DISPLACED MOVEMENT: BODY & IMAGE IN THE HOLOGRAPHIC WORKS OF SIMONE FORTI

by

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(Under the Direction of Nell Andrew)

ABSTRACT

This thesis considers Simone Forti's holographic works (c. 1976) and their potential to create a conditional interaction between image and viewer that is activated through movement. By investigating several theoretical models of time and how image capturing technologies mediate our perception, I will underscore how Forti's use of holography evokes a corporeal presence and simultaneous absence. The movement of the image is contingent on the physical motion of the viewer, producing an interconnected relationship between work and spectator that is dependent, yet fluid. However, the image created in the hologram is both illusionistic and, in important ways, irreal; for Forti's body floats in the viewer's space without borders, ground, or traditional gravity. Furthermore, this writing will situate how Forti's holographic series builds upon her earlier dances and debate how the illusion of dimensionality renders a suitable image for preserving or archiving performance.

INDEX WORDS: Simone Forti, Holograms, Performance Art, Dance, Moving Images

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INTRODUCTION

In the mid 1970s, Italian-American artist and dancer Simone Forti collaborated with American physicist and holographer Lloyd G. Cross to create a series of holograms that reproduce Forti's body in motion.[1] While some were three-dimensional holographic renditions of previously-performed dances, others depict movements created strictly for holograms.[2] Constructed of a curved piece of plexiglass and illuminated by a single light source, each hologram projects a miniature image of the artist in space. As the spectator moves around the structure, the artist's image becomes animated, seeming to move, or rather dance, in unison with the spectator. Despite their technologically-advanced format, the holograms capture reoccurring primal and animalistic movements drawn from Forti's larger choreographic practice. Perhaps best known for her live performances like *Dance Constructions*, which used props, sound, and geometric structures, Forti's career is marked by the influence of minimalism and a recurrent investment in the natural world. The holographic works not only evoke considerations of a prehuman past and a posthuman future, but they also appear to reprise concerns of early 20th century modernism by embodying the temporal blur between a rapidly advancing future and its forgotten past. The holograms continually resist any linear or fixed understanding of time and space. Instead, they construct an interdependent relationship between the illusory image and the viewer's mediating bodily presence.

[1] The National Endowment for the Arts awarded Forti, and her then-husband Van Riper, a Special Projects grant in 1976 to develop the series of holograms. It was Riper who put Forti into contact with Cross.

[2] This is an important distinguishment in both my argument and in thinking through Forti's own intentions in the creation of these works. Notably, select holograms were recreations or renderings of previous performances while others had never, and were never, performed outside of the recording process.

This paper aims to analyze Forti's holographic works through an array of lenses. Initially, the holograms can be seen as the artist seeking to demonstrate an evolution of past work, in which the dancer's movements are not simple reiterations of previous choreography, but an adaption of it. Simultaneously, since specific choreographic movements were reperformed, recorded, and rendered as a moving image, the hologram can act as a format for archiving the ephemeral and fleeting aspects of dance.[3] The hologram work *Huddle* (c. 1976) comes directly from Forti's earlier *Dance Construction* of the same title, first performed in 1961 (fig. 1-2). The live version of the work consists of six to nine participants interlocking their bodies to construct a huddle. The performers untangle themselves one by one from the bottom and climb over each other until they reach the ground where they then get up and rejoin the bunch from the top. As each person separates, the others react by gathering together to fill the gaps and solidify the huddle so the next performer can ascend. Throughout the performance, the huddle shifts and continues to change as a melting and growing mound in which bodies are replacing one another and replenishing the heap.[4] However, as a hologram, *Huddle*'s cluster of bodies appears as a singular technicolor mass, and it is difficult to discern one human form from another, let alone to distinguish movement.

Conversely, the holograms *Harmonics* (c. 1976) and *Angel* (c. 1976) do not stem from earlier works by Forti – although both use a similar movement vocabulary to her other performances, they were each created exclusively as holograms (fig. 3-4). This intentionality plays a key role in interpreting their meaning and is especially evident in *Angel*, a work that Forti

[3] Roselee Goldberg, *Performance Art: From Futurism to the Present* (New York: Harry N. Abrams, 1988), 98.
[4] For a comprehensive overview of all aspects of *Huddle* see Megan Metcalf, "Not Yet Minimalism: Simone Forti's *Huddle* (1960) and its propositions for 1960s Sculpture and Dance" (MA thesis, University of California, Los Angeles, 2011) and "In the New Body: Simone Forti's Dance Constructions (1960-61) and their Acquisition by the Museum of Modern Art (MOMA)" (PhD diss. University of California, Los Angeles, 2018).

later used as part of a live performance in which she danced alongside the hologram. While some of the hologram works were performances first and others not, *Angel* is exemplary as the only one to be followed by a live performance not long after its initial creation. It is for this reason that *Angel* affords my study a culminating point, not only for the particular series of works, but also relative to the larger questions this paper aims to address.

Few of the holograms were made available to the public before 2014 when the Museum der Moderne in Salzburg, Austria included three of them in Forti's retrospective "Thinking with the Body: A Retrospective in Motion."[5] Subsequently, in 2018, The Box in Los Angeles mounted an exhibition dedicated to the hologram series with seven on view in a single space. In the same year, the Los Angeles County Museum of Art (LACMA) included Forti's hologram *Striding Crawling* in the exhibition "3D: Double Vision," which examined an array of artistic mediums developed in conjunction with scientific ambitions, ranging from the stereoscope to computer animation. The LACMA exhibition highlighted media that create the illusion of three dimensions by activating binocular vision.[6]

In the sections that follow I will examine Simone Forti's use of the holography as a mode to explore larger questions about the structure of a work of art and how medium mediates our perception. By exploring her role as a dancer and her efforts to document performance in the past, I will argue that Forti's use of holography builds upon an existing interest in archiving performance. I will also examine Forti's separate dance practice, one preoccupied with animal locomotion and gestural movement, before considering the emergence of a more technologically-

[5] There were select exhibitions in the 1970s that included Forti's holographic work. The first of which was in 1978 at the Sonnabend Gallery in New York and was titled "Simone Forti: Movement Holograms." For more information on the Museum der Moderne, Salzburg retrospective see Sabine Breitwieser, et al, *Thinking with the Body*, trans. Nick Somers (Salzberg: Museum der Moderne, 2014).
[6] Britt Salvesen, et al, *3D: Double Vision* (Los Angeles: Los Angeles County Museum of Art, 2018).

advanced format within her oeuvre. By investigating several theoretical models of time and how image capturing technologies mediate our perception, I will underscore how Forti's holography evokes simultaneously a corporeal presence and simultaneous absence. It is a dialectical tension that both contradicts and echoes the ephemerality of performance and builds upon Forti's awareness of a works ability to generate "a whole other intention of its own."[7]

The interdisciplinary relationship between dance and visual art has long been established but the 1970s mark a unique moment in this history when collective avant-garde art practices such as Judson Dance Theater invited artists to collaborate with choreographers and blurred the distinction between the visual and performing arts. It also required that scholars contemplate and contest the question of art historical ephemera and the possibility of archiving or conserving performance.[8] Although there have long been ways to conserve dance through writing and drawing, the happenings and performances that stressed spontaneity of the 1970s needed new methods of documentation. It is from this point that some artists began to consider how they could capture their work to be remembered rather than reproduced, a shift that carried consequences for spectatorship too. In the case of Forti's holograms it created an experience that activates both the eye and body of the viewer. Throughout this study, I will examine the archival capacities of holography for preserving the medium of dance, paying close attention to the documentation of performances by Forti before the conception of her holograms and how her holograms were thereafter constructed. Essential to the analysis is an understanding of performance as a bodily medium that complicates objecthood and resists linear time structures.

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[7] Simone Forti, *Angel* (New York: Simone Forti), 7.

[8] For a text from this period on the preservation and reperformance of dance see Adina Armelagos and Mary Sirridge, "The Identity Crisis in Dance," *Journal of Aesthetics and Art Criticism* 37, No.2 (Winter 1978): 129-139. For information on the ways new digital and media technologies have altered and mediated live performance see Philip Auslander, *Liveness: Performance in a Mediated Culture* (London and New York: Routledge, 1999 and 2008) and "The Performativity of Performance Documentation," *PAJ: A Journal of Performance and Art* 84 (2006): 1-10.

My first section addresses the phenomenological experience of Forti's holograms, and the medium's contradictory ability to capture and render a three-dimensional image while simultaneously resisting a framework. Holography's unique position between material object and immaterial image is strategically employed in the work of Forti, who as a dancer captures succinct actions or gestures. Unlike her live performances however, which blur the distinction between art and lived experience, holography provides a structure in which the viewer's own moving body mediates and seems to activate the movements of the body in the image. The resulting image is both illusionistic and, in important ways, irreal; for, in the medium of holography, Forti's body floats in a space without borders, traditional gravity, or solid ground. Rather than serving as a delineating boundary between spectator and subject, a hologram blurs the distinction between the object and the world around it by constructing a dependent yet fluid relationship between viewer and work.

