

DOUBLE LUNAR DOGS

The trial.

Head librarian to woman: "There is no end, no outside, only the here and now on this ship. This is our world. These destructive fantasies must be eradicated."

Jonas sings the melody of an Irish revolutionary song through a cone, directing the sound around the space.

Jonas stops singing and glares at the scientist—a brief encounter. Haughtily, he gathers up his papers and climbs down from his podium, marches by her defiantly, waving his manuscript—his theories on the origins of the universe. He slams the giant blue door of the ship (museum). Jonas resumes singing and is surrounded by, or rescued by, three Double Lunar Dogs, who hold banners with emblems of double dog heads on new moons. A fourth Double Lunar Dog stands on one end of the ramp holding a rubber ball. A large German shepherd leaps onto the ramp. Darkness.

Sound of door slamming.
Soft drums accompany song.

Loud hissing sound of air escaping.

JOAN JONAS'S VIDEOTAPES

Few artists who have chosen to work with the particular properties of video have explored more than its most obvious technical potential, which commercial television producers, for reasons of economy, have found unworthy of pursuit. Not that the essential formal concerns that characterize so much of video art's first decade have produced an insignificant body of work. After all, the emergence of video as a craft form is in itself a recognition that our attitudes toward mass-communications media have changed dramatically. Video artists are attempting to express concerns written off long ago by television's first generation of Luddite critics. Further, one can argue that, regardless of the wide range of quality, video art has at least made a valuable political contribution. By forming a highly visible model of an intellectual community reaching out to new audiences, those who have chosen video as a viable art form have refused to allow television to be relegated to the scrap heap of commercially exploited pop culture. Nevertheless, though the concept of video art may be well established, it is undeniable that the medium remains largely unexplored.

Of the handful of artists who have combined formal exploration of video with literary concerns, Joan Jonas's video work must be considered for its unique honesty and intelligence, its exploration of the complex relationships between, broadly speaking, spiritual and scientific world views. Like others of her generation, Jonas works in an oblique relationship to both dance and theater traditions, positioning herself as a sculptor con-

cerned with time, text, and the specific psychological conditions and visual qualities of video.

From an overview of Jonas's tapes, it appears that for her these conditions and qualities are essentially two—the ability to fragment and the ability to transform. As she has noted, video “takes you into a space you wouldn't otherwise be in.” In other words, like a shaman, Jonas sees her works as bridging worlds normally distinct and irreconcilable. She uses video to frame a reality in which time is deconstructed and represented as a layered field of experiences, merging autobiography with science fiction, self-portraiture with fantastic landscape, literary sources with abstract sculptural amplifications. Finally, she is interested to construct a reality in which the narrative is stripped of its integral velocity and relegated to an equal status with other, more properly sculptural elements of the work.

Fragmentation and transformation were at the core of Jonas's early tapes and performances. As part of her formation of a video grammar, she explored the ways in which the video image is constructed, the ambiguous space within the frame, and the relationship of interior and exterior video space to psychological conditions. In *Left Side Right Side* (1972) the differentiation between video image and mirror image is used to establish a condition of uncertainty that quite clearly propels the work. The apparently contradictory acts of naming and visually identifying as unified what appear to be opposites sets an almost alchemical tone. In *Duet* (1972), on-screen and off-screen (or in-front-of-screen) images of Jonas howling/singing like a dog blend voices in an eerie harmony. The frustrated desire to merge with her image, to consummate the transformation, to absorb and be absorbed by her art, plays upon the very real, cold separation of the viewer from the video image in contradistinction to the intense relationship it establishes.

Two other tapes from the same period make use of a jarring rhythmic technique to develop a sense of fragmentation. *Vertical Roll* (1972) uses the common television-set malfunction of the same name to establish a constantly shifting stage for actions that relate both to the nature of the image (Jonas apparently clapping with herself as the vertical roll unites two images of her right hand; Jonas jumping the vertical roll as if it were an electronic jump rope) and to her projected psychological state (her head pushed out of the picture by a slowly descending vertical roll). In *Two*

Women (1973), Jonas uses the vertical roll to establish a trance-inducing rhythm as two women act out an erotic encounter, their two heads appearing to combine.

Perhaps Jonas's most important tape of the period is *Organic Honey's Visual Telepathy* (1972). Here Jonas explores the video and mirror images (always fragments of the whole, primarily the face) to explore notions of alter ego and spiritual agency. Masks, costumes, ritual games are combined with simple drawing and rhythmic exercises to create a complex analogue for her psychological condition—a need for radical transformation, an unrealizable desire to unify her sense of self.

