

1980 - EX-MOVIE STAR RONALD REAGAN - ELECTED PRESIDENT ↓ DAVID ALWAYS KNEW HOLLYWOOD IS WHERE U.S. HISTORY IS MADE.



1980 - **PERFORMANCE COLLAGE** - David excerpts sections of material from new and used work.



1980 - **SOFT BROIL** – primarily touring material - local volunteer performers vie for front - in closely packed milling group.

1980 - **UNTITLED SOLO/UNLIMITED BACKUP** - ↓ - primarily touring material - Pick Up performer w/back up group of local volunteers.





The Pick-Up Co. is a concept which allows me to work with the numbers of people that I need for any given project and in some instances to build a project around the numbers of people at hand. It is meant to be expedient, economical, and to keep me on my toes.

The material in these performances is culled from work made between 1972 and 1981. Each performance is a collage; overlays and juxtapositions that may or may not have had the same relationship as before, organized to suit the performance space and circumstance we encounter. I am trying to have my cake and eat it too. Repertory without predictable format. A new puzzle to be solved for each show.

I think of my work as ongoing; a 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.

from *Performance Collage* program ↑

#2

Performance Collage may be drawn from:

'72 *The Matter*,

'74 *Chair*,

'77 *Wordsworth and the Motor*,

'78 *Not Necessarily Recognizable Objectives*,

'78 *What Happened?*,

'79 *An Audience With The Pope*
(or *This Is Where I Came In*),

'79 *The Matter (Plus and Minus)*,

'79 *Close Up from The Matter (Plus & Minus)*

'80 *New Untitled Solo/Unlimited Backup*,

'80 *New Untitled Group Work*,

'80 *Double Identity Part One*,

'80 *Dorothy and Eileen*,

'80 *Dorothy and Martha*,

'81 *Double Identity Part Two*,

'81 *Phone Call*,

'82 *T.V. Reel*.

#1

1980 -

← *UNTITLED SOLO/UNLIMITED BACKUP*

#2

1980 - *BY TWO*

Commissioned by Duluth Summer Festival of the Arts -
Choreographer's Showcase - Duluth Cathedral Auditorium.
David writes in the Duluth program. ↓

#1

I came to Duluth with Valda Setterfield - Margaret Hoeffel -
2 duets - 3 setsa white clothes - piano tape recorded -
by student Sue Tepley during 1971 Oberlin College residency -
set of *Close Up* slides photographed by Babette Mangolte in 1979 -
and an appetite for puzzle solving.

I met 8 intelligent and co-operative performers - willing to take risks.
The work that results - is a fusion of what I came with -
and what I found tempered by available time and energy.
I have enjoyed the process. I hope you enjoy the product -
sincerely - DG

Performers: Alice Bassler, Sharon Friedler, Gail Gilbert, David Gordon, Margaret Hoeffel, Jeff Howe, Rose Marie Mussienko, Valda Setterfield, Will Swanson, Thomas H. Stout III, Joseph Teague. Movers: Nadine Chapdelaine, Bruce Rabey.

#2

David sees - onna streets of Duluth -
cut down Minnesota tall white pine trees - sold in town for firewood.
Decides to buy 'em'n use 'em as a visual set for *By Two*.

← Perhaps - *By Two* "movers" move 'em?

1980/81 - REAGAN DECADE BEGINS WITH A BANG ↓ BANG BANG -



#1

Howdya make “dances” inna face of unpredictable madness - illogical aggression and - political assassination?
1979 - David constructs **CLOSE UP** duet - performed originally in silence - 1980/'81 - reconstructed in 1982 - for **10 Minute TV**.
Performed - September 28, 2001 - at Joyce Theater - by Valda Setterfield and David Gordon - to the music of Michael Nyman -
DANCING FOR THE BRAVEST AND FINEST - NY Police and Fire Widows' and Children's Benefit Fund. (see **2000s ARCHIVEOGRAPHY - Part 1**)



#2

1980 - David don't schedule dancers for rehearsal - as needed.
It never occurs to him. He calls everybody every day.
What if he thinksa something? Or needs time to thinka something else?
If he works on a solo - or a duet with 1 or 2 dancers -
other dancers practice something - or read *NY Times*.

