, Alan Saret's loft, New York
Mirror Piece II, Mirror Check, YMCA,
 New York; University of California, San Diego
Jones Beach Piece, Long Island, New York

1971

Choreomania, Joan Jonas' loft, New York;
 Loeb Student Center, New York University
Night Piece, University of California at Irvine
Novia Scotia Beach Piece, Inverness,
 Cape Breton, Nova Scotia

1972

Organic Honey's Visual Telepathy,
 Lo Giudice Gallery, New York; Festival of Music
 and Dance, sponsored by Galleria l'Attico, Rome
Organic Honey's Vertical Roll Ace Gallery,
 Los Angeles, San Francisco Art Institute;
 California Institute of the Arts; Valencia
Delay, Delay, Lower West Side of Manhattan;
 Tiber River, sponsored by Galleria l'Attico,
 Rome; Documenta 5, Kassel

1973

Organic Honey's Vertical Roll, Leo Castelli
 Gallery, New York; Festival d'Automne,
 Musée Galliera, Paris; Galleria Toselli, Milan

1974

Organic Honey's Vertical Roll, The Boston
 Museum; Contemporanea, Rome

Funnel, The Kitchen, New York; Project '74
 Kunsthalle Cologne; Walker Art Centre,
 Minneapolis; University of Massachusetts,
 Amherst, Texas Gallery, Houston
Crepusculo, The English Garden beside the
 tower of S. Spirito, sponsored by Galleria
 Schema, Florence

1975

Twilight, Anthology Film Archives, New York;
 Los Angeles Institute of Contemporary Art

Native Dance, And/Or, Seattle, Washington

1976

Native Dance, Twilight, San Francisco
 Museum of Art

Mirage, Anthology Film Archives, New York;
 Akademie der Künste, Berlin

Juniper Tree, Institute of Contemporary Art,
 University of Pennsylvania, Philadelphia

1977

Mirage, Vanguard Theater, Los Angeles;
 Salle Patino, Geneva; Kunsthalle Basel;
 India/America Festival of Music and Dance,
 sponsored by Galleria l'Attico, Rome

The Juniper Tree, The Kitchen, New York;
 St. Marks Church, New York

1978

The Juniper Tree, Vienna Performance
 Festival; Joan Jonas' loft, 112, Mercer Street,
 New York; Franklin Furnace, New York

1979

The Juniper Tree, Stedelijk Van Abbemuseum,
 Eindhoven; Whitechapel Art Gallery, London;
 San Francisco Art Institute

Upside Down and Backwards,
 De Appel, Amsterdam; Sonnabend Gallery,
 New York; The Performing Garage, New York;
 Montreal Museum of Fine Arts

1980

Joan Jonas Retrospective, **Organic Honey's Vertical Roll, Funnel, Mirage, Upside Down and Backwards, Double Lunar Dogs**, University Art Museum, University of California, Berkeley

Upside Down and Backwards, Los Angeles Institute of Contemporary Art; The American Center, Paris; Kunstmuseum Bern

1981

Double Lunar Dogs, Contemporary Arts Museum Houston; Il gergo inquieto, Teatro Falcone, Genoa; Kunsthalle, Basel; Stedelijk Van Abbemuseum, Eindhoven; Performing Garage, New York

1982

Double Lunar Dogs, Documenta 7, Kassel; Nelson Gallery, University of California, Davis; La zattera di babele, Genazzano

He Saw Her Burning, West Berlin; Progetto Genazzano

Upside Down and Backwards, Stedelijk Museum, Amsterdam; 4th Biennale of Sydney; Woman on Fire, Kino Arsenal, Berlin

1983

He Saw Her Burning, Museum of Fine Arts, Montreal; Whitney Museum of American Art; Museum of Fine Arts, Santa Fe

1985

Volcano Saga, De Appel, Amsterdam

1986

Volcano Saga, Schouwburg, Maastricht; Carnegie Museum of Art, Pittsburgh; The Art Institute San Francisco

1987

Volcano Saga, The Institute of Contemporary Art, Boston; The Museum of Modern Art, New York; Performing Garage, New York; Contemporary Art Museum, Winnipeg

1988

Brooklyn Bridge, Festival électronique, Rennes

1990

Variations on a Scene, Wave Hill, New York

1993

Variations on a Scene, Podvil Berlin; Martin Gropius Bau, Berlin; Centre d'art contemporain de Vassivière-en-Limousin, France

1994

Revolted by the thought of known places...
Sweeney Astray, Westergasfabriek, Amsterdam in conjunction with Joan Jonas Retrospective, Stedelijk Museum Amsterdam. Directed by Joan Jonas and performed by Toneelgroep Amsterdam.

