

Joan Jonas on *Organic Honey*, interviewed by Brandon Eng and Barbara Clausen, October 22, 2018

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Joan Jonas: The project of *Organic Honey* began really because in 1970 when I went to Japan I bought a Portapak, which was kind of a revolutionary device for artists because then I could make what I called films in my studio. I didn't have to have the material developed or transformed in any way. I could just sit with a camera and a monitor, look at myself, and record.

Joan Jonas: At the same time that I bought the Portapak in Japan in 1970, I was seeing as much of the Noh and Kabuki theater as possible. I was with a friend, and we were going every night to see a Noh play, or a Kabuki, or in the day as well. This format had a big influence on me, and really my inspiration from that form contributed to the development of this new work, which didn't exist yet at that time, which was developed in relation to this closed-circuit system that I set up in my loft and just simply began to work with. I plunged into it. Because of the influence of the Noh theater, I immediately began ... Previous this my work had been quite minimal in its language and aesthetic, but because of seeing the Noh theater partly and because of this experience of sitting and looking at myself with the idea of transforming myself for the video, I began to work with masks and costumes and props for the video camera.

Joan Jonas: I worked, I think it was two years. It wasn't until 1972 that I presented my first version of *Organic Honey*. Meanwhile, so I'm sitting in my loft and then in the basement of 112 Greene Street. They gave me their basement to work in. My friend Sol LeWitt at the time was taking his class around to look at different artists' work. He asked to bring his students to my space at 112 to show them what I was working on. Well, my inspiration, there are many inspirations for *Organic Honey*, but one was this idea that I had seen an image or heard about the experience of an actress, namely Marilyn Monroe, just a description of how the position of an actress sitting in front, being filmed for a film and the results of the film, which the audience sees, is different from somebody sitting and watching her being filmed. That was one of my models and structures for me.

Joan Jonas: I thought of the idea of the audience watching me sit in front of a video camera and watching me do various things in relation to the camera and for the performance. At the same time I was

filming my actions and images for the information that was being transmitted through the camera to the monitor or the projection. From the very beginning I worked with a projection in the video performances. I had a very simple setup in the basement of 112 Greene Street. I had a table, a four-by-eight piece of plywood, set up on two by fours. On the table were my various props that I used. In the very first video tape piece we called them, well I would call it autonomous video work, but we used to call it tape.

Joan Jonas:

Anyway, I'd set up the situation, the camera on a tripod. Of course I did have a person operating the camera, changing the angle for me in that first. The first performance was the class was watching me make the video, *Organic Honey's Visual Telepathy*. I set the whole thing up so that I could easily, as seamlessly as possible go from one scene to another, one image to another, in that first video piece that was an autonomous video work, which was produced by Carlotta Schoolman. It was shown on channel 13. She was working I think for PBS at the time. That was shown actually publicly. It was my first video tape shown and my first video work. That was the first version of it for a small audience, and the idea being that they were seeing me. I was very interested in the idea that they were seeing my process, and I was interested in the idea that they could see the process and therefore there was no ... While it could be described as magical, there was no hiding of my methods or techniques of making an image.

Joan Jonas:

The second version of *Organic Honey's Visual Telepathy* was a performance. It just developed into a performance. It was shown in Joe LoGiudice loft gallery on Broome Street, which was a big ... All these spaces were big and rough. There were no white boxes. I wasn't interested in that. I really liked these big rough spaces. That was only around the corner at the LoGiudice gallery. For that performance I had three other performers. Yeah, three other performers, women, performing with me. We took turns operating the camera. I think mostly I didn't operate the camera. But I want to mention another inspiration also. An initial idea for this piece was that it was during the women's movement, which I was very interested in and involved in, mentally, and going to meetings and so on. At the time also people were using the language, talking about female language, male language, and calling certain things female, other things male. Of course that's cultural, but at that time they're kind of renaming things. I wanted to explore in my work this question of whether or not there was such a thing as female imagery.