#1

1980 - David constructs live duet - **DOROTHY AND EILEEN** -
he reconstructs in 1982 - for **10 Minute TV**.

In *Dorothy and Eileen* - choreographed for Margaret Hoeffel and Valda Setterfield -
David asks the 2 women - to improvise conversation about their mothers -
Dorothy and Eileen - while they dance set movement - and they do - and -
when they do - dancers sit up'n put newspapers and sandwiches down.
Something is happening - in rehearsal - and in performance.
Audience members - men'n women wait - at the enda the show -
to talk with Valda and Margaret - ABOUT THEIR OWN MOTHERS.



#2

Onna way to the stage -
Valda'n Margaret decide -
who will ask the 1st question.

At the end they ask -
what's your mother's name?
Margaret says Dorothy. Valda says Eileen.
Clasp hands.

#1

Fort Worth, Texas - Valda ain't available.
Keith Marshall learns movement and -
improvises dialogue with Margaret -
Dorothy and Eileen is - *Dorothy and Martha* -
for 1 performance.
They come offstage n'Margaret grumbles -
that man knows nothing about his mother.



#1

For *10 Minute TV* -

Margaret'n Valda - talk about Dorothy and Eileen ↑ over coffee - at the Gordon kitchen table.

↩ Movement sequences - shot inna studio. *10 Minute TV*'s gonna be on BBC 4 in England.

#2

Valda is unhappy. Live performance - she says - changes each time you do it.

Words said may be softened - taken back.

10 Minute TV - she says - is edited by David.

I have no say in this edit - Valda says - in what I say on British TV -
about Eileen Walker Setterfield - about my mother.

#1

2016 - David says he's sorry.

#2

1981 - **PROFILE**

Definitions: 1 - representation for something in outline.

2 - vertical section of soil showing nature -
and sequence - of various layers

3 - group of data representing - extent to which -
an individual exhibits traits or abilities.

Excerpts - **Profile** review by Arlene Croce -
in *The New Yorker* - February 23, 1981 -

*That dance is about dancers is a premise
under constant scrutiny by David Gordon.*

*His **Profile**...asked all the witty questions
he usually asks about identity -
but in different witty ways -
and it added a few thoughts about music.*

*Dancers going Mmmm or Zzzz
or sounding chords Ahhhh are not news.
Gordon opened the whole device to question
by the way he used it.*

*The sounds became a kind of counterpoint
to verbal material he normally employs.*

On tape we heard 2 famous precedents - the wordless chorus from Daphnis and the boys voices in the Snowflake Waltz from the Nutcracker.

*Later - I began wondering whether Ravel and Tchaikovsky had had some idea about wordless vocalizing
and its suitability to dance which should have alerted us to the dangers of using speech and song as accompaniment.*

Profile is the most fully orchestrated concert of dance I've ever known Gordon to present
and one of the most beautifully shaped in terms of tension and variety.

*Gordon likes to recycle his material, and although I thought I'd seen some group activities and heard some of his word games before,
the flow and the pressure of events were always unpredictable. In fact, the material in **Profile** is about 95 percent new.*

*Maybe there's never a first time with Gordon. He takes such firm control of one's sensory attention
that memory is activated along with the rest of one's faculties. And like slivers fitting into a mosaic,
the echoes and correspondences he sets up find their place in the evening's scheme of things.*

It is a pleasure to sit there letting one's mind fill with surmises, all of them appropriate.

Not many theatrical evenings reward us so amply just for paying attention.





#1
Profile includes
← *Double Identity*
Parts 1 and 2 -
1980/'81.
#2
What - David asks -
IN 2016 -
is *Double Identity*
Part 2?
#1
Double Identity
Part 2
is also listed -
in a Pittsburgh
program -
performed - by
Valda and David?
No idea - he says.

#2

Also - *Phone Call* - not altogether clear - also *Untitled Solo with Unlimited Backup Group* - 1980?

#1

Okay. There IS a *Phone Call* in *Profile* in 1981. Deborah Jowitt writes about it. David says - what Ms. Jowitt describes sounds - like the *Phone Call* performed by Valda - and the Pick Ups - that opens *Framework* in 1983. Are they the same *Phone Calls*? Thanks to David White - and Dennis Diamond - there's video records of *Profile* - and *Framework*. Hafta take a look - David says.

