

FALL SEASON

Sep 19

Tanya Tagaq
Nanook of the North

Sep 27

Roscoe Mitchell
Trios

Oct 16-17

George Lewis,
Catherine Sullivan,
Sean Griffin
Afterword, an Opera

Oct 22-25

Niv Sheinfeld/Oren
Laor and Same
Planet Different World

Oct 27-28

Annie Dorsen
Spokaoke

Nov 6-8

Guillermo Calderón
Escuela (School)

Nov 12-14

Gisèle Vienne,
Dennis Cooper, and
Puppentheater Halle
*The Ventriloquists
Convention*

Dec 19-20

Tatsu Aoki/
Tsukasa Taiko
*Taiko Legacy 12
Reduction*

Museum of
Contemporary Art
Chicago

Oct 16–17, 2015

World Premiere

George Lewis, Catherine Sullivan, Sean Griffin *Afterword, an Opera*

Composer and librettist	George Lewis
Director	Sean Griffin in collaboration with Catherine Sullivan

Soprano	Joelle Lamarre
Contralto	Gwendolyn Brown
Tenor	Julian Terrell Otis
Performer	Otis Harris
Performer	Zachary Nicol
Performer	Ninah Snipes
Performer	Coco Elysses
Woodwinds	Douglas R. Ewart
Piano and voice	Ann E. Ward
Spoken word performance	Discopoet Khari B.

International Contemporary Ensemble	
Conductor	David Fulmer
Violin	Joshua Modney
Cello	Michael Nicolas
Flutes	Brandon George
Clarinets	Joshua Rubin
Horn	David Byrd-Marrow
Piano	Cory Smythe
Percussion	Ross Karre
Audio engineering	Levy Lorenzo

Choreography	Otis Harris Zachary Nicol Ninah Snipes Catherine Sullivan

Production	
Production Stage Manager	Narda E. Alcorn
Assistant Stage Manager	Cat Andrade
Project Manager	Kim Guzowski
Assistant Project Manager	Sophia Rhee
Technical Director	Craig Kidwell
Lighting Designer	Christine Shallenberg
Costume Conception	Sean Griffin George Lewis Catherine Sullivan
Assistant Costume Designer	Caitlin Dalton
Makeup	Marcus Geeter
Hair	Shanteneka Phillips
Assistant Rehearsal Conductor	Daniel Schlosberg
Collaborative Pianist	Saori Chiba
Casting Consultant	Amy Hutchison

Presented as part of *The Freedom Principle: Experiments in Art and Music, 1965 to Now* (through Nov 22, 2015).

Performance length is two hours and twenty minutes including one full intermission.

graycenter FOR ARTS AND INQUIRY

Afterword is supported by the MCA Stage New Works Initiative with lead funding from Elizabeth A. Liebman; a Mellon Collaborative Fellowship for Arts Practice and Scholarship at the Richard and Mary L. Gray Center for Arts and Inquiry at the University of Chicago; the Multi-Arts Production (MAP) Fund, funded by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; the Edwin H. Case Chair in American Music, Columbia University; and a John Simon Guggenheim Foundation Fellowship in Music Composition.

Afterword was developed in partnership with the Chicago Performance Lab through the Theatre and Performance Studies Program at the University of Chicago, and a Design Residency of the MCA New Works Initiative.

Yamaha Artist Services is the exclusive piano provider for International Contemporary Ensemble (ICE). The piano used in tonight's performance was generously provided by PianoForte Chicago.

The artists would like to extend special thanks to Douglas R. Ewart for providing an Ewart Lab Coat to the production; to John Preus for his assistance with chairs for the set; and to David J. Levin, Leslie Buxbaum Danzig, and Michael Schuh of the Gray Center for Arts and Inquiry, and Peter Taub of MCA Chicago, for believing in this project and supporting it to the utmost.

ARTISTS UP CLOSE

Join us for this series of artist-centered talks, workshops, and open studios, which engage the public with the artists in intimate settings and provide a closer look at the creative process. Join us today.

MCA TALK

Afterword: The AACM (as) Opera
Saturday, Oct 17, 2–3 pm

George Lewis reflects on *Afterword* as a “Bildungsoper”—a coming-of-age opera of ideas and testament—whose libretto he drew from his 2008 book on the Association for the Advancement of Creative Musicians, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press). *Afterword* codirector Sean Griffin joins Lewis in the discussion, along with University of Chicago faculty members Jacqueline Najuma Stewart, Interim Director of the Gray Center for Arts and Inquiry and professor in the Department of Cinema and Media Studies, and James Chandler, director of the Franke Institute for the Humanities and professor in the Department of English Language and Literature. This presentation is cosponsored by the Gray Center for Arts and Inquiry and the Center for the Study of Race, Politics, and Culture.