Joan Jonas: Another thing that was important at the time was just when I came back from Japan ... I went there with Richard Serra, and we came back after seeing all this Noh. We ran into Michael Snow on the street, and he told us that this fantastic artist was performing in his loft theater every Saturday night, Jack Smith. Neither of us knew his work, so we started going to these performances at midnight on Saturdays. It was just like an extension of the Noh because the Noh theater is very long, the performances. Usually they give three plays, and you sit for hours. To come back here and sit on Saturday night for four hours in a very uncomfortable literally two-by-four, a bleacher made out of two-by-four boards, and sit for four hours watching Jack Smith, who used costumes and all kinds of outrageous things. It was very baroque. That was another inspiration. I wanted to get away from minimalism, and so I was very interested in just, yeah really absorbing these other forms like the Noh theater.

Brandon Eng: The Jack Smith performances, were those before you did the first Greene Street performance or after?

Joan Jonas: Yes because it was 1970. It was just when we came back from Japan. Those are some of the inspirations for the piece.

Joan Jonas: Then as you know I went on and did that performance. It was always being altered, but the first performance of that was with these three other women. I think that's how it began.

Brandon Eng: Can you talk about the process of making it into this performance that involved more people than you? So the transition of that first version with the video tape that was sort of in front of these students and it then became this solo video piece and then turning it into something where you had three other collaborators.

Joan Jonas: You know I don't remember why I had three other people in it. I think I wanted ... I was developing the form of it and the general form of my work. During the 1960s I did all these workshops with dancers, and so I had friends of course in this world who were ... In my *Mirror Pieces* I had groups of people performing, and then in the improvisations I did in the late 1960s I worked this little group of performers that came out of a workshop that we formed. I was used to working with so-called ... I didn't want my work to be called dance, but dance was in the air and all around me.

Joan Jonas: I think that when I thought about doing this performance, I'm not sure, I just naturally incorporated three people to first of all I

suppose fill it out, and well I know operating the camera, but to add little movement pieces and so on. I was always experimenting with this system. Every time I did it I changed it a little bit in all these different places where I performed it at the very beginning. By the time I took this to Rome, for instance, I just had one other person who was in it and not three. But they took some of the actions, and the camera was portable so you could move the camera around the space. But I'm going to say that I was the one that directed it and framed my own images. I was also working with the peculiarities of video.

Brandon Eng:

Can you talk about developing the score for the work? Because it's something that you actually published the score in *The Drama Review* really early on. Can you talk about your relationship to the score and performance?

Joan Jonas:

I think from the very beginning and to the present I never write the score beforehand. I write a list of things. I write down ideas. For *Organic Honey* ... As a matter of fact, my first score was for *Paul Revere*, that Richard Serra and I did together. I wrote the score for that and I invented a way of writing it, and it was published in *Artforum*. That was my model for all my scores after that. For *Organic Honey* I simply did it every time. I wrote this score when Douglas Crimp and I were developing this catalogue probably [*Joan Jonas: Scripts and Descriptions 1968–1982*, ed. Douglas Crimp, 1983]. I mean I had all the notes, and I knew what had happened. In this case I had to write, there's a score for *Organic Honey's Visual Telepathy* and, I'm just looking at the catalogue, and for *Organic Honey's Vertical Roll*, which was—

Brandon Eng:

Because you actually published in *The Drama Review* in 1972 before this catalogue, this script—

Joan Jonas:

Oh okay. Well then I—

Brandon Eng:

In the two columns form.

Joan Jonas:

Yeah. Well then I did it then. But that was based on my score for *Paul Revere*. Yeah, I remember, I know why I did that because Constance DeJong, who was writing for *The Drama Review* and just in general she was writing, wrote an article about me I think. I think that's why I published that. But it was really nice because I hadn't been written about too much. She was one of the first people that wrote about this piece. I really liked the way she recognized that it was more erotic and baroque and had many more elements in it. She saw the differences between that and the minimalism of the time, aesthetic of the time. That's why I wrote that score.

Brandon Eng: Can you talk about traveling with this work? Did you have checklists that you kept, or were certain things very ad hoc? Did it require a lot of planning, or did you feel like you could reconstruct things easily from place to place that you went to?

Joan Jonas: Let me just, can you turn it off. I'm just going to ...

