

# THE CONTEMPORARY DANCE SEASON 1986-87

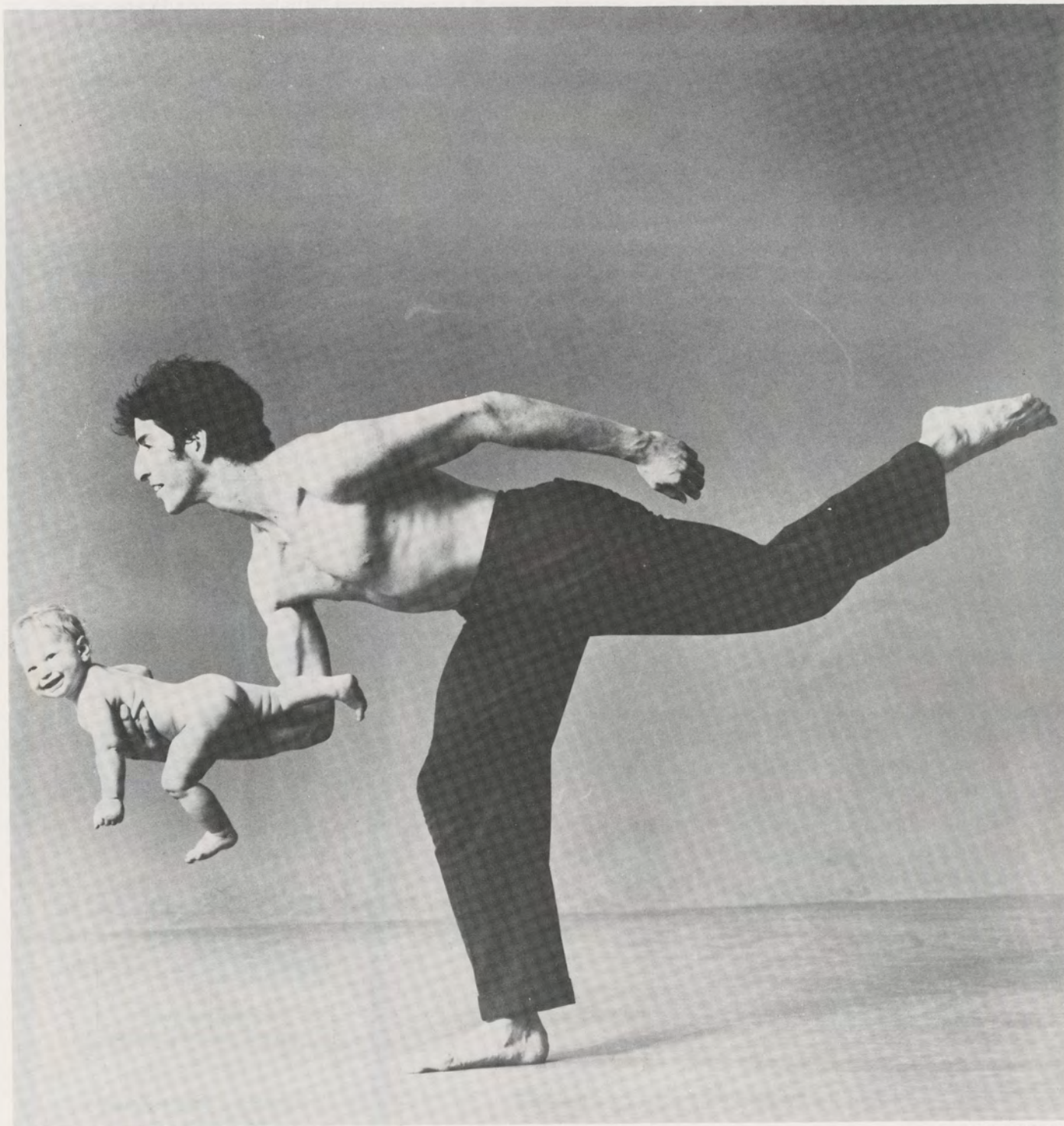


Photo: Lois Greenfield

**This project is supported in part by Portland State University • the National Endowment for the Arts • the Oregon Arts Commission • the Metropolitan Arts Commission • Carl Greve Jewelers • Mentor Graphics Foundation • Safeco Insurance Companies.**

## In appreciation. . .

Each year, The Contemporary Dance Season is dedicated to an individual who has made special contributions to the fields of art and dance.

