

琼·乔纳斯: 媒介解构

Joan Jonas: Deconstructing the Medium

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“自遥远处”展览现场，
DHC/ART 当代艺术基金会，蒙特利尔，
2016 年

View of "From Away," DHC/ART
Foundation for Contemporary Art,
Montreal,
2016
Courtesy Gavin Brown's Enterprise
and the artist



《有机蜜糖》表演现场
巴黎时尚博物馆，1972 年

Organic Honey
Performance at Musee Galliera Paris, 1972
Courtesy Gavin Brown's Enterprise and the artist



1967 年，艺术评论家迈克尔·弗雷德（Michael Fried）在他具有标志性意义的论文《艺术与物性》中以罗伯特·莫里斯（Robert Morris）、唐纳德·贾德（Donald Judd）和卡尔·安德烈（Carl Andre）的作品为例，抨击极简主义艺术的“与生俱来的戏剧性”，尤其是极简主义对于观众在特定状况下与对象相遇的过分依赖。他还强调说，艺术媒介如果要纯化自身就必须剔除所有属于其他媒介的元素，这样才能区分出自身的独特性和先锋性。¹二十多年后，行为艺术理论家佩吉·斐兰（Peggy Phelan）提出“行为表演是生命存在的唯一当下”²，其具有的活性是规避商业艺术市场化和叙事僵化的唯一手段。尽管两位学者在截然不同的时代和语境中提出了这些看法，其中却包含了他们对受到意识形态驱动的“当下”的共同理解，以及对媒介特殊性的顽强坚持，无论是现代主义艺术还是行为艺术都应该如此。在过去五十年里，琼·乔纳斯在雕塑、素描、舞蹈、录像和行为艺术领域表现出对媒介的批判性解构，把它们混合、融合为旨在打破条条框框的多层次丰富叙事，进而使之成为了一种多产的创作实践方式。

《复生》放映及表演现场
比克卡美术馆，米兰，2014 年

Reanimation
Performance at Hangar Bicocca, Milan, 2014
Photo: Moira Ricci
Courtesy Gavin Brown's Enterprise and the artist

1. 迈克尔·弗雷德，1969，《艺术与物性》，《极简主义艺术》/ 格里高里·巴特科克（Gregory Battcock）编纂，116-147
2. 佩吉·斐兰，2001，《未标记：行为艺术的政治》，伦敦：罗德里奇出版社。

乔纳斯在 1936 年出生于纽约市，在求学期间主修艺术史和雕塑，并且在哥伦比亚大学获得了艺术硕士学位。她在纽约市中心接触和参与行为艺术的经历后来被证明非常重要。乔纳斯自己认为她在艺术实践方面的激进转变是由于参加了贾德森舞团的讲座并且与之合作，当时伊冯·雷尼尔（Yvonne Rainer）、黛博拉·黑（Deborah Hay）、史蒂夫·帕克斯顿（Steve Paxton）、特丽莎·布朗（Trisha Brown）和西蒙妮·弗蒂（Simone Forti）不但致力于探索日常任务式的动作以求突破现代舞的传统叙事，而且热情拥抱了音乐、戏剧、舞蹈、视觉艺术的交融和实验。这些实践模式是更大规模的美国艺术运动的一部分，可以追溯到挑战现代主义范式、打破艺术与生活以及审美与政治之间的藩篱的民权运动和女权运动。从某种意义上说，它们反对根深蒂固的现代主义——由弗雷德和他的导师克莱蒙特·格林伯格（Clement Greenberg）建立、把艺术看作是“瞬时的”、“无实体的”现实体验的体系。格林伯格把艺术作品看作是由男性天才创作的超然的、独立的实体，然而与之截然相反，她们认为艺术作品应该注重身体，强调过程 and 材料。对于乔纳斯来说，行为和动作能够使她尝试组合“许多不同层次的感知和意象，编写故事”³，这不是一件独立的物体能够做到的事情。

