

David Gordon & Pick-up Company



Tuesday, 1 March 1983
Forum
8:00 p.m.



Benedicta Arts Center

College of Saint Benedict
St. Joseph, Minnesota 56374
612/363-5777

THE SEVENTH EVENT IN THE BENEDICTA ARTS CENTER'S
1982-83 "LIVELY ARTS SERIES"
AND ONE HUNDRED THIRD EVENT OF ITS 1982-83 SEASON/NINETEENTH YEAR

David Gordon & Pick-up Company

with
Valda Setterfield
and
Susan Eschelbach
Margaret Hoeffel
Keith Marshall
Nina Martin
Paul Thompson
David Gordon

Artistic Director: David Gordon

Program

T.V. Reel (1982)

Music: Robert Ellis Orra *Call the Uh-oh Squad*
Gunther Schuller, Conductor *Miller's Reel*
John Cougar *This Time*

— Intermission —

Soft Broil and related work (1980)

The creation of T.V. Reel was supported in part by the National Endowment for the Arts and the New York State Council on the Arts.

The Pick-up Performance Company, Inc., is a non-profit, tax-exempt organization partially supported by the New York State Council on the Arts and the National Endowment for the Arts, a federal agency. All contributions are tax-deductible.

David Gordon & Pick-up Co. is a 1982-83 member of Pentacle, a non-profit arts service organization which provides management and administrative services to a variety of performing arts groups.

The activity is supported by the Affiliated State Arts Agencies of the Upper Midwest (Iowa Arts Council, Minnesota State Arts Board, North Dakota Council on the Arts, South Dakota Arts Council, Wisconsin Arts Board) with funds provided by the National Endowment for the Arts, a federal agency. The David Gordon and Pick-up Company residency is coordinated by Walker Art Center, Minneapolis, and is made possible in part by funding from the Dayton Hudson Foundation through the contributions of the following companies: B. Dalton Bookseller — Sherman A. Swenson, Chairman; Dayton's — Bruce L. Burnham, Chairman; Target Stores — Floyd Hall, Chairman.

The use of cameras or recording devices is prohibited.
Patrons who may need to be paged are asked to leave their
names and seat numbers with an usher.

David Gordon began making dances in the wake of Merce Cunningham's revolutionary choreographic experiments of the 1940's and 1950's. He has always been an outsider, even in such rebellious company as the Judson Dance Theater group, a collective of dancers, musicians, and artists who broke with accepted notions about dance, art and performance in the early 1960's. Gordon, by nature, is a critic. His work both presents and comments on itself. He is often lumped together with a generation of "post-modern" choreographers for lack of a better frame of reference for his work and because his individuality resists classification. It is true that the material he uses — pedestrian movement, for example, and his use of repetition — has a kinship to that of other post-moderns. But Gordon is at heart a vaudevillian, a weaver of yarns, a composer of riddles, a magician confounding expectations. The basis of his work is movement. Photographic images, video and, most important, the spoken and written word are collaborative elements. From these materials Gordon constructs dance anagrams whose meaning and tone shift rapidly.

Historian Sally Banes has compared Gordon's work to that of a cubist painter, noting his lamination of images, movements and words. Others have remarked on the inseparability of life and work in his performance pieces.

The material David Gordon has chosen to present this evening will strike chords of recognition in us about relationship and isolation, commitment and separation, and about the difficulty of seeing ourselves and each other as we "really" are.

Sali Ann Kriegsman in notes from performances at the Smithsonian Institution

David Gordon has performed in the companies of James Waring and Yvonne Rainer. He participated in the first Judson Church performances (early 1960's) and in the formation of the Grand Union (early 1970's). He is currently working with the permanently temporary Pick-up Company as an organization and concept.

Valda Setterfield, while in Europe, where she was born, performed in English pantomime, Italian revue and with the Ballet Rambert. Since coming to America, she has appeared in the films of Yvonne Rainer and has performed with James Waring, Katherine Litz, the Grand Union, and with Merce Cunningham (1965-1974). She continues to teach at the Cunningham school and has taught Cunningham technique throughout the United States and in Europe. She performed the work of David Gordon at the Living Theater and the Judson Church in the early 1960's and has been a featured member of the Pick-up Company since its inception.

Susan Eschelbach studies ballet with Diana Byer. She is a graduate of the Effort/Shape Certification Program and the Dance Department of UCLA. She has been performing with the Pick-up Company since the fall of 1978. She has performed with Marta Renzi, Charles Moulton and Karole Armitage.

Margaret Hoeffel was born and raised in Detroit, Michigan. She began dancing in 1973 when she moved to New York City and presently studies ballet with Diana Byer. She maintains an interest in traditional Balkan dance which she has studied since 1975. She has been a member of the Pick-up Company since August of 1978.

Keith Marshall is from Palo Alto, California. After graduating with a B.A. in Dance from UCLA in 1974, he toured the United States with Dance/LA and the Margalit Oved Dance Theater. A founding member of Dance/LA, he performed in works by Matthew Diamond, Bill Evans, Spider Kedelsky and Kei Takei. Since moving to New York City in the spring of 1979, he has danced with Mitchell Rose, Ruby Shang and Charles Moulton. He has been a member of the Pick-up Company since 1980.

Nina Martin has been performing in New York since 1976. In addition to presenting her own dance works, she has performed with a broad range of choreographers and improvisational dance ensembles, touring the United States, Europe and Mexico. Nina presently is on the faculty of the Experimental Theatre Wing, New York University. She began working with the Pick-up Company this year.

Paul Thompson graduated with a B.F.A. from S.U.N.Y. at Purchase, where he received the President's Award for his dance/theater productions of *Faust* and *Moby Dick*. His choreography has been performed at LaMama E.T.C., Alice Tully Hall, The Open Eye, The Yard, The Third Street Music School, and as part of the Clark Center's New Choreographers Concert. Two monologues he wrote were published in *Benzine Magazine*, and he has performed in the works of Mabou Mines, Mel Wong, Elaine Summers and Daryl Chin. Paul teaches for the Lincoln Center Institute and has worked with David Gordon since November, 1980.

The Pick-up Performance Company, Inc.
104 Franklin Street
New York, NY 10013
Bonnie Brooks, Managing Director

Current Gallery Exhibit

S. Baulu Kuan: China — Color Photography
(On Display through March 13)

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