



Show me your dances...

Joan Jonas and Simone Forti talk with Carla Liss

... And I've been told that once I was a dancer, an oriental, no a king a wise king, Who fled his country and became a gypsy Oh and Mr. Lee . . . - from a song by Simone Forti.

The following is excerpted from a conversation which took place late afternoon, 1 June 1973, in Joan Jonas' loft in NYC. We drank and smoked and rapped; Sappho, Joan's white dog with one blue eye and one brown eye chewed things up in the background; at the end Simone sang three songs parts of which are included.

JOAN JONAS In college I studied art history and sculpture. After that I went to art school for four years but sculpture felt too confining. In 1965 I saw a performance at the Judson Church by Lucinda Childs in which she used materials and objects in a way that seemed familiar to me and I started thinking about performance. I was very excited by what had happened at the Judson and that's how I got turned on to performance. I realized that I didn't have to be a 'dancer', and that there were people in NY involved in an area that was somewhere between dance, painting, sculpture and music, and that you could combine all those elements . . . that's it.

CARLA LISS: What was your sculpture like?

J.J.: Figurative. It was like Giacometti. At that time I was also looking at Egyptian art a lot.

C.L.: You used only women in your video piece, *Organic Honey's Visual Telepathy*; being a woman has obviously affected your content, has it affected your career in other ways?

J.J.: When I got out of college my energies were channelled into the idea of marriage which for a while I took more seriously than my art. By thinking that I didn't have to prove myself in the world like a man my work became confined to the back room.

C.L.: Did you start taking your work more seriously simultaneous with the women's movement?

J.J.: No, that happened before. But the movement affected my work quite profoundly. When I first started working in dance I studied with Trisha Brown. She had us composing pieces right away and as there is a strong connection between the process of making sculpture or drawing, and making dances, the transition was natural. I also thought in filmic terms. Previously my work was involved with the use of myth and the arrangement of figures in space, and the ideas carried over. Although I had always been aware of female content in books and poetry by women, I didn't think of my work as being feminine . . . My work had always been about releasing images and tensions from my psyche, within the framework of structure and a perception of space. But the movement helped me in asserting and understanding my individual female content.

In a solo in 1968 which germinated a series of pieces, I performed in a costume that I made with different sized rectangular mirrors pasted on it. They reflected space and light, making a clinking noise as I moved in a stiff manner. I chanted lines from Borges involving mirrors, multiplication, infinity. The piece went through various stages culminating in a film made out doors in the snow on a beach. A man and a woman in mirror costumes moved on the distant horizon while other figures were blown about in and out of the frame by the wind which replaced the fans used in the indoor performance. Nature was given a psychological role. After that I worked for several years with large mirrors carried by performers, used to alter the space and fragment figures. I also continued to work outside.

About two years ago, after starting to work in video I wanted to do a solo. I decided to explore a female psyche. I felt the desire to be by myself . . . to work out the piece in solitude. Video lends itself to this; it's an ongoing mirror. And I wanted the imagery to be feminine, although I had no idea what that meant. (By the way, I don't believe in male and female form and in this sense art is androgynous). So I started the piece by sitting in a big white wicker chair in front of the camera surrounded by objects and materials. I showed things to the camera and talked

to myself, watching it all on the monitor, playing it back . . . thinking in terms of how TV differs from film, or how I could create filmic effects; for instance, a filmic superimposition was made moving a two-way mirror in front of my face and reflecting things in the room which appeared to be superimposed over my face. I began to see myself in different ways and the idea of the alter ego became apparent.

There's a whole area of unexplored content and I became interested in that. In that sense it's an advantage to be a woman. But the disadvantages are the difficulties in being ambitious or aggressive or in pushing your work . . . in taking yourself seriously. The movement has definitely helped me in that.

C.L.: Did you choose the mask you used in *Organic Honey* purposely as an expression of the traditional conditioned image that you thought a woman should have?

J.J.: Not that a woman should have, but traditional stylized roles that she could play.