In 1967, art critic Michael Fried denounces in his landmark essay "Art and Objecthood" what he views as the inherent theatricality of minimalist art (exemplified by works of Robert Morris, Donald Judd, and Carl Andre), criticizing in particular minimalism's overdependence on the viewer's encounter with an object in a given situation. He also stresses the necessity of an artistic medium to purify itself by excluding all elements that belong to another medium, thereby distinguishing itself as unique and avant-garde.¹ More than 20 years later, performance theorist Peggy Phelan proclaimed that "performance's only life is in the present"², and that the liveness of the event is the only means of eluding the commercial art market and fixed narratives. Though the two speak from vastly different contexts and times, common to their rhetoric is an ideologically driven understanding of the notion of 'presence,' as well as a stoic insistence on medium-specificity, whether as it applies to modernist art or the genre of performance. Over the course of 50 years, Joan Jonas has continually demonstrated the critical deconstruction of mediums to be a productive and generative practice, whether sculpture, drawing, dance, video, and performance, by hybridizing and incorporating them into rich, multi-layered narratives that sought to overturn the rigid parameters of art.

Born in New York City in 1936, Jonas studied art history and sculpture in college, and obtained her MFA at Columbia University. Her exposure to and involvement

《他们不发一言来到我们面前》（剧照），
2014 至 2015 年，多媒体装置

They Come to Us without a Word (production still),
2014-2015
Multimedia installation and performance
Courtesy Gavin Brown's Enterprise and the artist



with the performance art scene in downtown New York proved to be extremely significant. Jonas herself attributed radical shifts in her practice to taking workshops and collaborating with the Judson Dance Group, where Yvonne Rainer, Deborah Hay, Steve Paxton, Trisha Brown, and Simone Forti were not only exploring everyday, task-like movements to break away from traditional narratives in modern dance, but also embracing the intermingling of disciplines such as music, theater, dance, visual arts in fluid and experimental ways. These modes of working were part of bigger movements in American art, which could be traced back to the Civil Rights movement and the feminist movement, that sought to challenge the modernist paradigm and collapse the boundary between art and life, aesthetics and politics. In a sense they were reacting against deep-seated modernist lineages that define the authentic experience of viewing art as "instantaneous" and

"disembodied", as established by Fried and his mentor Clement Greenberg. Diametrically opposed to Greenberg's notion of the artwork as a transcendent, self-contained entity brought into being by the male genius, was a turn towards the body, with an emphasis on process and materials. For Jonas, performance and movement allowed her to compile "many different levels of perception, many layers of illusion, and a story,"³ something that a discrete object is not able to do.

Wind (1968), the first film that Jonas made, documents a performance that took place on the beaches of Long Island, New York. Figures, often in pairs, move across the snowy landscape in deliberately stiff, repetitive, and ritualistic ways, precariously balancing their bodies against one another as their clothes billow violently in the harsh wind. As the camera zooms out to reveal the vastness of space, a couple move slowly across, wearing costumes with small square mirrors sewn on. A central motif that would reoccur time and again in Jonas's oeuvre, these neatly arranged mirrors not only recall the formal grid found in Minimalism, but also function to refract light and symbolically break up space. Paralleling Jorge Luis Borges's description of the mirror as "infinite, elemental fulfillers of a very ancient pact to multiply the world, as in the act of generation, sleepless and dangerous,"⁴ the mirror as invoked by Jonas symbolizes spatial infinity, distancing, and absolute fragmentation. An object eliciting both horror and fascination, it is seen to hold inexplicable spiritual properties. Employing the mirror as prop, spatial delineator, and framing device, Jonas had performers carry large, oblong mirrors in front of a live audience, who would see reflections of themselves and the surrounding interior space. With the ripples of unease felt by the audience, the mirror's narcissistic quality was put into question.