### SERIES DEDICATION

1984-85 Rachael Griffen  
1985-86 Dorothea Lensch  
1986-87 Peter deC. Hero

Peter deC. Hero served as the Executive Director of the Oregon Arts Commission from 1975-86. Mr. Hero was instrumental in the creation of the first Contemporary Dance Season, and he and the staff of the Oregon Arts Commission have continued to provide invaluable support and assistance as the Contemporary Dance Season has developed. We are grateful for the contributions Peter Hero has made to the arts in Oregon during his 11 years with the Commission. In the fall of 1986, Mr. Hero became the President of the Portland School of Art in Portland, Maine.

The project is supported in part by Portland State University • the National Endowment for the Arts • the Oregon Arts Commission • the Metropolitan Area Commission • Carl Grove Jeweler • Mentor Graphic Foundation • Safeco Insurance Company.

Dear Patron. . .

Welcome to the third annual Contemporary Dance Season. We have brought to the Season five top companies, each with different points of view, each with reputations for exciting, popular work that maintains high aesthetic quality in the contemporary dance world. This year's Contemporary Dance Season presents a range from emerging artists to the most well-known and respected contemporary artists working in the world today.

The continuation of the Contemporary Dance Season has been made possible in part by the combined dedication, foresight, and resources of Portland State University, the National Endowment for the Arts, the Oregon Arts Commission, the Metropolitan Arts Commission, Carl Greve Jewelers, Mentor Graphics Foundation, and the Western States Art Foundation.

#### THE CONTEMPORARY DANCE SEASON


Managing Director	Nancy Matschek
Programming	Byron Beck Catherine Evleshin Nancy Matschek Kindra Messmer Judith Patton
Community Outreach	Judith Patton
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Publicist	Clarence Hein
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## SPONSORS AND VOLUNTEERS

We would like to thank all of the sponsors, contributors, and volunteers whose efforts and commitments to contemporary dance and art are crucial to a balanced, complete cultural environment for Portland. These individuals and organizations have made it possible to continue to present the highest quality and most interesting contemporary dance available.

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## Contemporary dance. . .

Contemporary dance embraces a wide spectrum of movement styles and forms. Many of these forms have their roots not in ballet but in performance art which began in the early 1900s.

Roselee Goldberg writes in her book, *Performance*, that "Artists have always used live art as one means among many for expressing their ideas. Before the 10th century, Leonardo da Vinci and Bernini presented performances and pageants that reflected ideas developed in their drawings and architecture. Tribal ritual, Renaissance mystery plays, the medieval court jester, vaudeville, cabaret, and rock music are all sources, or precedents, of performance art. It is an art that utilizes many media relating to the public spectacle, theater, and dance but is characterized by being executed by fine artists and reflecting fine art preoccupations." The world of dance and the world of performance art have a history of merging and influencing one another.

Until the early 1900s, it was taken for granted that great art, like great Classical sculpture, painting, and architecture was as physically permanent as it was timeless. The temporal nature of live art made it seem less significant until the work of the Italian Futurists in 1909. It was that same temporal nature of live art that seized the Futurists' imaginations. Roseberg writes that they began a "period of intoxication with. . .the'brutal grandeur and ephemeral charm of things that you don't see twice.'" Futurists in Italy, Dadaists in Germany and Switzerland, and Surrealists in Paris and New York took their art to cafes, theaters, and galleries to reach—and provoke—wide audiences.