Outdoor Performances

1970

Jones Beach Piece, New York

1971

Night Piece, U.C., Irvine, CAL

Nova Scotia Beach Dance, Inverness, Nova Scotia

1972

Delay Delay, New York; Rome; Kassel

1974

Crepusculo, Florence

Films

1968

Wind, 5 min., silent

1971

Paul Revere (with Richard Serra), 9 min.

Veil, 6 min., silent

1973

Songdelay, 18 min.

Videotapes

1971

Mirror Check, 6 min., b/w, silent

1972

Left Side Right Side, 7 min., b/w

Duet, 4 min., b/w

Vertical Roll, 20 min., b/w

Organic Honey's Visual Telepathy, 23 min., b/w

1973

Two Women, 20 min., b/w, silent

Barking, 3 min., b/w

Three Returns, 12 min., b/w

1974

Glass Puzzle, 26 min., b/w

Merlo, 16 min., b/w

Disturbances, 11 min., b/w

1976

Good Night Good Morning, 11 min., b/w

May Windows, 12 min., b/w

1977

I Want to Live in the Country (And Other Romances), 28 min, color

1981

Upside Down and Backwards, 28 min., color

1983

He Saw Her Burning, 20 min., color

Double Lunar Dogs, 25 min., color

1984

Big Market, 24 min., color

1988

Brooklyn Bridge, 12 min., color

1989

Volcano Saga, 28 min., color

Selected Video Screenings

1972

And/Or, Seattle

Leo Castelli Gallery

Documenta 5, Kassel

1974

Centro Di, Florence

Galerie Impact, Lausanne

Art Now '74, Washington

Biennale de São Paulo

1975

The Video Show, Serpentine Gallery, London

Woman Space, Los Angeles

Berlin International Filmforum

Carnegie Mellon University, Pittsburgh

Contemporary Arts Center, Cincinnati

The Whitney Museum of American Art,

1976

Musée d'Art Moderne, Paris

Oberlin Museum, Oberlin

Scottish Arts Council, Edinburgh

1977

The Kitchen, New York

Frauenkunst - Neue Tendenzen, Galerie

Krinzinger, Innsbruck

Documenta 6, Kassel

1978

Art Metropole, Toronto

Museum of Fine Arts, Montreal

Museum of Modern Art, New York

Nova Scotia College of Art and Design,

Halifax

Rolf Ricke Galerie, Cologne

San Francisco Art Institute

Television Belge, Brussels

University of Oklahoma

1979

Videowochen, Folkwang Museum Essen

Kansas City Art Institute, Kansas City

Video Roma, Rome

Whitney Museum of American Art,

New York

1980

Guggenheim Museum, New York

American Center, Paris

Long Beach Museum, Los Angeles

1981

P.S.1 Long Island

Bonini Editore, Genoa

Arts Council of Great Britain, London

Kunsthalle Bern

Tokyo Film Festival

US Film and Video Festival, Chicago

1982

Documenta 7, Kassel

Anthology Film Archives, New York

Arsenal Berlin

Stedelijk Museum, Amsterdam

1983

Ars 83, Ateneum Helsinki

Australian National Gallery, Melbourne

Palais des Beaux Arts, Charleroi

Museum of Fine Arts, Santa Fe

1989

De Appel, Amsterdam

Festival électronique, Rennes

1990

Videothèque de Paris

1992

Pat Hearn Gallery, New York

Galerie Tugny Lamarre, Paris

Installations

1976

Stage Sets, Institute of Contemporary Art, University of Pennsylvania, Philadelphia

1977

Drawing Room, School of Visual Arts, New York

Three Tales, Documenta 6, Kassel

1979

The Juniper Tree, Stedelijk Van Abbemuseum, Eindhoven; Whitechapel Art Gallery, London

Upside Down and Backwards, Sonnabend Gallery, New York

1980

Upside Down and Backwards, Museum of Fine Arts, Montreal; Kunstmuseum Bern

1981

Double Lunar Dogs, Contemporary Arts Museum Houston

Bibliography

1982

Upside Down and Backwards,
Documenta 7, Kassel; P.S.1 Long Island City;
Stedelijk Museum Amsterdam

1984

He saw her Burning, DAAD Galerie, Berlin
1990

Vanishing Point, Galerie Lallouz, Montreal
1992

Revolted by the thought of known places...