3. 琼·西蒙，《场景与变化：琼·乔纳斯访谈》，《美国艺术》，72-79

1. Fried, Michael. 1969. "Art and objecthood". *Minimal Art* / Edited by Gregory Battcock. 116-147.

2. Phelan, Peggy. 2001. *Unmarked: the politics of performance*. London: Routledge.

3. Simon, Joan. n.d. "Scenes and variations: an interview with Joan Jonas". *Art in America*. 72-79.

4. Borges, Jorge Luis, and Alexander Coleman. 2000. *Selected poems*.

《风》（1968）是乔纳斯制作的第一部录像，记录了纽约长岛海滩上的一次行为艺术表演。录像里的人物成对出现，故意以僵硬、重复和仪式性的动作在雪地上移动：他们的身体彼此依靠着对方，摇摇欲坠；他们的衣服在凛冽的狂风中剧烈地翻腾。镜头逐渐拉远，在更为广阔的空间里有两个人慢慢地移动，他们的衣服上缝缀着许多小方镜子。这些整齐排列的镜子是乔纳斯作品中的中心主题，它们不仅让人联想到极简主义风格中的网格，并能够反射光线，从象征意义上打破了空间。豪尔赫·路易斯·博尔赫斯（Jorge Luis Borges）把镜子形容为“古旧契约的永恒而根本的执行者，使世界增殖，仿佛生殖的行为，无眠而危险”⁴。与之相同，乔纳斯用镜子代表空间的无限、疏离和绝对的破碎。它既令人恐惧又魅力无限，拥有莫名的灵性。乔纳斯把镜子当作道具、

What’s more, the distancing effect brought by the mirror serves to highlight the contingency of viewing and perception: the relationship between subject and object, audience and performer, is never static or neutral, but is rather shaped by vantage point and the framing mechanism. In *Jones Beach Piece* (1970), an outdoor piece, Jonas choreographed the performers to move at varying distances from the viewer, thereby turning the three-dimensional landscape into a flattened pictorial plane. As a result, one’s reception of image and sound was contingent upon where one was situated. These framing strategies reveal themselves as acts of representation, as opposed to something natural; they would take on multiple dimensions with the addition of electronic apparatuses in Jonas’s work.

If these earlier performances demonstrated Jonas’s preoccupation with manipulating external space and



"在那个不带窗户的房子里发现的东西是真的" 展览现场
加文·布朗画廊，纽约，2017 年

View of "What is Found in the Windowless House is True"
Gavin Brown's Enterprise, New York, 2017
Courtesy Gavin Brown's Enterprise and the artist



右页：
《有机蜜糖的可视化心灵感应》，1973 年
黑白有声录像，监控器和投影仪
17 分 24 秒

Right:
Organic Honey's Visual Telepathy, 1973
Black and white video with sound, monitor and projector
17 min 24 sec
Courtesy Gavin Brown's Enterprise and the artist

空间的分隔和框架，她让表演者拿着长方形的大镜子，现场的观众在其中看到了自己和周围室内空间的映像。不安的涟漪在观众中荡漾开去，镜子的自恋被质疑。

更进一步的是，镜子带来的疏离感突出了观看和感知的偶然性：主体与客体、观众与表演者之间的关系从来就不是静态或者中立的，而是由观察和建构机制塑造的。《琼斯海滩片段》（1970）是一段在户外拍摄的录像。按照乔纳斯的编排，表演者与观众的距离各不相同，从而把三维的景观转变为平面化的图像。如此一来，观众对图像和声音的感知将取决于其所处的位置。这种建构策略本身就成为了主动的表现方式，不再是某种自发的东西；随着作品中电子设备的增加，它们的维度也愈加丰富。

如果说这些早期的作品表明了乔纳斯专注于操纵外部空间，根据身体与不同场景的关系完成形式主义的抽象，那么闭路电视的引入则意味着

mapping out formal abstractions of the body in relation to different landscapes, the introduction of the closed-circuit video camera signifies a shift towards revealing and deconstructing an internalized female psyche. Jonas has always had an outstanding capacity for translating literary sources, ritualistic customs, and non-western cultural traditions into an idiosyncratic mélange that challenges the boundaries of what each artistic medium is able to convey. In 1970, she traveled to Japan with her then partner, Richard Serra, and witnessed Noh theater and Kabuki, traditional forms of drama involving masks, costumes, and stylized gestures. It is also there that Jonas bought her first Portapak camera, an apparatus that functioned like a mirror in its quasi-magical ability to capture light in real-time.

