

Paula Longendyke interviewed by Kristin Poor, May 23, 2019

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Kristin Poor: Today is May 23, 2019. I am Kristin Poor, and I am here with Paula Longendyke.

Paula Longendyke: Longendyke.

Kristin Poor: So Paula, let's start with how you came to work with Joan.

Paula Longendyke: I was a graduate student at Yale in the Sculpture Department, and she came up as a visiting artist. I was so inspired by her, and we had, I think, made a connection. I had already had a loft in New York before I went to graduate school, or at the same time, so when I came back to New York, I started working for her as a studio assistant.

Kristin Poor: And that was while you were in school?

Paula Longendyke: Yeah.

Kristin Poor: So you first met when she came to you?

Paula Longendyke: Yeah, as a visiting artist.

Kristin Poor: That's interesting. So for the Joan Jonas Knowledge Base we're currently diving deep into *Mirage* as one of our case studies. I was hoping that you would speak a bit about your role with *Mirage* in general, and then we can get into even more detail as we go on.

Paula Longendyke: Well it was interesting because being a studio assistant for Joan meant that we were all ... There's more than one of us. I don't know if you're interviewing other people. Robin Winters—

Kristin Poor: Robin Winters, uh-huh.

Paula Longendyke: ... was in that piece. Kiki Smith was in that piece.

Kristin Poor: Yes. I've heard that.

Paula Longendyke: There ... Maybe Aline Mayer, I'm not sure.

Kristin Poor: Oh.

- Paula Longendyke: There was just this posse of people. We basically all came either from Yale Graduate School or the Whitney Program, just sort of that group of younger people who were often studio assistants for ... like Richard Serra, Joan Jonas, Frank Stella, you know, Vito [Acconci], anybody who kind of needed us, because we didn't have any work and were not qualified to do anything, so we worked for artists.
- Kristin Poor: So there were a group of you—
- Paula Longendyke: Mm-hmm (affirmative).
- Kristin Poor: And in terms of *Mirage*, do you remember anything about working on that?
- Paula Longendyke: I do. I remember ... I remember going to Joan's studio on Grand Street, and there'd be various different people there, not always the same people, and not understanding exactly what it is ... Wanting to be a good worker, wanting some direction, and wanting to be able to complete a task or perform a whatever it is, I got to really know the method and the way that Joan works, which is why I think I still work with her today, is because I have a pretty deep understanding of ... Joan likes to get a bunch of people or things, a lot of objects, like her bells, her rocks, her horns, her masks, or whatever is kind of laying around, or whatever she has in mind, for the piece and then kind of, see what happens. She's like this alchemist that brings objects and people together just to see what's going to happen and then puts direction to it. So if you're not comfortable with ... I mean, if you can be comfortable with just going with it.
- Kristin Poor: Uh-huh.
- Paula Longendyke: You know? Which a lot of us were. I think that's how she likes to work. There's a lot of alchemy and kind of magic that goes into her pieces that she knows ... And her decision making was always interesting to me because if you click the rock this way, it was so much better than clicking the rock that way, you know?
- Kristin Poor: Which was found through trial and error?
- Paula Longendyke: Yeah.
- Kristin Poor: Mm-hmm (affirmative).

- Paula Longendyke: Yeah, and I could never ... It wasn't my work, so I could never really tell the difference, but I would always trust her and go with it, whatever it was.
- Kristin Poor: So for the development of *Mirage*, do you remember specifically, a group of people who were there or some objects that she had in the studio? Would you say that that method that you were just describing, that would apply to how she came up with *Mirage*?
- Paula Longendyke: *Mirage* was very cinematic, I think. As a studio assistant and as a performer in that piece, we were not directly involved with the video elements, which were the major elements, and the projections.
- Kristin Poor: Right.
- Paula Longendyke: She already had those, and I think she worked with, what is that big media company that everybody worked for, with? Anyway, I'll tell you in a minute.
- Kristin Poor: Okay.
- Paula Longendyke: Can't remember. So she had most of the video produced and done. So there'd be like this sideways monitor with the roll bars, and then there'd be another monitor, and then there'd be like the volcano footage. She would play with those elements, and what we would do, as performers in her piece, would usually be offstage, often sound-oriented like murmuring, or whistling, or whooping. Sometimes she had strange and interesting ethnic songs and tunes that she's always used in all of her pieces, and we would do that, or we would be blowing through the cones, or ... Often we were in shadow and not very on stage. She was very much on stage.
- Kristin Poor: And you were a performer in *Twilight*? Is that—
- Paula Longendyke: Yeah.
- Kristin Poor: ... the piece that you're describing? It sounds like some of what I've read about *Twilight*.
- Paula Longendyke: Yeah, I think—
- Kristin Poor: Or would you also say that was part of the process of developing *Mirage*, those kinds of performance actions you're talking about?