Joan Jonas: The way I developed, I still work this way a little bit, but then I worked much more this way. In each place you could say I developed it a little bit, changed it. But what I was doing at the same time that I was working on was to ... I really consider the relationship of the autonomous video work that came out of the experiments I was doing with the performance and the performance. I developed them both simultaneously. The material that I worked with that went into the autonomous videos, like the movements for *Vertical Roll*, when I did the piece in the Ace Gallery for instance, I think that was ... The first place I did it was in New York at LoGiudice.

Joan Jonas: The second time I did it I think, it looks like in Rome at the Festival of Music and Dance there. I still performed it with one other woman, Linda Patton. The only thing I remember differently about that was that I did an improvisation in it. It's maybe the last time I improvised in a piece. I jumped around in my costume improvising. I don't know why I did that, but I felt like it didn't really work very well. But I didn't develop any new, maybe I had new things in it, but then when I went to work at the Ace Gallery in Los Angeles, Robert Irwin gave me his studio to work in. No, Ace Gallery, Doug Christmas had taken Robert Irwin's space in Venice, California. He was turning it into a gallery, but it still had the lighting, Robert Irwin's lighting, with the scrim over the skylight, with a very soft ... It was completely white, the floors and the walls. Before I did the performance, I can't remember why I wanted to make a video work, but I made a video work, *Vertical Roll*, in that space.

Joan Jonas: The space is all white, and it was a fantastic place to make that video. I'll just add that that video has no edits in it. It was a continuous shot. Roberta Neiman, who is my friend and a camera person, or she was a still photographer, did the camera. We practiced it over and over again because what we had to do was really a performance in a way, but not for an audience. So that she would be sitting in the middle of the room with a camera, and I would just begin and start. We had it all framed, what should be framed, where. I would move around the room and then sometimes I'd have to run behind, change my costume, and then appear again. We had various ways of doing that. One

was a postcard that we had on the wall that she could train the camera on while I was changing my costume.

Joan Jonas:

So I made *Vertical Roll*. In making *Vertical Roll* I developed several movements in the belly dancing costume in relation to the vertical roll because I was working in relation to that and doing things relating to the vertical roll physically and spatially. One was clapping in the vertical roll. Another was jumping in and out of the frame. Maybe there were others, but those movements I then, when I did the performance in the Ace Gallery just soon after, I put them back into the performance. That was when I began to pass things. Also in *Vertical Roll* I used the costume and some of the movements that were already in the performance. That's when I began to pass information back and forth from performance to autonomous video and then back to performance. It was interchangeable and also fluid. That's really specifically what happened there.

Joan Jonas:

In San Francisco, soon after that, I can't remember exactly what I did. I think ... Where did I perform that? It was probably practically the same, but I'm sure it was just a little bit different.

Brandon Eng:

Yeah.

Joan Jonas:

That I changed it. Then at CalArts, same thing. Just because there are different people in all these I imagine we were doing different things.

Brandon Eng:

Can you talk about, were you invited to most of these places by different people, or did you have some hand in organizing them yourself?

Joan Jonas:

I was invited by different people. Can you put that, I'm going to get some water?

Brandon Eng:

Yeah.

Joan Jonas:

Also to go back and mention a couple of other autonomous works that were produced. For instance, *Duet* I made that first year of working with a performance at LoGiudice. I made *Duet* howling at the camera. Then in the performance I howled with myself howling at the camera. Then Richard [Serra] made a film called, a video, called *Anxious Automation* [1971]. I can't remember what year he made that. I guess the same year. That was his piece that we incorporated, that I used in the performance. It would just show on its own. Phillip Glass did the rhythmic soundtrack by just tapping on the camera. But I have to

say that I choreographed my movements for that, but it's Richard's piece. Those are the pieces I developed for that piece.

Brandon Eng:

Can you speak a little bit about the difference between the ... *Organic Honey* performances use a combination of projected images and images on monitors. Do you have certain associations, or were you thinking about doing certain things that you thought were more fit for a monitor versus something that's supposed to be projected?