As her work in video and performance has progressed into far more complex, literary-based constructions, the strength of these early works has remained present. *Upside Down and Backwards* (1980) gives a clear picture of the consistency of Jonas's concerns. Unlike her early performance works, in which video monitors allowed Jonas to fragment both space and characters, there were no video elements in the performance version of *Upside Down and Backwards*. Instead, the performance was based on the merging of two fairy tales—“The Frog Prince,” told backward, and “The Boy Who Went Out to Learn Fear,” told forward. These were intertwined into a single text whose transformations were effected through fragmentation, demonstrating a process “unhitched” from time, as free from the laws of physics as the fairy-tale sources.

The tape of this work is Jonas's first successful translation of a performance into the medium of video, and as such it signals the beginning of a new phase of her work. Though because of the temporal nature of the medium the tape must move forward, once inside the structure of the work, one loses one's bearings—narrative markers have been eliminated. The use of slow motion and reverse time, crawling titles in two directions simultaneously (and in different colors), and other low-tech effects, serves to underscore a haunting and childlike quality.

But what is most striking about *Upside Down and Backwards* is not so much the success of the work itself as the manner in which Jonas has employed a wholly new approach, an approach that will be equally effective with the computer-based video-disk future of the medium as her early productions and performances were with porta-pak technology. Jonas's video work is proof that video technology retains both its promise and its power to transform.

FILMS

Wind, 1968, 16mm, black and white, 5½ minutes, silent. Camera and coediting by Peter Campus.

Veil, 1971, 16mm, black and white, 6 minute loop, silent, Kinescope.

Paul Revere, 1971, 16mm, black and white, 9 minutes, sound. Made in collaboration with Richard Serra; camera by John Knopp.

Songdelay, 1973, 16mm, black and white, 15 minutes, sound. Camera and coediting by Robert Fiore; sound by Kurt Munkacsi. With Ariel Bach, Marion Cajori, James Cobb, Carol Gooden, Randy Hardy, Michael Harvey, Glenda Hydler, Joan Jonas, Epp Kotkas, Gordon Matta, Michael Oliva, Steve Paston, Penelope, James Reineking, Robin Winters.

Stills from film used in *Three Tales*, installation at "Documents 6," 1977.



VIDEOTAPES

Organic Honey's Visual Telepathy, 1972, black and white, 23 minutes, sound. Camera by Joan Jonas; assisted by Linda Patton.

Vertical Roll, 1972, black and white, 20 minutes, sound. Camera by Roberta Neiman.

Duet, 1972, black and white, 4 minutes, sound. Camera by Joan Jonas.

Left Side Right Side, 1972, black and white, 7 minutes, sound. Camera by Joan Jonas; produced by Carlota Schoolman.

Two Women, 1973, black and white, 20 minutes, silent. Camera by Joan Jonas. With Christine Kozlov, Penelope.

Barking, 1973, black and white, 3 minutes, sound. Camera by Joan Jonas. With Simone Forti.

Three Returns, 1973, black and white, 12 minutes, sound. Camera by Joan Jonas. With Billy MacDougal on bagpipes.

Disturbances, 1974, black and white, 11 minutes, sound. Camera by Joan Jonas. With Ellen Draper, Joan Jonas.

Glass Puzzle, 1974, black and white, 26 minutes, sound. Camera by Babette Mangolte. With Joan Jonas, Lois Lane.

Merlo, 1974, black and white, 16 minutes, sound. Produced by Art/Tapes/22, Florence.

Good Night Good Morning, 1976, black and white, 11 minutes, sound. Camera by Joan Jonas.

May Windows, 1976, black and white, 14 minutes, sound. Sound by Joan Jonas, James Nares.

I Want to Live in the Country (and Other Romances), 1976-77, color, 28 minutes, sound. Produced at the TV lab, WNET/Thirteen, New York; assisted by Paula Longendyke, Brian Matlin. With Ellen Hardy, Pat Steir.

Upside Down and Backwards, 1980, color, 28 minutes, sound. Camera by William Farley, Skip Sweeney; executive producers Barbara Mayfield, David Ross; postproduction by WXXI, Rochester.



WIND 1968

Earlier in 1968 Jonas had done the performance *Oad Lau* using fans to create the effect of wind. For *Wind* she choreographed a work specifically for film, in which the location is a wind-swept beach on Long Island.