The gradual coming-together of Jonas’s multifaceted role as digital sorceress was most intensely embodied by *Organic Honey's Visual Telepathy* (1972), in which a camera, video monitor, and large projection occupied the

她转而揭示和解构内在的女性心理。乔纳斯拥有一种杰出的能力：她能够将文学素材、仪式风俗和非西方的文化传统转变为一种特异化的混合物，挑战每一种媒介艺术表达的极限。1970 年，她与当时的搭档理查德·塞拉（Richard Serra）一起前往日本，观看了能剧和歌舞伎表演。这些日本传统戏剧使用了各种面具和戏服，动作姿态也是程式化的。乔纳斯还在日本买下了她的第一台便携式摄像机“Portapak”，它就像镜子一样具有实时捕捉光影的某种法力。

乔纳斯的“数字女巫”的多重形象从此逐渐丰满起来，其中最突出的表现当属《有机蜜糖的可视化心灵感应》（1972）。摄像机、视频监视器和大型投影仪居于展览空间的中心，监视器和投影仪有选择地放映着包括乔纳斯在内的四名表演者的实况影像，它们在表演者与观众之间注入了一种强烈的疏离感，正在附近进行的表演被缩放、倍增，被碎片化、扁平化。屏幕不仅是允许或者拒绝观众观看表演的通道，而且是形成乔纳斯内心想法和行动的调制解调器。比如说，许多乔纳斯自己收藏的物品被放在房间里；表演者来回回传递它们，并且在纸上描绘它们的同时聚精会神地盯着屏幕上的自己。电视在构建人们对现实的感知中扮演着越来越重要的角色，乔纳斯就在此时以缓慢而刻意的姿态突出了身体作为技术化中介的能力。

康斯坦斯·德容（Constance DeJong）这样描述行为艺术：“镜头不断地选择。一切都通过镜头变成了图像”⁵，《有机蜜糖》的核心就是对女性的表现的强烈关注，或者用乔纳斯的话来说就是，“探寻是否存在女性意象这种东西”。与乔纳斯在以往的作品里那种中性打扮形成鲜明对比的是，她在《有机蜜糖》里穿戴的羽毛头饰、塑料面具和丝质短袍构成了第二自我的元素。作品的标题本身就相当错综复杂：“有机”一词质疑了真实的、生物学上确定的女性本质，“蜜糖”则代表了与女性身份相关的故作多情、抚慰、催情的特质。表面上看，这种对异国情调尤物的常规描述与乔纳斯明显自恋的、色情的姿势一道似乎使她具体化为男性凝视的对象。在表演的末尾，她甚至与另一位戴着面具的女性表演者在地上翻滚，亲吻、拥抱彼此。劳拉·穆尔维（Laura

center of the space. Selectively transmitting live imagery of four performers including Jonas herself, the monitor and the projection enact a radical distancing between the performers and the audience, as well as an active scaling, multiplication, fragmentation, and flattening of what was happening around them. These electronic screens serve not only as portals through which viewers were given or refused access to the performance, but also apparatuses of mediation that in turn shape Jonas’s own inner thoughts and actions. For example, a number of objects taken from Jonas’s personal collection were placed in the room; the performers then passed these objects back and forth, intensely watching themselves on the monitor as they traced the props on paper. At a time when television played an increasingly significant part in structuring people’s perception of reality, Jonas’s slow, deliberate gestures highlight the technological mediation of the body.

As Constance de Jong describes the performance, “the camera continuously selects. Through it, everything becomes an image”⁶: At the heart of *Organic Honey* is a preoccupation with female representation, or in Jonas’s words, “a search for whether there could be such a thing as female imagery.” In stark contrast to Jonas’s gender—neutral appearances in previous works, the feathered headdress, plastic masks, and silky, revealing tunic that she wore throughout the performance were elements that constituted the alter ego of Organic Honey. The name itself was an intricate word: “organic” put into question the authentic, biologically-determined nature of womanhood, while “honey” signified the saccharine, therapeutic, aphrodisiac qualities associated with female identity. On the

《阅读但丁》，2007 至 2010 年
录像，表演
第 16 届悉尼双年展，囚室剧场，悉尼，2008 年

Reading Dante, 2007-2010
Video and performance
Performance at the 16th Biennale of Sydney
The Cell Black Theatre, Sydney, 2008
Courtesy Gavin Brown’s Enterprise and the artist