Experiments in performance were continuing in Europe and the U.S. when the Bauhaus was founded and flourished in German from 1919-1932. The Bauhaus, the first art institution to provide a course in performance art, created a theater of experimental events in which sculptors, painters, architects, dancers, and costume designers could combine their talents and thus invent an entirely new art form.

From 1933-45, three Bauhaus members, Josef and Annie Albers and Xanti Schwinsky, worked at Black Mountain College in North Carolina. They were later joined by John Cage, Merce Cunningham, Buckminster Fuller, and Willem de Kooning. The association of these creative forces and their later association with other American artists formed the basis for developing many of the influential choreographers, dancers, and artists working in America today.

Led by developments of Cage and Cunningham, Robert Dunn began teaching a composition course which brought together artists from many disciplines to work on movement and performance ideas. Out of this course grew the Judson Dance Theater Group, the starting point for the careers of dancers David Gordon, Trisha Brown, Lucinda Childs, Douglas Dunn, Steve Paxton, Deborah Hay, Yvonne Rainier, Simone Forti, and Meredith Monk and a turn in the careers of artists Robert Whitman, Robert Morris, and Robert Rauschenberg.

Contemporary dance reflects the legacy of these artists. Some concepts and approaches which resulted from their experiments in performance include:

- The collaboration of artists from different disciplines such as visual art, dance, film, theater, sound, poetry, and architecture who combine their individual art forms in performance to create a new total.
- The integration of everyday activities and objects into art and into performance.
- The use of simultaneous timing in which many activities take place at the same time in closer than normal proximity. The audience watches dance with a moving eye rather than fixing its gaze at center stage.
- The use of "chance" methods in the composition of dance and music.
- The preoccupation with movement for movement's sake, resulting in choreography without a story line or emotion.

Contemporary dance artists continue to explore movement and to challenge ideas about their art. They and their audiences must willingly seek change and consider new ideas with an open mind.

The 1986-87 Contemporary Dance Season presents

# DAVID GORDON/PICK UP CO.

March 13, 14 Lincoln Hall Auditorium

This performance is supported in part with funds provided by the Western States Arts Foundation, the Oregon Arts Commission, the National Endowment for the Arts, and AT&T.

## THE COMPANY

### Valda Setterfield

Dean Moss  
Chuck Finlon  
David Gordon  
Robert Wood  
Scott Cunningham  
Cynthia Oliver  
Karen Graham Quinn  
Michael Cole  
Heidi Michel

## THE SEASONS

**Music:** Chuck Hammer  
**Lighting:** Mark W. Stanley  
**Dancers:** The Company

This work was made possible in part with a commission from The Brooklyn Academy of Music's Next Wave Festival and by a grant from the Harkness Ballet Foundation, Inc.

--intermission--

## FOUR MAN NINE LIVES (1985-86)

**Music:** Western Swing  
**Lighting:** Robert Seder  
**Dancers:** Dean Moss, Chuck Finlon, Robert Wood, Scott Cunningham

"Nine Lives" was commissioned by the American Dance Festival in 1985. The "Four Man" version is a reworking of that material.

--intermission--

## MY FOLKS (1984-85)

**Music:** Klezmer  
**Visual Devices:** Power Boothe  
**Lighting:** Beverly Emmons  
**Dancers:** The Company

This piece is dedicated to the Wonderlich women: to Fanny and Rose (my grandmother and mother), to Pauline, Yetta, Irene and Ruth (my other mothers), and to Samuel Gordon, my only father.

**All works are constructed by David Gordon**

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### PICK UP CO. STAFF. . .

<b>Managing Director</b>	Alyce Dissette
<b>Assistant to the Managing Director</b>	Elizabeth Metcalf
<b>Production Stage Manager</b>	Tony Cooper
<b>Lighting Supervisor</b>	Danianne Mizzy
<b>Costume Execution</b>	Lyn Carroll

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### COMPANY SUPPORT. . .