In a second section, I will engage with the content of selected holographic works that build upon Forti's studies of animal locomotion and her interest in the primal biological behavior. There is significant research on Forti's Italian period during which she closely studied animal movements for her choreographic practice, but the legacy of these animal studies has never been connected to her subsequent construction of holograms.[9] I situate a number of Forti's holograms within a longer history of emerging technologies infatuated with animal movement, such as Muybridge's "Animal Locomotion." In the case of Forti's interest in animality, she almost exclusively studied encaged animals, paying considerable attention to the limited mobility of confinement provided. I propose that the holographs' Plexiglas structure is reminiscent of a

[9] Notably, Solveig Nelson wrote an article that focused exclusively on Simone Forti's holograms which is both an inspiration for this research and an essential text that briefly contextualizes Forti's holograms within her history as a dancer and her observations of animals. Solveig Nelson, "Phantom Limbs," *Artforum International* 57, no.1 (2018): 267, https://www.artforum.com/print/201807/solveig-nelson-on-simone-forti-s-holograms-76336.

cage, and that Forti positions herself in its center as if echoing the movement of animals in confinement. The cage, which inherently evokes carceral and punitive associations, also creates a compulsive and repetitive bodily response in animals and humans alike.[10]

In my final section, I look at a single hologram, *Angel*, and consider the contemporaneous omnipresence of Forti herself within the holographic structure, and the spiritual or ethereal associations of holography as an afterlife or view into a future in which people are no longer on earth and images replace the body. I will also examine the presence of abstraction more extensively here, including the phenomenon of the time smear or warping of Forti's body as her movement progresses from familiar anthropic poses to condensed, obscured, and abstracted transitory states. The effect parallels formless depictions of the spirit or soul. Because of its strikingly similar title and posture to Paul Klee's *Angelus Novus*, famously described by Walter Benjamin as the "angel of history," Forti's *Angel* serves as a marker of a rapidly advancing future in which image technologies meditate our relationships. Through this comparison I aim to suggest the ways in which the attributes Benjamin assigns to Klee's work can be theoretically extended into the interpretation of Forti's *Angel*.

Ultimately, this thesis will investigate how the holographic works of Forti produce a relationship between image and spectator that is mediated by the body, producing not only the illusion of three-dimensionality but an image that is neither still nor moving. Furthermore, I will consider a range of holographic works created by Forti and decipher their individual meaning using both her own writing and other critical texts. Forti herself has specified that she felt her holograms were studies of isolated movements, she stated: "I think I saw my role in the making

[10] For this aspect of my argument, I will compare the structure of the hologram to the panopticon to show not only their similarities but also distinct differences to show how holographic works of Forti complicate and mediate the relationship between viewer and image. Michel Foucault, *Discipline and Punishment: The Birth of the Prison* (New York: Pantheon Books, 1977), 195.

of the holograms as, in a way, coming up with a movement haiku: a very small phrase of movement that held its own."[11] Reoccurring in the language Forti uses to talk about her holograms is the notion that they are works of art in their own right, which is not only a key point in this thesis but also builds upon the origin of the word hologram. Hologram phonetically comes from the Greek words holos, meaning "whole," and gramma, meaning "message." It is with this in mind that we may see Forti's holograms as holding their own significance.

[11] Simone Forti, "Tone Glow 039: Simone Forti," interview by Mark Cutler, *Tone Glow*, November 9, 2020, https://toneglow.substack.com/p/039-simone-forti?s=r.

BLURRING THE BODY

I begin with a more thorough description of the hologram *Harmonics (1)* (c. 1976), of which there are three with the same name. A curved semicircular piece of Plexiglas sits at approximately 57 inches high, upon a wooden pedestal illuminated by a single light in a cold darkened room. As I move closer, a glowing figure of a woman appears, as small as my hand and floating in the center in vibrant hues of yellow, green, and blue. She appears to stand still for a moment but as I turn my head to the side her posture shifts ever so slightly – I take a step sideways and suddenly she has spun her body all the way around, twirling rhythmically, crossing one leg over the next, spinning in a small circle. For a moment there were two of her, maybe three, instantaneously present and morphing into one another, in vibrant technicolor tones that make her limbs further indistinguishable from each other. Mere seconds later, she is whole and singular, moving independently, at times quickly and at others sluggishly as if in slow motion, before slipping back into a blurred mass. As I approach the edge of the Plexiglas, she disappears altogether before reemerging on the back of the semicircular Plexiglas inverted, stilled images of her motion appear separated in sequential order, so that there is always more than one of her, a step ahead or behind herself.

Any one of Forti's holograms would produce a similar experience to the encounter described above; a three-dimensional miniature version of the artists floats above a light source and moves hypnotically in the viewer's space in a way that is both artificial and organic. Forti's motions follow a similar movement vocabulary to her earlier live performances; they are gestural and simple with an eye towards nature. However, each moment is separated from the previous, disjointed into a series of images until their illumination creates a cohesive illusion. It was in

1972 that Lloyd G. Cross created a one-step procedure for producing multiplex holograms, using a series of 35mm film frames mounted to a cylindrical hologram where the illusionistic singular image appears in the center.[12] A brief animated visual loop is displayed using a combination of cinematographic and holographic methods. The picture is animated when the cylinder is rotated or when the spectator wanders around it. Like film, these images when seen together produce the illusion of movement but this motion is strictly artifice. In the section that follows I will investigate holography's paradoxical characteristics, its ability to record and present a three-dimensional image while instantaneously opposing a framework or distinctive boarder. Concentrating on the subjective experience of Forti's holograms and their unique position between material and immaterial the spectator's body is activated in the viewing experience.

Harmonics is a work that, like *Huddle*, makes use of movements present in earlier performances by Forti. Although not named after the original performance, the circular movement performed by Forti in *Harmonics* does not share a name with its predecessor, the circular movements performed by Forti for the hologram exist equally in her performance work, *Illuminations* (1971-). In the case of *Illuminations*, a collaboration with Charlemagne Palestine, Forti circles the performance space while Palestine plays piano. When speaking on her collaboration, Forti stated "He (Palestine) had been a cantor as a child, singing in temples. So this all had a mystical aspect to it: more mathematics or harmonics than religion. I was working with centrifugal and centripetal forces."[13] While there is no sound that accompanies the hologram *Harmonics*, its rhythmic circular motion echoes the wave like structure of a sound frequency. Rather than the sound being auditorial it becomes visible calculated movement.

[12] While a Multiplex hologram is the most common term used and the one established by Lloyd G. Cross, in numerous interviews Simone Forti has called it "animation holography." They are also referred to as Integral holograms, Stereograms, or White-Light holograms in scholarship.
[13] Breitwieser, et al, *Thinking with the Body*, 33.

Modes of rotation are a reoccurring theme for Forti and one to which I will return in each case study of this thesis; the circular motion of viewing Forti's holograms is integral to their form.

The centrifugal and centripetal forces that Forti described in her work for *Illuminations* can be used as a theoretical framework for considering the viewing body's relationship to the hologram *Harmonics*. In a literal sense, centripetal force keeps an object from straying too far from a center point; there is a tension between the center and peripheral that is codependent. This mutually dependent relationship parallels the interaction between the viewers body and the central image of Forti in the hologram. While there is not a physiological force that pulls a viewer in, Forti's spinning figure acts much like a planetary body, creating a gravitational pull that keeps the viewer in an engaged orbit. It is through this orbit that the image becomes animated.

The convex dimensionality of *Harmonics*, as in all Forti's holograms, is dependent on the viewer's rotational movement to be effectively experienced. While the hologram in effect creates an illusion of depth, its construction is planar, a series of images adhered to an opaque Plexiglas semicircle. When illuminated with light, the image of the artist appears to be three-dimensional and floating in space beyond the glass; as a consequence, the work takes on a structure that is more sculptural than pictorial. Although they are not to scale, they each share the same space divided only by the transparency of Plexiglas which renders the image of Forti without compromising its own translucency. As a result, a viewer is able to see the continuation of the space they inhabit through the work, creating the impression of simultaneous occupancy. This spatial arrangement heightens viewers awareness of themselves and their position between the multiple fragmentary temporalities. This is a marker of much postmodern art sculpture and

installation art, which as outlined by art historian Claire Bishop, presupposes an embodied viewer in opposition to imagining the viewer as a pair of disembodied eyes.[14]

By using the multiplex process, Forti's work likewise demands movement from the viewer's body. The joined relationship between image and viewer complicates any fixed understanding of time and space. Twentieth-century film, comprised of numerous still images and reanimated through projection, constructs the illusion of continued, uninterrupted movement, like that of the hologram. As established by Henri Bergson, duration is the subjective experience of time in which the past, present, and future build upon each other cumulatively in a way that opposes the medium of film.[15] In the multiplex format of holography, the past, present, and future exist simultaneously and are mediated both by time but by the spectator. The spectator holds the authority to determine which direction to travel and at what speed based on their own physical movements and in this way, they do the impossible – dictate time.

The intertwined relationship between movement and time has been further elaborated on by Gilles Deleuze whose *Bergsonism* which explores three key concepts established by the major philosopher: duration, memory, and the élan vital.[16] When writing on duration and its relationship to the concept of motion, Deleuze writes that "In fact, movement as physical experience is itself a composite."[17] In many ways this can be seen as materializing in the holographic works of Forti, which in a literal sense takes a series of film stills and composites them into a seemingly single three-dimensional image. While the image may appear as a solitary form or mass in space, with the active participation of the viewer, one shuffles between a series

[14] See Claire Bishop, *Installation Art: A Critical History* (New York: Routledge, 2005).
[15] See Henri Bergson, *Creative Evolution* (New York: Random House, 1944).
[16] It is also important to note that Gilles Deleuze was strongly influenced by Bergson in his work *Cinema 1: The Movement Image* in which he argues that cinema provides people with a sense of movement (duration or *la durée*) rather than a series of still images strung together.
[17] Deleuze, Bergsonism, 47.

of stills, at times without seeing them as separate. It is through this illusion that the image and spectator mirror each other, highlighting the quantitative and the qualitative components of movement as physical experience.