Mulvey）在她的论文《视觉快感与叙事电影》中运用精神分析法梳理了主流电影如何把屏幕上的女性转化为窥视狂、窥淫癖的对象，使之承载着极大焦虑；同时建议了打破压迫机制方法⁶。这样看来，乔纳斯多层次的行为表演录像——她把录像当作是电影——打乱了现实主义顺理成章的错觉和女性特质无缝的表征。用来记录事件的技术设备不仅通过重复、碎片化和去认知使观看行为公诸于众、暴露其侵入性，而且使之成为彻底审查的主题。用评论家道格拉斯·克林普（Douglas Crimp）的话来说，乔纳斯的作品代表了“一种去同步化的单一范式”⁷。

出自于《有机蜜糖》行为表演的《垂直滚动》（1972）进一步体现了这种去同步化和解构的冲动。乔纳斯把常见的电视机故障当作是一种破坏稳定的形式，特写她穿着或者没穿衣服的身体——包括穿着肚皮舞舞衣的身体——使之陌生化。每一帧快速向下滚动的画面像是老式投影机投射出来的幻灯片，因为没法获得固定的图像而令人感到沮丧，每一帧画面下方的黑色水平条纹更是提醒了这种媒介被构建的本质。此外，与画面无关的刺耳的勺子敲击声——受到了能剧中响木的启发——伴随着录像的视觉节奏进一步营造出身心脱节之感。对媒介的物质性的强调成功地创造出了令人不安的戏剧性效果：录像作为一种媒介在此被解构了。



5. 康斯坦斯·德容，1972，《琼·乔纳斯的作品：有机蜜糖的可视化心灵感应》，《戏剧综述》，16 (2): 63-65.
6. 劳拉·穆尔维，1999，《视觉快感与叙事电影》
7. 道格拉斯·克里普，《琼·乔纳斯：脚本与描述 1968-1982》，伯克利：伯克利大学美术馆出版社

5. de Jong, Constance. 1972. "'A Work by Joan Jonas'. Organic Honey's Visual Telepathy". *The Drama Review*: TDR. 16 (2): 63-65.

8. 玛丽·安·多恩，1991，《蛇蝎美人：女权主义、电影理论、精神分析》，纽约：罗德里奇出版社

6. Mulvey, Laura. 1999. *Visual pleasure and narrative cinema*.
7. Crimp, Douglas. 1983. *Joan Jonas: scripts and descriptions 1968-1982*. Berkeley: University Art Museum Berkeley.



《桧树》，1976 年 /1994 年
装置（24 件丝绸上涂绘、丙烯、木质结构、29 颗木球串珠、梯子、和服、镜子、玻璃樽、78 张幻灯片、盒子和其它材料）
“地狱天堂 / 桧树”展览现场，
威尔金森画廊，伦敦，2008 年

The Juniper Tree, 1976/1994
Installation (24 works on silk, acrylic paint, wooden structure, sting of 29 wooden balls, ladder, kimono, mirror, glass jars, 78 sides, box and other materials)
Installation view at “Inferno Paradise/The Juniper Tree”
Wilkinson Gallery, London, 2008
Photo: Peter White
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理论家玛丽·安·多恩（Mary Ann Doane）的文章经常与乔纳斯的行为表演作品一起被提及，尤其是化装舞会如何策略性地颠覆了女性身份的部分：“旨在炫耀女性气质的化装舞会却与其目的保持着距离。女人味是可以被消磨或者被摘掉的面具……就像是隐藏非同一性的装饰。”⁸ 隐藏和揭露的象征行为最适合以如下作品为例说明：在《有机蜜糖的可视化心灵感应》中，乔纳斯戴上了所有面具，一个接一个地摘下，最终显露出来一张平淡的、无动于衷的面孔。隐藏和揭露的能力恰恰就是乔纳斯如此痴迷于仪式化舞蹈的原因：表演者的变化因为使用面具而成为可能，面具既隐藏了表演者的真实自我，又邀请“他者”——另一世界的神——接管被激活的身体，它是一道多孔的“膜”，连接了外界与舞者的内心。这种“戴上”、“脱下”的双重绑定不仅突出了表现领域的女人味，而且复活了历史中女性的边缘化角色——无论是巫医、女巫还是算命师，她们都牢牢地嵌入了我们的集体意识。