- Paula Longendyke: I think that's still how she develops her work.
- Kristin Poor: Mm-hmm (affirmative).
- Paula Longendyke: I mean how we recreated *Mirage* for the Tate was still ... There was still a lot of level of experimentation because we had to reconstruct the piece and then reconstruct it for somebody who was forty years older.
- Kristin Poor: Right.
- Paula Longendyke: And Joan's background is dance, and she was just an amazing athlete. I mean, she could really ... I mean, she was doing back flips off the stage, and like, you know, it was pretty intense stuff, but her training was with like Trisha Brown, and like you know—
- Kristin Poor: Right.
- Paula Longendyke: ... and Simone [Forti] and all the dance world were her friends, and that's where she came out of. So a lot of it was heavily movement oriented. When we recreated it, we had to look at the piece and try to keep the integrity of whatever it was, say running in front of the volcano. I mean, we decided to run in front of the volcano instead of, I think in the original piece, she did back flips or something. I can't remember what, but it was very athletic and strenuous to create the audio effect of the volcano, and also to create the sort of, physical chaos of the volcano was the point.
- Kristin Poor: Right.
- Paula Longendyke: In her eighty-two year old self, I thought she did it really well.
- Kristin Poor: It was great. It was very dynamic.
- Paula Longendyke: No, it was great because the running in place worked perfectly.
- Kristin Poor: Mm-hmm (affirmative).
- Paula Longendyke: But, you know, you didn't know how that was going to work until ... Because at the end of that sequence, she back flipped off the stage in 1974.
- Kristin Poor: When she did it in Anthology [Anthology Film Archives].
- Paula Longendyke: I mean 1960, 1970—

- Kristin Poor: 1976?
- Paula Longendyke: 1976 whatever year it was. Yeah, so it was different. It was very ... She was very a physical actress. As she still is, you know?
- Kristin Poor: Right.
- Paula Longendyke: It's just recreating earlier pieces has to be re-looked at.
- Kristin Poor: Do you remember a script or a score that you were working with or that she was working with in 1976?
- Paula Longendyke: I don't think there were any scripts or scores. I know that she had a video log, and I knew she ... There were sections in the piece, and I think there was like ... You know, when we got to the Anthology, from rehearsing in her studio, we moved to the Anthology, but you know there was like a day or something. Like two days or—
- Kristin Poor: Oh wow.
- Paula Longendyke: I can't remember, but—
- Kristin Poor: It was short period of time to set up?
- Paula Longendyke: Either that or I was at school and I only came down for the last two days. I can't ... I don't remember the specifics, but it seemed like it was a very short amount of time to actually work with, but she was very clear about how she was going to use that screen. The piece became far more flattened out and cinematic in that she had the video pieces, and the projection, and then the screen, and then you're looking at the whole thing.
- Kristin Poor: Whereas when she was putting it together—
- Paula Longendyke: Well in the loft, it was—
- Kristin Poor: ... in the loft it was more dispersed?
- Paula Longendyke: Well, yeah because we're working in her loft.
- Kristin Poor: Right.
- Paula Longendyke: So there was dog food and the dog and laundry and everything. You know, it was kind of all over the place. But she had built a stage, which she used for other stuff too, there. Then she moved to Mercer Street.

Kristin Poor: What about ... Was there a rehearsal process—

Paula Longendyke: Mm-hmm (affirmative).

Kristin Poor: ... once the piece was set? What was that like?

Paula Longendyke: Hmm. I'm wondering—

Kristin Poor: Do you remember in 1976?

Paula Longendyke: Yeah no, I'm trying to remember what the timing was, how we established timing. I think timing was always cued to the video and the film. So if we were supposed to be murmuring in the back, or casting shadows in the front, or whatever, it was ... Everything was timed to the visuals in the ... So there wasn't that much, didn't need to be that much actual direction like, "You're on." When the volcano goes off, you know that that's—

Kristin Poor: That cues this activity.

Paula Longendyke: That's what basically cued a lot of the performance ... Not all, but ... I think all actually.

Kristin Poor: And those offstage actions you're talking about, were those taking place behind the screen or—

Paula Longendyke: Some were and some were on side stage.

Kristin Poor: Mm-hmm (affirmative).

Paula Longendyke: And sometimes I think, in a couple performances I remember we did the rock clicking in a circle, and we all were on stage.

Kristin Poor: Hmm.

Paula Longendyke: I think.

Kristin Poor: That's interesting, the rock clicking piece of it.

Paula Longendyke: Unless that was in *Twilight*.

Kristin Poor: It sounds a bit like *Twilight* to me.

Paula Longendyke: *Twilight*-ish? Yeah.

Kristin Poor: Don't remember rock clicking from *Mirage*, but ...