Periodically, and to varying degrees, the movements of Forti in the holograms become distorted and even abstracted. It is the viewers own movement that generates the effect in which Forti's body transforms and, at times, blurs into a technicolor ripple. This outcome, which holographers refer to evocatively as a time smear, was an unforeseen occurrence in the technical process of multiplex holograms. The result in Forti's work is a new configuration of movement, in which limbs and sometimes the entire body is blurred into abstraction. This effect is brief, lasting only momentarily as one circles around the object before restoring the human form. The time smear effect visualizes the reality of seeing a composite image by breaking the illusion of singularity. Aptly, this fault in the holographic recording of Forti's movements allow the viewer to see her movement as a series of images that, as she herself noted, "appear as displacements in space."[18]

The coordination between the eye and body of the viewer is intrinsically connected to the spatial arrangement between viewer and image. The hologram defies immovable singular perspective in various ways and instead constructs a contingent relationship between image and self that is based on movement. Jacques Derrida's writing "The Parergon," helpfully deconstructs Kant's notion of the parergon, a work's extra aspects or surroundings, which cloud aesthetic judgement. Kant's three basic examples of ornament – clothing on a statue, columns on

[18] Nelson, "Phantom Limbs," 267.

a building, and the frame of a painting – according to Derrida, are not just external to the work but also fundamentally constitutive of that which is inside.[19]

Derrida's conceptualization of the parergon deconstructs the link between the core and the peripheral, reversing the sequence such that the "supplement" – the outside, subsidiary, and inconsequential – might become the core or center. Furthermore, Derrida likened the parergon to the frame not as ornament, but as edge or boundary, all of which he asserts are unknowable, further complicating what constitutes a work's interior and exterior. Based on this reformed definition, Derrida undermines our customary notion of the frame of a work by interpreting it as inherently unquantifiable and endless, which pertinently applies to holography. A hologram fails to distinguish between the object and surrounding environment by generating a reliant yet fluid relationship between viewer and work. More specifically, multiplex holography expands the notion of the frame by including the viewer as an integral aspect of the work itself.

Embodiment is both underscored and absent in Forti's holographic works. Each requires an able and mobile viewing body to activate the trapped, diminutive image of the artist. It is through this incidence that the frame is expanded to encompass the object, image, and body of the viewer. As in Forti's earlier performances, which emphasized improvision and participation, Her holographic space is democratized; there is no within or without, no core or periphery. At the same time, there is no longer a singular performer, as Forti's presence in the work is an empty illusion that breaks apart as the spectator circles around the structure. This reminds one that the hologram is more so an object of its own, Plexiglas situated atop a pedestal, than a

[19] The parergon is an ancient Greek philosophical idea which was viewed negatively by philosophers such as Socrates since it was against ergon – unit of work or the core. The parergon, in contrast, is like an embellishment in the context of art. Kant's ideas attempt to reframe the parergon by likening it to ornamentation and arguing the value it holds. Derrida takes it a step further, detaching the core from the peripheral, decentralizing work. Jacques Derrida, "The Parergon," trans. Craig Owens, *October* Vol.9 (Summer 1979), 20.

documented artifact of an earlier performance. However, the slippery relationship between the image, object, and body of the viewer demands an expanded understanding of "the frame." Its activation of the viewers body blurs the distinction between spectator and object, and subsequently challenges where the work itself lies.

CRAWLING AND CONFINEMENT

In 1968, Forti followed her parents on a trip to Rome where she decided to stay for approximately a year. Here, Forti notably frequented the Giardino Zoologico di Roma where she studied the movement of zoo animals and created her animal-inspired work *Sleepwalkers*, also known as *Zoo Mantras* (1968) (fig. 5-6).[20] Forti's animal studies began to generate works in a multitude of mediums including written, drawn, filmed, and performed. The impact of this trip on her work is uncontested, however, its legacy on her following practice remains underexplored. Throughout her career, Forti has continued to perform and reperform movements from past works, including from her earliest *Dance Constructions*; this is equally true of her works created in Rome. For Forti, her studies in Rome observing animal locomotion in confinement expanded on her previous interest in human motor systems and established anthropomorphized reconstructions of animal behaviors as a motif evident throughout her oeuvre.[21]

Forti's travels to Italy were a kind of return to her homeland. Born in Florence, Forti and her Jewish family fled Italy in 1938 after the *Leggi Razziali* were passed.[22] Under the decree of Mussolini's fascist government racial discrimination laws became widespread, most of which

[20] Today the Giardino Zoologico di Roma is better known as as Bioparco di Roma and is located on part of the original Villa Borghese estate.

[21] For a cohesive synopsis of Forti's time in Rome and its influence on both her own work and the work of artists of the Art Povera see Julia Bryan-Wilson, "Simone Forti Goes to the Zoo," *October* 152 (Spring 2015): 26-52. This essay is among the best writing on the work of Forti following her *Dance Constructions* and effectively situates Forti's practice within a larger international avant-garde.

[22] This series of legislation followed the publication of the "Manifesto of Race" in 1938 which asserted itself to be scientific and claimed an inherent superiority of Europeans. The first *Leggi Razziali* passed in 1938 and limited the rights of Jewish people by banning books and restricting their ability to run for public office.

specifically targeted Italian Jews aiming to strip them of citizenship. Forti's family originally escaped to Switzerland where they stayed for a short while before emigrating to the United States and settling in Los Angeles, California. At the age of twenty, she began studying with Anna Halprin in San Francisco, who taught dance improvision where "the body would give whole responses around the point of predetermination, and would come out with movement that went beyond plan or habit."[23] Alongside Halprin and the San Francisco Dancer's Workshop, Forti learned to follow a stream of consciousness approach to art making and spent time in the California countryside where she could observe the movements of nature until eventually relocating to New York in 1959.

Once in New York, Forti took classes with both Martha Graham and Merce Cunningham where she struggled to follow their technique and found their practice of isolating different body parts arbitrary. Rather than adhering to training, she recalled making an exasperated statement that Cunningham was the "master of adult, isolated articulation," and she was "still very close to the holistic and generalized response of infants."[24] Eventually, she connected with the teaching of Robert Dunn who introduced her to John Cage's musical scores which helped her "bypass inhibitions" and realize she could decide the distance between "the point of control and the final movement performed."[25] This redefining of control within her practice impelled the development of her Dance Constructions, first performed in a series at the Reuben Gallery. In *See Saw* (1960) and *Rollers* (1960) that she began incorporating childhood symbols of play and constructed objects into her dances. In these works, Forti constructed materials to be interacted

[23] Simone Forti, *Handbook in Motion* (Halifax, NS: Press of the Nova Scotia College of Art and Design, 1974), 29.
[24] Ibid, 34.
[25] Ibid, 36.

with in a way that is mediated by performers, who through their own unique and improvised actions, produce an experience that cannot be precisely reproduced.

In 1968, after nearly a decade in New York and the end of two separate marriages, Forti made her return to Italy and temporarily resided in Rome, staying in an apartment close to the Roman Zoo. Forti recalled her visits, stating:

> "Being a little lonely in an unfamiliar city, I took to spending a lot of time at the zoo. I found myself falling into a state of passive identification with the animals. You might say I was anthropomorphizing. But I'm sure that mind takes many forms, and as words are just a kind of notation, mind is in no way limited to verbal man. Those animals, too, were cut off from their natural environments…"[26]

While in Rome, Forti met artists of the Arte Povera through Fabio Sargentini's L'Attico gallery. The circle around L'Attico established a transatlantic exchange between conceptual, minimal, and performance artists of the period and further fostered experimentation.[27] L'Attico was the first site of Forti's performance work *Sleepwalkers* (1968) where she mimicked the habitual movements that animals perform while in confinement. She concentrated on these movements by repeating little, segmented motions at regular intervals, such as focusing on a brief series of steps. After returning to the United States, she continued to create new performances that

[26] Simone Forti*, The Bear in the Mirror* (Köln, Germany: Walther König, 2019), 91.

[27] It was following Forti's arrival in Rome that she met Fabio Sargentini, an art dealer and gallery director who was working with artist of the Arte Povera such as Pino Pascali, Mario Merz, and Janis Kounellis. Sargentini's Galleria L'Attico was founded in 1966 and was a vital venue for emerging and experimental works in Italy for over a decade, hosting a wide range of performances, most of which are captured through photographs. L'Attico was uniquely positioned between the advancing practices of Italian artists and visiting Americans, most of which were conceptual and minimalist artists. It was through this exchange, including Forti, that L'Attico changed into a site of collaboration and exchange internationally. Forti's engagement with L'Attico originally began when Sargentini let her use the space as a temporary private studio before it opened to the public in the mornings. It was during this time that she choreographed performances around the existing sculptures in the space, including works by Pascali, Michelangelo, Pistoletto, and Merz.[27] Artists of the Arte Povera implemented the use of "poor" materials into their practices such as soil, rags, twigs, steel, and wool. These materials, both industrial and organic, were key in constructing a tension between increased mass-manufacturing and suggestive remnants of the natural world. Like other postmodern movements, using materials that went against Greenbergian modernism allowed artists to reimagine their works relationship to the world outside the gallery space. Forti was not the only American to spend time at L'Attico, artist such as Richard Serra, Yvonne Rainer, and Phillip Glass all created works in the collaborative space. However, unique to Forti was her fluency in Italian which allowed her to be a pivotal connector between the two groups.

incorporated the animalistic and primal movements of encaged animals as she observed them in Rome. This is evident in a filmed work such as *Solo No.1* (1974), which opens with Forti wandering in circles hypnotically (fig. 7). She descends to the ground and begins a cycle of crawling and walking that serves as an obvious analogy for evolution and devolution. The film follows Forti's circling movement, panning progressively closer to her throughout the performance. In some ways, the relationship between camera and dancer creates and interactive experience in which the viewer's eye circumnavigates the body of the performer.

Nearly a decade after Rome, Forti's work, like *Solo No.1*, closely study a single phase of motion. While all the holograms she created do this, *Striding Crawling* (c. 1976) and *Movements/Crawl Sit* (c. 1976) in particular reprise the repetitive motion vocabulary produced by animals in captivity that was developed in her L'Attico performances and in *Solo No. 1* (fig. 8-9). In each, Forti performs familiar anthropic walking and then descends to a crawl before resuming striding without pausing. In the filmed performance, the transition between states is smooth and elastic since Forti's enactment is trained rather than improvised. In contrast, the holograms' isolation between a single moment and transitory state is distorted, her limbs become flatted and stretch along the imaginative ground, elongating her bodily proportions.