Sweeney Astray, Kunstwerk Berlin; Inter-
national Artist's Museum, Lodz

1994

Volcano Saga, Cleveland Center for
Contemporary Arts

Mirror Pieces and Outdoor Pieces,

Organic Honey, Mirage, Juniper Tree,

Volcano Saga and **Revolted by the thought
of known places... Sweeney Astray**,

Stedelijk Museum, Amsterdam

Exhibition Catalogues and Books

Documenta 5, Kassel, 1972

India America, Musica e Danza, Galleria l'Attico,
Rome 1972

Price, J. *Video Visions*, New York, 1972

Aspects de l'art actuel, Galerie Sonnabend at
Musée Galerie Paris, 1973

Vergine, Lea. *Il Corpo Come Linguaggio*

(La 'Body Art' e storie simili), Milan, 1974

Americans in Florence, Centro Di, Florence, 1974

Impact Video Art, Galerie Impact Lausanne, 1974

Project '74, Kunsthalle Cologne 1974, Marlis
Grüterich,

'Performance, Musik, Demonstration'
[catalogue supplement]

Kirby, Michael (ed.), *The New Theater*,
New York, 1974

L'art corporel, Galerie Rodolphe Stadler,
Paris, 1975

Video Art, Institute of Contemporary Art
Philadelphia, 1975

Southland Video Anthology, Long Beach
Museum of Art, California, 1976

Video Art: An Overview, San Francisco Museum
of Art, 1976

Korot, Beryl & Schneider, Ira. *Video Art:
An Anthology*, New York, 1976

Documenta 6, Kassel, 1977

Filmex, The Los Angeles International Film
Expo, 1977

Davis, Douglas & Simmons, Allison (eds.).
The New Television, Cambridge, Massachusetts,
MIT Press, 1977

Video Art '78, Herbert Art Gallery, Jordan Well,
Coventry, 1978

Battock, Gregory. *New Artists Video: A Critical
Anthology*, New York, 1978

Goldberg, Roselee. *Performance: Live Art 1909 to
the Present*, New York, 1979

Hier et Après | Yesterday and After, Museum of
Fine Arts, Montreal, 1980

Music, Sound, Language, Theater, Crown Point
Press, Oakland, 1980

Inespressionismo Americano, Bonini Editore,
Genoa, 1981

Other Realities: Installations for Performance,
Contemporary Arts Museum Houston, 1981

Documenta 7, Kassel, 1982, vol.1

National Video Festival, The American Film
Institute, Washington D.C., 1982

'60|'80 Attitudes, concepts, images,
Stedelijk Museum, Amsterdam, 1982

Video, Metropoles Festival für Video und
Filmexperiment, Alhambrahalle München, 1982

Video and Film 1982, Festival for Video and
Experimental Film, Munich, 1982

Visions in Disbelief, The 4th Biennale of
Sydney, 1982

Herzogenrath, Wulf. *Videokunst in Deutschland
1963-1982*, Kölnischer Kunstverein, 1982

Arman, Bour, Jonas, Kirkeby, Berliner Künstler-
programm DAAD at Künstlerwerkstatt

Munich, 1983

Ars 83, Art Museum of Ateneum Helsinki, 1983

Joan Jonas. Scripts and Descriptions 1968-1982,
University Art Museum Berkeley/
Stedelijk van Abbemuseum, Eindhoven, 1983

Video as Attitude, Museum of Fine Arts,
Santa Fe, Mexico, 1983

Battock, Gregory & Nickas, Robert.
The Art of Performance: A Critical Anthology,
New York, 1984

Huffman, K.R. *Video: A Retrospective*, Long
Beach Museum of Art 1974-1984, California, 1984

20 years of art collecting. Acquisitions
Stedelijk Museum, Amsterdam 1963-1984, 1984

Almhofer, Edith. *Performance Art: Joan Jonas,
Laurie Anderson, Carolee Schneemann, Colette*,
Böhlau Verlag, Wien, 1986

The Arts for Television, Museum of
Contemporary Art Los Angeles/
Stedelijk Museum, Amsterdam, 1987