I became interested in masks when I went to Japan in 1970. I went to the Kabuki and the Noh theatre every day for a month, and the level of abstraction of sound and image, the use of time in the Noh made a deep impression on me. I found the mask in a place where pornographic objects are sold to be used as erotic turn ons. The erotic overtones affected the content of my work and I became fascinated with the ways the mask transformed my movements and the appearance of my body. That this character was my opposite and a stranger was what interested me. She was named *Organic Honey* and by dressing in different costumes she played different roles: the sorceress, the seducer, the narcissistic child . . . there are some aspects of the cupie doll/painted woman that are repellent and intriguing at the same time. I also used the mask to cover my face and whatever expression might be on it at a given moment. I wanted to depersonalize myself.

C.L.: I saw in one of the magazines you loaned me that you had a script for *Organic Honey*. How did you work that out?

J.J.: I wrote that script after I performed the piece. The material didn't have a

hard exterior structure, as most of my films and tapes do. It developed day by day and I thought of it in terms of a musical score in which sound and image follow one another in a certain rhythm. The content took care of itself. Although certain themes did predominate such as the idea of the opposites; light and dark, black and white, sun and moon and finally left side, right side in relation to the monitor - the monitor does not reverse the image as the mirror does.

I thought primarily about how things looked on the TV monitor. The fans, the doll, the stones, the spoon had belonged to me or to my family and I transformed them on to the two dimensional flat TV image. I had read *The Way of the White Clouds* which discloses in part the way the Tibetans regard their possessions as having a magical content. This paralleled and reinforced my own idea in relation to the psychic power of an object. When Sappho was a puppy she chewed up the fans and the doll, in a sense absorbing them. In 'Organic Honey's Vertical Roll' where I used the vertical roll as a structuring device the dog image was a continual theme. In *Visual Telepathy* I howled with myself on the monitor, in *Vertical Roll* I howled with two of myself on the monitor . . . then howled like a chanteuse into a microphone. The piece evolved with the discarding of the masked persona and the emergence of the instinctual she wolf. This transformation parallels my life.

Show me your dances and I'll tell you what kind of a people you are — *Confucius*

SIMONE FORTI: Well I started dancing shortly after I dropped out of college and I think at that point I could've gone in other directions too. I was painting then. In college I could've just as easily gone into psychology, biology or sociology. I think what really determined what direction it was going to go in was running into Ann Halprin. I think meeting someone whose consciousness really interested me and she was a dancer meant that I followed that thread instead of some other possible ones.

C.L.: People call you a precursor of a lot of the stuff happening in dance now. What was your early work like?

S.F.: It was, I think, body flow of consciousness, improvising and moving many different ways. That doesn't explain much. The painting I was doing then was abstract expressionism since it was extending my internal landscapes outside myself so the dancing was that too.

C.L.: You've also done pure environmental pieces with no performers at all. Do you intend to do anything like

that again. I mean if you think about the future . . . how does your work process flow?

S.F.: I seem to change every few years. My character just seems to change. I remember when I was teaching kindergarten being impressed that all those processes are available to the person and used by the person and I've leaned more in one direction than another at different times. Now there are certain questions and certain roots that I'm dealing with, but when I explore those questions and those roots, that part's open ended. For instance, I think the centre of gravity and movement is different in one culture or another; you have different kinds of movements and different postures and they reflect a lot. I think they even reflect the incest taboos, every culture handles them some way, and that shows in all the indications you have to make and it shows in where your centre of movement is and what parts are held rigid and what parts are allowed to reverberate whatever movement is happening at the centre. At different times when your feelings are different your centre's going to be in a different place. And as your centre's in a different place then the body machine is a different shape and is engineered differently and the rhythms and gestures that come out are different. So I think that the language of gesture is very tied together with your whole biology. I'm interested in evolution: body structure evolution and emotion evolution. Animals that move symmetrically like the kangaroo or animals that have to go to the diagonal like we do have different expressions.

C.L.: I guess I'll ask you the same question as Joan.

S.F.: About being a woman and being an artist. That's really hard to answer I don't really think of being a woman as more the determining factor than any other. I think I would've been pretty much the same if I were a dog, really. It just seems that if you're kinesi-thetically alive you're kinesi-thetically alive. I really don't see that much difference. Had I been born in Australia things might have been different too. I think it might have something to do, though, that I was born into a situation where it was sort of understood that you followed your talents and it wasn't asked whether you were a boy or a girl.

C.L.: You were married for a long time to an artist; were you doing your own work during that period or mainly supporting his work?