#2

Excerpts from *Profile* review by Deborah Jowitt - *Village Voice* - Feb 1981

Some of the most tender moments involve Valda Setterfield. A telephone rings. Hello, says Setterfield in her gentle, polite English voice, while diligently working through what amounts to an offbeat ballet adagio.

#1

All the dancers - except Gordon - respond, hello.

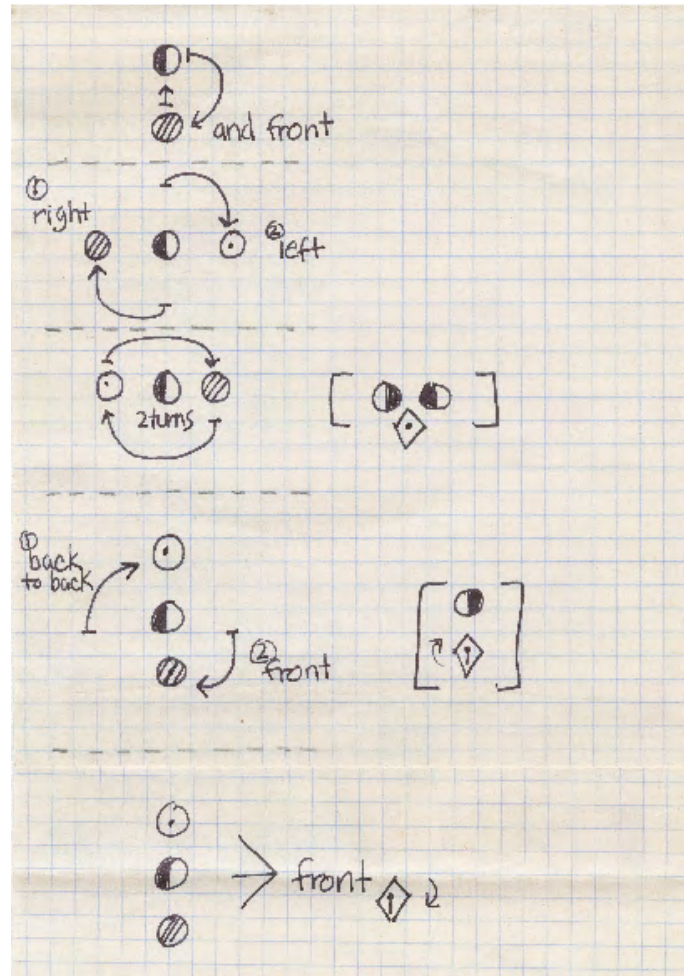
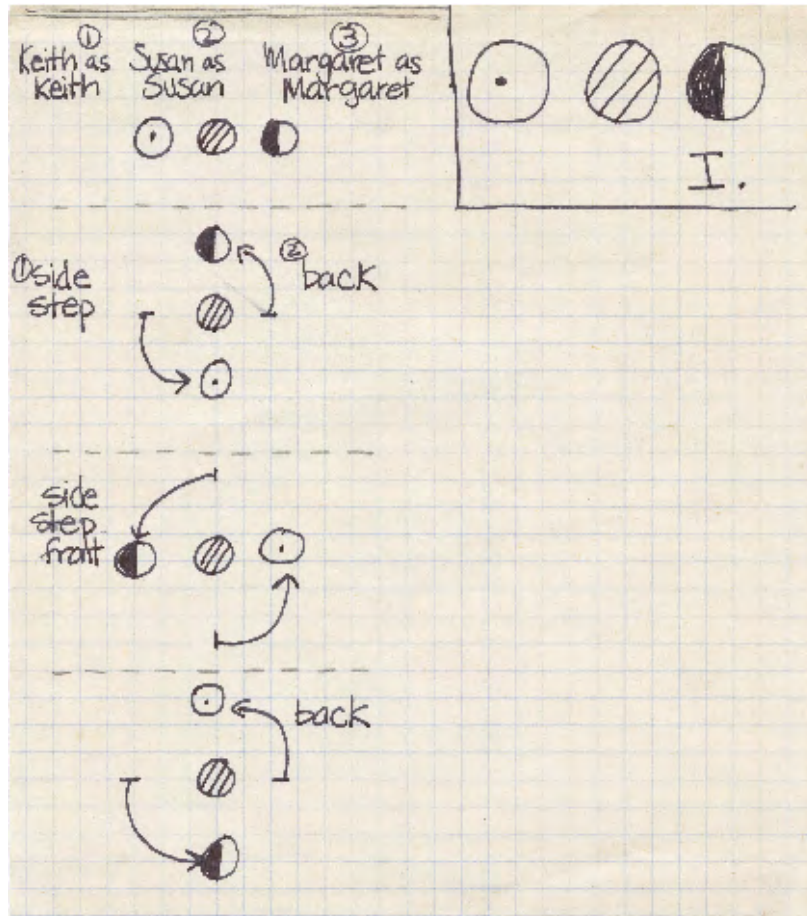
Sitting on the floor around her, one of another or them rises from time to time to support Setterfield, touch her, lift her.