The opening sequence shows two figures in the distance, making their way toward the water. They are dressed in costumes sewn with small mirrors that reflect the sand, snow, and sky. The mirror couple reappears throughout the film, moving in small, clipped steps, always behind and distant from the other performers.

Mostly filmed in long shots, the choreography in *Wind* is formal and symmetrical, but Jonas allows the gale to dictate the quality of the performers' movements. The gale harasses the performers, wrenching and billowing their black capes. A group of people on the beach put their coats on and take them off, battling gusts of wind as they do so.

In the snow, wearing masks, they walk in pairs leaning against each other back to back.

Many of the activities in *Wind* are enigmatic. A group of people crouch and huddle together as the mirror couple holds over them a thin, gauzelike fabric that blows furiously in the wind. A shot of the couple swaying rhythmically is intercut throughout the film. After they appear for the last time the film ends with a shot of the empty, snow-covered beach.



VEIL 1971

Veil was originally shot on videotape and later transferred to film. It was influenced by Kenneth Anger's *Puce Moment*, made in 1949, and the main intention was to make a film of wipes, not by using film technology, whereby a line moves across the screen erasing one image after another, but rather, as Anger did in his film, by having layers of clothes and other materials pulled away one at a time.

In *Veil* the fabrics are kept in frame by means of very slight camera movements. A bamboo shade is lifted and then a series of silks and velvets with exotic designs are shown, culminating in a lush fur. Jonas's hands are at the sides of the frame removing each fabric; as the fur is pulled away, her face, with eyes closed, is revealed underneath the whole pile.

PAUL REVERE 1971

A didactic work inspired by the structure of educational films using instructional cards, *Paul Revere* deals with the nature and limits of communications systems. It uses two sources: Ray L. Birdwhistle's *Kinesics and Context* and Jonas's performance *Choreomania*.

The initial communication model is Paul Revere's signaling light tower for alerting the town to the coming of the British. The film demonstrates the inadequacy of this system and the necessity of establishing another system to

serve as a check for it. The secondary system generates further contingencies and possible ambiguities of interpretation. With one church tower and two signal lights supplemented by a second tower with a single light, "the system is still too simple. It is sensorily inefficient," according to the voice-over narration that Jonas provides throughout the film.

A third signal is therefore set up—a church bell that is rung in order to draw attention to the light signals from the towers. But since the bell is already being used to convey other information—the time and the message—"all is well"—its efficacy as an alert signal is also limited.

The film demonstrates the confusion inherent in an oversimplified system of communication. The voice-over points out, "We are dependent in this instance for the British to come by night so that our lights can be seen." And the narration further claims that even if they are coming, they may not be attacking, or they may be mistaken for the French.

The film ends: "If we think of this simple example and imagine it multiplied astronomically, we gain some insight into the task faced by a child in becoming a sane member of his society. . . . If the child internalizes the logic of such a flexible, dynamic, and ultimately complicated system, he has learned to solve the problems solved by normal children in every society. This process may tell us something about the nature of sanity and, by extension, of insanity."

SONGDELAY 1973

Elements from the outdoor performance *Delay Delay* are present in *Songdelay*, but this work has filmic concerns rather than being a documentary of the performance. For example, Jonas's interest in the changing relationships of distance and perception is demonstrated in *Songdelay* through various uses of wide-angle and telephoto lenses. The title derives from a specific action in the film where some of the performers, at various distances from the camera, clap blocks of wood together. There is a time lag between the visual and auditory apprehension of the claps.

The activities of the film take place on empty lots with mounds of dirt and debris along the Hudson River in lower Manhattan. Ships are occasionally seen in close-up moving up and down the river.

The cast of fourteen performs different activities with props. The dominant motifs are mirrors reflecting the sun, and circles and lines, which appear either as formations of people or of props. Performers paint circles and straight lines on the pavement while Jonas, limbs outstretched inside a wooden hoop, propels herself across the screen a number of times. The depth of field is frequently flattened or accentuated by use of different lenses. Inter-cutting shots from telephoto and wide-angle lenses, Jonas distorts the sense of distance and space and sets up a contrapuntal rhythm between sound and image, which is further complicated by the pacing and cuts. These aspects of the shooting and editing produce a fragmented view of the space, which is never revealed in its entirety.