S.F.: I was married a couple of times. The first time I was working, the second time I wasn't. I got interested in women taking on a different role than men.

I ask the question, though to industrial society. It's really our life support, you know. I wondered how it would've been different in another social structure. I really feel that I have a natural talent to be an oracle, I think in another situation it would have been more natural for me to be a priestess or an oracle. Even in the sense of having a sense of how my centre moves and how to reverberate out into gesture things that are very intuitive. I would've liked the tribal situation where the men's mystique and the women's mystique is different. But it's an industrial society, and I sure don't know what my neighbor's doing through the walls, so I can't be one system with my neighbor.

C.L.: Have you tried living 'tribally' in communes?

S.F.: I have, and I think basically what happened was as long as I focused within it I saw that system in a certain way, but when I focused on the edge where that system connected with the system through which we were getting our rice imported to our continent and then over the highways finally to our little cabin in the woods . . . It had been a beautiful dream . . . I loved it . . . But now I'm more focused on getting certain things together. I'd rather do a concert in a festival than go milk the goat every morning at dawn . . . I was dancing all the time out there. But someone was always getting a check from home and we were all living on that.

C.L.: Does it matter to you what kind of an audience you dance in front of if it's here in NY where everybody knows you or in a festival or if you're just dancing alone in the country?

S.F.: I like to have a balance between my private communions with myself and other people and the spirits and the trees and whatever and to crystallize that into a form which performs a function, so that I'm carrying my end of the life support system. Money is a language and I have to get along with it; I have to listen to it and speak in it.

C.L.: But don't you also do performances cause you need emotional feedback?

S.F.: Well you get emotional feedback. One of the most refreshing surprises living in the communes was that nobody knew I was a dancer. I was dancing all the time, but it wasn't that I was this instead of that. I was getting feedback for everything I did that was in the direction of energy flow, but I wasn't Simone Forti the dancer. I was Simone who could always be counted on to get a fire going and to make dinner no matter how stoned everybody was and who usually got the whole place dancing and who sometimes at dawn could be seen balancing on a rock. And now that I'm

in NY again I can take on the role of being a dancer. But it's not the identity of my spirit. Cause my spirit's the same person from before I get born to when I die and then I don't know . . . and who knows maybe I'll be an anthropologist in fifteen years or a grandmother. I'll have to work fast!

These times are easy or these times are hard it all depends
On if you choose to be my brother or my lover
For if in haste my brother comes to be my lover,
Then as we find ourselves we risk to lose each other.
And all goodbyes come thick and fast when eyes are open
And seeds of sorrow quickly ripened and discarded,
Hello goodbye, hello goodbye, my head is spinning
And each new stirring in my heart a stir of pain.
And in our hearts on that great field we stand together
With everyone we've ever known we stand together . . .

— from a song Simone Forti

S.F: I read a quote by some black woman who was asked why the blacks aren't as much into women's lib as the whites. And she said that the black men are just beginning to find their identity and their strength and they need their women beside them. And I feel the same about the white men. Industrial society is hard, it's hard on the spirit, hard on the whole organism. And instead of splitting the organism up more we need each other, brothers and sisters need each other.

J.J: I think the women should be with the men too; I don't think that they should separate or battle with the men and alienate themselves. But I do think we're much luckier than most women. We're both doing something that somehow fulfils us, fulfils our expression or whatever poetry we might have. And the whole women's movement is about women who can't do that because they're

chained, they're slaves cause all they're doing is supporting the men and it's not even a very healthy kind of support, it's not even an interchange. You're on a more equal footing with men; you may be able to give a more positive energy because of who you are.

S.F: O.K. But I have questions in myself and longings all right. And sometimes when I think of things in a Utopian way, I think first of all that men are different than women, that male strength and female strength are just as strong, but there's something precious if the woman is allowed to remain a purist, not to have to deal in the world in certain ways. And then between the man and the woman you have a system which can touch two different extremes. And if I could've had a houseful of children and the men not far away, and if I could've gone and brought lunch out to where the men were and got my ass pinched in the middle of the day and laughed with them and talked with them and bawled them out if they had some scheme that I didn't think was pure. And all I had to worry about was pure because I didn't have to worry about the things they have to battle, I think I would be more fulfilled. And I don't complain that I haven't been able to be creative because I've been encouraged to be creative and I've been supported by men as much as by women.