When she asks, what have you been doing? A long babble of voices responds.

When they ask her the same question, she says nothing, only continues patiently dancing, as if that is the only possible answer.

#2

*Most of the movement in *Profile* consists of dancers doing big - plain actions - lunging - leaning - toppling - walking - or moving to a position - or negotiating some business with another dancer - holding that pose - perhaps commenting on it - and moving on.*



#1

In **Double Identity** -
Susan Eschelbach -
Margaret Hoeffel and Keith Marshall
stand in a line facing us
to announce - one by one -
Susan as Susan - Keith as Keith -
Margaret as Margaret.

#2

Gradually they move
into dancerly anonymity -
Susan standing in Keith's place is
- for all practical purposes - Keith.
Margaret may eventually
have to say Margaret as Susan -
as Keith as Margaret as Susan -
as Keith.

#1

Where you stand determines
who you are - what you do -
announces your role.

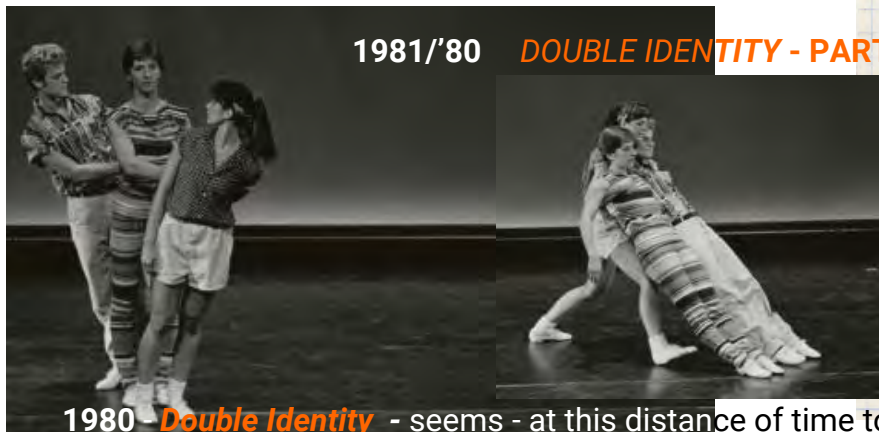
Pretty soon Margaret - with -
a hand on each of the other's
backs says Margaret -
as Terra Firma

Then it's Susan as victim -
and other synonymous objects -
slung around by Margaret -
and Keith.

Margaret and Keith
can briefly become Lovers -
Susan an Abandoned Woman -
who was a second earlier
a Woman Abandoned.

← 1980 - **Double Identity** score

#2



1980 - **Double Identity** - seems - at this distance of time to David - to be cousin to - 1981 - **Counter Revolution** and 1983 - **Passing Sentence**.

Partnering - and interrupted partnering - altogether physical and/or visual and/or including verbal commentary.
Change of position - who's next to who and who's next to who next - and when - announces altered identity - and shifting relationship.