The Pick Up Company's performances are made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, and by grants from American Express Foundation, AT&T Foundation, Chase Manhattan Bank, Consolidated Edison, Exxon Corporation, William and Mary Greve Foundation, Harkness Ballet Foundation, JCT Foundation, Mobil Foundation, Inc., Morgan Guaranty Trust Company, National Corporate Fund for Dance, S.I. Newhouse Foundation, Inc., New York Telephone, New York Times Company Foundation, Inc., Philip Morris Companies, Inc., Jerome Robbins Foundations, Inc., and the Wallace Funds.

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### ABOUT THE COMPANY. . .

At its inception, the ensemble of performers in the Pick Up Company was not fixed. Since then, though the number of dancers has varied on a project-by-project basis, a "core company" has emerged with whom I rehearse, perform and tour regularly.

I think of my work as an ongoing process in which the materials I work with reappear under new circumstances. I support changes in context, the freedom to re-examine, to alter, to abandon materials or to re-use them for a good laugh at myself and my world. Keeping the options open extends the life span of a work and my interest in it.

--DAVID GORDON

**DAVID GORDON** performed in the companies of James Waring and Yvonne Rainer in the 1960s. He showed early work at the Living Theatre and in the first Judson Church performances. In the early 1970s, he was a founding member of the improvisational ensemble, the Grand Union. In 1978, he formalized the process of making work for varying numbers of performers by establishing the Pick Up Co. as a legal entity. Between 1979 and 1986, he made works for companies in the United States and Europe, including American Ballet Theatre, Dance Theatre of Harlem, Groupe de Recherche Choreographique de l'Opéra de Paris, Werkcentrum Dans, and Extemporary Dance Theatre of London. Gordon is a Guggenheim Fellow (1981) and has served as a panelist for the Dance Program of the New York State Council on the Arts and as Chairman of the Dance Program panel of the National Endowment for the Arts. In September 1984, Gordon received a New York Performance Award Bessie for Sustained Choreographic Achievement. He is profiled in Sally Banes' book Terpsichore in Sneakers and by Arlene Croce in the November 29, 1982 issue of The New Yorker. In May 1980, Gordon's work was included in the Dance in America broadcast, Beyond the Mainstream, and he is one of seven artists featured in Michael Blackwood's film Making Dances. Ten-minute TV videotapes produced by the Pick Up Co. have been shown by Channel 4/Great Britain. They were selected for the 1984 Olympic Arts Festival and were aired in August 1986 on an episode of the national PBS series Alive from Off Center featuring Gordon's work.

**VALDA SETTERFIELD** is from England where she performed in pantomimes and with Ballet Rambert. After touring in Italy in the review Buona Notte Bettina, she came to the United States and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with the Grand Union and in works of Catherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, and JoAnne Akalaitis and on film in works of Rainer and Brian de Palma. She performed in the work of David Gordon at the Living Theatre and the Judson Church and has been a featured member of the Pick Up Co. since its inception. In September 1984, she received a New York Performance Award Bessie as an outstanding performance artist.

**DEAN MOSS** joined the Pick Up Co. during autumn 1983.

**CHUCK FINLON** has a degree in dance from the University of Wisconsin. Before that, he studied biochemistry and linguistics at two other universities. Finlon has most recently worked with the Ram Island Dance Company and Kenneth Rinker, and is presently collaborating on a project with Ann Rodiger. Finlon studies ballet with Janet Panetta along with Alexander and Feldenkrais techniques.

**ROBERT WOOD** was born in Dunedin, New Zealand, and is a graduate of Wellington Teachers College, where he majored in English, Drama and Music. He began his dance career with the Diedre Tarrant Dance Theatre and Silk Cheeks Cabaret and Impulse Dance Theatre. Since arriving in the U.S., he has performed with Minnesota Dance Theatre, Dudek/Mann Dancers, the Bill Cratty Dance Theatre, Peridance Ensemble, and the Donald Byrd Dance Foundation. Wood joined the Pick Up Co. in November 1985, and he presently studies with Maggie Black and Benjamin Harkavy.