Joan Jonas:

Well, actually I mean the things that would be more fit for the monitor would be close-ups, but I also would project those too. I think that a distant shot would definitely not be fit for the monitor. I would rather not have it on the monitor because I really wanted the audience to see. They couldn't see a distant shot so well. The only reason I didn't have projections everywhere ... I had it in New York at LoGiudice, in Rome, at the Ace Gallery, but sometimes I didn't have it for some reason. Sometimes I just had the monitor, which wasn't ideal I'd say. Because I have to say at the time that projectors were not easy to obtain. When I worked with this projector at LoGiudice, we rented it from this guy, Louie, who had this place called CTL Electronics. It was on Chambers Street. He used to have to come often at the beginning just before we started performing to fix the projector. It was constant. You had to work with them very carefully and fix them constantly and manage them.

Joan Jonas:

I also in that first piece had this sound device, which was a circuit breaker that I incorporated it into. I think I got that in California. I don't think I had that in the Ace. Maybe I did, yeah. This was in LoGiudice. The circuit breaker was these two little boxes that fit. There was a beam of light that went through them. If you went between them, it broke the circuit and made a noise. You could program different sounds to that.

Joan Jonas:

There was always the problem of the different ... Arranging where you were going to make the performance, arranging the technology and the places where I would make a drawing. I was very interested in my dog at the time. Well I was using what was at hand in my loft. Actually, yeah all the fans that I use and the headdress ... I made the headdress, the first headdress. The fans were all my grandmother's fans. My dog at that time, Sappho, chewed them all up and destroyed them after I used them. They're in the video, but then I lost them, which is sad because I had beautiful fans.

Joan Jonas:

The bandana, I'm wearing a Palestinian bandana. I got that when I visited the Middle East in the 1960s. When I visited Israel I

bought the Palestinian bandana. Then my costumes were all from flea markets and kind of put together. I used different, probably every time I'm using a different costume or so on.

Brandon Eng: Can you speak about then in 1980 the show that this catalogue is for at Berkeley [Berkeley University Art Museum, University of California, Berkeley] and coming back to this performance a few years after not doing it for several years?

Joan Jonas: I have to say I don't remember off hand. I don't remember what that was like, but it wasn't that ... When was Berkeley? 1981?

Brandon Eng: 1980.

Joan Jonas: 1980. It wasn't that ... I think I did my last, before that probably in 1974.

Brandon Eng: Yeah.

Joan Jonas: I'll just say in Toselli, in Rome, hmm in Milan, Galleria Toselli, I think that's when I started using these paper screens as backdrop. I'm pretty sure. Because I also at some point, I don't know when, I developed this ... Oh I know when. I did it at Castelli. I did the performance in the main gallery, and then I had other things in the room next to it, like the photographs of the dog and some landscape photographs. The camera person—

Brandon Eng: The postcards got pinched to the wall at a certain point.

Joan Jonas: Yeah and the camera person would follow me into that room. I would go out of the room and leave the audience, but they would still see me on the monitor and the projector, which interested to me to have the other space and then have the image still be in the space of the performance. When I went to, I'm not sure when, but at least when I went to the Toselli Gallery in Milan I solved that problem by hanging a big piece of white paper as backdrop.

Brandon Eng: In order to create a sort of subspace—

Joan Jonas: Well yeah, to make someplace I could go behind. Behind that big piece of white paper were these other photographs of the dog, and the camera went back there as well. Then as you know I always had two monitors, one for the audience and then one small one for me so that I could frame my, I knew where I was, I could frame my image more easily.



Brandon Eng: Can you speak about ... You worked with a variety of people as people who were performing and dancing, and then also people who were operating the camera. Did you do rehearsals with them often?

Joan Jonas: Absolutely. I mean my work has been very rehearsed because it has to work in a certain way, so it is rehearsed, yes. I had different people doing the camera for a while, but then I got, finally at the end Babette Mangolte did the camera. The thing about Babette, I asked her to do the camera finally because she was so precise. It's all my camera work because I told Babette how to move and where to put the camera and what to frame, but I never had to worry about her making a mistake. She did it perfectly. As far as ... Because the camerawoman has to move in a very, what's the word for it ... There was nothing wasted. She didn't move for any other reason except to work with the camera. I'd use that when I did *Lines in the Sand* I gave Sung [Hwan Kim], Sung was the camera person, I just told him the only movement would be to work with the camera. That's produces a movement in itself to work with the camera.