Video Art: Expanded Forms, Whitney Museum
of American Art, 1988

European Media Arts Festival, Osnabruck 12-16
1990, Osnabruck, 1990

Hall, Doug & Fifer, Sally Jo. *Illuminating
Video: An Essential Guide to Video Art*,
San Francisco, 1990

Technologies et Imaginaires, *Art Cinema*,
Art Video, *Art Ordinateur*, Rencontres
International, Vidéotheque de Paris, 1990

Video Art, Electronic Arts Intermix,
New York, 1991

*Video et Après: La Collection video du Musée
d'art Moderne*, Centre Georges Pompidou,
Paris, 1992

Inga Pin, Luciano. *Performances, Happenings,
Actions, Events, Archives, Installations*.
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Steiner, M. *Berlin Video*, Berlin [No date]

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1971

'Publications', *Avalanche*, Winter 1971, no.2, p.7

Jonas, Joan. and Serra, Richard. 'Paul Revere',
Artforum, vol.10, no.1, September 1971,
pp.65-67

1972

Jonas, Joan. 'Organic Honey's Visual
Telepathy', *The Drama Review*, vol.16, no.2,
June 1972, pp.66-74

de Jong, Constance. 'Organic Honey's Visual
Telepathy', *The Drama Review*, vol.16, no.2,
June 1972, pp.63-65

'Video', *Avalanche*, Summer 1972, pp.6-7

Reiring, Janelle. 'Joan Jonas: Delay, Delay',
The Drama Review, vol.16, no.3, September 1972,
pp.142-151

Simonetti, Gianni-Emilio. 'Festival of Music and
Dance', *Flash Art*, no.35/36, September-October
1972, p.4

Kurtz, Bruce. 'Video is Being Invented',
Arts Magazine, vol. 47, no.3, December 1972-
January 1973, pp.37-47

1973

'Review of videotapes exhibited at Leo Castelli
Gallery, New York', *Art International*,
January 1973

Anderson, Laurie. 'Joan Jonas', *Art Press*,
no.7, November-December 1973, p.20

de Jong, Constance. 'Joan Jonas: Organic
Honey's Vertical Roll', *Arts Magazine*, vol.47,
no.5, March 1973, pp.27-29

Liss, Carla. 'Show Me Your Dances',
Art and Artists, vol.8, no.7, October 1973,
pp.14-21

Spear, A.T. 'Some thoughts on contemporary
art', *Oberlin College Bulletin*, vol.30, no.3.,
Spring 1973, pp.97-8

1974

Borden, Lizzie. 'The New Dialectic', *Artforum*,
vol.12, no.6, March 1974, pp.44-51

Carroll, Noël. 'Joan Jonas: Making the Image
Visible', *Artforum*, vol.12, no.7, April 1974,
pp.52-53

Frank, Peter. 'New Dance/Art', *Dance Magazine*,
vol.48, April 1974, pp.55-57

Freed, H. 'Video and Abstract Expressionism',
Arts Magazine, vol.49, December 1974, p.69

Jonas, Joan. 'August 1974 - Fawn Grove, P.A.',
Art-Rite, no.7, Autumn 1974, p.4

Rubin, Vittorio. 'Music and Dance in the USA',
Data, vol.4, no.13, Fall 1974

Wortz, Melinda. 'Collectors Video', *Artweek*,
June 15, 1974, p.16

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Spring 1974, p.6

Artitudes, July-September 1974,
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1975

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Artweek, November 1, 1975, p.4

Hayum, Andrée. 'Notes on Performance and the
Arts', *Art Journal*, vol.34, no.4, Summer 1975,
pp.337-339

Jonas, Joan. with Krauss, Rosalind. 'Seven
Years', *The Drama Review*, vol 19, no.1,
March 1975, pp.13-16

Pluchart, François. 'L'art corporel', *Artitudes*,
no.18, January-March 1975, pp.90-91

Welling, Jim. 'Joan Jonas Performance',
Artweek, April 12, 1975, p.4

Zimmer, William. 'Joan Jonas: Leo Castelli Downtown', *Arts Magazine*, vol.49, no.9, May 1975, p.17

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1976

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Grolitsch, Gerhild. 'We are Feminists', *Flash Art*, vol.68/69, 1976, pp.17-20

Krauss, Rosalind. 'Video: The Aesthetics of Narcissism', *October*, no.1, Spring 1976, pp.51-64