**SCOTT CUNNINGHAM** has danced with the companies of Elisa Monte, Ohad Naharin, and the Mark Morris Dance Group. He received a B.A. from the University of Massachusetts at Amherst and grew up in Needham, Massachusetts.

**CYNTHIA OLIVER** grew up in the Virgin Islands where she studied and performed with Theatre Dance Inc. under the direction of Atti Van Den Berg, an original member of the Kurt Jooss Ballet; and the Caribbean Dance Company of St. Croix. After graduating from Adelphi University in New York with a B.F.A. in dance, she worked with the Throne Dance Theatre and the Nanett Bearden Contemporary Dance Company, performing works by Talley Beatty and George Faison.

**KAREN GRAHAM QUINN** was born and raised in Illinois and performed with miller dance company, Mark DeGarmo and Dancers, and Douglas Nielsen Dance Company.



**MICHAEL COLE** is from Philadelphia, Pennsylvania, and began his formal training at the North Carolina School of the Arts where he received a B.F.A. He has apprenticed with PHILADANCO and received full scholarships from both the American Dance Festival and the Merce Cunningham Studio. He has danced with the Footpath Dance Co. and recently with Mark Dendy & Co. Cole joined the Pick Up Co. in January 1987.

**HEIDI MICHEL** has been working most recently with Mark Dendy & Co. and teaching dance to children in her hometown Southold, Louisiana. She holds a B.F.A. in dance from the North Carolina School of the Arts, and she joined the Pick Up Co. in January 1987.

**POWER BOOTHE** (Visuals) is a painter who has collaborated on dance, theater and film projects since moving to New York in 1968. He has designed for Mabou Mines, Richard Foreman, Stanley Silverman, Lucinda Childs, Cyndi Lauper, Michael Smith, Charlie Moulton, Catlin Cobb, and A. Leroy. "My Folks" and "Transparent Means for Travelling Light" are his most recent collaborations with David Gordon, which began in 1982 with "TV Reel". Booth has had ten one-man shows in New York and his works are in many permanent collections, including those of the Guggenheim and Hirshhorn Museums.

**BEVERLY EMMONS** (Lighting, "My Folks") designed the lighting for the Merce Cunningham Dance Company from 1965-68. She has also designed lighting for theater directors Joseph Chaikin, Andrei Serban, and for Meredith Monk's and Pin Chong's The Games. Emmons has numerous Broadway credits, including Tony nominations for The Elephant Man, A Day in Hollywood/A Night in the Ukraine and All's Well That Ends Well. Her dance credits include designs for the companies of Martha Graham, Lucinda Childs, Trisha Brown, Lar Lubovitch, Dana Reitz, Viola Farber, and Alvin Ailey. She has collaborated frequently with Robert Wilson, most recently on the Rome Section of the CIVIL warS and Einstein on the Beach. In 1980, she received a Village Voice Obie and in 1984, was awarded a Bessie for distinguished lighting design.

**CHUCK HAMMER** (Composer, "The Seasons"), born in New York City, has been working in the music field for 10 years. He has recorded and worked with Lou Reed, David Bowie, and Laurie Anderson; and he is currently the composer-in-residence at Sync Sound in New York City. Hammer's work primarily involves music and sound design to picture, and he is currently working on a series of digital guitar recordings called Guitarchitecture. Hammer has been deeply involved in the development of new guitar techniques, and he frequently interfaces the guitar so that it may be used to trigger or control many different sounds or events. he is currently working with a "synthaxe" and "synclavier digital music system."

**ROBERT SEDER** (Lighting, "Transparent Means for Traveling Light") has managed productions for the companies of Lar Lubovitch, Lucinda Childs, and Meredith Monk. He was the Lighting Coordinator for the New York Dance Umbrella in 1977-78. He has worked with David Gordon since 1983.