- Paula Longendyke: Maybe Joan will. Yeah.
- Kristin Poor: Did you travel with Joan to the various venues with *Mirage* in the 1970s? Which would have been ... it was first at Anthology, and then it went to the ICA in Philadelphia, it went to Berlin—
- Paula Longendyke: No.
- Kristin Poor: LA—
- Paula Longendyke: No.
- Kristin Poor: Kassel, Rome, Geneva—
- Paula Longendyke: Mm-mm (negative).
- Kristin Poor: Basel, Berkeley.
- Paula Longendyke: No, she would always ... she never had a budget to take anybody with her—
- Kristin Poor: Right.
- Paula Longendyke: Ever. Performance artists were pretty low on the food chain. Regrettably, she never really had anybody who could go with her. But the museums and the institutions that hired her or got her to perform always provided performers who were probably helping out in the office or at the local art school. That's how everybody did it, you know?
- Kristin Poor: And the way she chose performers in New York was how? Could you talk about that process? You mentioned there were these assistants who were around.
- Paula Longendyke: I think she ... In the early days, everybody sort of helped everybody because there wasn't any money, there wasn't any fame, there wasn't anything really going on. So we would all help each other and loan cameras and equipment. Now granted, Joan and Richard [Serra] and all the people we worked for were far more established than we were, my generation. But Joan being a performance artist, and some of the installation and conceptual artists who were really disenfranchised from money, who often had shows but couldn't sell their work ... She just had a following of people who really liked her and believed in what she was doing. She also had that dance background so she had a lot of support, I think, from her colleagues in the dance world. They always had people who ... It was a community then, you know?

We all lived downtown in these warehouses with no grocery store.

Kristin Poor: And were in each other's work, right?

Paula Longendyke: Huh?

Kristin Poor: And you were in each other's work?

Paula Longendyke: Right, everybody was in each other's work, and everybody borrowed everybody else's stuff.

Kristin Poor: That's great.

Paula Longendyke: It was great. It was pretty great, actually. It was fun [laughs].

Kristin Poor: Let's go back to the Tate performance. You talked about the physical challenges in terms of adapting it for Joan's body at a different time. What are some of the other challenges that you faced in reconstructing the piece?

Paula Longendyke: I think we kind of used a road map of what had been written down from the piece from the notes from the Modern [Museum of Modern Art] as a road map. As in most of her pieces and the work then, we used the video and the projections to create the timing and what was necessary. She recreated the set the way that it was done. I'm pretty sure ... I don't remember anything else being missing. I mean, I think it was pretty accurate to what it was in 1976.

Paula Longendyke: I think the movements, how much she wanted to be in it, and how much she didn't want to be in it was kind of an issue that kind of went back and forth. At the end, we kind of all decided that everyone's there to see her, you know?

Kristin Poor: Yeah, that's true.

Paula Longendyke: And not just the old videos and everything, that everybody wanted to see her. She really rose to the occasion and made herself totally present in that piece at the Tate. But that was—

Kristin Poor: It was very powerful.

Paula Longendyke: ... under consideration, how much could she do, how much did she want to do. Anyway, it turned out, step by step, that she was very present, and everybody loved it.

Kristin Poor: It was wonderful to see. I'm so glad I got to.

Paula Longendyke: Oh, that's so great.

Kristin Poor: Yeah.

Paula Longendyke: I'm so glad I had to take care of Ozu [laughs].

Kristin Poor: Ozu always has a starring role, even if he's off stage.

Paula Longendyke: Ozu wanted to be on stage.

Kristin Poor: With her, of course.

Paula Longendyke: With her, yeah. He couldn't be anywhere that he couldn't see her, so I had to sit in the front row, with the dog with my pockets stuffed full of treats and just like—

Kristin Poor: Distracting him.

Paula Longendyke: Distract him! Otherwise he was going to run ... Well, I had him on a leash, but you know, he'd start barking because a lot of the rehearsal time, she'd let him go up on the stage. I was like, "Joan, how's he going to learn that he can't do this?" She'd go, "Oh, he's okay. He's okay."

Kristin Poor: Ozu doesn't understand on stage and off stage. Or performance time.

Paula Longendyke: Ozu is like the star of every party. He seems very central to her. He's kind of great. Anyway.

Kristin Poor: I also am a big fan of Ozu, and he didn't bark the last time I went over, which I felt so—

Paula Longendyke: He didn't?

Kristin Poor: No, I felt he finally acknowledged that he knew who I was. I felt very special.

Paula Longendyke: I know, it's huge. And he didn't bite. I mean he bites, I shouldn't—

Kristin Poor: Anyway. Back to *Mirage*. So you say you kept pretty closely to the documentation, and you mentioned the notes from the Modern, is that what you said, or did I mishear you in terms of what you were looking at for the recreation?