Lippard, Lucy. 'The Pains and Pleasures of Rebirth: Women's Body Art', *Art in America*, vol.64, no.3, May-June 1976, pp.73-81

Lorber, Richard. 'Towards an Aesthetics of Videodance', *Arts in Society*, vol.13, no.2, Summer-Fall 1976, p.242

Ross, David. 'Provisional Over-View of Artists Television in the USA', *Studio International*, vol.191, no.981, May-June 1976, pp.265-272

1977

Jarmusch, Ann. 'Joan Jonas: Suspended in Shadow', *Art News*, vol.76, no.4, April 1977, p.89

Shapiro, David. 'View of Kassel [Documenta 6]', *Artforum*, vol.16, September 1977, p.61

Silverthorne, Jeanne. 'Performance as Metamorphosis: The Art of Joan Jonas', *Philadelphia Arts Exchange*, vol.1, no.2, March-April 1977, pp.11-14

[performance at Documenta 6, Kassel], *Architettura*, vol.23, October 1977, p.231

1978

Smith, Amanda. 'Joan Jonas', *Dance Magazine*, vol.52, March 1978, p.30

1979

Pontbriand, C. 'Notion(s) of Performance', *Parachute*, no.15, Summer 1979, pp.25-52

Silverman, Jill. 'Joan Jonas at 112 Mercer Street', *Art in America*, vol.67, no.3, May-June 1979, pp.143-144

White, Robin. 'Joan Jonas', *View*, vol.2, no.1, April 1979, pp.1-24

1980

Jonas, Joan. 'Statement at Intermedia Festival', *Live*, no.3, 1980, pp.15-17

Maul, T. 'Joan Jonas: Guggenheim Museum, New York', *Flash Art*, no.96/97, March-April 1980, p.51

Pieters, Din. 'Cage, Marioni, Barry, Jonas', *Stedelijk Museum Bulletin*, Amsterdam, 1980

Rosenthal, A. 'Images of Silence', *Artweek*, May 17, 1980, no.11, p.7

Stofflet, Mary. 'Personal and Cultural Narratives', *Artweek*, January 26, 1980, p.5

Stofflet, Mary. 'Jonas and Cultural Biography', *Artweek*, June 7, 1980, p.5

Stofflet, Mary. 'Jonas' Futurism', *Artweek*, July 5, 1980, p.5

Wortz, Melinda. 'Wolf Calls and Frog Songs: Upside Down and Backwards', *Art News*, vol.79, no.7, September 1980, p.213

1981

Burri, Peter. 'Mit Joan Jonas ins All', *Basler Zeitung*, April 15, 1981

Junker, Howard. 'Joan Jonas: The Mirror Staged', *Art in America*, vol.69, February 1981, pp.87-95

Kalil, S. 'Joan Jonas: Performance Recorded Through Installation Site', *Artweek*, September 19, 1981, p.16

1982

Howell, J. 'Joan Jonas', *High Performance*, vol.5, no.1, Spring-Summer 1982, p.98, p.182

Shaw, L.E. 'Kathan Brown and Crown Point Press', *Art Papers*, vol.6, no.3, May-June 1982, pp.6-7

White, Robin. 'Great Expectations: Artists TV Guide', *Artforum*, vol.20, no.10, Summer 1982, pp.40-47

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Zelevansky, L. 'Documenta: Art for Art's Sake', *Flash Art*, no.109, November 1982, pp.39-40

1983

Banes, Sally. 'Motions: Eccentric and Burning', *The Village Voice*, vol.28, no.10, March 8, 1983, p.81

Burnham, L. 'Artist's Chronicle', *High Performance*, vol.6, no.2, 1983, pp.27-88

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Howell, John. 'Luigi Ontani and Joan Jonas', *Artforum*, vol.21, no.10, Summer 1983, pp.78-80

James, D. 'Too much accessibility', *Artweek*, no.14, November 5, 1983, p.13

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Shewey, Don. 'The Avant-Garde's Ghetto Mentality', *The Village Voice*, vol.28, no.15, April 12, 1983, p.86

Siciliano, Rosemary. 'He Saw Her Burning: An Attack Upon Senses', *Barnard Bulletin*, March 2, 1983, p.5

Sterritt, David. 'Mixed-media work', *The Christian Science Monitor*, March 3, 1983, p.19