ORGANIC HONEY'S VISUAL TELEPATHY 1972

In this tape, Jonas and her masked erotic double, Organic Honey, engage in nonnarrative activities that provide natural cuts, distortions, and superimpositions, which are as much about a transformation of filmic devices into video language as about female narcissism. In one sequence, for example, Jonas drops coins into a Mason jar filled with water, her masked face distorted through the glass. In another, her back is to the camera and her face visible in triangular mirrors. After removing each layer of mirror by its apex, as if successively removing her own image, she walks toward the camera, out of focus, creating a natural dissolve.

As in her other work, drawing is an important element in this tape. In one sequence, she dumps out a box filled with objects (a doll, a purse, a hammer, a spoon, rocks, and so forth) and with a Magic Marker traces each object on a piece of paper, superimposing one on top of another.

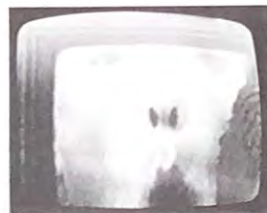


VERTICAL ROLL 1972

A tape without edits, *Vertical Roll* uses one of the primary technical features of video—the vertical roll that results from two out-of-sync frequencies, the frequency signal sent to the monitor and the frequency by which it is interpreted. If both are the same, the image is stable. Jonas uses the rolling picture structurally and rhythmically, allowing it to create perceptual illusions. For example, the roll seems to jump slightly, “sticking” to the bottom of the monitor and then bouncing back up. In one sequence, Jonas bangs a spoon against a mirror, creating the illusion of a relationship between the sound and the image disturbance. For the remainder of the tape, blocks of wood together with the vertical roll create a regular rhythm. Jonas marches into the picture, only her feet visible, and jumps up and down, sometimes in sync with the vertical roll as it hits the bottom of the monitor, sometimes appearing to jump over the roll as if jumping rope. Dropping to the ground, she places her hands on the floor, her left hand down, her right palm up. As she pats upward with her right palm, the vertical roll creates the illusion that her hands are clapping together. The final image is of Jonas’s head in front of the screen, taking up the whole frame. As the vertical roll appears on the monitor behind her, it appears to push her head downward, out of the picture, leaving the space revealed.

DUET 1972

In this tape, Jonas barks a duet with her own image on a large monitor. Facing the monitor, she barks and howls, sometimes in sync, sometimes out of sync, sometimes in harmony, continuing even after the image on the monitor stops. Eerily, by the end of the tape, she seems to have adopted the persona of a dog.



LEFT SIDE RIGHT SIDE 1972

In *Left Side, Right Side*, Jonas explores the ambiguities caused by her attempt to identify correctly the spatial orientation of images simultaneously played back by a monitor and reflected in a mirror. This is confusing because, contrary to what one might expect, the monitor image gives back a “true” reading of the space while the mirror reverses it.

Jonas sits facing a monitor and a mirror that have been placed side by side. One camera, directly opposite her, tapes her face and feeds this image into the monitor. The second camera, situated behind her, frames the double image of her face in the monitor and in the mirror. Throughout the course of the tape, the image switches back and forth between the double image of monitor and mirror to the simple “real” image of Jonas’s face. Pointing to one eye and then to the other, she identifies left and right in the mirror and the monitor, haltingly, because the identification is difficult. Holding up a mirror, she looks into it from side to side, identifying her left and right sides and then centers the mirror vertically at her nose in order to create new symmetrical wholes of her right and left sides. In another sequence, she draws a complicated serpentine motif on a blackboard—oriented in opposite directions on the monitor and in the mirror. Then, holding a piece of paper in front of her face, she writes the words “sun” and “moon”—one word written backward so it may be read in the mirror, and the other correctly to be read in the monitor.

TWO WOMEN 1973

Two Women uses the vertical roll as two women look at and then kiss each other, only their heads on the video screen. They begin shyly, gently touching each other, but by the end of the tape they have become comfortable, and their interaction is more passionate. The vertical roll in this tape is hypnotic rather than rhythmically aggressive. (This tape was made primarily to function as an element in a performance.)

BARKING 1973

A dog is barking into the distance near a car parked in a driveway outside a house in Nova Scotia. The camera is at a strange angle, so that the car looks in some way misshapen and incongruous in its surroundings. Off screen, Simone Forti says, “She’s still barking.” Forti enters the camera range, pets the dog, and looks for what the dog has seen. But everything is still. She walks out of the picture, and the camera pans the landscape, revealing nothing out of the ordinary. The tape conveys an odd feeling of mystery, of listening and waiting, as if there might be something that the video image cannot show.