For Forti, "*Striding Crawling* takes one movement and presents it so that the one movement is complete in and of itself—which is very hard to do in performance."[28] The "one movement" as evident in the hologram is a smaller segment of a larger performance. Rather than unfolding in a linear progression, the hologram is instead cyclical, recycling a section of a live performance into a work of its own. As I've previously mentioned, the viewers progression

[28] Simone Forti, "Simone Forti in Conversation with Jennie Goldstein," interview by Jennie Goldstein, *Movement* Research, October 18. 2018. https://movementresearch.org/publications/critical-correspondence/simone-forti-in-conversation-with-jennie-goldstein-1.

around the holograms' pedestal creates a loop that can be continuously repeated. The looping effect is especially apparent in *Striding Crawling* in which Forti herself is moving in a continuous circle when performing. As a result, the holographic structure provides a means in which the viewer can participate and perform the movements alongside Forti. Or, the viewer could resist this urge and distort time by starts and stops or walking counterclockwise to rewind Forti's action.

In the case of *Movements/Crawl Sit*, the hologram is uniquely comprised of three separate moments, each divided into its own "scene" separated by a technicolor line demarcating the end of a strip of film. Spliced together, the work animates three different moments that progressively depict Forti moving her body closer to the ground. Moving clockwise, in the first image of Forti she appears stationary on her hands and knees facing away from the viewer; she then rolls into a sitting position, until her form is slowly wiped away afterwards by the first of two technicolor lines demarcating the segment's end. The second segment shows the dancer attempting a similar action, but now she starts from an initial standing pose that is distorted by a time smear and transitions to a crawl-like quadrupedal position. Forti again rolls from hands and knees to a seated position this time facing towards the viewer, with both arms resting on slightly bent knees. Again, her pose is abruptly broken by a spectrum wall of color, which cuts into the final and briefest of segments. Here, Forti begins in a low squat that, through a warp in the image, elongates until she is standing upright, only to quickly return to the squatting image. This exaggerated time smear produces the illusion that Forti seems momentarily to jump or hop. Yet another of Forti's holograms, *Big Jump* (c. 1976), includes the most dramatic time smears in the series (fig. 10). Despite the title, which evokes the representation and movement of a living

specimen in nature, the time smear jump made by Forti's body is distorted into an unidentifiable technicolor wave that annihilates any anthropomorphic form.

Even when considering the primal and organic movements of animals, Forti uses the technologically-based means of holography to capture said movement. There is, of course, a longer legacy of capturing animals through technology with the emergence of photography and film. Markedly, Eadweard Muybridge's "Animal Locomotion" series, among the earliest of scientific studies of motion, used photography. Muybridge's iconic photographs of a running horse were, however, a series of isolated, individually framed images (fig. 11). It took other nineteenth-century technology such as the zoetrope and the zoopraxiscope to reanimate a sequence of still images to successfully create the earliest motion picture devices. Forti emphasized that her use of holography continues this optical legacy by titling one of her works *Homage to Muybridge* (c. 1976).[29] Forti's work does function similarly to early film devices by using a series of sequential, still images to create the illusion of movement, in appearance, they more accurately resemble the chrono-photography of Étienne-Jules Marey, which recorded humans and animals in several stages of motion across a single photograph (fig. 12). Both Muybridge's and Marey's works share a commonality with the holograms of Forti as technological studies of animal locomotion; but in Forti's quest, the movement she sought to capture was already in confinement.

In the context of Forti's studies, she focused almost entirely on encaged animals and the restricted mobility that confinement permitted. Forti's perspective of animality was focused on

[29] There is minimal documentation of this hologram, and it remains unclear if it still exists. It was mentioned in a 1979 edition of *Holosphere* magazine where an image of the work is features along with a quote by Forti where she stated "The focus is on one movee the viewer finds many things to see. Time smear presents an unusual view of the action, revealing new aspects of its nature." See Rosemary Jackson, "Off the Wall," *Holosphere* (November 1979): 3.

the tame habitual behaviors and movements produced by animals in isolation. Therefore, it is not coincidental that Forti's works that derive from her studies of animals in Rome often focus on the singular body. In fact, other than *Huddle*, each hologram only features Forti's body and her isolated movements. In zoos the animals' restriction results in certain behavioral patterns such as repetitive and compulsive movement, now linked to the absorption of trauma in response to limitation. While Forti herself spoke about the movements of animals in confinement as a sort of performative play or "movement game" for both the animal and spectator, she also clearly acknowledged animal captivity as punitive.[30] She noticed animals at the Bronx Zoo, for example, seemed to do "things that were a way to make life in prison a little less heavy, certain games that had been invented, and that interested me."[31] Indeed, the pathological effect of incarceration is familiar on a wide scale, an empathetic link that embeds Forti's work between humanistic and animalistic behaviors.

It is worth dwelling on Forti's choice of the term "prison" in the previous quote, as it carries specific carceral and penal associations of the Foucauldian panopticon as more than just a penitentiary but a structure that mediates social and power relations. As defined by Jeremy Bentham in the 18th century, the panopticon is an architectural model and system of control in which all prisoners can be invisibly observed by a single person. In Michel Foucault's words, "They are like so many cages, so many small theaters, in which each actor is alone, perfectly individualized and constantly visible."[32] Parallels are commonly drawn between human incarceration and animal captivity in zoos, with the rhetoric of one used to accentuate the undesired consequences of the other. These analogies merit exploration, and I will touch on them

[30] Simone Forti, "Artists at Work: Simone Forti," interviewed by Bryony Gillard and Louis Hartnoll, *Afterall* (Jume 6, 2016). https://www.afterall.org/article/artists-at-work-simone-forti.
[31] Ibid.
[32] Foucault, *Discipline and Punish*, 200.

briefly, however they are worth skepticism since many of the assumed commonalities between these two types of custody can be challenged. For instance, while similar in structure, the zoo and the prison have different relationships to the gaze. The panopticon puts the inmate in a state of "permanent visibility" creating a hyperawareness of their surveillance, whether actual or not.[33] In contrast, zoos aim to create an environment in which animals forget they are being seen and behave as naturally as they would in their original habitat. As observed by Forti, however, animals in zoos are often keenly aware of their confinement and visibility, playing with one another and engaging with spectators who equally become a source of their own entertainment.

The panopticon aims to further the divide between prisoner and supervisor by creating a stratification of power. This unequal configuration parallels the hierarchy established by the human-animal divide in which unnecessary categorization is used to separate, control, and structure our relationships to one another. Forti is keenly aware of this division and throughout her work it is evident that her mediations on animal movement and creation of anthropomorphized locomotion destabilizes and challenges anthropocentrism. Likewise, her use of the hologram, which complicates the relationship between object and viewer, further disrupts a traditional understanding of art by decentralizing the object and softening the division between core and peripheral.

Forti's behavior in the holographic structure imitates that of an animal in confinement. While she crawls in circles and continually reperforms a segment of motion, the spectator circles the holographic structure as if it were a cage, capturing and further confining Forti, somewhat sensationalizing her movement for pleasure.[34] It is worth considering how the Plexiglas structure

[33] Foucault, *Discipline and Punish*, 201.
[34] In John Berger's chapter "Why Look at Animals?" he explores the varied representations of animals in the history of art, but he notably concludes by considering the emergence and development of zoos in the 20th century. He stated "That look between animal and man, which may have played a crucial role in the development of human

is like that of a cage that traps the image of Forti for the viewers gratification. Without explicit sadistic implications, the spectator holds a significant power in the interconnected relationship between themselves and the image since their own motion dictates the movements of Forti. This power structure, which is arguably more like a zoo than panopticon, fosters voyeuristic tendencies. Panopticism is specifically connected to the rise of mass surveillance which rapidly advances with the development of new recording technologies. Arguably, Forti's holograms, which make use of an emerging media of its era, is directly engaging with a format associated with the rapidly advancing future in which technology will come to mediate our relationships. Suggestive of the repetitive behaviors produced in captivity, Forti's holograms hint at the ways in which technology imposes compulsive manners and a false sense of connection. Simultaneously, they imply that improvising actions that bring new understanding is necessary. From this perspective, the interconnected relationship between the holographic structure and the viewer is a liberatory force that democratizes time and space.

society, and with which, in any case, all men had always lived until less than a century ago, has been extinguished. Looking at each animal, the unaccompanied zoo visitor is alone. As for the crowds, they belong to a species which has at last been isolated. This historic loss, to which zoos are a monument, is not irredeemable for the culture of capitalism." John Berger, *About Looking* (New York: Pantheon Books, 1980): 26.

BREATHING ANGELS

"It comes on suddenly with the lighting of the candle, a tiny figure flickering above the flame, revolving, moving. I call it Angel because I hadn't wanted to show it because the arm was wrong but I had to show it and so my heart was aching because after all that had gone into the making of it the arm was wrong and the figure which was to have been a coherent distillation from a study of vertebrate flight, a coherent speculation about wings and breath, was just some little figure dancing yellow orange red blue violet…"[35]

It is with Forti's account in mind that we may begin to consider *Angel* as an exemplary work within the larger series. Like all the holograms, *Angel* depicts a diminutive copy of the artist herself, but in this case the Plexiglas is curved into a complete circle, constructing a 360-degree image. While in Forti's description the image is illuminated by a candle, contemporary exhibitions have since replaced it with an electric bulb. In any case, the image itself remains unchanging – the floating figure is always standing with her arms open. Since the hologram is a completed circle, it is hard to discern where Forti's movement begins or ends, the only element that suggests an interruption in the action is the line where the bent plane of Plexiglas is fused together. If we start at this line, Forti facing away from the viewer, slightly hunched, arms reaching out at chest height towards her front. As the viewer orbits the hologram, the miniature figure rotates in the direction opposite to that of the spectator. This heightens the illusion of three dimensions, as Forti's figure stands in place, motion from the viewer shows Forti beginning to perform in three-dimensions. From her back, moving counterclockwise, we see the beginning of her right side. Simultaneously, Forti outstretches her chest, with shoulders rolled back and extends her arms towards her sides. Once this extension is fully reached, Forti begins to bend her elbows and bring her arms forward together at the height of her chest, all the while our

[35] Forti, *Angel*, 8.

movement rotates her closer to a face-to-face view. As we pass the front of the hologram, Forti rotates her arms from her chest upward in a clockwise circular port de bras, left arm lagging behind the right in the progression, ending in a position nearly identical to the one where the movement began: arms stretched outward at chest height. The action of the latter half of the hologram simply mirrors the first, circumnavigating towards Forti's back, but now seen from the other side.