Presented as part of Humanities Day at the University of Chicago. Reserve a spot at humanitiesday.uchicago.edu.

EXHIBITION

The Freedom Principle: Experiments in Art and Music, 1965 to Now
Through Nov 22

Afterword, an Opera is presented in conjunction with the MCA exhibition *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, as part of the fiftieth anniversary celebrations of the Association for the Advancement of Creative Musicians (AACM).

On view in the exhibition is *Rio Negro II* (2007/15), an immersive audiokinetic installation conceived and created by collaborators Douglas R. Ewart, George Lewis, and Douglas Repetto. The piece is the successor to *Rio Negro*, created by Ewart and Lewis and shown at the Randolph Street Gallery (curated by Peter Taub) in 1992. The rain sticks and chimes, which Ewart made, are associated with the rituals

of indigenous Brazilians, such as the inhabitants of the Rio Negro basin, the region that lends the work its name. The robotic mechanisms that animate the chimes and rain sticks were designed and built by Repetto. Lewis composed electronic sonic imagery for the work, and the three artists collectively created the bamboo/earth pathways.

Afterword via Fantasia (2015), a video and multimedia installation on view, was conceived within the framework of the collaboration on the opera, and features music, text, and libretto by Lewis, chorales composed by Sean Griffin, and wall drawings by artist Charles Gaines. Sullivan transposes Lewis’s text and libretto into a series of scenes filmed on sets for other plays with parallel and divergent social and cultural themes, as well as the exterior of the AACM’s first rehearsals. An ensemble of actors, dancers, artists, and AACM members animate these shifting scenographic atmospheres in the spirit of artistic promiscuity and the AACM ethos of aesthetic mobility.

MCA STUDIO

Earlier this week, as part of the Open Doors program, museum visitors were invited inside the theater to observe the artists working on the production of *Afterword, an Opera*. And this summer, as part of MCA’s New Works Initiative, George Lewis, Catherine Sullivan, and Sean Griffin discussed their work during their weeklong design residency at the MCA.

FROM THE ARTISTS

Afterword is not a history of the Association for the Advancement of Creative Musicians (AACM), but a “*Bildungsoper*”—a coming-of-age opera of ideas, positionality, and testament. An important challenge in our creative process was to engage a collective that remains noted for its diversity of approaches to art making, while declining to recreate, periodize, or otherwise illustrate or depict its music or its



George Lewis
Composer, *Afterword*
Photo: Eileen Barroso

membership. In eschewing direct character representation of AACM artists, we forgo a conception of fixed, authorial characters in favor of having music, text, and movement explore motivations and implications of historical action in ways that reaffirm the multiple, overlapping, and fundamentally human cultural perspectives and contestations that mark not only the AACM but any human social formation. Sung and spoken voices, instrumental music, and movement become heteroglossic avatars, in a process described by Toni Morrison and others as the expression of a community voice. In some scenes, that voice presents remembrances and

testimony; in others, clashes between subject positions allow audiences to eavesdrop on history as it is being made in real, human time, bringing us face to face with contingency, empathy, and wonder.

Afterword's direction takes its form from the libretto, which is drawn from the interviews George E. Lewis conducted for his 2008 book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press), as well as transcripts of audio recordings of formative AACM



Sean Griffin
Director, *Afterword*
Courtesy of Paula Cronan

meetings made by Muhal Richard Abrams in 1965 and 1966. The opera takes its title from the concluding chapter of Lewis's history of the AACM. The “Afterword” chapter fashions an imagined intergenerational dialogue, where young black experimentalists interrogate critical issues well outside the frame of music making. *Afterword, an Opera* confronts experiences and themes related to the historical periods through which the AACM has lived—the Great Migration, the urbanization of American life, decolonization, and the civil rights struggle. Within these larger currents, recurring issues include personal, professional, and collective

aspiration; aesthetic innovation, artistic freedom, identity, and representation; power, self-determination, self-fashioning and self-governance; alternative institutions, challenges to traditional authority, and economic and cultural shifts; spiritual growth; and death and rebirth.

The movement in *Afterword* is derived from a list of people, places, and situations, real and imagined, that made appearances in the libretto as it evolved over time. Forms are built from photographs, imagined situations, impressions, histories, and actions to create a sensorium of experiences and received stances. The libretto itself includes testimonials from the Migration, daily observations jotted down in diaries, and descriptions of Paris in the wake of the tumultuous events of 1968. Bits of social dance from the corresponding periods commingle with gestures derived from the historicity of the AACM's sculptural, photographic, filmic, textual, and audio archive. Sometimes these forms help describe the time, place, and action of each scene, while at other times they are shaped by a purely musical and choreographic logic in which time and place become indeterminate. In the end, all of these forms are shaped recursively by the performers' impressions of them. Their conscientious navigation plays out in very different stage locations, whose spatial dimensions and narrative weight are expressed through recollection, shadows, and lyrical movement. Many people can be embodied in different parts of the body at the same time, in yet another expression of the community voice. The lively dissonance of the orchestration functions as a musical commentary on these recounted historical and psychic moments, encouraging us to listen in on the fast-moving, creative sonic imagination animated inside the minds of the characters as they calculate their collective creative powers.