THREE RETURNS 1973

Three Returns is concerned with the perception of sound and images as their distance from the viewer changes. A boy playing bagpipes enters the frame and walks away from the video camera until he nearly disappears, the sound of the bagpipes becoming less and less audible as he appears to get smaller and smaller. Then he turns around and walks back (although the exact point of transition is not visible), the sound gradually building up as he approaches the camera again. His walking has also revealed the topography of the land, which is difficult to read in a static panorama. The boy walks away and returns in two more landscapes, playing different tunes and marching with a different rhythm in each. While in the first two landscapes the camera remains stationary, in the third the boy turns to the left and the camera follows him past sheep and groves of trees. He moves back toward the camera, finally walking out of its range, as the camera pans the landscape.



DISTURBANCES 1974

Disturbances begins with a Symbolist-like image of two women, dressed in white, seen only as reflections in water. The soundtrack consists of the sound of rocks clicked together off screen, as well as sounds of the environment—dogs barking, crickets chirping, water flowing. The reflections of the women merge and then separate. Later, one woman swims nude underneath the reflection of the other; in another section, when both are in the water, they swim in and out of the frame at different water levels, moving over and under each other. Throughout the tape the water fills the monitor, creating layers of images. The reflections of the surface of the water are superimposed on the activities that take place underneath the surface. The rhythm and pacing of the movements are slowed by their taking place in water.

GLASS PUZZLE 1974

Glass Puzzle is a tape of four related parts. The first segment begins with Lois Lane dancing, her arms dangling loosely, one black knee sock down. Both Lane and Jonas wear white slips. They move in and out of frame in a clean space with a white screen, behind which they can disappear. A bar swings horizontally, casting shadows over their faces. Lane imitates Jonas's subtly narcissistic gestures, which are more like poses than provocations. When one steps in front of the other, their silhouettes merge. They then separate and stand shoulder to shoulder. The bar continues to swing, providing this segment with a constant rhythm.

The second segment uses superimpositions of two camera images, one flat and one shot in the deep space of a light-filled loft. The superimposition was made by filming off the monitor, which reflected the reverse image of the scene that the second camera was feeding to the monitor. The soundtrack, which only begins at this point, is that of stones clicked together. One camera is trained in tight close-up on Lane's tilted head, over which passes the

shadow of the swinging bar; the other camera shows Jonas walking across the loft. There is a cut to two superimposed views of Jonas crossing the loft space and a single image of Lane and Jonas passing each other. Lane comes very close to the camera, which reveals, in the space between her thighs, Jonas reclining on a divan. There is a shot through a round stereoscopic viewer and a pan down Jonas's kimono. The superimposition of images is integrated structurally here, as Jonas rotates slowly with one camera trained on her torso and the other on the monitor. The monitor is turned on and off, making Jonas's poses shrink and disappear, returning as different frames, like still photographs. There is a cut to a scarf, which is raised to show Jonas grinning exaggeratedly, her hands holding her hair up. She suddenly stops grinning, lets her hair fall, and walks away.

The third segment, silent again, involves the possibilities of illusion provided by the white backdrop and the superimpositions. Lane is on her back making crawling movements with her arms and legs, seen in two views. Jonas appears from an ambiguous space, slithering across the floor on her stomach. In another shot, she rotates a cone, leaving a white trail caused by the Vidicon tube's reaction to light.

The fourth part begins with a static shot of Jonas leaning on a child's desk and Lane holding up a cloth with a white triangle on it. The camera cuts to Jonas, and Reggae music begins to play as she begins to move her hands over her body. The camera zooms out to reveal Lane taking a sitting pose derived from a photograph by Bellocq. Eventually, Jonas and Lane trade positions. Jonas poses in the chair and Lane sits at the desk, feeling her body as Jonas had hers. The camera moves in on Lane and the music stops. In the final shot, Jonas's hand rests on Lane's head and holds a postcard over her eyes.

MERLO 1974

Merlo, the Italian word for blackbird, is about the perception of image and sound over varying distances. The sounds in the tape merge from one scene to the next. In the first sequence, the camera is above, looking down on Jonas as she walks around a small excavation about ten feet deep. She is wearing a shadri that covers her head and body and humming a song through a large white cone she holds to her lips. She climbs up the dirt walls and points the cone at the camera so that the circle fills the frame. In the next scene, Jonas is standing on flat ground, larger in the frame, turning around slowly and howling like a dog through the cone. In the sequence following this, she calls "merlo" through the cone from across the lake. She is very small in the frame, altering the scale of both image and sound. Finally, she stands on a balustrade overlooking a valley, executing simple birdlike movements. The wind blows her shadri away.