Paula Longendyke: Yeah, I think there were ...

Kristin Poor: Were you looking at published scripts that she had?

Paula Longendyke: Or something that was recreated, and I thought it was ... Although I don't think she ever performed that piece at the Modern.

Kristin Poor: No because the last time she had performed before the Tate is in 1980, so that was a long gap.

Paula Longendyke: I wonder what we were looking at.

Kristin Poor: There was a script published then, that Douglas Crimp edited book of Joan's scripts.

Paula Longendyke: Oh well then that's where it came from.

Kristin Poor: That must have been what you were looking at.

Paula Longendyke: That's where it came from.

Kristin Poor: You think that's what it was?

Paula Longendyke: Yeah.

Kristin Poor: Okay.

Paula Longendyke: Yeah.

Kristin Poor: Okay. Were there any differences, substantial ones that you can think of between the two? Or that you remember from your experience of the first one, were there any qualities that were different, if not some exact thing you remember?

Paula Longendyke: Well, it was very big quality. I mean like from doing it at the Anthology and doing it at the Tate Modern was like from a gas station to a cathedral. It was really ... It was a very different experience, that's for sure.

Kristin Poor: In terms of the spaces, or the ambience, or feeling?

Paula Longendyke: The spaces, the quality of sound, you know of what was available in terms of technology for her was really great. The support that she had at the Tate was just so impressive. She brought people that she was familiar with and had worked with before. I think in the early days, everybody was winging it, to

some extent. I mean performance art was pretty new whenever Joan started doing it.

Kristin Poor:

Yeah.

Paula Longendyke:

She really came out of dance and kind of mashed all of her love of objects and things that she'd collected on her nomadic travels around the world, and wanted to incorporate them visually into what might have started as dance, I don't know. I can't remember, but it became performance, and the invention of the Portapak put everybody into the film world.

Kristin Poor:

Right, it suddenly became accessible, portable.

Paula Longendyke:

Everything ... Accessible, portable and ... I remember I was at CalArts in 1970 or 1972 whenever they got these Portapaks and you know, you could just check them out and be a filmmaker.

Kristin Poor:

So you were at CalArts before you came East?

Paula Longendyke:

Yeah. Yeah I moved to New York and then before I started school in New Haven ... Same year. I never told them I was living in New York.

Kristin Poor:

You just commuted to town and back.

Paula Longendyke:

Yeah. In fact, I told them I lived in New Haven. They said, "Where?" I said, "Just around."

Kristin Poor:

Here, there.

Paula Longendyke:

Yeah, everybody's couch.

Kristin Poor:

Are you familiar with the installation version of *Mirage*? Did you work on that at all?

Paula Longendyke:

I didn't work on it, but I saw it.

Kristin Poor:

Mm-hmm (affirmative).

Paula Longendyke:

I think by the time the installation pieces came, I mean Joan had pretty much designed how she wanted them to be, and then stage hands come and just do it. That wasn't hands on any more.

Kristin Poor:

Right.

Paula Longendyke:

That was not the "art" art world, like we used to do everything.

- Kristin Poor: Mm-hmm (affirmative). What were the years that you were Joan's assistant? Do you remember? Definitely by 1975, right, because you were in *Twilight* then?
- Paula Longendyke: Yeah, 1975, 1976, 1977. Then I'd work for Joan on and off. I'd just do whatever we needed to do, you know? I worked for her for a long time. And then we became friends, so we've been friends ever since then.
- Kristin Poor: That's great.
- Paula Longendyke: Yeah.
- Kristin Poor: Then of course, you worked together again recently for the Tate.
- Paula Longendyke: Yeah, because she ... I had come back from Texas, and she was like, "Oh, man. They want me to reconstruct this piece that we did, and I just don't know how to do it." I told her that I would help her because I was in it. I was kind of like the right person to help her—
- Kristin Poor: Yeah.
- Paula Longendyke: Because I'd already done that. And we're really good friends anyway, so ...
- Kristin Poor: And as you said, you were familiar with how she likes to work and ...
- Paula Longendyke: Yeah. It's all fine.
- Kristin Poor: Since you were involved with *Twilight* and *Mirage*, I wonder if you could talk a bit about the relationship between those pieces around that time. There was also *Funnel*, there was this black and white series of work that she was doing that culminated with *Mirage*. Do you see any relationships between them that are interesting?
- Paula Longendyke: I have to remember better. *Twilight* was also driven by video.
- Kristin Poor: Mm-hmm (affirmative).
- Paula Longendyke: I can't remember, was that the one that she used all the masks? No, that was ... I can't remember what the relationship was. I just knew that Joan liked to put a lot of stuff together, and my boyfriend at the time, James Nares—

Kristin Poor: Oh, yes.