Joan Jonas: For *Organic Honey*, I also want to mention that I began to make drawings in my work. When I got the video camera and started working with *Organic Honey* I was interested in integrating the process of drawing. So there are several drawings I do in the work. I draw for the monitor. In other words, the first one was drawing around a series of objects for the camera, and the camera would be overhead looking at the objects. I'd build up a series of lines. That was one of the first.

Joan Jonas: Then another one was drawing a dog's head and putting around the vertical roll so the bottom half of the dog's head would be at the top of the page and the top half at the bottom. Then when you turn on the vertical roll they'd come together. That was another drawing. Then here I see I'm drawing the endless drawing from the Melukean *Book of the Dead*. That's simply for the monitor, but it's filling the frame of the monitor. It's always drawing in relation to the monitor, but then not in relation to ... Drawings of dogs. I began to at that time obsessively draw my dogs' heads, faces. I put them actually into the set of the performance, so they became part of the actinography of the performance.

Barbara Clausen: Joan can you just speak a bit about sound. Was there a specific about sound in doing the performance?

Joan Jonas: For the sound of *Organic Honey* in the very beginning, at first it was very ... I mean always in the beginning in my early work I

used clicking sounds of hitting stones together, or sounds like that. I didn't have very many sounds in these early works. I don't think there was any sound in the first version.

Brandon Eng: It was like a reggae track.

Joan Jonas: Yeah, but that was later.

Brandon Eng: Yeah.

Joan Jonas: That was *Organic Honey's* ... Yeah, the spoon hitting the mirror, but that was later too.

Brandon Eng: What about the bull roar?

Joan Jonas: Oh the bull roar, that's right. That was one of the sounds I remember. See, there's no sound. In the early work there's ... Here, there's sound here, but that was *Organic Honey's Vertical Roll*. *Organic Honey's Visual Telepathy* had very little sound actually, just very abstract. *Organic Honey's Vertical Roll* I started adding sound. The first one was hitting the mirror with the spoon. Actually, I hit the mirror with a hammer in *Organic Honey's Visual Telepathy* and broke the mirror purposely. In the first version I think you just heard ambient sounds.

Joan Jonas: Oh, dropping pennies into the ... Of course I had that sound, dropping pennies, but it wasn't much of a sound. In the script for the *Organic Honey* there's no indication of sound, but in *Vertical Roll* there's quite a bit of sound.

Barbara Clausen: But in ...*Visual Telepathy* were there any videos such as *Automation* where the sound was, where you could hear the beating on the camera?

Joan Jonas: Maybe, yeah. I mean in *Anxious Automation* there was sound.

Barbara Clausen: *Anxious Automation*, yeah.

Joan Jonas: Maybe.

Barbara Clausen: But you didn't speak, there was no script? There weren't any spoken words?

Joan Jonas: No. All right, so—

Brandon Eng: Did you feel that audiences, at the time when you were doing these performances, were receptive to this kind of work?

Joan Jonas: I don't think to this kind of work. I mean it was difficult for some because I was incorporating kind of psychology, a little bit of a psychological presence of myself. It wasn't minimal. I didn't go by any Yvonne Rainer's rules, who was a friend of mine. I loved her work, but I really didn't want to ... I really wanted to not follow her rules. Narcissism was a big underlying, the idea of narcissism. I think it made uneasy for the same reason it made people uneasy to see themselves in the *Mirror Pieces*, it really made them uncomfortable to see me looking at myself so much in the camera. It's a narcissistic medium, the video *Portapak*, what that introduced was the whole idea of people.

Joan Jonas: Then for *Organic Honey's Vertical Roll* I incorporated this hitting the spoon. In ...*Visual Telepathy* I hit the mirror with a hammer and I hit myself, my own reflection. In *Vertical Roll* I hit the mirror with a spoon. I don't think I hit my face. Maybe I did. Yes, I hit my face in there at the beginning, but it wasn't this destructive force. Then the reggae music. Richard Long when I went to London told me about reggae. I went down and bought some and loved it. It's so beautiful. So I incorporated a piece of reggae music into the *Organic Honey's Vertical Roll*, fragments. It was all about fragments, the use of music.