Founded on the South Side of Chicago in 1965, the AACM has long played an internationally recognized role in American experimental music, and its musicians' unique combination of artistic communitarianism, personal and collective self-determination, and ardent experimentalism, animates the *Afterword* project. We view *Afterword's* interpenetration of subject with artistic method as a vital touchstone for operatic experience, and in building upon AACM ideas that are now part of the legacy of experimental practice, the goal of *Afterword* is to combine aesthetic exploration with critical examination of multiple, overlapping, and fundamentally human contestations that affect us all.

—George Lewis, Catherine Sullivan, and Sean Griffin

ABOUT THE ARTISTS

GEORGE LEWIS

is the Edwin H. Case Professor of American Music at Columbia University. A MacArthur and Guggenheim Fellow, a member of the American Academy of Arts and Sciences, and a member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work is documented on more than 140 recordings, and has been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Ensemble Dal Niente, Radio-Sinfonieorchester Stuttgart, and others. In 2015, Lewis received the degree of Doctor of Music (DMus, *honoris causa*) from the University of Edinburgh. MCA Stage has presented Lewis's work several times, most recently in a portrait concert with International Contemporary Ensemble (ICE).

CATHERINE SULLIVAN

is an associate professor in the Department of Visual Arts at the University of Chicago. Her work engages theater, film, video, photography, writing, sculpture, and more. She produces performances and theater works that address a broad spectrum of historical and cultural references, wherein the performers are often coping with written texts, stylistic economies,

reenactments of historic performances, gestural and choreographic regimes, and conceptual orthodoxies. Her work has been exhibited nationally and internationally at the UCLA Armand Hammer Museum; Whitney Museum of American Art; Metro Pictures; Tate Modern, London; Opéra de Lyon; Volksbühne, Berlin; Galerie Catherine Bastide, Brussels; and Galerie Christian Nagel, Antwerp/Berlin.

SEAN GRIFFIN

is a Los Angeles-based composer and director. The director of Opera Povera, an interdisciplinary consortium devoted to the creation and performance of new operatic, performance, and exhibition projects, Griffin's work, which includes musical compositions, immersive operas, installations, films, and stage works, often features the unique talents of the instrumentalists and performers with whom he collaborates. Griffin has collaborated extensively with artists Catherine Sullivan, Charles Gaines, and Aiyun Huang, and has been a resident fellow at Yaddo, MacDowell, and EMPAC. His works have been presented at venues such as the 2015 Venice Biennale, MoMA, REDCAT, LACMA, Berlin's Volksbühne, and the Tate Modern.

PERFORMERS

DISCOPOET KHARI B.

is a spoken word musician and educator in the literary arts who works internationally. He credits his achievements as a performer and instructor to growing up in Chicago's house music scene and being the son of two educators, one being acclaimed woodwindist, Mwata Bowden. His work reaches a diverse audience base of ages and ethnicities. He has produced two independent albums and appeared on numerous others. Khari B. is a former Chair of the Association for the Advancement of Creative Musicians (AACM) and artist in residence at Purdue University for the Black Cultural Center's Haraka Writers Ensemble.

GWENDOLYN BROWN

has appeared with opera companies in the United States as well as in Germany, Italy, Spain, Belgium, the Netherlands, and recently Ostrava, Czech Republic. She has previously created two leading roles in contemporary and experimental opera: the title character of Ethan Gans-Morse's *The Canticle of the Black Madonna*; and Marie Laveau in Anne LeBaron's *Crescent City* for The Industry in Los Angeles. A Tennessee native, Brown earned a bachelor's degree in music from Nashville's Fisk University, and began studies for a master's degree in vocal performance at the

University of Memphis, completing it at the American Conservatory of Music in Indiana. She apprenticed with Des Moines Metro Opera Young Artist Program and at the Ryan Opera Center of the Lyric Opera of Chicago. She has earned critical acclaim in roles she has performed in traditional, contemporary, and experimental opera, as well as in orchestral works.

