

WHITNEY MUSEUM OF AMERICAN ART

SATURDAY, FEBRUARY 28, 1976

NOON to 5 PM

PERFORMANCES: FOUR EVENINGS, FOUR DAYS

G U Y D E C O I N T E T

"At Sunrise A Cry Was Heard"

An actor will interpret the artist's works in a monologue, using de Cointet's flash cards, paintings, posters and lithographs.

Guy de Cointet was born in Paris, France in 1940, and moved to Los Angeles in 1967. He has performed in Los Angeles and Paris. Mr. de Cointet is also an author of a number of short stories, plays and novels.

L A U R I E A N D E R S O N

with Bob Bielecki and Bob George

Three short sections from

"For Instants," Part 3

Song/writing for three light sources.

Laurie Anderson was born in Chicago in 1947 and presently lives and works in New York City. She has done numerous performances here and elsewhere.

Her special thanks to Charles Morrow.

A D R I A N P I P E R

"Some Reflective Surfaces"

Every nerve and muscle in Rosamond adjusted to the consciousness that she was being looked at. She was by nature an actress of parts that entered into her physique; she even acted her own character, and so well that she did not know it to be precisely her own.

--George Eliot

When I confront You my only tools, my only weapons are my appearance and my movements. My appearance tells You who I am: my dress tells You what I am, my body tells You its history in its behavior, my face tells You what I think of You in smiles and grimaces. My appearance tells You more than I want You to know (but not enough): my efforts to conventionalize, to neutralize my gestures, to empty them of messages for You inevitably fail. Even if my behavior and my appearance mean nothing, You read them nevertheless. You create a history for me which I am pleased to wear.

("You" here is me)

But this is my defense. You infuse my appearance with meaning; my gestures are signals to You. So they become deliberate: I know that my choice is only between signals and not between signals and silence. My gestures, appearance, expressions are all planned and polished by years of open rehearsals. My only concern is that the message I convey to You be coherent, that the image I present to You be familiarly intimate. I know that You will help make it so: for the more fully, raggedly, incoherently I confront You, the more completely You retreat. But I will not confront You, and You cannot retreat.

("You" here is you)

With the help of the conventions that subject and subvert our mutual understanding we will create meanings in my behavior and a medium in which to reflect our isolation and our intimacy. The more closely You read my gestures the more alien I become. I neutralize my appearance for Your sake; I flatten and simplify my gestures for ease of comprehension. The signs I give You are elementary, impersonal, so that You can more easily reveal to me their import by Your responses. They are both primitive and full of artifice; we understand each other all too well.

("You" here is us)

The image we construct is a private object which satisfies us, its outer surfaces reflecting light, heat, anxiety, and our mutual awareness of what we are to each other: what we are: what I am:

I perform for You. I act natural for You. I do my dance for You. I practice my routine for You. I display myself for You. I polish my act for You. I do my show for You.

I watch You. Occasionally, I applaud You.

("I" here is you)

Adrian Piper was born in New York City, attended the School for Visual Arts, New York and the City College of New York. She was awarded her Ph.D. in Philosophy from Harvard in 1974. She has published extensively on subjects related to art and philosophy and has also written art criticism. Her first performances date from 1970; she has performed primarily in the streets of New York. Some Reflective Surfaces was first presented in 1975 at the Fine Arts Building, New York.

J U L I A H E Y W A R D

GOD/HEADS

Audio-visual presentation

Julia Heyward was born in 1949 in North Carolina. She graduated from the Washington University School of Fine Arts in 1972 and came to New York City in 1973 with the Whitney Study Program. She performed "Was Here" (1973) and "MA I AM, HUH" (1975) in her loft. In 1975 she was involved in several group shows (The Kitchen, Idea Warehouse and The Fine Arts Building) and had her first one-artist show outside her loft, "It's a Sun!" at the Kitchen. In 1976 she took part in Jean Dupuy's "3 Evenings on a Revolving Stage."

Special thanks to Fifi Cordey Productions, Robert Rivlin, Shelby Johnson and CAPS.

D A V I D G O R D O N

with Valda Setterfield

TIMES FOUR (1975/76)
(work in progress)

Movement constructed by David Gordon

Performed by Valda Setterfield and David Gordon

In my work an activity cannot exist without its echoes and each echo must stand alone as a complete action. The repetition of any given act clarifies it, determines its necessity and changes it from an arbitrary or capricious act to an inevitable one.

David Gordon was a member of the James Waring Dance Company from 1958 to 1962. At that time he became affiliated with the Judson Dance Theatre as a choreographer, then in 1966-70 with Yvonne Rainer as a dancer. He has also performed with the Rio Grande Union. In 1974 he formed his own company.

Times Four was first performed at Dance Today in December of 1975 in Tokyo, Japan.

Special thanks to Trisha Brown and Yvonne Rainer.

We request that no photographs be taken during the performances.

PERFORMANCES: FOUR EVENINGS, FOUR DAYS has been made possible by a grant from the New York State Council on the Arts.

Marcia Tucker, Curator

Pamela Adler, Exhibition Coordinator

Rebecca Leiber, Stage Manager

Sound designed by Fred Miller Sound Associates

Poster designed by Stephen Keister

With special thanks to Bob Clark, Renee Leon, Donald MacLean, Lois Meagher, John Murray, Cara Ryan, Katherine Sokolnikoff and Robert Stearns.