J.J: Well I think I've been supported more by men than by women actually. Men have encouraged me much more than women have encouraged me because women can't do that for each other yet and I think that's one of the problems. I've received more encouragement and helpful criticism about my work from men than women. And I also have that kind of yearning that you have for a houseful of children and that kind of ideal setup that sounds like a 19th-Century English novel (laughter). And I have a lot of sadness because I don't have that, but somehow I feel that I wasn't able to have that. I denied myself that because there was something else I wanted to do. And the way that possibility was presented to me was suburbia. It wasn't presented to me in that kind of bucolic setting.

C.L: Don't you think you could do both?

J.J: Well, I would like to . . .

S.F: I keep getting into these Utopic fantasies and it really keeps me from realising what's at hand. I keep wanting to run around naked in the jungle or to have long white aprons, things like that. But here we are living in old warehouses. I tell you too, I think there are few super-women, but on the whole except for a few, like Ann Halprin in my life, the men around me have been the visionaries.

J.J: And that's what's wrong with it.

C.L: But that's how it's been in the past because women have been . . .

S.F: But that's how it is, that's how it is.

J.J: But it doesn't have to be like that; I mean you can be a visionary.

S.F: Well I am a visionary. I'm one of the few women I know that's a visionary.

C.L: Well no, I know quite a few actually. I know more and more because they're realising that they can be.

J.J: That's what the women's movement is about is that it's possible for women to be visionaries too.

S.F: I think women are visionaries. You don't get your name on the who's who of visionaries but you're a visionary just the same.

J.J: But it's unexpressed.

S.F: I think it's expressed but it's not centralised.

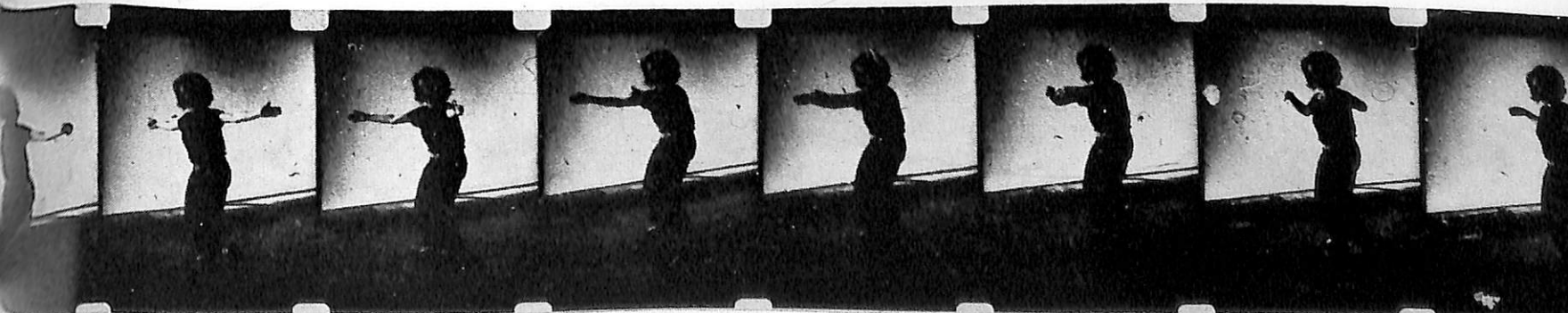
C.L: What do you mean?