Paula Longendyke: Who was one of the taller people who could deal with the tin, you know the horn, the funnel ... What are we calling them? Cones.

Kristin Poor: Cones. I love that you called them horns. That's great.

Paula Longendyke: The cones. Because the cones were really kind of tough. And Joan's small, but Joan was really, extremely athletic—

Kristin Poor: So she could manipulate them?

Paula Longendyke: So she could like wield those cones around. James was tall, and I remember him singing the *Baa, Baa, Black Sheep* in one of those tapes.

Kristin Poor: Yes.

Paula Longendyke: Yeah.

Kristin Poor: Did you see the performance that she and James did at 112 Greene Street?

Paula Longendyke: Yes.

Kristin Poor: Do you remember that?

Paula Longendyke: Yes, yes.

Kristin Poor: What do you remember about that performance?

Paula Longendyke: I think ... I just thought it was extremely beautiful, and I love seeing Joan, so small and athletic, and James is so tall and handsome, and the cones, and I just thought it was extremely beautiful. And how they used sound.

Kristin Poor: Yeah.

Paula Longendyke: Like original sound, making sound, was interesting to me. I thought that was good.

Kristin Poor: Did it sound like the recordings that we have now of James singing through it or do you remember other kinds of sounds? What was it like?

- Paula Longendyke: Oh yeah, they were doing like foghorns and like weird sounds, really weird stuff. It was great. Have you talked to him?
- Kristin Poor: No, but I'd love to.
- Paula Longendyke: I emailed him when I was at the Tate, at this performance, and I sent him some pictures that were in the show of him. I knew one of his daughters was in London, so I said come over and bring your daughter. Of course he wasn't going to come over, but try to see if I could get tickets for his daughter to come to the show, which didn't actually really happen, with a lot of effort, but I guess the scheduling just didn't work out for her. But he was thrilled to see those pictures again.
- Kristin Poor: That's wonderful.
- Paula Longendyke: Yeah, so I don't know. I can give you his email—
- Kristin Poor: Okay, great. I might have it, although it was a while ago that I last was in touch with him. But yeah, I would love to have that from you, thank you.
- Paula Longendyke: He would probably do that for Joan. You know, everybody loved Joan.
- Kristin Poor: Yeah, that's true.
- Paula Longendyke: I mean, I know he's really busy, and he's got a lot of stuff, but I think he would make time for her.
- Kristin Poor: That would be great.
- Paula Longendyke: Yeah.
- Kristin Poor: To hear what he remembers and his thoughts about everything.
- Paula Longendyke: Yeah.
- Kristin Poor: Yeah. In terms of documentation, do you remember what kinds of documentation there were happening of *Mirage*, specifically? Did you yourself take any notes or have sketchbooks or anything like that while you were working with Joan?
- Paula Longendyke: No, and I don't even remember anybody taking any pictures. Did they?
- Kristin Poor: There are pictures, yes.

Paula Longendyke: Oh, that's good.

Kristin Poor: I have some.

Paula Longendyke: Was it Dickie Landry?

Kristin Poor: I could show it to you. He took some.

Paula Longendyke: Dickie? Dickie was always taking pictures.

Kristin Poor: Babette.

Paula Longendyke: Babette Schroeder?

Kristin Poor: Babette Mangolte.

Paula Longendyke: Oh, Mangolte. Oh that's right. That's right.

Kristin Poor: There's quite a few from different photographers at the different performances.

Paula Longendyke: At different performances.

Kristin Poor: There's some from the Berkeley performance. I want to show ... I'll show you some. I actually have them.

Paula Longendyke: I've never even seen any pictures of me in, I don't think. But you know, we weren't on stage a whole lot.

Kristin Poor: Right.

Paula Longendyke: Are there any pictures of Robin in it?

Kristin Poor: I think yes, although most that I've seen are just Joan.

Paula Longendyke: That's primarily what it was, yeah.

Kristin Poor: Because all the others performers were off stage, right?

Paula Longendyke: Mm-hmm (affirmative).

Kristin Poor: And would you say that the way the kind of performer assistant at the Tate behaved was similar to how it was at Anthology? It sounds like there was more for these off-stage performers to do in the Anthology version.

Paula Longendyke: Well yeah. There was a bunch of us, and we made a lot more sound. She only had one person ... I just forget her name.

Kristin Poor: At the Tate?

Paula Longendyke: What was her name from Italy?

Kristin Poor: I don't remember now, but ... [Elena Mazzi]

Paula Longendyke: Yeah, but she was on stage, and she would hand Joan things and you know, I mean all of us did do that in 1976, too. Be able to help her, hand her stuff.

Kristin Poor: The next thing that she needed.

Paula Longendyke: Yeah.

Kristin Poor: Mm-hmm (affirmative).

