## JEREMIAH DAY - SIMONE FORTI - FRED DEWEY

LUDLOW 38 KÜNSTLERHAUS STUTTGART 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

38 Ludlow Street

New York, NY 10002

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.



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4/5: Day - Forti - Dewey

3/5: Day - Forti - Dewey

nuo qu smus sidT ". This sums up our parliaments, and to all things." This sums up

London, May 9, 2010 Institute of Contemporary Arts, Edited transcript from talk.

**LBED DEMEX** 



remiah and Simone to be examples, exemplars, of look at what happened tonight, here. I consider Jeof research into our lives and our history, it's a way to ferent tongues assemble, is a place to form some kind speech, the ability to speak with tongues, to have dif-I think the notion of the tongue, language and

all miracles." Paradise Lost, Book 12: "to speak all tongues, to do saint of your great city of London, John Milton, from Then, much further back, from a kind of patron

things accessible to all of us, of crucial strategies.

## JEREMIAH DAY

## SIMONE FORTI

## FRED DEWEY

LUDLOW 38

December 2 – December 19, 2010

1/5: Day - Forti - Dewey

2/5: Day - Forti - Dewey

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

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

been all over. brary, he would go to Boston, he went abroad, he'd man, then just walking, living. He would go to the lihe would walk through the city every day, first as postthe fisherman, and they remembered Olson because viewed the truck driver, the post man, the local grocer, rector of the film went through Gloucester and interto the actuality of place, its history, to people. The dilege, his history in Gloucester. He connects metaphor U.S. government, as rector of Black Mountain Colhow things are organized. He had background in the text or a historical text, but to metaphor. Looking at son didn't go to, let's say, a thesis or a sociological you need every discipline you can possibly bring. Olresearch, that to understand one place, place exists, scape thinker John Stilgoe said of Olson's work, of his In a film on Olson, Polis Is This, by Henry Ferrini, landand he had many interesting things to say about this. Gloucester, wrote a work called the Maximus poems, spent a great deal of time researching his town of A great American poet Charles Olson, who

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

is in a sense dismantled, problematized, energized.

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

the gestures, words, images, appear to us. motion drives how things emerge. They, the person, emerges is edited, in moving, live, in public, here. Their They were busy writing today, preparing for this. What research, in a sense, emerges in the writing process. Alabama, Dublin, Massachusetts, Washington, D.C. This what she's reading and thinking, Jeremiah the same in what is around her in L.A., Vermont, Florence Italy, tographing, before their performances, Simone with mendous amount of research, writing, drawing or phothrough movement. Jeremiah and Simone do a treetry. That poetry unfolds through the body, speaking, ventional sense. It's a form of metaphor, a form of pofrom a declaration or definition or rhetoric in any cona meaning that comes out of movement that is not nesses, these open-ended spaces they set up. There's of Jeremiah and Simone are these gaps, these empti-A great deal of what I find extraordinary about the work more poetic or metaphorical structures and formations. mally be called declarative or definitive statements and is, in a literal sense, the gaps between what might noralways been interested in, with poetry and language, A lot's happened since. But one of the things I've

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

problematic, the challenges we face.

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

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

commoner, we, Gloucester, be commons." moners, for ownership of commons, he the words, to reestablish the principle of comthan the precincts of the city's limit. In other or larger unit of topography or environment, No longer any appeal to eminent domain, body and the total electorate's judgment.

had his he was like a crust, like a crust, a crust freeway they were coming off. And this guy, he

aaaah watching them oh-after you. And after

ah! And the cars were coming down off the

eyah, oooh! Yahah, ooh! (Yelling, smiling) Ooo-

SF: Hm... Vroom!

SF: Mah-roon.

мока: такооп.

ʻing it:

many with it?

:JS

bnA

Connecticut to Germany?

have rented one.

SF: You could get one?

still the rubble.

Soviet Champs Elysee— JD: So this big street, the

SF: Mar-oon. You can just, the

JD: I imagined always as

JD: Oh, the Germans see-

a kind of maroon.

SF: What color was it?

ing a big sedan?

SF: I mean the Germans see-

SF: Oh they must have loved it.

really did enjoy the trip-

JD: and the shops. They

Germany and this street—

JD: And he went into East

on the holiday, I guess.

JD: From Connecticut.

SF: So he must have... driven it... from?

an to drive around Europe in.

visiting and his father had And my godfather, he was

ings are covered with tile.

long street and the buildlike glistening. So its this

ered with tile and they're

and the buildings are cov-

so he was driving there,

have been like '62, '63. And

JD: Yeah, so that would

during the East, East Germany.

SF: And that was during the

ings covered with tile.

-bliud luitiused gid esett

he said so it's, there are

he was driving there, and

it, when he was a teenager, see. And my godfather saw

like the Soviet Champs Ely-

built a long street. It was

ing on the East side, they

world buildings to try and show

guess that's not true really.