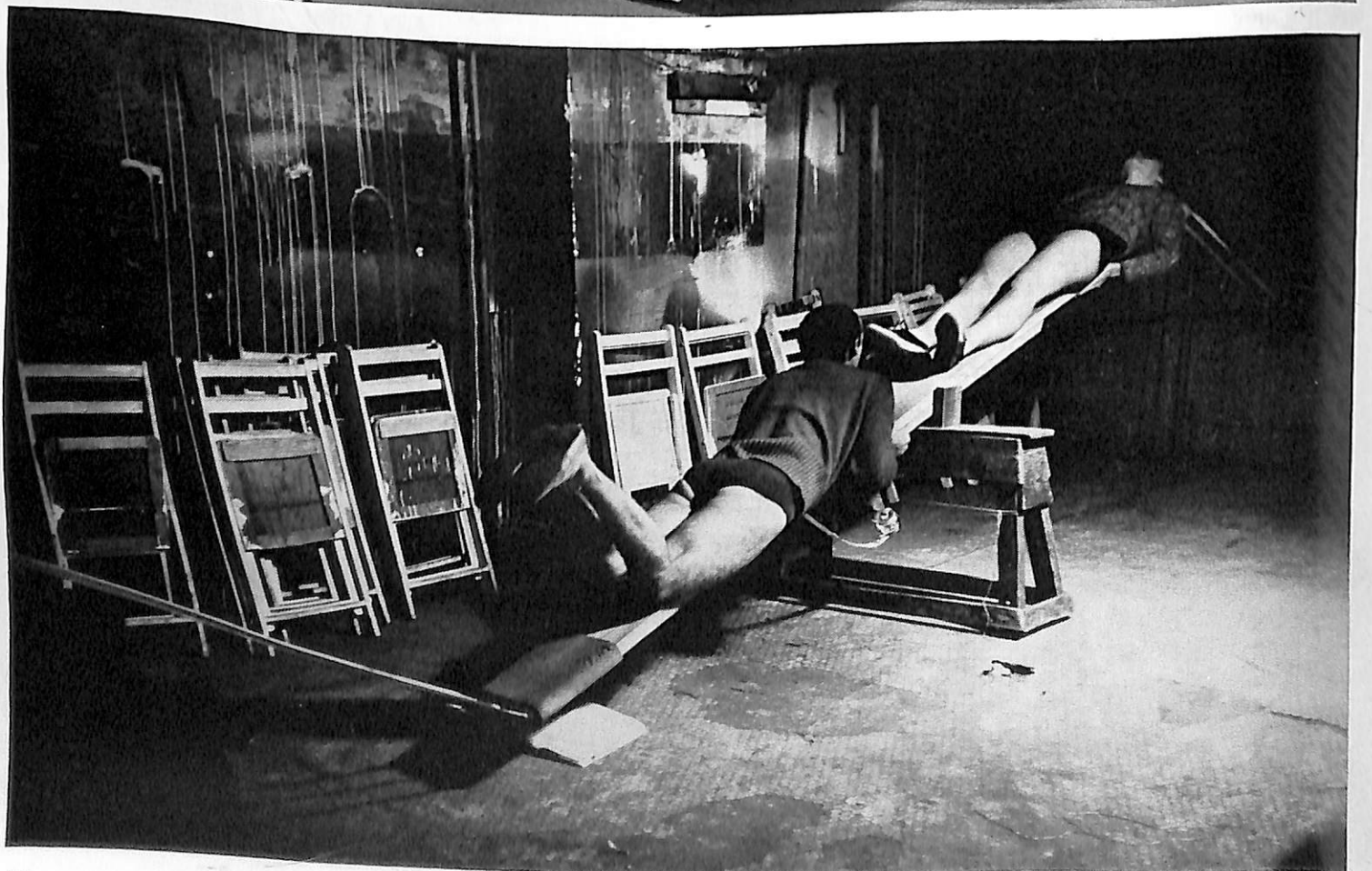
S.F: I don't think a man does any more than a woman but he does it in a more public sphere, and a woman has the right to stay private and to stay more abstract and pure.

C.L: So you see that as something precious which women have.

S.F: Yes, and what I really dig in a man is if he respects yin intelligence and

Simone Forti Movement Study 1972





doesn't expect me to be yang in order to be intelligent.

J.J: I really disagree with you Simone. Because in the first place, I think there is a definite difference between men and women, in their sensibilities and in their ways of expressing themselves. But I've been thinking about the whole idea of yin and yang. I use the I Ching. I used to use it a lot and I still use it, but I think it's an antiquated system, and I think it was created basically by men. And I really resent the fact that men are always the spiritual, the light, the heaven, and women are the earth, the dark, the damp. I don't mind being all those things, I don't mind being the earth, and the dark and the damp, but I also don't see why you can't be the other things too. You don't have to be one thing or the other, you can be both things. And I think in that sense we're androgynous. The content of our expression may be feminine in a certain way and we have a whole different history to bring to our work or to our expression or to our lives in whatever we choose to do, but I think we have to have the possibility of getting somewhere else besides where we've been put before.

S.F: I don't know, I don't... O.k.

C.L: You know the men have made the rules.