Paula Longendyke: Yeah, it seemed like there was a lot more sound, and there was ... She used another presence. Maybe she used another presence, which were the off-stage people, which she really didn't do so much of at the Tate.

Kristin Poor: Mm-hmm (affirmative).

Paula Longendyke: I know we talked about that, if they were going to be in the soundtrack or not, if there were going to be some whispers or ... But then once we started working with Ikue Mori, what's her name? The composer?

Kristin Poor: Oh, the musician. Uh-huh.

Paula Longendyke: She kind of really filled in. So I don't know.

Kristin Poor: So much of that sonic environment from Anthology that the other performers were making was replaced at the Tate by the soundtrack?

Paula Longendyke: Yeah, I think so. I think it was electronic.

Kristin Poor: That's interesting, though.

Paula Longendyke: Yeah. That's why we were there. We were there mostly to make sounds and be a presence, I think.

- Kristin Poor: That's so interesting. So because we're hoping that this knowledge base will be a resource for the future, for curators and conservators and scholars, I wonder if you could speak about any thoughts you might have about conservation concerns for the future of *Mirage*, or if you have any advice you would give to people in the future who might be re-staging *Mirage*?
- Paula Longendyke: Well, there's video tapes I'm sure that need to be preserved. They're quite old already.
- Kristin Poor: The video tapes?
- Paula Longendyke: Yeah.
- Kristin Poor: They were digital, weren't they, when you showed them at the Tate?
- Paula Longendyke: Yeah.
- Kristin Poor: Yeah.
- Paula Longendyke: Yeah, so I guess they are now.
- Kristin Poor: Mm-hmm (affirmative).
- Paula Longendyke: In a way, it's kind of ... How would you ... This is an odd question, but how on earth would you re-stage that piece without Joan?
- Kristin Poor: I think that's a huge question.
- Paula Longendyke: I mean, Joan is the magic sauce. She's the sorceress. She's the center. She's the centerpiece. She's the conjurer. She's ... It's about her performance. The stuff archivists and people can preserve, we know how to do that. I just don't know how you could recreate that piece without her. Just the way she moves, and the way she does things is just very unique and so amazing to me. It's just Joan. Is anybody thinking about that?
- Kristin Poor: Who knows? Maybe twenty years, forty years from now, I don't know.
- Paula Longendyke: Yeah, right.
- Kristin Poor: I'm just trying to imagine what they would want to ask you.
- Paula Longendyke: Well, I'm sure that all of this, all of the pieces now are shot in video with many cameras, right?

- Kristin Poor: Yes. That's true. There's great documentation from the Tate performance video.
- Paula Longendyke: Good. That's what I thought. I saw ... Yeah, and they even shot performances, I mean rehearsals, so ...
- Kristin Poor: And the rehearsals? Oh that's good to know.
- Paula Longendyke: I think, or parts of them anyway, just to get light settings and yeah ... So that's good. I don't know. It might be just one of things where Joan will be remembered in film or TV, you know? Not as a performance.
- Kristin Poor: Mm-hmm (affirmative). Yeah. Well, I think that's really important to put out there. I think it's a really valid question, how would this be done without her.
- Paula Longendyke: Well, I think the important part about Joan and performance art is it inspires performance artists to really dig deep and drill down into who they are because I don't think anybody could recreate Joan, the soulfulness of it.
- Kristin Poor: No.
- Paula Longendyke: I think that performance art is really about doing that themselves and that she would be a key inspiration for artists in the future, instead of recreating. I don't know why I find that so offensive. Because I don't think anybody could do it except Joan.
- Kristin Poor: There we have it, the definitive word. That's good.
- Paula Longendyke: Yeah, I mean, I don't think so.
- Kristin Poor: Are there any questions you think we should ask Joan or other people about this piece or about her work in general?
- Paula Longendyke: Oh, Joan just did an interview for *Musée Magazine*. It's a French art magazine. She spent a lot of time working on it, and I think she did such an amazing job of defining herself and her work in this interview with the artist who I know, Steve Miller. That might be worth taking a lot at to see if you could ask a question that she didn't already answer.
- Kristin Poor: That's great. I haven't seen that interview. I will find it.
- Paula Longendyke: Well, it's new. It's pretty new. It's like five months old or something.