Way past.

Way past.

.isaq

off that they survived.

They had this one build-

then they built buildings again, they built big

piles then they made parks with the piles. And

they picked up all the rubble and they put it into

true because we're here. In Berlin they had to,

through the rubbles of the cities. And that's not

but the wind that blew through them. And I

wind. There would be nothing left of the cities

ing left. That there would be nothing left but the

JD: Brecht had said that there would be noth-

Brecht had said that the wind would blow

he went into East Ger-

it I guess. He wanted his family's sedan with him

car on a boat and then you go to Germany with JD: Well he put the car on a boat, he put the

I don't know. It seems unlikely that he could JD: I don't know, maybe he had it shipped over.

rented a, he had rented like a big American se-

SF: From Connecticut? How did it get from

Ouehahtobedahbaa! Ffstbabdebaaaah! Oo-

both sides besides of the street there was just

develop anything around it or behind it. So on JD: -apparently they had built it up but didn't

SF: It's good to think way past the Earth, way

of a man and he was like aaaaah to the cars,

they did recognize that the way they had them accumulated these things. But at a certain point got them, which was the process by which they don't even know if people talk about how they bones, they had these things. And no one, I vard had all of their regalia, their feathers and ervation - Harvard had all of their things. Har-JD: This other reservation, this other Indian res-

> They don't make their own heat, they just lie on SF: Taking in the heat.

the ground, take in the sun.

They're cold blooded.

tion there at Pine Ridge.

cide problem on that reserva-

JD: and there's kind of a sui-

just a snake lying in the

SF: Heating up in the sun,

these things happening there this other place. And there's all to rest then form the basis of JD: And those things that come

SF: Why does it slide?

ly and then coming to rest. agine them descending like slowmore. And you can imgreat sea that's not there anyscending down through this the surface of the sea or defallen. things that were once on sediments of things that have

JD: That surface is the accumulation of all these

time a snake right across, wvoooo! look where you step, you stay on the trail. One SF: There's some rattlesnakes out there. You

like another planet looks like Mars or something.

kind of rumpled-like broken surface, that looks JD: and so the surface of the Badlands, this

SF: they let out all this fragrance

tom, it used to be the bottom of a giant sea JD: and the Badlands, that used to be the bot-

SF: the bushes are spicy! And at dusk

Uranium mines, Pine Ridge Indian Reservation JD: and the Badlands, Mt. Rushmore and those

SF: is how it smells when you get up there

JD: the water rising

Monica Mountains ta Monica, the Santa SF: the thing about San-

I try and imagine the mountains its not its not really like that. And its supposed to be on you. And you try and put the idea of how then you try and put that on you, bout how its supposed to be and you have an idea inside you ayou should go there, but – like fusing, you know? You thought that maybe that would be con-JD: and then I started to think

> past the earth. SF: Good to... look way

you needed to go ber... to remember where thing. It would help to rememwould help to remember somelong time I thought that that guess I guess I thought for a

that he would remember something. And I, I tooed on him. He wanted to have that ridge so ed to have the Santa Monica Mountains tat-JD: My friend wanted to have the Sa- he want-

> ...bnA !!gggggddddddddA glazed eyes, just pleasure. And this guy goes, just pleasure. Just pleasure. Pleasure with just this glow of pleasure just with no context hatter looking down on the whole scene, and and there was like this huge poster the mad where you can where you can buy time on it of this big high rise building a big flat place ter you and up there and up thereon the side

After you and after you and after you and af-

you and after you.

something's coming.

SF: A snake, to be a snake! You can smell when

there in the museum just wasn't, wasn't right

The Box, Los Angeles, May 15, 2010

Edited transcript from improvisation.

**ITROA SIMONIS GNA YAG HAIMSASL** 

pu∃

SF: I wanna go home to the Santa Monica

Cape Cod, and he visits

morian Tribe goes up from

Earl Mill, the Chief of the

And so they've gone and

emonies there at Harvard.

they come and do their cer-

nəd wodəmos os bnA :QL

...taul it has this scent that just...

and dry and stiff. Its very tender

It's kind of tender, its not all spiky

breath it and you get so revived.

one kind of bush that, you can

SF: Those spicy bushes! There's

we'll just come and we'll

keep the things there, and

can keep them, you can

vard, you know, you guys

guy in the tribe, and he said

now. But there was a smart

are trying to get a casino

which is sort of, well they

you can have them back. And then the tribe

JD: So they offered to give it back. They said to

said,

sgnidt

just knocks you out.

.mədt tisiv

'sue

5/5: Day – Forti – Dewey

Harvard for a few hours, they take them back.

kids there, and.... And so they've taken over

the things, the regalia, there, and he brings the

Mountains.





Live Til You Die, 2002-4, Jeremiah Day