According to Forti, the sequential lag in the arm movement was an error, one that left her heart aching. As a result, she felt temporally conflicted about exhibiting the work. Reflecting on the recording process she stated that:

> The arm was wrong because it did not hold symmetrically with the action of the other arm but smeared along lagging behind while surely originally I had moved my arms together while turning on the turntable before the turning camera recording my slow action of deep intake of breath opening and hinges of my shoulders, arms moving back unfathered but remembering, That part was there, the arms went back alright, counterbalancing the forward leaning form, but with the outrushing of breath compressing the bellows of ribs and belly, closing the shoulder hinges, the arms swooped forward, the left passing through a time warp giving the sequence a whole other look, a whole other intention of its own.[36]

As this quote reveals, Forti's reaction to the error progresses from disbelief to the exhilaration and oddity that comes with the time smear effect. Forti's alternating perspective offers insight into her intentions and the technical execution of the work while also coming to accept an element of chance. The time smear effect liberates the hologram from being merely a recording mechanism, providing an opportunity for unplanned and unrehearsed movement. In this incidence, the error becomes in itself a kind of improvision – generating "a whole other intention of its own."[37]

[36] Forti, *Angel*, 7.
[37] Ibid.

Unlike the other holograms in the series, *Angel* was exhibited throughout the 1970s. It was on view, however, not as an art object on its own, but as an element in a performance. In this regard, the hologram became an accompaniment to the performer, not entirely dissimilar from Forti's prop objects in earlier Dance Constructions. The first performance with *Angel* was featured in artist Jean Dupuy's "Three Evenings on a Revolving Stage," which took place at the Judson Memorial Church in New York City in January 1976 (fig. 13). Charlemagne Palestine, Vito Acconci, Nam June Paik, Peter Van Riper, and Richard Serra, among others, were some of the artists selected to display a project on a tiny rotating platform which spun at two and a half rotations per minute. At the site of the performance, Forti appeared with a suitcase and three bricks which she used to hold up the Plexiglas cylinder (fig. 14). She then illuminated the image from within using a candle and the platform spun, animating the hologram for spectators seated on the ground to see.[38] Configured in this way, the bodily relationship between object and viewer is unlike any experience described thus far. While Forti's live body towers tall above the hologram, the audience members are seeing it at eye level while seated. The small rotating platform creates a seamless and continuous progression of movement that is far from the uneven steps of the human body in the gallery space.

Angel was in the New York Museum of Holography's inaugural exhibition titled "Through the Looking Glass," where it was featured alongside an 8-mm film displaying the breathing motion from the hologram as its own image, projected onto the ceiling. At one point during the exhibition's run, Forti performed alongside both the film and holographic image, creating a multidimensional layering of experience in which there is no single point of emphasis. Later in the same year, the work was in the Fine Arts Building in New York City where Forti

[38] Nelson, "Phantom Limbs," 268.

read poems from her book of the same title. The publication features images from Van Riper of both the hologram itself and previous live performances with the hologram.[39] Within this collection of documentation, Forti captures several occasions where the hologram was present, effectively compounding the development of the work within itself. Her use of the hologram as an anchor in a series of live performances gives it a unique position as a lasting piece of these fleeting moments. While *Angel* is not a literal artifact of the performances, it does become a reoccurring cornerstone, one that remains the same as it was long after the live act is over.

The significance of breath in *Angel* warrants further analysis since breath is a universal characteristic of existence that defines both living and dying – the first and the final breath. Furthermore, the notion of breath has been customarily linked to ideas about the soul, and debates around the earthly and eternal aspects of the human experience. Breath ties us to mortality and in a Christian cosmology, the angel represents a soul liberated from breath for eternity.[40] Forti's representation of a breathing angel makes the figure more secular and humanized, while its ethereality and title underscore the illusionistic and ghostly presence of the image. Spirits are commonly depicted transparently, even monochromatically to allude to their transitional status between presence and absence. Holography effectively exemplifies this duality by producing an image that is extant yet intangible. Forti uses this to her advantage, rendering an angel that is present in the viewers space but whose existence is contingent.

I've suggested previously that the holograms share a kinship with early twentieth-century image capturing, and here I find a connection to an infamous angel from the history of

[39] Ibid.
[40] In both the Tanakh and other Jewish writings there is also mention of angels. However, these angels are described differently, as they are seen as connected to God directly, rather than separate divine beings. It is also worth noting that in the Upanisads, late Vedic Sanskrit texts of Hindu philosophy, there is reference to divine people that are without breath and are made up of particles of light, at times specifically citing a man of brilliant color. This text's translation was widespread in the late 1970s, especially among people interested in Asian philosophy and thought.

modernism. In 1921, nearly fifty years before the creation of Forti's holograms, Walter Benjamin bought Paul Klee's *Angelus Novus* (1920), an oil transfer drawing with watercolor (fig. 15). Benjamin, the German-Jewish philosopher and essayist, hung *Angelus Novus* in each of his apartments, not explicitly as a guardian angel but as an evocative presence which would continually emerge in his subsequent writing. The painting depicts a winged angel, suspended in astonishment, with no surrounding space, as if trapped in a fluttering motion, neither moving forwards nor backwards.

Significantly, Benjamin's final text, "Theses on the Philosophy of History," dwelled on Klee's work, declaring "This is how one pictures the angel of history." He described what he saw in the angel:

> His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. The storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. The storm is what we call progress.[41]

It is from this text by Benjamin that Klee's monoprint has been traditionally interpreted and historicized.[42] I bring this quote into conversation with the work of Forti not only to exemplify the commonalities between Klee's and Forti's angels, but to borrow Benjamin's description of the "angel of history" to understand Forti's own.

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[41] Walter Benjamin, "Theses on the Philosophy of History," in *Illuminations*, edited by Hannah Arendt (New York: Schocken Books, 1969), 257-258.

[42] In conjunction with her exhibition at the Tel Aviv Museum of Art in 2015, American artist R. H. Quaytman investigated Paul Klee's *Angelus Novus* and determined that the painting had been mounted onto a 19th century print based on a portrait by Lucas Cranach (1472-1553) of Martin Luther. Notably, late in the life of Luther, he became increasingly hostile towards Jewish people and expressed antisemitic tendencies in his 1543 text *On the Jews and Their Lies*. In recent times, this discovery has complicated the longstanding interpretation of the work as the "angel of history," as written by Benjamin.

The open and outstretched arms of both angels bear a striking resemblance. Most obviously, they both depict avian angels that possess the distinctive qualities of birds. In Klee's work this is most evident in the outstretched fingers that look like feathers, the conical shape of the tail, and the mouth that appears sharp and beak like. Forti's angel does not have the physical or biological characteristics of a bird, but she described this work as a study of flight and imitates a bird's motions with her arms' gestures. Both Klee's and Forti's angels are suspended in flight, fluttering in a hovering state that renders them apparently motionless. While these are both formal characteristics that bring the works together, the writing of Benjamin touches on core traits present in both renderings. Benjamin situates Klee's angel looking towards the past, being blown into the rapidly advancing future. Similarly, Forti's rendition of an angel is floating, rotating her arms without moving the core of her body. It is as though both angels are being blown backwards rather than flying forward.

Benjamin's skepticism of progress is both social and technological. For Benjamin, the storm carrying the angel is progress. Tragically, the swiftly approaching future includes the rise of Nazism, war, and Benjamin's consequent suicide. However, the rapid progression of technology is also among the 20th century's most definitive elements. Forti's angel seems blown into its future, into a moment of technological advancement in which there are holograms, computer generated images, and video games. Benjamin was wary of the uncritical welcome given to emerging technologies, as evident in his account of the artwork's lost aura in, "The Work of Art in the Age of Mechanical Reproduction." While Forti's use of holography could be seen as an eager acceptance of emerging technologies, she pointedly uses the structure to return to the body. Though technology is traditionally associated with a step away from the physical, in

which relation is abstracted and mediated, notably removing the touch of the artist, Forti creates holograms which demand a bodily presence.

CONCLUSION

Holography, as I have outlined in the works of Forti, goes far beyond simple reproduction, duplication, imitation, or copy. It creates a dialectic between reality and its representation that prompts viewers to consider the relationship between authenticity and simulation. One of the holography's main characteristics is its ability to construct an ambiguous image that is both present and absent. In the work of Forti, this manifests in the holographic image which exists three-dimensionally only when illuminated. It is only through light that the ghostly or angelic image is visible. In this way, holography builds upon the legacy of photography by further inferring what André Bazin called the "transference of reality from the thing to its reproduction."[43] This conversion of presence does not hinge on the capacity of the image to trick the viewer into believing it to be real or in documenting it accurately, but rather the "image is the object itself, the object freed from the conditions of time and space that govern it."[44] Forti uses this aspect of the medium pointedly in all her works but especially *Angel* since its subject matter is equally freed from the constraints of time and mortality.[45]

In many ways, performance and dance have long been linked to a value in the singularity of the present moment. Dance's ephemerality and uniqueness means that subsequent recordings and reenactments have been positioned as secondary. Holography, however, is distinctively positioned in between performance and its reenactment: it may draw attention to the dancing

[43] Andre Bazin, *What is Cinema? Vol. 1* (Berkeley: University of California Press, 2005): 14.
[44] Ibid, 14.
[45] Importantly, holography remains an outlier in Benjamin's assertion that mechanization and reproduction dissolves aura. Rather, because of their illusionistic depth created by refracted light, holograms are continually associated with possessing a certain essence of the subject they represent. They exist as both an indexical symbol of the original performance while producing seminal elements, such as the time smear effect, that make holograms uniquely intertemporal.

subject's existence in reference to a prior moment, but the dancing subject herself is absent and it is the viewer who reanimates her movements in the present. And crucially, both the long-passed the recorded performance and the waning present of the viewer's participation in its reenactment are at risk of erasure. The performer is not entirely caught in her image and the viewer's fleeting movements are left unrecorded, leaving both to exist only in memory. In this sense, holography doesn't serve as an archive but rather as ephemera.