- Kristin Poor: Thank you.
- Paula Longendyke: Yeah. I know she spent a lot of time in re-editing and re-editing and re-editing and reading it and talking it over. I think that anybody who wants to really drill down ... I mean there's been so many books written about her, and I think they're pretty well done. Didn't Ann [Reynolds] write a book?
- Kristin Poor: She's written a lot.
- Paula Longendyke: Yeah.
- Kristin Poor: And there's this most recent book that came out, the big one, with all of the details of each work [*In the Shadow a Shadow: The Work of Joan Jonas*, ed. Joan Simon] and ...
- Paula Longendyke: Yeah, so after I read all of that, I would try to think of a question.
- Kristin Poor: But you personally don't have any burning questions or ...
- Paula Longendyke: I want to know what we're going to do next at The Shed, so ...
- Kristin Poor: Right.
- Paula Longendyke: I mean where is she going? We just got finished doing the deep sea [*Moving Off the Land*, Danspace Project, New York, 2018, and *Moving Off the Land II*, Ocean Space, Venice, 2019], so.
- Kristin Poor: Right. What's going to happen at The Shed?
- Paula Longendyke: Yeah. It's a commissioned piece, so I know that Joan is excited to take it on as something new, which she has the resources to do that now.
- Kristin Poor: Right.
- Paula Longendyke: So I'm happy for that.
- Kristin Poor: And you've mentioned already a few people you think we should interview: Robin Winters, Aline Mayer, James. Is there anyone else you can think of who you think would be good for us to speak to?
- Paula Longendyke: I think Aline was in it, or she was in something else with Laurie [Anderson] or somebody else. We all did a lot—
- Kristin Poor: You did a lot of things together.

Paula Longendyke: Lot of things together. Because I lived with Julia Heyward, Duka—

Kristin Poor: Oh, right.

Paula Longendyke: ... who's a performance artist, so in that pile of people. I know Aline was around. Robin would be very good to speak with, and I think James would be good. Simone Forti—

Kristin Poor: Mm-hmm (affirmative).

Paula Longendyke: ... who was Joan's confidante and inspired her a lot, and they talked a lot. I think she would be a good person to talk to because she was very interested and worked with her and her work. I mean, Joan has tons of friends, but they're like painters or sculptors, or people who are not directly—

Kristin Poor: Involved.

Paula Longendyke: ... sort of involved in the process of making her work. Well, Richard Serra.

Kristin Poor: Right, of course he was very involved in these years, so.

Paula Longendyke: Yep. Joan told me, I mean, he would just stand at the back of the room with his arms folded, and she would be like ... Just waiting. I think he was tremendously supportive and critical in sort of probably some of the best ways.

Kristin Poor: Mm-hmm (affirmative).

Paula Longendyke: Or evil ways. I don't know. No, I wouldn't, not evil but he always challenged her. Anyway. Do you have anything else for me?

Kristin Poor: Did we miss anything?

Paula Longendyke: Well this is really for future archive, for people who won't get to know her, right? I don't know. As long as people really understand how she was a shaman, but she has an enormous intellect. She's really, really smart.

Kristin Poor: Yes.

Paula Longendyke: And well-read and very well educated. But she doesn't ever bother to show any of that off very much. I mean, she's very kind of down to earth, and you could occasionally think of her as like spacey or not as articulate as ... But that's not actually true at all.

You can tell by her speaking, when she speaks. She always nails it.

Kristin Poor: And of course her performances have been so richly layered with text, for example, the under the sea one.

Paula Longendyke: Oh yeah.

Kristin Poor: You just get the sense of this huge weight of knowledge and reading and thinking that's gone into it.

Paula Longendyke: And care into all of her pieces. And even more so as she gets older.

Kristin Poor: Mm-hmm (affirmative).

Paula Longendyke: I can't wait for her to get back. I think she's coming back June 1st.

Kristin Poor: She's in Portugal now, right?

Paula Longendyke: I can't ... Yes.

Kristin Poor: Yeah.

Paula Longendyke: Yeah, yeah.

Kristin Poor: Well thank you so much, Paula.

Paula Longendyke: Thank you.

Kristin Poor: This has been great. I really appreciate it.

Paula Longendyke: Did I help any?

Kristin Poor: Yes, I think you did, absolutely. [Recording stops]

Kristin Poor: [Recording resumes] So we're just looking at some photographs together, and you were talking about the costume for the Tate.

Paula Longendyke: The costume for the Tate, the original costume was the white, silky pair of pants and a shirt that had been lost and was gone. But the nice part about it was the reflection and the ability to project on that white satin-type cloth. So we had her costume made by Charles [Warren], I can't remember his last name. But he spent a lot of time with her to create something that was really plain and comfortable and chic and was high quality projection. Very white, very shiny.