“戴上、脱下”的镜像是乔纳斯“描绘、擦除”的平行实践。素描的起源是“保留阴影”、反映现实。然而，通过新几内亚和海地的部落仪式，素描脱离了艺术史的传统，获得了新的理解。这些仪式既完成了生与死的轮回，又完成了表演对灵魂的召唤。实际上，乔纳斯受到了玛雅·黛伦（Maya Deren）关于巫毒仪式和沙画的纪录片的启发，其周期性直接呼应了尼采对“永劫回归”的深奥思考。1976 年在电影资料馆（Anthology Film Archives）上演的《海市蜃楼》中，多重屏幕和道具构成了剧场的设置，投影仪放映着编辑过的脚本，旁边放着电视显示器、黑板以及交互式雕塑。乔纳斯在黑板上画被她称为“无尽图画”的素描，投影仪放映着预先录制的绘画过程。其中一部分被擦除，象征男性的太阳变成了象征女性的月亮。此外，画画本身成为了领地的雕塑式标记以及动作的记录。乔纳斯迅速画了一个网格，疯狂地跺脚踩踏——这是她在印度旅行时学到的一种冥想练习。这些身体动作与记忆交织在一起不断累积成高潮的爆发，刚好与投影画面中的火山喷发一致。

surface, such stereotypical depictions of an exotic femme fatale, along with Jonas’s distinctly self-absorbed, erotic poses seems to reify Jonas as the subject of the male gaze. Towards the end of the performance, she even rolls around the floor with another masked female former, kissing and embracing each other. In her seminal essay “Visual Pleasure and Narrative Cinema,” Laura Mulvey uses psychoanalysis to map out how mainstream cinema turns the woman on screen into an object of scopophilia, voyeurism, as well as a site of immense anxiety, while suggesting ways of breaking down oppressive mechanisms that perpetuate filmic pleasure.⁶ Seen through this lens, Jonas’s multi-layered video performances—in which she understands video as film—disrupt the smooth illusion of realism and seamless representation of femininity. Not only is the technical apparatus used to record the event made overtly visible and intrusive, the act of spectatorship, mediated through fragmentation, repetition, and dis-recognition, is made a subject of scrutiny. To use critic Douglas Crimp’s words, Jonas’s oeuvre is informed by a “single paradigmatic strategy that is de-synchronization.”⁷

Vertical Roll (1972), a video that came out of the Organic Honey performances, further exemplifies such de-synchronizing and deconstructive impulses. Using a common television malfunction as a destabilizing format, Jonas offers close-up, defamiliarizing views of her body in states of dress and undress, including her torso in a belly dancer’s costume. As each frame rolls down rapidly like slides in an old-style projector, one is frustrated by the utter failure to pin down a fixed image, particularly the horizontal black bar at the bottom of each frame that serves as a reminder of the constructed nature of the medium. Furthermore, the sharp, non-diegetic soundtrack of a spoon tapping against a surface—inspired by Noh theater’s usage of wooden blocks clapping together—that accompanies the video’s visual rhythm further establishes a sense of physical and psychical disjuncture. Such an unsettling theatrical effect is successfully created by means of accentuating the materiality of the medium—video as a medium is deconstructed.



