

LUDLOW 38 KÜNSTLERHAUS STUTT GART GOETHE INSTITUT NEW YORK
December 2 – December 19, 2010

December 2, 6pm – Ludlow 38

Opening reception 6pm; Performance and Readings 7:30pm

Jeremiah Day – *1-2-3-4*
Simone Forti – from *Oh, Tongue*
Fred Dewey – *A Polis For New Conditions (Part 1)*

December 3, 7pm – Emily Harvey Foundation, 537 Broadway, 2nd Floor

Jeremiah Day/Simone Forti – Improvisation
Fred Dewey – *A Polis For New Conditions (Part 2)*
Simone Forti – Improvisation
Jeremiah Day – *Lowndes County: Prologue*

December 4, 4pm – Ludlow 38

Simone Forti – New Writings
Jeremiah Day and Fred Dewey in conversation –
Lowndes County > Berlin > New York: Art and Public Life

Note: Seating for all events is limited and will be handled on a ‘first-come’ basis.



38 Ludlow Street
New York, NY 10002



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4/5: Day – Forti – Dewey
3/5: Day – Forti – Dewey

I want to conclude with two quotes, since I've come quite a long distance to London. On my first day here I was in Charing Cross, at the used book stores, and came upon a little 1906 book on a prime minister here two centuries ago, Sir Robert Walpole. He created the political party gimmick that is the heart of our problems in America, and your problems here. So I did some research. I also brought with me, from L.A., two quotes I realized were from Londoners. One is from Thomas Carlyle, a Romantic, a historian: "*Unreality is death to parliaments, and to all things.*" This sums up our problematic, the challenges we face.

This relation to language and world stands against rhetoric, propaganda, that tyranny of the screen. It's about a return to speaking to each other face-to-face, poetizing. If any of this is going to mean anything, we need research, to think about where we are, where we came from, where we're moving, to speak about this, record it, appear, come together, and so on. The primary is talking to each other. The role of art is different from mere dialogue, although there's certainly "question" involved. What's happening here, in live performance, is an attempt to restore a sense of this, of living, through a non-one-to-one relationship between meanings, through metaphor, through gaps, through movement and, I don't want to say research, or wholeness, but bringing together all syntheses or wholeness. This looked like a dance performance, but I'm sure in your mind, certainly in my mind, all kinds of thoughts are going through it. I was thinking about this, I was thinking about that. Jeremiah and Simone talked about the fish, the birds, they had an economic discussion. This is based in research, in thinking, but most importantly in a strategy any one of us in this room can rely on: moving, talking, thinking, imagining. It's not listening to Larry Summers or Gordon Brown trying to explain the economy. I think this is a big plus.

Then, much further back, from a kind of patron saint of your great city of London, John Milton, from *Paradise Lost*, Book 12: "*to speak all tongues, to do than the precincts of the city's limit. In other words, to reestablish the principle of commoners, for ownership of commons, he the commoner, we, Gloucester, be commons.*" I think the notion of the tongue, language and speech, the ability to speak with tongues, to have different tongues assemblable, is a place to form some kind of research into our lives and our history, it's a way to look at what happened tonight, here. I consider Jeremiah and Simone to be examples, exemplars, of things accessible to all of us, of crucial strategies.



FRED DEWEY

Edited transcript from talk.

Institute of Contemporary Arts,
London, May 9, 2010

JEREMIAH DAY

SIMONE FORTI

FRED DEWEY

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2/5: Day – Forti – Dewey

"*we are the created conditions of our own nature. Man is so stolen and cheated of creation as part actually of his own being. I propose Gloucester restore her original select men as her governing body solely to re-declare the ownership of all her public conditions, including the governance of anything in that*

On December 28, 1965, as part of a series to his local paper, Olson details addresses the town being torn down and the banality driving it. The poet says:

A great American poet Charles Olson, who spent a great deal of time researching his town of Gloucester, wrote a work called the *Maximus* poems, and he had many interesting things to say about this. In a film on Olson, *Polis Is This*, by Henry Ferrini, landscape thinker John Stilgoe said of Olson's work, of his research, that to understand one place, place exists, you need every discipline you can possibly bring. Olson didn't go to let's say, a thesis or a sociological text or a historical text, but to metaphor. Looking at the actuality of place, its history, to *people*. The director of the film went through Gloucester and interviewed the truck driver, the post man, the local grocer, the fisherman, and they remembered Olson because he would walk through the city every day, first as post man, then just walking, living. He would go to the library, he would go to Boston, he went abroad, he'd been all over.

And this goes directly to the role of poetry in public space, to the renewal of language, why poetry renews language, why we turn to it. The relationship is between living, moving, speaking among and between people, in a space. Poetry is thought of—I think we have all suffered through such classes at some point—as in a book, lifeless, dead. Then there's sport, let's say in slams and so on. There's a chasm between what we think of as spoken word and the book or page. But there's this third form, one that Jeremiah and Simone are exploring, that I think is quite radical. It involves research, investigation, performance, and this uncanny way of editing in the performance, as you saw. It's a poetics.

That leads me to a second thing, the book *Will Oh, Tongue*, a series of poems and transcriptions of performances by Simone. What I was interested in, as director of a poetry center and as editor/publisher, was a way to capture text that is in-between movements, in-between spaces, the results of decisions. The body in effect edits text. You would see this if you looked at one of our books, the one I made with Simone, or the book from Dublin they did. The text on the page is a product of a performance, it's language, it's text, but it's structured in moving and speaking. What feels like emptiness here—in the performance, the silences, the moments without speaking, the jumps, the gaps—produces metaphor. On the page it has a similar, stranger effect. So, the object of language—language as an object—

I ran a literary and poetry center, Beyond Baroque, in Los Angeles, 1995–2009. It's been a long journey from L.A. to here, temporally and spatially. I started working with Jeremiah at the center in the mid-to late-90's. Because of that I met Simone, who'd been doing contact classes in L.A., where she and Jeremiah met. The three of us go back to that extraordinary period in L.A.

A lot's happened since. But one of the things I've always been interested in, with poetry and language, is, in a literal sense, the gaps between what might normally be called declarative or definitive statements and more poetic or metaphorical structures and formations. A great deal of what I find extraordinary about the work of Jeremiah and Simone are these gaps, these emptinesses, these open-ended spaces they set up. There's a meaning that comes out of movement that is not from a declaration or definition or rhetoric in any conventional sense. It's a form of metaphor, a form of poetry. That poetry unfolds through the body, speaking, through movement. Jeremiah and Simone do a tremendous amount of research, writing, drawing or photographing, before their performances. Simone with what she's reading and thinking, Jeremiah the same in Alabama, Dublin, Massachusetts, Washington, D.C. This research, in a sense, emerges in the writing process. They were busy writing today, preparing for this. What motion drives how things emerge. They, the person, the gestures, words, images, appear to us.