Brandon Eng: Can you speak, moving closer to the present, about the Stedelijk exhibition and their acquisition of the work as an installation and what that process was like?

Joan Jonas: When I was invited to do a show, my work at the Stedelijk. I worked with Dorine Mignot, the curator. Rudi Fuchs invited me, but I worked with Dorine. She came to my loft here in New York. We had to figure out what is this going to be because I really didn't know. We decided, what we did was we got all my props and we put them all in a big pile in that room back there. There was just like a huge pile of props. I thought, "Well we can't show this." Then, to make a long story short, the next decision was that each piece that I chose would just show those props immediately because she didn't feel that drawings and objects worked at all by themselves without being in the context of the performance. We developed that together. It was very important that I had her. It was the only time I worked with a curator that closely. We had a real conversation going.

Joan Jonas: The first version of *Organic Honey* at the Stedelijk, I set up these tables, and there were several cameras. Each camera was focusing on a different moment in the piece. I also showed the films. My decision was to show of *Organic Honey* all the, let's see it was *Vertical Roll*, *Duet*, *Anxious Automation*, the performance video. Is that it? *Organic Honey's Visual Telepathy*. I decided to

show all of those at once in the space. It worked because the sounds all came together. They were all abstract. Even if every once in a while you heard the music from a performance. Yeah I showed that video too.

Joan Jonas: The first piece involved, there was the table with the chair. That was one of the props that always stayed with it. Then around the room a few installation of camera on a tripod, maybe near the floor focused on a drawing, and monitor. There were I think three of those. Plus, all the objects I used that were in the piece, which were some on the table, there were pictures on the wall. The part with the photographs I put a piece of paper up, the same thing, to divide the space a little bit, and put the photographs of the dogs behind the paper. Also I had a camera there. There were three or four cameras, live cameras and all these videos and the objects and props. I wanted to load as much as possible and also to create an atmosphere of the piece in this installation.

Joan Jonas: The process of, actually Rudi Fuchs asked me, "Which piece would you like us to buy?" To me that was the best piece, so I wanted them to buy that one. So they bought that piece. I can't remember when it was first installed, but a few—

Barbara Clausen: 1994.

Joan Jonas: Oh in the installation, in the Stedelijk show, but after that I don't know.

Joan Jonas: A little bit after this the Stedelijk closed because they were renovating it. They moved the museum to this railway station. They had their shows there. Oh maybe before that, yeah. That was later. But anyway, at some point after the Stedelijk show they invited me back to the museum to work on installing the piece as it should be always. Because the big problem with a work like this is that it might be installed differently and ruin the whole thing frankly. We worked really hard. We had a space for two weeks. We worked on this piece and on *Revolted by the Thought of Known Places...*, but putting everything exactly in the right place and having the conservators come and photograph and measure where everything was. It looked nice. I mean I left it like that.

Joan Jonas: Well, Dorine left the museum and all of a sudden one of the conservators, they were so embarrassed, but somebody, one of the other curators in the museum had decided they were going to install it. They did and apparently it was just awful. They installed it in this space in the station. That was too bad. Then

the next time it was installed was when Ann Goldstein was running the Stedelijk. She very nicely, I mean she got in touch with me because I told her about this experience. I didn't want that to happen again. She put it in her show, her opening show. They installed it with these directions, and it worked really nicely. I went and I just altered little things, but basically they got it. Now it should never, it hasn't been installed since Ann installed it because—