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Wooster, Ann-Sargent. 'Manhattan short cuts', *Afterimage*, Summer 1983, pp.46-47
[He saw her burning: Whitney Museum performance], *Afterimage*, no.11, Summer 1983, p.46

1984

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1985

Wooster, Ann-Sargent. 'Video and Ritual', *Afterimage*, vol.12, February 1985, p.19

1986

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Wijers, Louwrien. 'Beeldende Kunst in de Schouwburg', *Het Financieel Dagblad*, November 22/24, 1986, p.13

1987

Little, Carl. [Performing Garage], *Art in America*, vol.75, September 1987, pp.179-80

Perov, Kira. 'Patterns of Light', *Aperture*, no.106, Spring 1987, pp.58-64

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1988

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1989

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1990

Adams, Brooks. 'Joan Jonas', *Contemporanea*, no.22, November 1990, pp.78-81

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1992

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1993

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1994

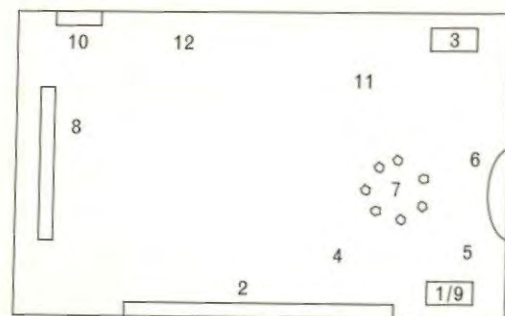
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Installations



Room 25

Room 25

Mirror Pieces and Outdoor Pieces 1968/1994

- 1 **Wind** 1968
16mm film, black and white, 5 min., silent.
- 2 Mirrors (reconstructed), prop from **Mirror Pieces I/II** 1969/1970
Performed by Frances Barth, Eve Corey, Susan Feldman, Pam Goden, Carol Gooden, Deborah Hollingworth, Keith Hollingworth, Barbara Jarvis, Joan Jonas, Julie Judd, Jane Lahr, Lucille Lareau, Jean Lawless, Susan Marshall, Rosemary Martin, Tom Meyers, Judy Padow, Linda Patton, Corky Poling, Peter Poole, Susan Rothenberg, Andy Salazar, Lincoln Scott, Michael Singer, George Trakas, Pam Vihel.
- 3 **Mirror Check** 1970
Video, black and white. Performed by Joan Jonas.
- 4 Mirror costume designed for performance **Oad Lau** and used in the film **Wind** 1968.
- 5 Handheld woodblocks (reconstructed), props from
- 5a **Jones Beach Piece** Long Island, New York 1970.
Performed by Barbara Dilly, John Erdman, Carol Gooden, Tannis Hugill, Joan Jonas, Epp Kotkas, Kate Parker, Linda Patton, Susan Rothenberg, Gwenn Thomas, George Trakas.

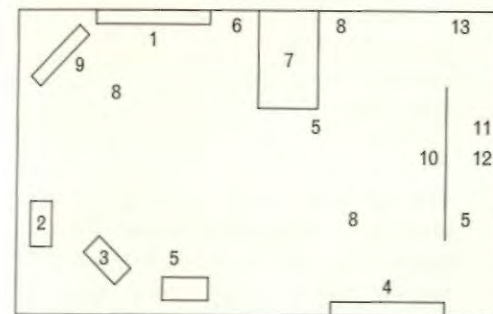
5b **Delay Delay** 1972

Performed by Aerial Bach, Marion Cajori, James Cobb, Carol Gooden, Jene Highstein, Tannis Hugill, Glenda Hydler, Joan Jonas, Epp Kotkas, Barbara Lipper, Gordon Matta-Clark, Penelope, Janelle Reiring, Karen Smith.

5c **Nova Scotia Beach Dance** 1971

Performed by Joan Jonas and Nancy Topf.