S.F: I'm not so sure that they did. I don't know... I don't care if it's a patriarchy or a matriarchy. It just seems like somebody's got to stay still or we'll never get together; if everybody's getting around all the time and has all kinds of different gigs all over the world then you're just never going to get together, if somebody doesn't follow somebody. You know there's a penis and a vagina and if they don't want to stay together you're not going to be an organism.

C.L: But why can't you both be out in the world equally.

S.F: Because that means you're going to different cities every two minutes.

C.L: Depending on your work.

J.J: That's a problem.

S.F: I think it's a problem and it's hard to stick with anything in this world and it seems like love is some kind of cement.

I don't know it's a funny subject for me, I'm just very romantic about it... O.k. sometimes I think I don't really have an argument with this whole thing, except there are a few areas where I think the perception is wrong. I think there's an overevaluation of professionalism; what is professionalism?

J.J: I think it's keeping yourself together. Extending yourself in the world, extending your work in the world in a strong way. It seems to me that you can do that pretty well. You don't have too many conflicts about that.

S.F: But there are many ways to do that.

J.J: I have a lot of trouble with that, because I feel guilty when I'm aggressive or feel I'm too aggressive and I feel fucked up by that.

S.F: You know, actually in a way I think I've been jiving myself, because when I was teaching kindergarten it took every bit of me to really do my best. And it wasn't that different than dancing. It was the same questions finally: it was about consciousness. But it just wasn't glamorous enough. (laughter) I couldn't do it; I couldn't stick with it.

J.J: I know, I taught art to kids; I think I felt the same way. Actually the children did such incredible things with no effort at all. I loved them, but I got very discouraged about my own work (that's when I was trying to do sculpture and wasn't very happy about it). So I had to stop teaching.

S.F: When I did some of my richest work was when I was teaching. And when I did the concert that I can really stand by (back in the old days) I was teaching kindergarten in the mornings; and I was learning so much from them. I'd just sort of shape it up a little and put it out in the loft... One thing that's really interested me lately is synthesising things. Finally I think it isn't really children or crystallizing an art, that they really help each other. So my question is with the system somehow... Because when I look at my whole life system, and I see I'm going great guns in one direction, but I can see one of the crutches is about to collapse and if that crutch collapses I'm going into hiding for three years and down comes everything I've been going great guns at...

C.L: What kind of crutch?

S.F: O.k. When I was married into a family where it was considered that a woman was a woman and that that was a very fine thing to be and to be a woman is certainly as fine as to be a man and I was going to have kids. But my friends were dancing and I was hearing about these concerts and I was jealous; and it

really corroded my whole scene, and I didn't get to have any of those things. It was too late, it was in my karma that I had to do concerts and that if I wasn't doing concerts I wasn't going to be able to have babies either. It's really interesting this balance; and it's funny to consider them different parts of your life... I do have some argument with women's lib. I'm not sure what it is.

J.J: For me it's been really important. (pause)

S.F: I've been reading the Old Testament. You read about all the guys; there are the men and there are the women, you're reading about them all: what their decisions were and what their hopes and fears were and what the accidents were and what the karma was; and they're all in there, it's all together you know.

C.L: The men wrote it.

S.F: Everybody was in there. And there's a certain king that has to be killed and the queen is the one that's got to do it. And so she wounds him mortally and leaves it at that. And he turns to his servant and says, kill me so it not be said that a woman killed me. And she lets that happen and that's how it happens. And she is the one that killed him cause there was no man around that was up to doing it. And it just seems that you need both voices, and it's like agreeing to sing one voice.

J.J: I don't think so. The queen killed the king; because she was a woman the king said to the servant you kill me so it can't be said that a woman killed me. And that's what the whole problem is. They should just let the woman kill the king.

S.F: I don't think so.

J.J: That's discrimination.

S.F: A woman knows birth in a certain way and perhaps she should not know death in a certain way.

J.J: I don't think you can set limits on what she should and shouldn't know. There are certain natural things that she knows because of what she is biologically. But then in her experience of life she has to experience it the way she goes, she flows with the life and you can't put shackles on her.

S.F: I agree, I agree. But...

C.L: Why shouldn't she get credit for her act?

S.F: But I would rather see it come down as a political vision by men and women than women saying to men, you're not going to do it to us anymore.