In the holographic works of Forti as I've examined them, movement is displaced from the dancer's performance to a recorded image; the image of the artist is displaced into space when projected through light; and finally, the dance is displaced to the body of the viewer who, in order to reanimate the motion of the dancer, must create their own sequence of motions comprised of gestures that are distinctively theirs, thereby putting them in the role of performer. As a response to the object in their environment, their movement becomes a form of mediation that is both improvised and instinctual like much lived experience. Holographic movement is only initiated by the viewer's actions, resulting in a corporeally unique engagement that cannot be reproduced or replicated, rather it remains specific to the body in the time and place it occupies. In this manner, viewers become performers, bringing technologically-recorded movements back to a body and giving new life to the dancer and the dance.

FIGURES

Figure 1: Simone Forti, *Huddle*, c. 1976, holographic film, Mylar, Plexiglas, halogen lightbulb, wood, steel tubing, electrical power cord, 56 3⁄4 x 20 x 20".

Figure 2: Simone Forti, *Huddle*, 1961, image of reperformance in 2019 at the Museum of Modern Art in New York City, NY.

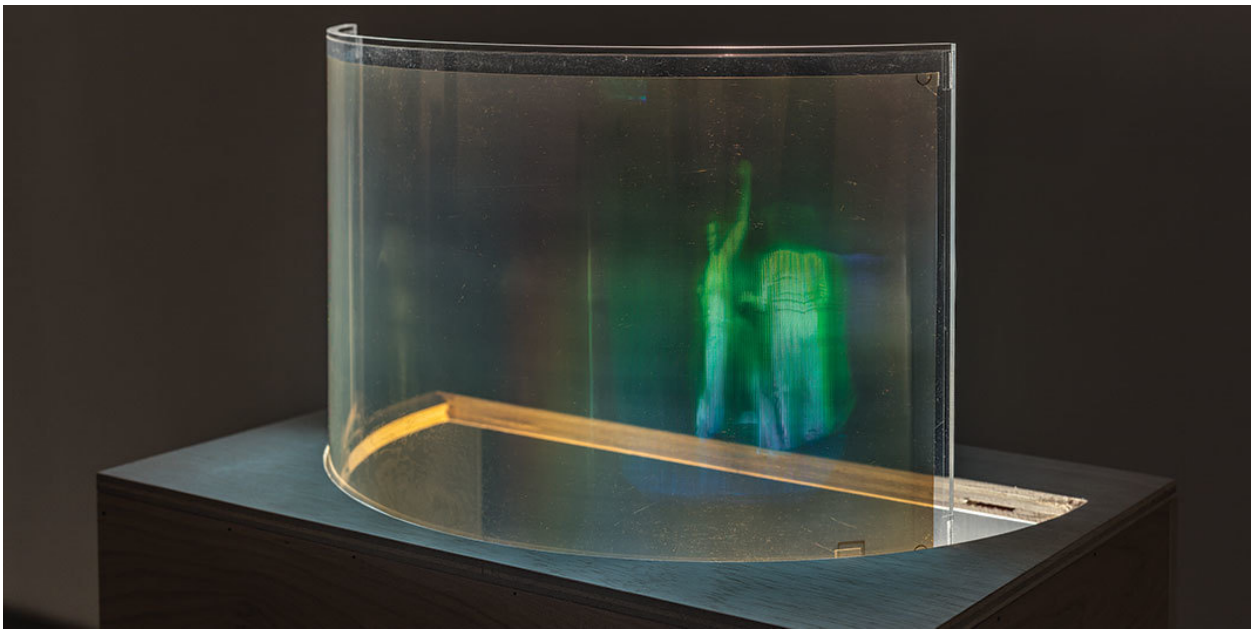

Figure 3: Simone Forti, *Harmonics (1)*, c. 1976, holographic film, Mylar, Plexiglas, halogen lightbulb, wood, steel tubing, electrical power cord, 56 3⁄4 x 20 x 13".

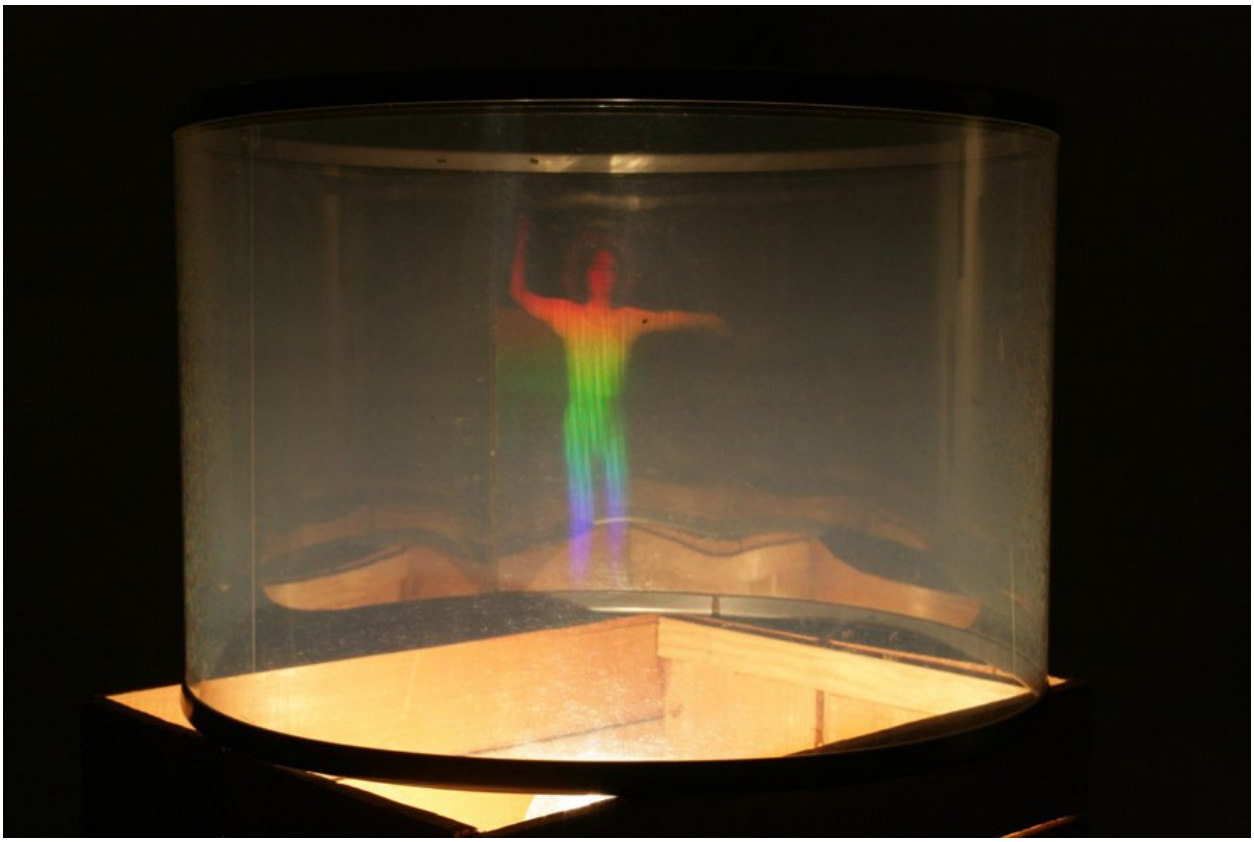

Figure 4: Simone Forti, *Angel*. c. 1976, holographic film, Mylar, Plexiglas, halogen lightbulb, wood, steel tubing, electrical power cord, 39 x 16 x 14 x 16".

Figure 5: Simone Forti, *Sleepwalkers* (aka *Zoo Mantras*), 1969, performance view, Danza Volo Musica Dinamite Festival, L'Attico.

Figure 6: Simone Forti, *Sleepwalkers* (aka *Zoo Mantras*), 1969, performance view, Danza Volo Musica Dinamite Festival, L'Attico.

Figure 7: Simone Forti, *Solo No.1*, 1974, 18 min; 40 sec.