GOOD NIGHT GOOD MORNING 1976

Good Night Good Morning, a three-part tape, was shot with the camera on its side, to be shown on a vertical monitor. The first part was shot in May 1976 in Jonas's loft. Every day for a week, upon waking up and just before going to bed, Jonas says "good morning" and "good night" directly into the camera, which is placed beside the monitor so that she can check her position. In this section, she varies the position of her body, her style of delivery, and the camera angle.

In the second part of the tape, shot in August 1976 in Nova Scotia, Jonas attempts to keep the image the same, morning and night, so that the only variation will be that of the changes in light at different times of the day.

The third segment, again shot in Jonas's loft, experiments with variations in sound and setting. Jonas sets up scenes and uses different kinds of background music to create varying atmospheres for each "good morning" and "good night."



MAY WINDOWS 1976

May Windows is about changes in light and sound in closed and open spaces, shot with the camera on its side, to be shown on a vertical monitor. The image—large windows at the front of Jonas's New York loft—is so overexposed that it appears to be in negative. (This was accomplished by removing the automatic control from the light meter.) The tape begins with the windows at night, the sound in the room changing as Jonas opens and closes the windows twice, walks around the room whistling a song, and then approaches the camera, replacing the lens cap to black out the image. The final image is a still life of the window in bright sunlight, which fades as the sun sets. Nares and Jonas, offscreen, whisper a conversation through tin cones that sounds strange and distant, like a foghorn.

I WANT TO LIVE IN THE COUNTRY (AND OTHER ROMANCES) 1976-77

This tape uses a TV studio environment as a frame for Jonas's images. In sections of the tape shot indoors the screen is bordered in red, and the back of Jonas's head is visible at the lower left, just inside the red frame, apparently looking at what happens center screen. The outdoor scenes were shot initially on super-8 film in Nova Scotia and are as expressionistic and romantic as the framing is static and minimal.

Jonas uses the artificial studio situation set up with still lifes reminiscent of Di Chirico, using props such as a bronze horse, a Mexican mask, a globe, a tin cone, a paper cone, and a blackboard. Two cameras, set at different angles, were directed at this setup, while a third camera was trained on a monitor that could pick up images from either of the first two cameras. An image of the monitor was electronically keyed into the bottom right of the



tape and switched back and forth like the blink of an eye between the images shot by the first two cameras. Since the field into which the image of the monitor was keyed also alternated between the two images shot by the first two cameras, multiple combinations were possible.

In one section, the horizontal roll is used as a woman performs simple activities, such as getting on and off a stool, running around the room, playing with her white dress. The image rolls constantly across the screen, as the two cameras cut from one view of the events to another. There is another sequence, vaguely narrative, concerning two white dogs, a woman, and other figures in a landscape. This sequence conveys a sense of imminent disaster.

The soundtrack includes both music and spoken excerpts from a journal Jonas kept in Nova Scotia. This deals with observation, fantasy, while living in the country and reflecting on both the stifling aspects of city space and one's art.

UPSIDE DOWN AND BACKWARDS 1980

This is the only videotape that is close to a record of the performance on which it was based. The main differences are that the tape consists almost exclusively of close-ups, as befits the nature of the medium, and special effects such as slow motion, which give some of the performance activities a more dreamlike feeling. The tape begins with the two fairy tales—"The Boy Who Went Out to Learn Fear," told forward, and "The Frog Prince," told backward—intercut with each other. These are narrated by Jonas on the soundtrack while the image shows, in slow motion, a hand cranking a yellow music box that plays the tune "Let Me In." Yellow rolling titles simultaneously follow Jonas's narration of the tales. The next image is of Jonas smiling through a piece of glass on which a circle has been painted, while *The Sensations* sing "Let Me In." The tape then proceeds through most of the actions of the performance version of *Upside Down and Backwards*, the perspective altered by camera movements and positions.

The central moment of the tape is the image of Jonas dancing with a skeleton. The camera slowly pans over the two figures, evoking an erotic dance of death. After several other activities using props, and dances such as the ball and mallet dance, Jonas holds up a series of double drawings in front of her face. She allows the drawings to drop one by one, each time revealing a new one. This activity functions in close-up like a series of wipes, sometimes in slow motion. On the soundtrack, children answer the question, "What are you afraid of?"

Finally, holding a piece of yellow glass on which the second, condensed version of the two tales, now merged, has been scratched, Jonas walks backward through the set as she reads the stories. This segment reveals the entire space in which the previous activities have taken place.