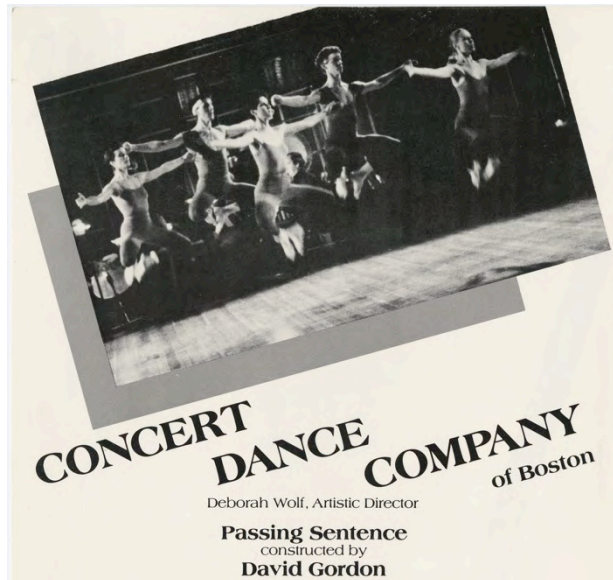


#1

1981 - *Counter Revolution* - commissioned by Emilyn Claid for Extemporary Dance Theatre - in London, England.
Gordon uses numbered tee shirts in London - and tees with words in Boston.
Passing Sentence for Concert Dance Company of Boston - in 1983 - is a variation on *Counter Revolution*.
Equations - instead of verbal text - are formed by dancing bodies.

#2

1983 - *PASSING SENTENCE* - commissioned by Concert Dance Company - in Watertown, Massachusetts.
David makes *Passing Sentence* to Bach's Suite No.1 for Unaccompanied Cello.



Excerpts from *Boston Phoenix* review - April 17, 1984 - by Laura A. Jacobs -

They all wear tee shirts with single words printed on both sides - here - no - why - good - less... at the 1st rise in the music - the dancers dash and spin into a follow the bouncing ball line that says - what's hers now is his now or what's his now is hers more or less or else.

It's the only coherent sentence - or rather sentiment - the dance will give - but it works like a passkey to the dance's and Bach's universe.

...Gordon is playing with "universals" and these synchronize the dance - which consists of interlocking arcs - spheres - orbits - some as slim as a tight pirouette - others as centrifugal as an ice-capades grand finale - complete with the guy on the end - racing to keep up - and even turn up in the dance's imagery.

But perhaps the most beautiful moments come mid-dance - when the 6 dancers - hands linked - perform a sarabande - stepping against - over and around one another - In their deliberate - shadowless precision they could be the galaxies...

David - he says - never sees *Passing Sentence* performed.

#1 -

1981 - *BIG EYES (GROTE OGEN)*

KATHY GOSSCHALK - ↓ - pronounced Kaitee Chossalick - is ARTISTIC DIRECTOR OF WERKCENTRUM - IN ROTTERDAM.



← Kathy - pronounced Kaitee - commissions David -
to make a piece to be performed by Werkcentrum - inna Holland Festival



Werkcentrum Dans



(Rotterdam, Netherlands)

"Big Eyes"

(American Premiere)
Choreographed by and
co-performed with the
David Gordon/

Pick Up Co.

November 10-13 at 8 p.m.
November 11 at 3 p.m.

#2

← 1981 - **BIG EYES**
(**GROTE OGEN**)

David stays in her house
- with Kathy Gosschalk -
in The Hague - during -
the rehearsal period -
n'drinks black coffee -
1st thing inna morning -
for the 1st time -
because Kathy does -
n'smokes a cigarette -
with his coffee -
which he never does -
but she does so he does.
He finds a cassette -
percussive march music
- by Mauricio Kagel -
who -he never heard of -
taped secretly she says -

#1

Kathy says - in -
live performance
- and David uses
- Kagel tape -
and asks Kathy -
to create
"BIG EYE" slides
- for David -
to watch over -
n'comment on -
Dutch dancers
when he's gone -
as they dance -
David's dance -
to Kathy's stolen
Kagel music.





#2

Chosen'n contracted to make a dance - by an artistic director he don't know well - or at all - in a country not his - n'making the new dance - for dancers he don't know - at all - whose history'n social relationship to each other - may have been or - may be uncomfortable - and whose political'n economic ups'n downs - with artistic administration - may have been - or may be - problematic - n'who engage in - snatches of dialogue in rehearsal - he don't understand - and - he paranoiacally suspects - are negative comments on his choreographic talents - and who take 10 minute breaks - every hour when they smoke n'talk - furiously - about the new work - he wonders - how - does this work become a collaboration - a positive collaboration - between Werkcentrum and Pick Up Company? Howze it danced together by both companies at the Holland Festival - and in NY - at DTW? How do they all - we all - hug'n kiss'n say teary goodbyes at the end? That's show biz.



