

RECENT WORK OF DAVID GORDON

Performed by Valdo Setterfield and David Gordon

Lighting by Susan Eastman

1. PERSONAL INVENTORY

The form that this work takes can be altered for each performance. In a recent performance Valdo Setterfield did ten hundreds in 25 minutes at a constant tempo. David Gordon entered at $12\frac{1}{2}$ minutes and did ten hundreds at twice her speed. For this performance Valda Setterfield and David Gordon will do alternating and/or overlapping hundreds. The speeds will be determined by each of them and altered for each hundred. The piece will last approximately 25 minutes.

Intermission

2. TIMES FOUR

Intermission

3. CHAIR

Three of the four sections of Chair will be performed.

1. Original version

2. With repeats

3. With singing

music: John Philip Sousa

THE WORK

My current work deals with relaxed movement qualities; I jump, but not very high, my arms resting comfortably at my sides. I walk, run, lift my leg, but with no great urgency. Yet I cover space.

I still use, as I always have, repetition at the core of the work structure. One of my pieces repeats the same eight minutes of material four times, altering the quality of each version by overlays of extraneous elements. The second version, for instance, includes repeats of phrases or fragments of phrases, the performer deciding what to repeat and how many times. Repetition within repetition. An activity cannot exist, in my work, without its echoes and each echo must stand alone as a complete action. My work is slow, concentrated, long. Yet it is theatrical.

BIBLIOGRAPHIES

DAVID GORDON

Began dancing with James Waring. Continued dancing with him and began studying composition with him and began dancing with Merce Cunningham. Went to Connecticut College Summer Dance School on scholarship and continued studying with Merce Cunningham. Began studying with Martha Graham and with Louis Horst and stopped immediately. Stopped dancing with James Waring. Rehearsed once with Merle Marsicano and began dancing with James Waring again and stopped. Began studying composition with Merce Cunningham and with Judith and Robert Dunn. Became involved in the formation of the Judson Church danced activity dancing alone and with Valda Setterfield and married her. Began dancing with Yvonne Rainer. Shared a concert with Yvonne Rainer and Jill Johnston. Shared a concert with Yvonne Rainer and Steve Paxton and stopped making dance work for three or four years. Kept dancing with Yvonne Rainer and was in on the forming and naming of the Grand Union and began making work again. Made works in recent years called "Sleepwalking", "The Matter", "Spilled Milk", "Chair", "One Act Play", "Times Four", "Personal Inventory". All but the last two documented in The Drama Review. Could name prestigious places works performed but won't. Stopped performing with the Grand Union or rather the Grand Union stopped performing. Has figured out that the more work made, the longer and more boring the bibliography. Cannot stop making work, must stop writing bibliographies.

VALDA SETTERFIELD

Valda Setterfield was born in England and studied with Marie Rambert and Audrey de Vos. She has performed with the revue Buena Notte Bettina. In New York she has danced with the James Waring Dance Company, Katherine Litz and Aileen Passlof, and was involved in early Judson performances by David Gordon. She has danced with Merce Cunningham and Company from 1965 until 1971. She has performed with Yvonne Rainer in performance and in Ms. Rainer's films "Lives of the Performers" and "Kristina Talking Pictures". She is currently performing in Mr. Gordon's recent work.

David Gordon and Valda Setterfield were sponsored by the Visual Arts Board and Casting Hall, in cooperation with the HALLWALLS center for contemporary art. This performance was paid for by the State University College mandatory activity fee.