- Barbara Clausen: Well it was installed in 2000 in Stuttgart no [*Performance, Video, Installation 1968-2000. A Retrospective*, Galerie der Stadt]?
- Joan Jonas: Oh really, was it?
- Barbara Clausen: In 1994. No not in 1994, in 2—
- Brandon Eng: In 2000.
- Barbara Clausen: In 2000 in Stuttgart you had it installed. Then you had it also at the Queens Museum [*Retrospective: Five Works*].
- Joan Jonas: I did?
- Barbara Clausen: In 2003, yes.
- Joan Jonas: Oh okay. Well anyway—
- Barbara Clausen: Following the plans of—
- Joan Jonas: Well I haven't had the last two shows because the atmosphere has never been controlled.
- Barbara Clausen: Was there sound in the installation?
- Joan Jonas: Well I just said that. It was the same sound as always. I played all the videos.
- Barbara Clausen: All the videos.
- Joan Jonas: And you heard the sound of the howling. You heard me hitting the mirror with a spoon. *Vertical Roll* sound. You heard the reggae music. These things repeated, syncopated.
- Brandon Eng: What were your ... When the work was installed not to your satisfaction, did you get to see that, or did you hear—

- Joan Jonas: No. They just told me about it. I actually didn't want to see it. I would have been too upset.
- Brandon Eng: Yeah. What are your main concerns about the way that this work is installed in particular?
- Joan Jonas: That the wrong people will install it. That's all. And change the meaning of it.
- Brandon Eng: Because as far as you know you're satisfied with the documentation that Dorine Mignot and her team—
- Joan Jonas: Well I mean Ann Goldstein's team was able to do it, so I think it's okay.
- Barbara Clausen: So people who'd want to reinstall this particular work should really obviously have the close consultation—
- Joan Jonas: They have to.
- Barbara Clausen: ... of the archives and files in the Stedelijk.
- Joan Jonas: They have to. They can't install it otherwise.
- Barbara Clausen: Yeah.
- Brandon Eng: Do you have any other, besides the installation, is this a work that you would ever consider doing performances with again?
- Joan Jonas: I'd have to get somebody else to do it. I'm not sure, maybe, but not me for sure. I wouldn't do it.
- Barbara Clausen: This was the—
- Joan Jonas: It would take a lot of time.
- Barbara Clausen: the show in the Queens Museum.
- Barbara Clausen: I was wondering about this project at Berkeley, the exhibition in 1982. You performed *Organic Honey*. No, you didn't.
- Joan Jonas: I'm trying to remember.
- Brandon Eng: It actually says in the catalogue that you did a performance of *Organic Honey's Vertical Roll* with Babette.
- Joan Jonas: Where?

Brandon Eng: At the Art Museum at Berkeley for this performance.

Barbara Clausen: I'm asking because in this catalogue, it's in *Scripts and Descriptions*, about what was left for the exhibition. That for you is not an installation, correct? That was really just more a kind of setup that you left for the exhibition.

Joan Jonas: Yeah.

Barbara Clausen: Yeah, okay.

Brandon Eng: Okay. Well do you have any questions for us about the project?

Joan Jonas: Not right now.

Brandon Eng: Okay.

Joan Jonas: I mean I'm sure I will.

Barbara Clausen: Or do you have somebody that you would ask us to interview if you think of someone?

Brandon Eng: About *Organic Honey* in particular.

Barbara Clausen: About *Organic Honey*.

Joan Jonas: I guess not Babette.

Barbara Clausen: No, but maybe David Ross.

Joan Jonas: Oh David Ross. Well maybe it's interesting to interview him anyway because he's so wrapped up with early video. He might have something to say.

Barbara Clausen: And if ever possible Douglas Crimp.

Joan Jonas: Oh sure, Douglas.

Brandon Eng: We even thought about Constance DeJong.

Barbara Clausen: And Constance DeJong.

Joan Jonas: And Connie [Butler].

Barbara Clausen: Yes.

Brandon Eng: That would be a really good person to speak to.

Joan Jonas Knowledge Base

Barbara Clausen: Totally. Absolutely.

Brandon Eng: Since she does publish that first piece of *Organic Honey*.

Barbara Clausen: Yes, that actually would be great.

Brandon Eng: Okay. Well thank you very much.

Barbara Clausen: Thank you so much.

Joan Jonas: Well did I give you enough?

Brandon Eng: Yeah.

Barbara Clausen: Yeah, more than enough.

*This transcript is intended to provide an accessible form of interview audio content. It has been edited for factual accuracy and clarity. Any alterations are noted with brackets.*