C.L: Of course.

top to bottom:

Jean Jonas Organic Honey's Vertical Roll 1973 (audience sees performance and details on monitor simultaneously) camera: Babette Mangolte

Yvonne Rainer and Bob Morris in Simone Forti's Geo-Saw 1960



J.J.: I would like that too, because then there wouldn't be a fight, there wouldn't be misunderstandings, it would be much less unpleasant.

C.L.: Sure, that's what everybody wants. But the women as the ones who've been oppressed are obviously the ones who unite and get into groups and do it. And the men don't have the same motivation, but I wish they did.

S.F.: Oh. O.k. You know Emmett Williams, he's a poet, and his wife just had a baby and she was very much into a book about women and their bodies. And he's been into that book too; so he's thinking he'd like to make a book about men and their bodies.

J.J.: Sure.

C.L.: Right on. Of course. Women are finding out so much about themselves, about how they're alike and all that and men aren't and that's unfair, it's a drag.

J.J.: I think it's a very healthy thing that women are examining themselves.

S.F.: They're getting off their asses.

J.J.: They're using their brains instead of whatever else.

S.F.: All right, but when I was in the

communes, there was nothing about whether I as a woman or not. Come a rainstorm I'm the only one knows how to make a fire, come the cops I know how to talk to them, no one was asking . . . I didn't know how to build a toolshed!

J.J.: But that's the whole thing, that's what it's all about is your not this person who can only do a certain number of things in life. You can do a lot of things, fulfil a lot of functions.

S.F.: Yeah, but I think the men are something else, I like the men.

J.J.: I like the men too. But that's another thing its about is how women like each other. I get along almost easier with men than with women. And I made a film last year of two women kissing each other which was partly erotic partly an expression of my inability to be close to other women and to be tender with them or to talk to them because on some level I'm afraid of them. I have a much easier time talking to men because I feel they're open to me, that they come right up and say what they think and I can deal with that more easily. That's not true of all women because I have friends, but I have a general feeling that . . .

C.L.: That it's a competition you mean?

J.J.: It's not a competition. If they were more competitive in an open way it would be better. If they would come out and really say it to each other.

C.L.: You mean give honest criticism rather than just support.

S.F.: I have always felt that my spirit was a man, that I'm a man. And I think that the women that need to be men should be allowed to be so.

C.L.: Well I wouldn't make that distinction myself; but in a sense you're already there where a lot of these other women are trying to get to. And maybe that's why you're more old fashioned about it.

S.F.: I'm such a righteous bastard, it's just my nature. I get on these crusades and anti women's lib is one of my crusades.

J.J.: Why? Do you think that it should stay as it was?

S.F.: You get a women liberationist in the commune and you get trouble.

J.J.: I don't see it like that. I think that probably women on communes are more liberated than women in Scarsdale.

S.F.: And you get into a scene where

there you are and there are the peaches and we've got the knives and we're cleaning the peaches and the men are fixing the truck, And they'll teach you how to fix the truck, but no, you sit there and say well I don't think we should be cleaning all the peaches. And I'm thinking I want to stay where it's warm. And it gets into this abstract thing, whereas . . .

C.L: No, on that level it's ridiculous, those things are all obvious. You do what you're good at doing and what you like to do. It's when somebody is saying clean the peaches and you don't want to and you want to fix the truck because you like doing things like that, that's when it's . . .

S.F: Nobody could say that to me whether they were a man or a woman, whether I was man or a woman unless I had some weird relationship with them. I don't know, love makes you do strange things. Women put men through strange trips.

C.L: Men put women through strange trips. Everybody puts each other through strange trips.

S.F: I keep not seeing where the problem is men and women.

J.J: I think it is. I don't think there would be a movement if women didn't feel the need for change. And men need change too; they play roles just the way we do.

S.F: I feel that if I were a man I'd probably be earning my living, whereas I'm really not now. And I think then my work would reflect a coming to terms with the discourse that's happening in the language of money. In a way I think I should earn my living completely or I won't know what's coming down; and sometimes I think what's coming down is that I'm the daughter of rich man who's been brought up to be a scholar, so maybe I should be the best scholar I know how to be and the scholar who's the daughter of a rich man.

C.L: If you were the son of a rich man would you be getting that bread too?