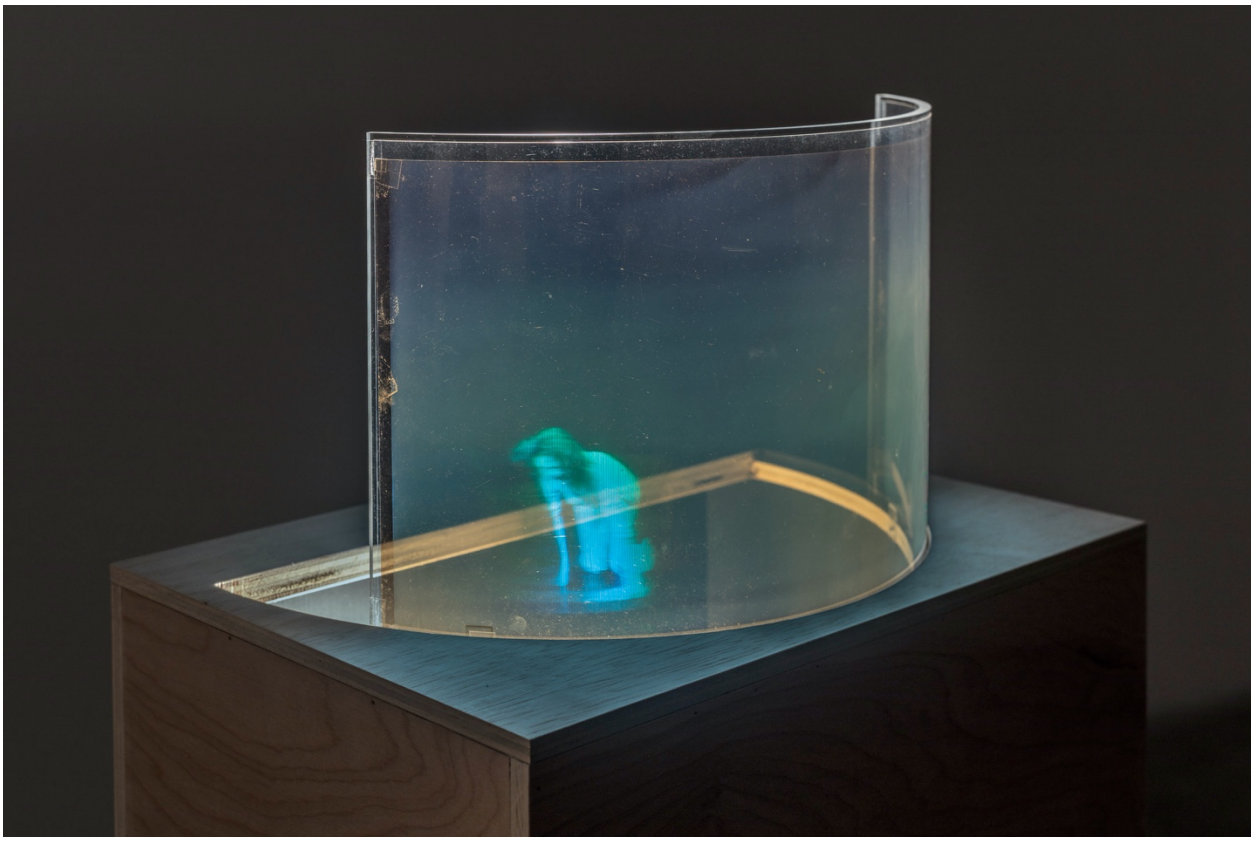

Figure 8: Simone Forti, *Striding Crawling*, c. 1976, holographic film, Mylar, Plexiglas, halogen lightbulb, wood, steel tubing, electrical power cord, 56 3⁄4 x 20 x 13".

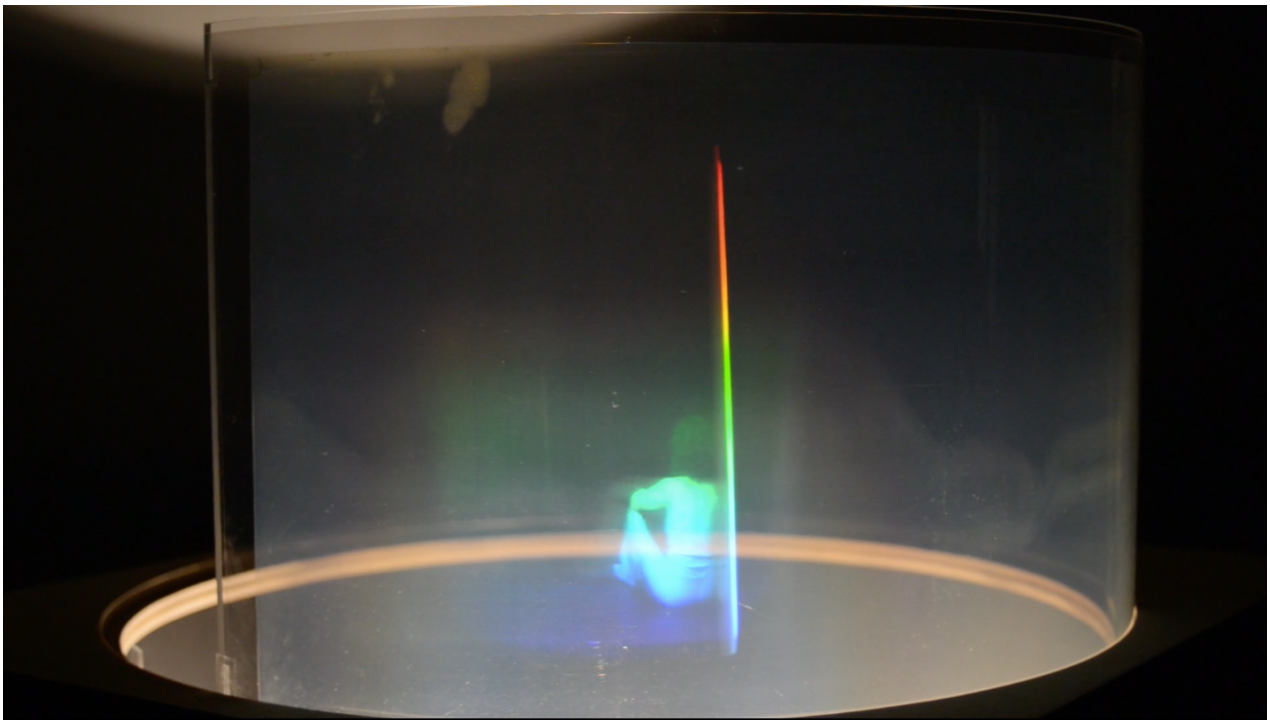

Figure 9: Simone Forti, *Movements/ Crawl Sit*, c. 1976, holographic film, Mylar, Plexiglas, halogen lightbulb, wood, steel tubing, electrical power cord, 56 3⁄4 x 20 x 20".

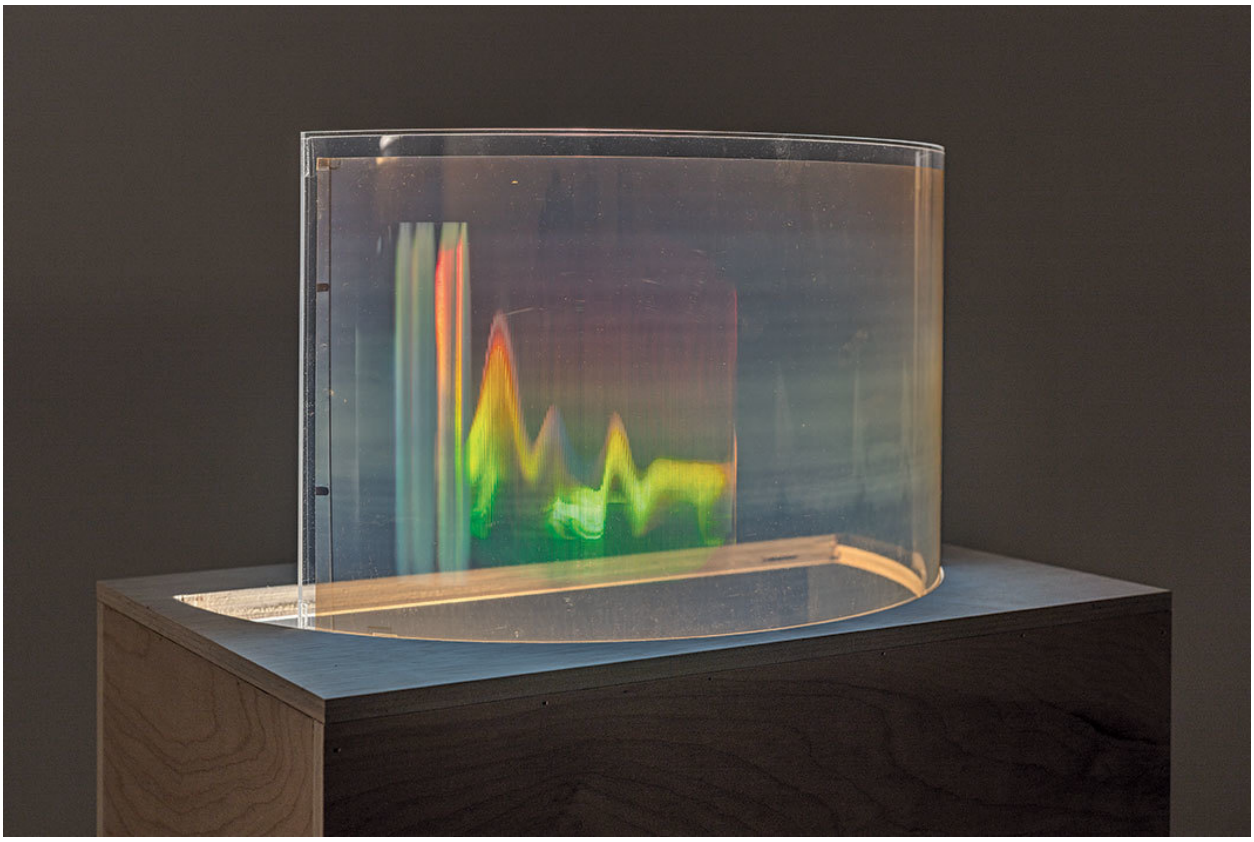

Figure 10: Simone Forti, *Big Jump*, c. 1976, holographic film, Mylar, Plexiglas, halogen lightbulb, wood, steel tubing, electrical power cord, 56 3⁄4 x 20 x 13".