- Kristin Poor: And allowed her to move, you were saying, too?
- Paula Longendyke: And allowed her to move. It was beautifully constructed.
- Kristin Poor: And do you remember where the original one came from?
- Paula Longendyke: She said she got the ... You know, probably a second hand store. I mean, it wasn't actually a costume. It was just two pieces, a shirt, and a pair of pants that were shiny and white.
- Kristin Poor: Great.
- Paula Longendyke: That was it.
- Kristin Poor: [Looking at photographs] That's still at Anthology.
- Paula Longendyke: That table looks so wobbly.
- Kristin Poor: Compared to what they had at the Tate?
- Paula Longendyke: What they built at the Tate. Yeah, I mean they really did something structurally sound, thank God. It's so interesting, Joan's work is reliant on scale because since she's in her work, they wanted to—since the Tate was so huge—they wanted to put it in a much bigger screen, which then was going to change the whole scale and relationship of her as a performer to the volcano or whatever was being projected on the screen. So we got them to scale it down a little bit.
- Kristin Poor: That's an interesting point. That would have changed it a lot.
- Paula Longendyke: It changes everything because this is all about the human body.
- Kristin Poor: Right.
- Paula Longendyke: Proportion.
- Paula Longendyke: [Looking at photographs] I miss that mask.
- Kristin Poor: Hopefully you can visit it at MoMA. It's true because then this whole part where she's looking at the mask ...
- Paula Longendyke: It was a three-dimensional ... I mean, I don't personally miss the mask, but in the piece, the three-dimensional part was ... We had to let that go.

Kristin Poor: So you were saying while we turned off the recorder that one of the differences between Tate and Anthology was this physical mask having its presence there?

Paula Longendyke: Yeah.

Kristin Poor: Yeah.

Kristin Poor: And there wasn't this kind of behind the screen shadow play?

Paula Longendyke: No.

Paula Longendyke: [Looking at photographs] I think when she bites her hands, it's so weird. It's the weirdest thing.

Kristin Poor: It's such a distinctive gesture.

Paula Longendyke: Yeah, she comes up with like, that. I remember she did it in 1976, I was like, "Ah!". Still doing it. It's good.

Kristin Poor: [Looking at photographs] Mask. This must be the volcano. Although it doesn't look like—

Paula Longendyke: I don't think so. It looks like it's backstage.

Kristin Poor: Oh, maybe.

Paula Longendyke: See, you know this piece better than everybody. You should have worked on it, you know?

Kristin Poor: Well, I don't know about that. I don't think that's necessarily true.

Paula Longendyke: I know that's not your job. I know. We're all just struggling to try to remember, "What?"

Kristin Poor: I wanted to show you some pictures. There's not very many pictures of *Twilight*—

Paula Longendyke: [Looking at photographs] Oh, that's me.

Kristin Poor: But I wanted to see if ... That's you, right there!

Paula Longendyke: Mm-hmm (affirmative).

Kristin Poor: Oh, wow. Yes.

Paula Longendyke: Yep.

Kristin Poor: So here you were drawing on the chalkboard. Do you remember this part? I mean you were there, but you don't.

Paula Longendyke: Well, I just did whatever she told me. Let's see what I drew next.

Kristin Poor: Okay, let's see what the other ... There's only, I think five photos of this performance, and Douglas Crimp took them all.

Paula Longendyke: [Looking at photographs] I don't know who that is. Was that Joan? That couldn't be Joan. Maybe it's Robin.

Kristin Poor: Underneath the chadri or burqa with the cone?

Kristin Poor: Is this Robin?

Paula Longendyke: No, Robin is a guy.

Kristin Poor: Oh, right. Sorry.

Paula Longendyke: Robin. [Looking at photographs] Who's that?

Kristin Poor: There's another guy in this piece. I should have brought the big book, but I couldn't carry it. To see everyone performing.

Paula Longendyke: That's okay. I know who he is. But I ...

Kristin Poor: [Looking at photographs] Do you know who she is?

Paula Longendyke: I want to say Ariel Bach. That's what I want to say.

Kristin Poor: Okay.

Paula Longendyke: But I'm not sure.

Kristin Poor: I'm sorry I didn't bring the list of performers with me today.

Paula Longendyke: That's okay.

Kristin Poor: [Looking at photographs] Oh, and this is the ... Gwenn Thomas took these. These are in the studio.

Paula Longendyke: Beautiful. Such a beautiful one that she took.

Kristin Poor: And this is Grand Street, right, or is it—

Paula Longendyke: Yeah.

Kristin Poor: Yeah, okay.

Paula Longendyke: I would imagine. I mean she has all that same stuff at ... Nah, because the walls are painted. I think it's Grand Street.

Kristin Poor: I think there's one other picture that I don't have, but it's of someone talking, someone, that same guy I think, being videotaped, and then you see his image in a monitor.

Paula Longendyke: Yeah, what is that guy's name? I don't think he was in our posse.

Kristin Poor: He wasn't in your posse?

Paula Longendyke: Or I didn't know him.

Kristin Poor: [Looking at photographs] But that's you. That's great.

Paula Longendyke: Used to be me.

Paula Longendyke: Yep. That's interesting, my hairdo is the same sort of.

Kristin Poor: Yeah, you've got even more volume now. It's good.

Paula Longendyke: Yeah, now it's—

Kristin Poor: I love your hair.

Paula Longendyke: And it kind of turned white.