S.F: I would be doing the same number.

They'd give it to me but they'd be carrying on about how Simone hasn't got it together. But since I'm a woman I can get the money and have it considered I'm together, as long as I'm together.

They didn't much like the last concert they saw though; they said it was like being in a church.

C.L: Is that the concert I saw where you started with Tai Chi?

S.F: No. Well, it was a much sloppier version of it.

C.L: What were you doing with Tai Chi in that?

S.F: I use it as a point of reference; it gets me focused, and then it's much easier for the audience to see what I'm doing. Because so much of my movement comes from breathing and so much of my thinking about expression and survival comes from dilation and contraction and how that works crawling and then how that coordination changes when you're standing. And those thoughts and that coordination has come to me through Tai Chi.

C.L: So did you feel that you were creating a churchlike atmosphere?

S.F: Oh, yeah, yeah.

C.L: Why?

S.F: Because after being in the communes, I don't think I could have gone back to the same attitude that I had when I was making art in NY. I had to have it be something that was an honest trade.

C.L: Where did you expect the audience to be in terms of that? What would you want?

S.F: I would want to keep the tops of heads open.

JOAN JONAS

Studied Mount Holyoke College, Boston Museum School, Columbia University, and with Trisha Brown, New York.

Group performances 1968-70; *Hole in the Floor*, Alan Saret's loft 1970; *Mirror Piece*, University of California, San Diego, and YMHA, New York 1970; *Jones Beach Piece*, Jones Beach, New York 1970; *Choreomania*, Loeb Student Center, N.Y.U. and 66 Grand Street, New York 1971; *Night Piece*, University of California, Irvine 1971; *Beach Piece*, Nova-Scotia 1971; *Organic Honey's Visual Telepathy*, Lo Giudice Gallery, New York, L'Attico, Rome, Ace Gallery, Los Angeles, California Institute of Arts, Valencia, San Francisco Art Institute 1972; *Delay Delay*, New York City, Documenta Kassel, the Tiber, Rome 1972; *Organic Honey's Vertical Roll*, Leo Castelli Gallery, New York 1973. Films and Videotapes: *Wind with Peter Campus*; *Mirror Check*; *Last Year*; *Veil*; *Paul Revere* with Richard Serra; *Anxious Automation* with Richard Serra and Philip Glass; *Left Side Right Side*; *Duet*; *Vertical Roll* with Roberta Neiman; *Two Women*; *Songdelay* with Robert Fiore.

SIMONE FORTI

Born Florence, Italy in 1935 aged four came to America with family. The war was breaking out. Early twenties studied with Ann Halprin; mainly working with stream-of-consciousness, the body responding directly. Came to N.Y. in 1960 and a year later did a concert which was of some importance: called *5 Dance Constructions and Some Other Things*. Only precedent for these pieces was picture seen in Japanese magazine of piece by member of Gutai group. Picture showed a man standing in middle of a group of logs leaned together over his head in the shape of a cone. The man held an axe which he was about to swing. My dance constructions were each a physical situation to be viewed in its process. For the last three years I've been collaborating with musician Charlemagne Palestine on a continuously evolving form of studies in a meditational mode. My movement is a pursuit of the links between the human body structure and perception and expression of Dynamic Equilibrium. I am now working on a book being published by the press of the Nova Scotia College of Art and Design, *Hand Book in Motion*, an account of a personal ongoing dialogue and its manifestations in dance, due out end of this year.

CARLA LISS

Born California, USA 1944, cancer, aquarius rising, moon in gemini. U of Wisconsin 1960. elope/divorce 1961. U of Wisconsin. Boston U Film School 1962. commercial film editing. experimental film-making. secret artist. work at NY Film-Makers' Cinematheque. organise London Film-Makers' Coop. various street events. video marriage of convenience becomes real marriage/separation. exhibit at various Fluxshows, Europe, USA. Multiple Show, Whitechapel, London. *This is Not Here*, Syracuse, NY. Travelling Fluxshoe, UK. Three Friends, Gallery House, London. organise Intercat '73, London. 2nd International Festival of independent avante-garde film, NFT, etc., etc., etc.



above: Joan Jonas *Jones Beach* 1970 (images of sound, colour and movement passed over ¼-mile distance. As distance increases, time between sound and vision increases)