《沙中的线》，2002 年
录像（《沙中的线》：彩色，有声，47 分 45 秒），
投影，黑板，木质结构，颜料，录像（《枕边话》：
彩色，有声），监视器和配套录像，绿色木质沙发，
浮雕盒子，石膏，摄影和绘画
尺寸可变
“溪水或河流，航班或图案”展览现场，巴塞罗
那当代艺术博物馆，2007 年

Lines in the Sand, 2002
Video (*Lines in the Sand*: color, sound, 47 min 45 sec), projection, blackboard, wooden structure, paint, video (*Pillow Talk*: color, sound), monitor with performance video, green wooden couch, sand, relief box, plaster, photographs and paintings
Dimensions variable
Installation view at “Stream or River, Flight or Pattern”
MACBA, Barcelona, 2007
Photo by Juan Andres Pegoraro
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Theorist Mary Ann Doane’s writing is often invoked in conjunction with Jonas’s performances, particularly in the context of how masquerade strategically subverts the category of female identity: “The masquerade, in flaunting femininity, holds it at a distance. Womanliness is a mask that can be worn or removed (...) as a decorative layer that conceals a non-identity.”⁸ These symbolic acts of masking and unmasking can be best illustrated by the following: during in Visual Telepathy, Jonas puts all the masks on, only to take them on one by one, ultimately revealing a bland, unaffected face. The ability to conceal and reveal is precisely the reason why Jonas was so fascinated by ritualistic dances: the performers’ ability to transform is made possible by the mask, which both conceals the wearer’s true self, and invites the “other”, that is deities of otherworldly realms, to take over the activated body, serving as a porous “membrane” conjoining the outer world and the dancer’s internal psyche. This double bind of “wearing” and “removing” not only situates womanliness within the realm of representation, but also resurrects women’s marginalized roles in history, whether healers, witches, storytellers, showing them to be firmly embedded in our collective consciousness.

从 1970 年代后期开始，乔纳斯的创作模式发生了明显的变化：虽然还是保持着对女性范型的关注，但自反性的闭路电视录像和行为表演被基于研究的实践所取代，转而探索叙事的起源和发展，通常把神话和文字叙事转化为混合了运动、声音、图像和时间的场景。这些复杂的项目往往与艺术家在世界各地的旅行有关，她研究了每个地方的民俗，并且挖掘了被遗忘很长时间的记忆。从《桧树》（1976，由乔纳斯本人出演）中的好母亲和坏继母到《火山传奇》（1985，由女演员蒂尔达·斯文顿出演）中述说神秘梦想的女人，这些女性主角都被当作是暧昧的隐喻，把仪式、历史和神话连接为无限而零碎的事件链。在童话和神话当中，女性常常被描绘成邪恶或者令人敬畏的角色，这正是因为她们在现实世界里并不拥有真正的力量。如此一来，她们的角色被扭转为现实的逆向表示。也许这并不令人惊讶，“媒介”除了被定义为艺术创作的方式之外，还代表着“人的介质”，设想和印象通过它被表达。凭借乔纳斯对埋藏已久的古老故事的重新解读，我们得以开始了解拥有肉身的“媒介”，历来以女性出现的灵媒、女巫、巫毒妖术师既激发敬畏、恐惧，同时也充满了魅力。

在《阅读但丁》（2008）中有这么一幕：乔纳斯在 1976 年一段表现她在空荡荡的曼哈顿街头跳舞的早期录像作品上叠加了她自己用粉笔作画的场景，从而创造出一种幽灵般的并置，表现了时间流逝的必然性。《情景变化》（1990）是一件在哈德逊河上表演的限定场域行为艺术作品，表演者逐渐从远方接近，在头顶上方敲击着响木，很显然地让人联想到之前的《琼斯海滩》，其中珠光宝气的衣服直接来自于《风》。如此一来，作品之间的边界被模糊了。每一件作品都是可以不断地重新挪用和改变的档案，丰富了她的可视化、戏剧性、解构主义的元语言的发展。甚至从更早的时候起，乔纳斯的录像作品就一直占据着独立艺术作品与档案之间的暧昧空间。预先录制的录像可能会成为行为表演的一部分，行为表演也可能成为实时投影的对象。过去与现在交织混合，打破了时间和记忆的线性。乔纳斯对媒介灵活的混合和并置为存在的本体论给出了不同的答案，反驳了记录和处理必然会使原本的行为表演具体化的观点。作为一名自称存在于数字的、实体的、象征的空间的“女巫”，乔纳斯也许可以真正地被看作是自己的“介质”，其映射出的慷慨、神秘、诗意的愿景促使我们深入探究自己的内心。（译 / 盛夏）