- 6 Hoop (original prop from 5a and 5b).
- 7 Stone circle (reconstructed), (5c).
- 8 Hanging wall designed by Richard Serra (reconstructed), prop from **Choreomania** 1971
33 slides projected onto wall from original performance by John Erdman, Joan Jonas, Epp Kotkas, Kate Parker, Linda Patton.
- 9 **Songdelay** 1973
16mm film, black and white, 18 min., sound. Camera and co-editing by Robert Fiore. Sound by Kurt Munkasci.
Performed by Aerial Bach, Marion Cajori, James Cobb, Carol Gooden, Randy Hardy, Michael Harvey, Glenda Hydler, Joan Jonas, Epp Kotkas, Gordon Matta-Clark, Michael Oliva, Steve Paxton, Penelope, James Reineking, Robin Winters.
- 10 Photographs of Sardinia by Joan Jonas 1973.
- 11 African mask, prop from **Variations on a Scene** 1990
Wave Hill, Hudson River
Performed by Joan Jonas, Jorge Zontal, Kiki Smith, Jane Smith, Jill Wooley, Seth King, Alvin Curran. Music by Alvin Curran.
- 12 37 slides taken from the 'Mirror and Outdoor Pieces'

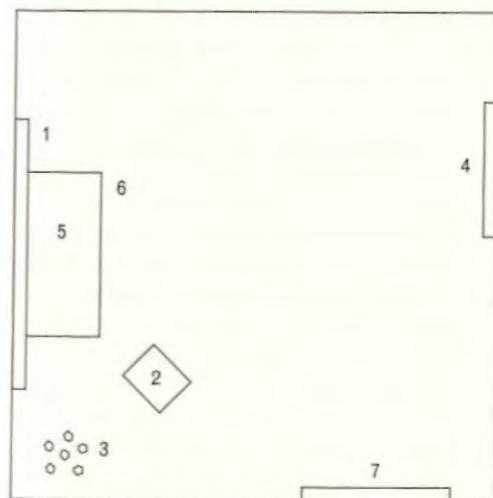


Room 24

Room 24

Organic Honey's Visual Telepathy/ Organic Honey's Vertical Roll 1972/1994

- 1 **Organic Honey's Visual Telepathy** 1972
Videotape, black and white, 23 min., sound
Camera by Joan Jonas, assisted by Linda Patton.
- 2 **Vertical Roll** 1972
Videotape, black and white, 20 min., sound
Camera by Roberta Nieman.
- 3 **Anxious Automation**
by Richard Serra 1972.
Videotape, 3 min., black and white, sound.
Choreography Joan Jonas.
Sound by Philip Glass.
- 4 37 slides of original performance.
- 5 Close-circuit cameras with close-ups.
Reconstruction of performance.
- 6 Blackboard with drawing.
- 7 Original props on table: two fans, doll, silver spoon, knotted wood, brass plate, rock.
- 8 Three costumes.
- 9 Reconstructed mirror on wheels.
Selection of original drawings and photographs.
- 10 Paper wall.
- 11 Photographs: Organic Honey (3 details), costume (detail), dog.
- 12 Fan.
- 13 Original posters: Organic Honey's Vertical Roll, Organic Honey's Visual Telepathy.