#2

Valda Setterfield teaches Cunningham technique - ♫ - to Theatre du Silence dancers. Brigitte Lefevre and Jacques Garnier love Valda - so - I make this piece - so they have Valda back to teach. That's how I eat almond croissants - every morning in La Rochelle - says lucky David. To book Grand Union at the Walker Art Center - G.U. 1st residency - Minnesota woman arrives at Yvonne Rainer's Greene Street loft - with yellow legal pad'n pen - what d'ya need for a week at the Walker? That's how I meet - ♫ - Suzanne Weil - says lucky David.

« PAS et PAR »

construit par : David Gordon

Luc Toulotte, Brigitte Lefèvre, Christine Burgos,
Sophie Delizée, Hugo Camargo Rocha, Noëlle Simonet,
Thierry Sirou, Sacha Kochanowski, Sylvie Guy,
Lari Léong-Sarm

montage musical : David Gordon

présentation avant la création (en avril à la Maison de la Danse à Lyon)

#1

1981 - PAS et PAR

There is a page of handwritten text for projected slides which includes - PARler en route - faux PAS de deux - PAS de PARTenaires - PARentheses - PAS de cinq - PAS a PAS de deux - PAStorales - PARTir en PARlant - PAS du tout - PAS des hommes - PAS sans parole - PARentheses - faux PAS de dix - PARler en masse - PARachever - PAS de suites.

#2

David - with high school French - don't always hear - "la difference" between "pas" et "par". *Pas et Par* becomes the textual spine of this piece. David don't remember the movement in *Pas et Par*. He don't remember the "montage musical."



#1

← **SUZANNE WEIL** - inna **1970s** - invites David Gordon to show movement work - in Minneapolis - at the Walker Art Center. When Sue getsta be National Endowment for the Arts dance program director - she invites David to speak to NEA dance panel. David laughs. He says what'll I say? Tell 'em what you tell me - Sue says. Then - Sue Weil - invites David - to SIT on the NEA panel - well - not exactly "invites". Sue parcel posts a panel book - before she leaves NEA Dance Program to be Senior Vice President - of Programming for PBS - which is why - and how - David meets Rhoda Grauer.



#2

← **RHODA GRAUER** is executive director of Twyla Tharp's company - till - **1978** - approximately - when she says - Sue Weil convinces her to become dance program director - at the NEA - so - Sue can leave the endowment - to go to work at PBS - so - David starts to be onna dance panel with Sue - getsta be onna dance panel with Rhoda - and - with Robert Joffrey - who is the chair - but - when Joffrey leaves - Rhoda says - approximately **1980** - Rhoda says - she appoints David as the new chair - and she's at the endowment - she says - for 4 years'n leaves - she says - when Reagan is elected - and when David leaves the endowment panel -



he is asked to be on NY State Council on the Arts dance panel.

← **BEVERLY D'ANNE** - director of NY State Council dance program - knows me - David says - since my 1st grant application inna **70's**. Beverly is passionate about dance - about dance companies - and - about dances and dancers - David says - so - as well as meeting her - he says - at dance panel meetings - I see her at a lotta performances - at some I give - and some I go to - uptown and downtown - the arts council - David says - ain't never just a "job" for Beverly.



#1

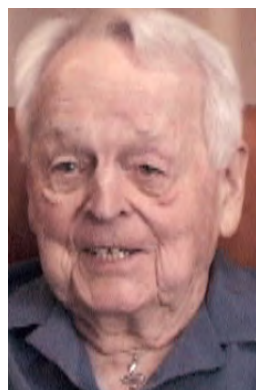
← **DAVID WHITE** - **1981** - executive director of Dance Theater Workshop - after a performance - of David Gordon's new work *Profile* - gives David a small grant - to work with video director - Dennis Diamond.



#2

1982

← **DENNIS DIAMOND** collaborates with David on *TV Reel* - live performance - with pre-taped video. (see '80s ARCHIVEOGRAPHY - Part 2)



#1

1982

← **MERRILL BROCKWAY**

Another of Sue's appointed panelists - producer/director of PBS arts programs - including *Dance in America* - maybe gonna create new arts programs for a new CBS cable. Talks to David - about possible CBS TV. David - optimistically - applies for media funding - to arts council. David says to Merrill - how about an hour? Merrill says why an hour? Long pause - David don't know why an hour. Actually I hafta admit - David says - new constructed raw movement seems cooked - at approximately 8 minutes'n 45 seconds. So - maybe not an hour. Thanks Merrill - David says. Hafta think - maybe not an hour. Maybe 10 minutes. Maybe he better make ↓ **10 Minute TV**.