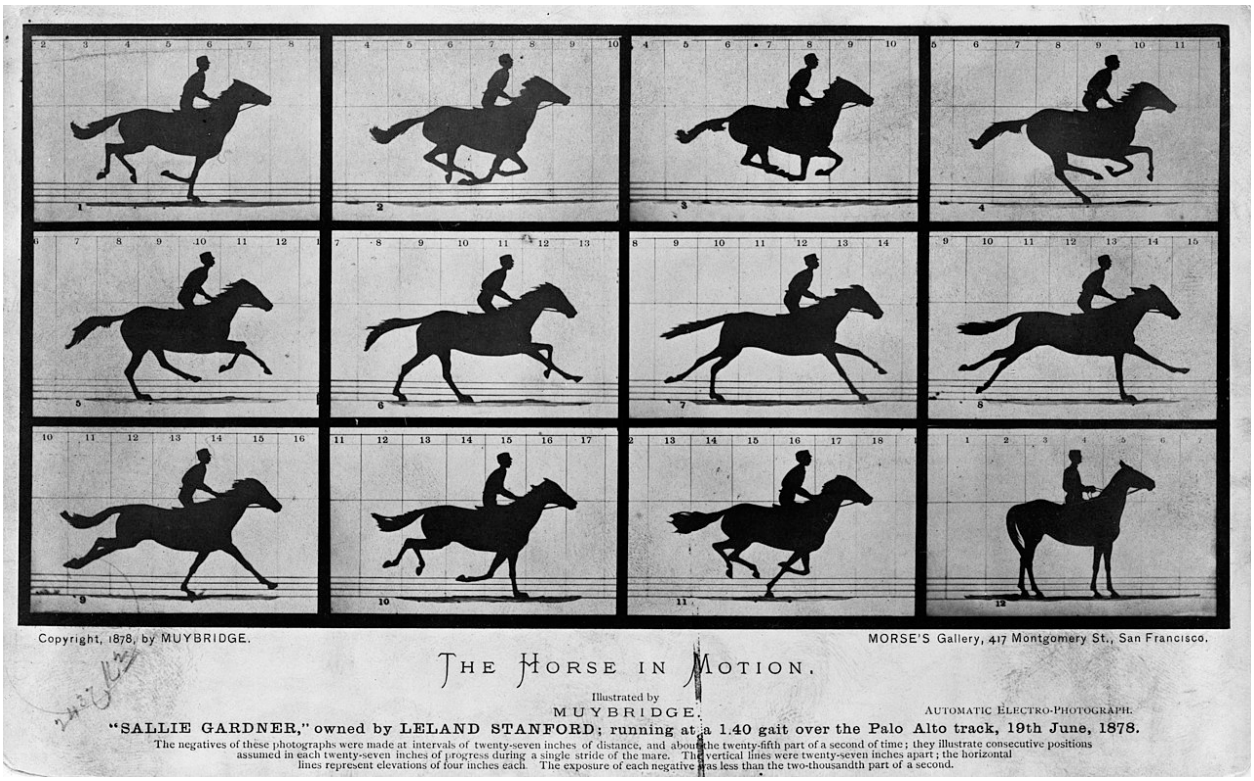

Figure 11: Eadweard Muybridge, *The Horse in Motion*, 1878.

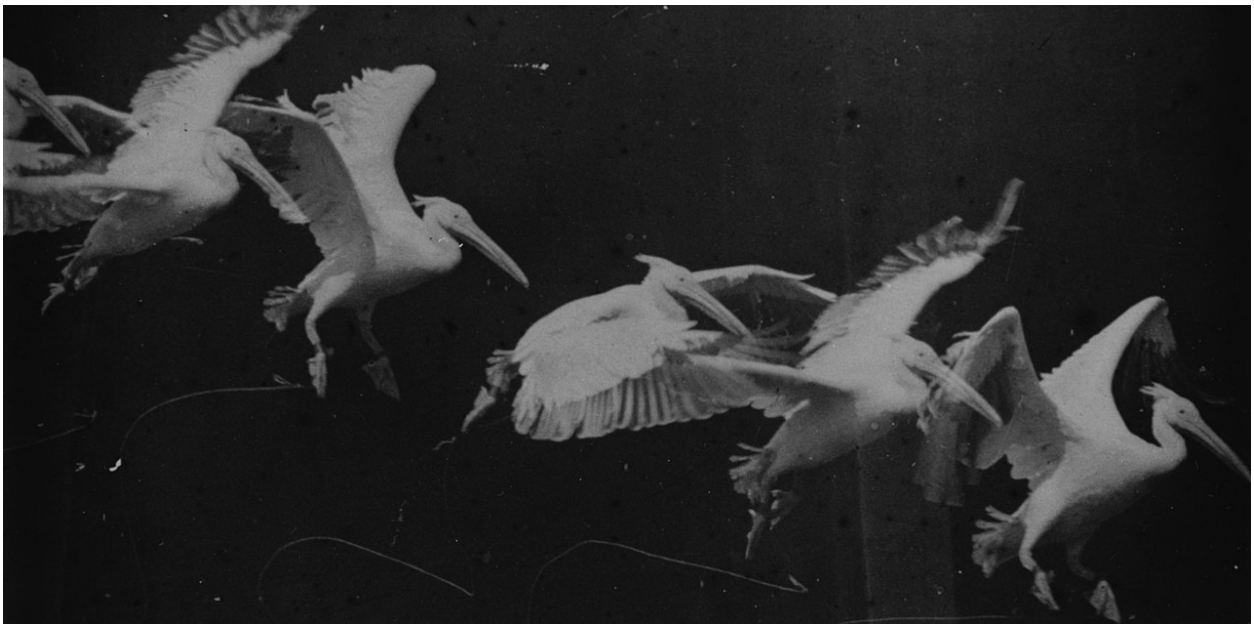

Figure 12: Etienne-Jules Marery, *Chronophotographie d'un vol de pelican*, 1882.

Figure 13: Simone Forti, performing with *Angel*, 1976, "Three Evenings on a Revolving Stage," Judson Memorial Church, January 1976.

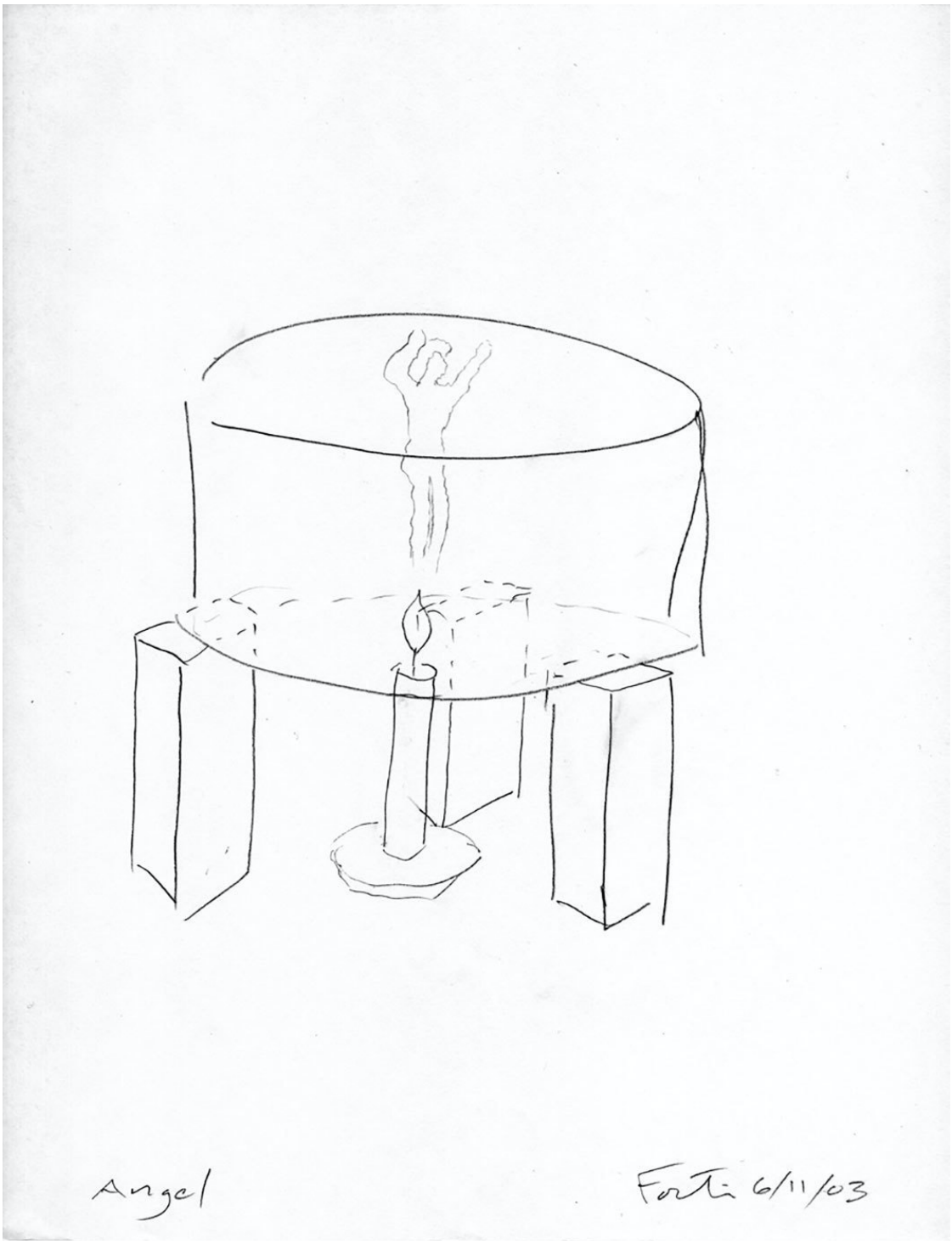

Figure 14: Simone Forti, *Angel*, 2003, graphite on paper, 11 x 8 ½".

Figure 15: Paul Klee, *Angelus Novus*, 1920, oil and watercolor on paper.

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