**MARK W. STANLEY** is currently the Resident Lighting Designer of the New York City Opera where he has designed 15 operas for the repertory and touring companies, ranging from Handel's Alcina to Carmen, which was seen nationwide on Live from Lincoln Center. His additional credits include serving as Lighting Director for the U.S. tour of the Vienna Volksoper, and the Sankai Juku Dance Company. He has also designed for the Kirov Ballet, the New Orleans Opera, the Kentucky Opera, the American Opera Center at The Juilliard School, the Hannah Kahn Dancers, the Iowa Shakespeare Festival, the Off-Broadway production of Curse of the Starving Class, and Karen Aker's one-woman show. Stanley teaches at Parson's School of Design and is the author of The Color of Light Workbook. This season, Stanley will begin work as the Resident Lighting Designer of the New York City Ballet.

## **O VERTIGO DANSE**

October 17, 18 Lincoln Hall Auditorium

Founded in 1984, O VERTIGO DANSE has already achieved a significant reputation throughout Canada and Europe. Audiences enthusiastically acclaim the company's innovative character, freshness, and humor.

Risk is at the heart of artist/director Ginette Laurin's sense of style. Laurin brings elements of acrobatics and gymnastics as well as an intense theatricality to her dances. Her dancers go to the limits of their strength, balancing control and abandon, virtuosity and understanding. The movement is energetic, precise, rapid, and dynamic. The sense of "risk" created by the frequent falls as well as spectacular lifts marks the work with an electrifying quality.

The distinctive choreographic style created by Ginette Laurin and O Vertigo has earned Laurin Canada's 1986 Chalmers choreographic award.

## **DAVID GORDON/PICK UP COMPANY**

March 13, 14 Lincoln Hall Auditorium

Admirers say that seeing the DAVID GORDON/PICK UP COMPANY, even for the first time, is like visiting an old and interesting friend. Gordon's work is accessible without being trite, fun without demanding outright laughter, cleverly attuned to the music but not so witty that you need to be a musicologist to get the reference.

The company is not a casually picked up bunch of dancers as the name might imply. This group has been permanently established for more than six years. David Gordon is one of the most prominent "postmodern" artists of our time. His work draws from natural, everyday moves and gestures. For example, in ballet a dancer is "lifted"; in Gordon's company the dancer gets "picked up." His distinctive style and original vision have more than a touch of humor.

David Gordon, a native New Yorker, has worked in the dance field for 25 years performing with Yvonne Rainer and the Judson Dance Theater. He was a founding member of the improvisational group, Grand Union. In 1978, he established the Pick Up Performance Company which continues to provide us with some of the most important and memorable work of our time.

[This performance is supported, in part, with funds provided by the Western States Arts Foundation, the Oregon Arts Commission, the National Endowment for the Arts, and AT&T.]

## **"THE COMPANY WE KEEP"**

April 10, 11 Lincoln Hall Auditorium

"THE COMPANY WE KEEP" is an ensemble of six dancers and four musicians which delights, entertains and surprises audiences with its unique blend of virtuoso dancing, imaginative contemporary sound, and the rapid firing of off-center visions. All this is done with the underlying sense of positive spirits and gentle humor. Their work is created collaboratively under the artistic direction of Judith Patton. The roles of musician and dancer are integrated, and each company member contributes to what we hear and what we see.

The company's style has been described as breathless, sweeping, and angular. It is a style which has earned them two national awards and a busy performance schedule. "The Company We Keep" is a company of power and energy, wit and intensity. "And for all its variety, the lasting impressions are of some very fine dancing." [The Oregonian]

## **MERCE CUNNINGHAM DANCE COMPANY**

April 27 Lincoln Hall Auditorium

Acclaimed on five continents and now entering its fourth decade, the MERCE CUNNINGHAM DANCE COMPANY stands uncontested as the leading modern dance troupe of our time. Performing with live music and his virtuoso company of 15, Merce Cunningham continues to be a driving force in dance and in modern art.