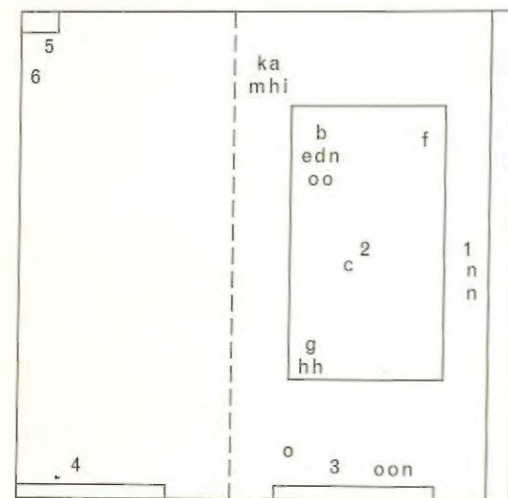


Room 23

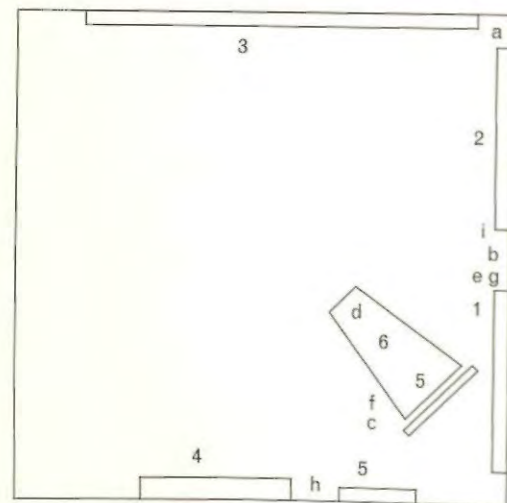
Room 23

Mirage 1976/1994

- 1 **Mirage** 1976
Selections from 16mm film, black and white, intercut with volcano film.
Camera for Mirage by Babette Mangolte.
Mirage incorporated the video **May Windows** 1976
Black and white, 14 min. Sound performed by Joan Jonas and James Nares.
- 2 **Good Night Good Morning** 1976
Videotape, black and white, 11 min., sound.
Camera by Joan Jonas.
- 3 Six metal cones (reconstructed).
- 4 **Funnel** 1974
Photographs of performance by Babette Mangolte.
- 5 Original mask and hoop from performance on table (reconstructed).
- 6 Blackboard with drawing.
- 7 25 slides of original performance.



Room 22



Room 21

Room 22

Juniper Tree
1976/1994

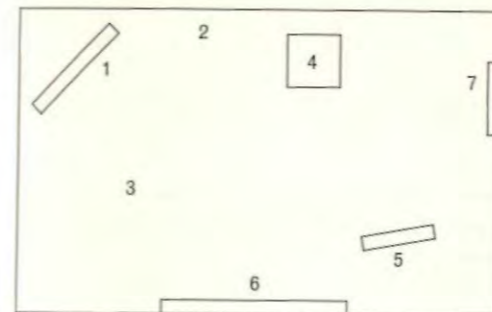
Solo version performed by Joan Jonas and assisted by Pamela Rafaelli.
Collaborative versions performed by John Erdman, Joan Jonas, Sheila McLaughlan, Linda Zadkian, Tim Burns, Simone Forti, Pooh Kaye, Lindzee Smith.

- 1 Original paintings.
 - 2 Reconstructed wooden house structure.
 - 3 Reconstructed mirror with painted numbers.
 - 4 38 slides of original performance.
 - 5 Soundtrack by Joan Jonas with songs by Simone Forti, adapted for installation.
 - 6 Poster designed by Pat Steir.
- a-i Original props: kimono (a), metal suitcase (b), box containing bones (c), doll (d), three paper masks (e), dog mask (f), knife (g), wooden balls (h).
- k-o Reconstructed props: ladder (k), lights (l), twigs (m), glass jar (n), apple (o).

Room 21

Volcano Saga
1985/1994

- 1 **Volcano Saga** 1985
40 slides of original performance performed by Joan Jonas. Narrated by Lindzee Smith and Rhonda Wilson. Music by Alvin Lucier, with fragments of Icelandic song, accordion music and Cape Breton fiddle pieces. (One photo collection S. Hallouz.)
 - 2 **Volcano Saga** 1989
Videotape, colour, 28 min., sound. Performed by Joan Jonas, Tilda Swinton and Ron Vawter. Narrated by Ruth Maleczek. Music by Alvin Lucier, with fragments of Icelandic song, accordion music and Cape Breton fiddle pieces.
 - 3 Eight white chalk drawings on black paper (One drawing collection Elizabeth Lecompte).
 - 4 Twelve drawings owned by the artist.
 - 5 Two drawings of lighthouse.
 - 6 Reconstructed triangular plinth and perspex hanging screen.
- a-i Original props: oar (a), white sphere on pole (b), duck (c), fish (d), blackboard (e), tools (f), puppets (g), mask (h), wooden triangles (i).



Room 208

Room 208

Revolted by the thought of known places... Sweeney Astray
1994

- 1 Slide screen displaying 21 slides
- 2 Chair designed by Joan Jonas
- 3 Well designed by Joan Jonas. Music from well composed by Harry de Wit
- 4 Glass table designed by Joan Jonas
- 5 Double-sided videoscreen
- 6 Wall photograph of tree
- 7 Wall drawing by Joan Jonas

Videosteps

- Three Returns** 1973, 13 min.
Barking 1973, 2 min.
Disturbances 1974, 11 min.
Glass Puzzle 1974, 26 min.
I Want to Live in the Country (and Other Romances) 1976, 28 min.
Upside Down and Backwards 1980, 28 min.
He Saw Her Burning 1983, 19 min.
Big Market 1984, 24 min.
Double Lunar Dogs 1984, 24 min.
Brooklyn Bridge 1988, 6 min.

NXS12
JL6 A4
1994

Colofon

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Dorine Mignot
Organization exhibition/
Editing catalogue
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