

*Organic Honey's Visual Telepathy* evolved as I found myself continually investigating my own image on the monitor of my video machine. Wearing the mask of a doll's face transformed me into an erotic electronic seductress. I named this TV persona 'Organic Honey'. From a book on magic came the phrase 'visual telepathy'.

An important underlying theme was the question of finding the female image to explore the roles that women play.

In translating this initial experiment into performance, I thought of the stage as a film set within my loft. I added a table for my objects. Among them were a big glass jar filled with water, and a small shot glass, glass mirrors, silver spoon, old doll, silver purse, and stone. On the wall I tacked a drawing of my dog with one blue eye and one brown eye, doubled. I also used a tall antique accountant's chair. Inside this set I put a camera on a tripod. For some sequences the camera would be hand-held by the camerawoman. I showed the audience the video images in two ways: on a small monitor, and via a large projection on the wall of the set.

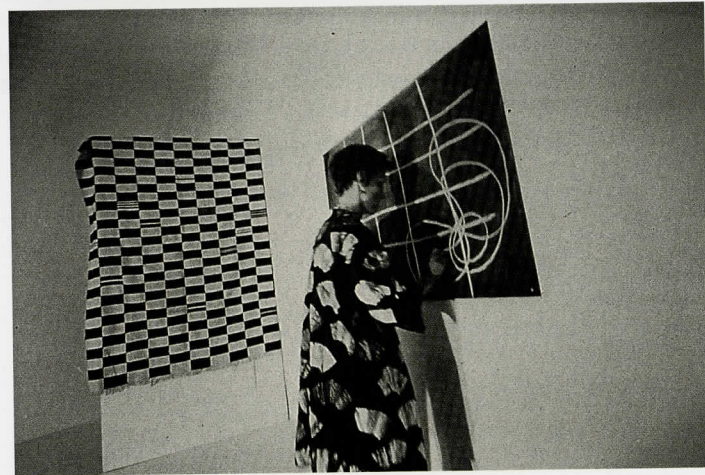
I also placed a small monitor inside the set for myself. I monitored all my moves, keeping an eye on the screen as I worked. The camerawoman, holding the camera or putting it on a tripod, operated inside the set with me. She followed my rehearsed movements in close-up. This way of relating video to performance was the starting point for all my subsequent black-and-white video works.

Several parts of the *Organic Honey* performances were pre-recorded on tape, and also existed on their own. I worked back and forth between tape and video performance, translating ideas from performance into tapes and back again. The word 'tape' itself covers multiple types and uses: continuous tape, tape pre-recorded to be included in a performance, or tape recorded to stand on its own. (Performances that were documented on tape for me are only documents, not art works.) A performance recorded for a single-channel video work to be shown publicly would be altered through special effects, change in camera angle, etc.

In the tape *Organic Honey's Visual Telepathy*, Jonas and her masked erotic double, Organic Honey, engage in non-narrative 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.\*

*Organic Honey's  
Vertical Roll  
Performance  
Ace Gallery,  
Los Angeles 1972  
Photos: Larry Bell*



*Organic Honey's  
Vertical Roll  
Performance  
Ace Gallery,  
Los Angeles 1972  
Photo: Roberta Neiman*

*Bottom:  
Organic Honey's  
Visual Telepathy  
Performance  
LoGiudice Gallery,  
New York 1972  
Photo: Gianfranco Gorgoni*

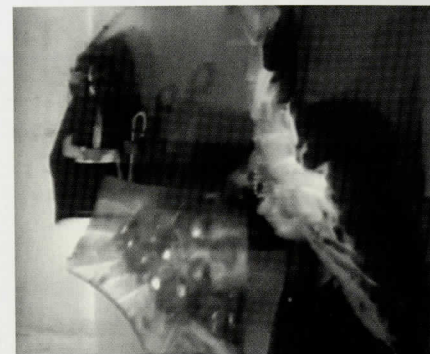




*Organic Honey's  
Vertical Roll  
Performance  
Leo Castelli Gallery,  
New York 1973  
Photos: Kazuko Oshima*

*> Organic Honey's  
Vertical Roll  
Performance  
Festival d'Automne,  
Paris 1973  
Photo: Beatrice Helligers*





Organic Honey's  
Visual Telepathy 1972  
Video

Organic Honey's  
Visual Telepathy 1972  
Video