Mirroring the pairing of wearing and removing is Jonas's parallel practice of drawing and erasing. Drawing, decoupled from its traditional art historical origins as "fixing the shadow" and representing reality, is understood through the tribal rituals of New Guinea and Haiti, as dialectical acts that complete the circle of life and death, or performative acts that conjure spirits. In fact, Jonas was inspired by Maya Deren's documentary on Vodoun rituals and sand drawing, the cyclical nature of which directly echoes Nietzsche's esoteric idea of the eternal return. *In Mirage*, which was performed at Anthology Film Archives in 1976, layers of screens and props comprise the theatrical installation, including a projection of found and edited footage, a TV monitor placed on

its side, a blackboard, as well as interactive sculptural elements. While Jonas makes what she calls "endless drawings" on the blackboard, the projection shows pre-recorded sequence of drawings being made. By erasing parts of her sketches, the sun, an emblem of masculine energy, is transfigured into a moon, a symbol for feminine intensity. Moreover, drawing becomes a sculptural marking of territory and a plotting of movement. Having quickly drawn a grid on stage, Jonas engages in a frenzied stomping motion, which is a meditative practice she picked up from traveling in India. These physical acts imbued with memory all work together towards a climactic point of eruption, paralleling the eruption of the volcano in the projection.



《阅读但丁》（表演现场），2007 至 2010 年
录像，表演
巴塞罗那当代艺术博物馆，2007 年

Reading Dante, 2007-2010
Video and performance
Performance at MACBA, Barcelona, 2007
Photo by Jaunchi Pegoraro
Courtesy Gavin Brown's Enterprise and the artist

From the late 1970s onwards, a distinct shift occurred in Jonas's mode of working: while the focus on female archetypes remained the same, the closed-circuit, self-reflexive space of video and performance was replaced by a research-based practice that explores the origins and development of a story, often translating mythical and textual narrative into hybrid landscapes of movement, sound, image, and time. These complex projects often involved the artist travelling to different places, researching the folklore of each locale, and excavating long-forgotten memories. From the good mother and evil stepmother in *The Juniper Tree* (1976, played by Jonas herself), to the teller of cryptic dreams in *Volcano Saga* (1985, played by actress Tilda Swinton), the female protagonists in these works function as ambiguous metaphors that link ritual, history, and myths into an infinite and fragmented string of events. In fairy tales and myths, women are often depicted as evil or awe-inspiring because they had no real power in the world. As such, their roles became perverted as inverse representations of reality. It is perhaps not a surprise that the word "medium," in addition to its common definition as a means of creating art, also signifies the human intermediary through which visions and impressions are conveyed. Through Jonas's retranslations of buried, age-old tales, we can begin to understand the ways in which live "mediums," such as witches, voodoo conjurers, fortune tellers have always been historically gendered as female, simultaneously inspiring awe, terror, and fascination.

At one point in *Reading Dante* (2008), Jonas layers her own live action of drawing with chalk onto a earlier video of her dancing in the empty streets of Manhattan in 1976, creating a ghostly juxtaposition that refers to the inevitable passage of time. Or, in *Variations on a Scene* (1990), a site-specific performance that took place by the Hudson River, the choreography of performers arriving from afar, clapping wooden blocks over their heads, is distinctly reminiscent of the earlier Jones Beach project, whereas the bejeweled costume directly quotes from Wind. As such, the boundaries between individual works are blurred. Functioning as an extensive archive that could be constantly reappropriated and reconfigured, each project falls into her development of a visual, theatrical, and deconstructive meta-language. Even from earlier on, Jonas's videos pieces have always occupied an ambiguous space between independent artworks and documentation. A pre-recorded video might become a part of the performance, or a performance might find its way into a video that would be live-projected. Past and present intermingle, disrupting the linearity of time and memory. Jonas's fluid hybridization and juxtaposition of these mediums provides an alternative answer to the ontology of presence, countering the notion that documentation and mediation necessarily reifies the original performance. As a self-proclaimed "sorceress" of digital, physical, and symbolic spaces, perhaps Jonas can truly be seen as a "medium" in herself, projecting forth her generous mytho-poetic vision that prompts us to look deep within ourselves.