#2

David meets with New York State arts council media program director **JOHN GIANCOLA** →

David wants to give back the media money connected to CBS cable.

Giancola encourages David to keep the money - and experiment. Yes - he does - and I do - says David.

He generously shows David new work of video artists - including John Sanborn.

#1

Media artist - **JOHN SANBORN** →

is too busy - he says - to work with David when David calls. David asks - who's as good as you?

Nobody - says modest John. But - John says - try my friend - Producer of rock promotion tapes - Ed Steinberg.

#2

Smart and funny and easy to work with - artist **ED STEINBERG** →For *10 Minute TV* - David chooses - *Dorothy and Eileen*.*Close Up* and *What Happened*. (see *'70s ARCHIVEOGRAPHY - Part 3*)

Steinberg says okay. Performance tape is shot at discount rates in Mother's Sound Studio.

Gordon and Steinberg collaboratively edit in postproduction at Reeves Teletape.

Each 10 minute video includes titles and credits.

#1

1986 - KTCA - public TV in Minneapolis/St Paul - will show 2 of David Gordon's 1982 - 10 minute TVs - on series - *Alive From Off Center*.

Who David Gordon is - and what he does - they say - will be described and explained - at the top of the show - as usual - by Susan Stamberg.

David suggests new opening sequence - in which panel of "experts" discusses David's work. And David - David says - plays emcee - ♫ - and every panelist.

1986 - PANEL - addition to - 10 Minute TV

So - who David Gordon is - and what he does -

will NOT be explained at the top of the show - as usual - by Susan Stamberg ♫.

Producer - generously - says okay'n gets - at David's request - wigs - a hair dresser - make up'n a make up woman - so all the Davids - all the different David panelists - can ask and answer - all the questions.

PANEL - script excerpt - ↓**1. We've come together to answer questions about the work of experimental artist David Gordon.****Our 1st question might be - what is an experimental artist?****2. An experimental artist makes work that is personal - unique - you know - not like everybody else.****3. What other kind of artist is there? 2. An un-experimental artist.****4. A bad artist! ↓ Next question.**

#2

1. Gordon doesn't identify his work as choreography. Says he constructs his pieces. Why?
 2. He's perverse. 3. Perhaps he doesn't trust conventional terminology. It's just another experiment.

2. It's not much of an experiment. 4. It's not much of a question! Next question.

1. Gordon's work often uses words. How long has he been doing this and why? 4. Since 1962. And why not?

5. Sometimes he has something to say'n he never understands symbolic movement. 6. Words are like music to him.

2. How poetic. 4. How preposterous. Next question. 1. What about his use of non-dance everyday movement.

4. What about his use of conventional dance movement? 6. What about his use of cliché? 5. About eccentric movement? 3. And gesture?

7. Sounds like he thinks he has the right to use any movement. 2. Sounds downright eclectic to me. 4. Downright is right. Next question.

6. How do we know what he wants us to feel?

#1

9. He shows you what he cares about.
 It's not his job - to tell you how to feel!

Gordon has said -

I am not unaffected - to this day -
 by the 89th viewing - of Elsa Lanchester →
 rising - as the *Bride of Frankenstein*.

I think it's very silly -and also gorgeous.

There is a fondness - for dichotomy -
 that I include - in my work -
 as my tongue moves into my cheek -
 my hand also moves -
 to my heart.

#2

David is invited by **MICHAEL KUSTOW** -
 Channel 4 Commissioning Editor for Arts Programmes →
 to show *10 Minute TV* in England.

Also invites David to show *10 Minute TV* to British media artists -
 in a black box space - above a Soho porn shop.
 Everybody's interested. How much funding - they ask -
 did David get - from NY State Council media program
 to make *10 Minute TV*? 30 thousand - David says.

Everyone is quiet. After a coupla coughs - and an uncomfortable silence - someone says -

that's the entire 1982 media program budget for the Arts Council of Great Britain.