Cunningham is a revolutionary who has changed the way we look at the human body in motion. Over 40 years ago, Cunningham left the Martha Graham Dance Company to begin one of the longest and most influential rebellions in dance. He stripped his choreography of all elements previously considered essential—traditional music, emotional motivation, dramatic structures or themes—and he invites us to watch pure movement. His dancers are considered among the best in the world. They have a technique so pure and refined that by comparison, other dancing can seem cumbersome and overdressed. Cunningham's work departs from ballet, but the lucid efficiency of his movement and the clean lines of his technique make him both a classicist and a rebel.

Merce Cunningham is still dancing and choreographing with undiminished intensity, and, unlike some preceding innovators, his style shows no signs of age. The dancers' ability to project nothing extraneous and the relentless purity of the choreography keep the work of Merce Cunningham always new and vivid. "Uncompromisingly avant-garde, doggedly courageous, relentlessly challenging, he has added to our knowledge of human grace and influenced dance all over the globe." (The Wall Street Journal) Merce Cunningham is considered the foremost dance innovator living in the world today.

[This performance is supported, in part, with funds provided by the Western States Arts Foundation, the Oregon Arts Commission, the National Endowment for the Arts, and AT&T.]

## **MOMIX**

May 12, 13 Lincoln Hall Auditorium

MOMIX has been described as the hottest item to hit the dance/theater circuit since Pilobolus. This is no coincidence. Two of Momix's founders, Moses Pendleton and Alison Chase, were originally members of Pilobolus, the Dartmouth College dance phenomenon which specialized in group choreography and an odd combination of dance, acrobatics, and body sculpture. In search of new forms of theater and dance, Pendleton and Chase left Pilobolus to form Momix.

The work of Momix shows an underlying interest in the bizarre, humorous possibilities of the body and in creating new body imagery. Momix is a visionary company. They like to invent. They rely heavily on special effects from costuming and lighting, creating total theater which is both fascinating and entertaining.

Momix performers have been described as "inspired vaudevillians." They are wonderfully inventive, physically strong dancers with a humorous, compelling performance style and an earthy wit. "Funny, sexy, and full of ideas, Momix breathes fresh air into the precious world of contemporary dance." (Oakland Tribune)

**To reserve seats for remaining performances. . .**

Seats assigned in order received.  
All performances are in Lincoln Hall Auditorium at 8 pm.

**DAVID GORDON/  
PICK UP COMPANY**  
\$10 Gen, \$8 Std/Sen/PSU Fac & Staff  
\_\_\_ ticket(s) for Fri, Mar 13  
\_\_\_ ticket(s) for Sat, Mar 14 \$ \_\_\_\_\_

**"THE COMPANY WE KEEP"**  
\$8 Gen, \$6 Std/Sen/PSU Fac & Staff  
\_\_\_ ticket(s) for Fri, Apr 10  
\_\_\_ ticket(s) for Sat, Apr 11 \$ \_\_\_\_\_

**MERCE CUNNINGHAM  
DANCE COMPANY**  
\$25 All  
\_\_\_ ticket(s) for Mon, Apr 27 \$ \_\_\_\_\_

**MOMIX**  
\$10 Gen, \$8 Std/Sen/PSU Fac & Staff  
\_\_\_ ticket(s) for Tue, May 12  
\_\_\_ ticket(s) for Wed, May 13 \$ \_\_\_\_\_

TOTAL \$ \_\_\_\_\_

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**TICKETS: 229-4440      INFORMATION: 229-3131**

**Looking forward to 1987-88. . .**

We're already planning the 1987-88 Dance Season. As with any non-profit organization, we always need money. . . We also need help. If you would like to participate as a sponsor in the 1987-88 Dance Season, your contribution will be greatly appreciated. If you would be willing to help us as a volunteer, please leave your name and phone number with an usher, or call us at our office at 229-3131.

Please join us in bringing the best of the art of today and tomorrow to Oregon audiences.

I would like to be a sponsor of the 1987-88 Contemporary Dance Season. Please find enclosed my tax deductible check in the amount of \$ \_\_\_\_\_ payable to PSU Dance Series.

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