COCO ELYSSES

is a musician, actress, voice-over artist, screenwriter, and poet. Her voice can be heard at the Adler Planetarium in the permanent installation, *Skywatchers of Africa*, as well as on spots for BET, BlackVoices.com, McDonald's, and Nike. Her stage credits include multiple appearances with the Chicago Theatre Company, the Black Theatre Alliance Award-winning, and Jeff Award-nominated, production of *Shakin' the Mess Outta Misery*; and *The Old Settler* at the Organic Theatre, where she received a Black Theatre Alliance Award nomination for Best Featured Actress in a drama. She has performed with the AACM Great Black Music Ensemble and Renee Baker's Chicago Modern Orchestra Project, and her poetry is featured in *99 New Poems: A Contemporary Anthology*. She is a member of AFTRA-SAG, AEA, and the AFM.

DOUGLAS R. EWART

is a composer, improviser, sculptor, maker of masks and instruments, and more. Born in Kingston, Jamaica in 1946, Ewart is a former chair of the Association for the Advancement of Creative Musicians (AACM). His multidisciplinary ensembles include the Nyahbingi Drum Choir, the Clarinet Choir, Douglas R. Ewart & Inventions, Douglas R. Ewart & Quasar, and Douglas R. Ewart & Stringnets. The albums released on his Aarawak Records label include *Red Hills*, *Bamboo Meditations at Banff*, and *Bamboo Forest*, a composition employing a cornucopia of flutes, reeds, and percussion instruments—many of them handmade. His sculptures, sound sculptures, and individually handcrafted masks have been exhibited at Museum of Contemporary Art Chicago and the Contemporary Arts Museum Houston, and his *Crepuscule*, a massive collective composition that brings together diverse musical groups, dancers, artists, and activists, has been performed around the world. Ewart has received grants from the Minnesota Composers Forum/McKnight Foundation, Jerome Foundation, and twice from the Bush Artists Fellowship, and he has performed throughout Europe, North and South America, Asia, and Australia.

DAVID FULMER

has garnered international

accolades as composer and performer. His *Violin Concerto* premiered at Lincoln Center in 2010 and has subsequently been performed by major orchestras and at festivals in the United Kingdom, Europe, North America, and Australia. He made his European debut performing and recording his concerto with the BBC Scottish Symphony Orchestra under the direction of Matthias Pintscher, and he is recently commissioned to perform with the Berlin Philharmonic, Ensemble Intercontemporain, New York Philharmonic, Slovenian Philharmonic, Deutsche Kammerphilharmonie Bremen, ProMusica Chamber Orchestra, Carnegie Hall, Alte Oper Frankfurt, Salzburg Foundation, BMI Foundation, Concert Artists Guild, Washington Performing Arts, and the Fromm Music Foundation. In addition to conducting International Contemporary Ensemble, he recently led the Adelaide Symphony Orchestra, NFM Wrocław Philharmonic, Elision Ensemble, and numerous ensembles and orchestras throughout the United States and Europe. He received his doctorate from Juilliard.

OTIS HARRIS

is a native of Columbia, Tennessee, and received his BFA in dance at Marygrove College in Detroit. After visiting Chicago almost two years ago, he ended up

training under Homer O'Bryant, Pia Hamilton, Robert McGee, and William Gill. Since then he has performed in several operas, *Nutcracker* productions, fashion shows, flash mobs, carnivals, the World National Jazz Congress Convention in Pittsburgh at Point Park, and some hip-hop showcases.

JOELLE LAMARRE

has received recognition for her performance in the role of Sister Rose in *Dead Man Walking*. She made her debut as Lady on the Levee in *Show Boat* and covered the role of Lily in *Porgy and Bess*, both with the Lyric Opera of Chicago. With the American Chamber Opera, she debuted as Cio Cio San in Puccini's *Madame Butterfly*. Lamarre is known for her extensive background in classical concert works and in musical theater. She received the Bravo Award from Bel Canto Foundation, the Anna Marie Gerts Award from the Musicians Club of Women, and several vocal scholarships from VoicExperience Foundation. She is writing for her upcoming original one-woman show, *The Violet Hour, the Life of Leontyne Price*.

ZACHARY NICOL

is an actor and performer based in Chicago. He is a recent graduate of Northwestern University, where his credits include *Hit the Wall*, *Melancholy Play*, *Trouble in Mind*, and *Doktor Faustus*.

Nicol has studied in London at the British American Drama Academy. He is an ensemble member of Voyeur Theatre Collective, a Chicago collective of performance and multimedia artists creating immersive theatre for the millennial generation, and performed in their recent show *Entrainment*.

JULIAN TERRELL OTIS

has performed at the Glimmerglass Festival in Christian R ath's production of *Un Giorno di Regno*, in which he led the acting troupe of whimsical butlers, and in the chorus of Francesca Zambello's production of *Aida*. He recently completed his master's degree at Northwestern University. His range in musical theater includes performances in Kurt Weill's *The Three Penny Opera* and Handel's *Judas Maccabeus* (conducted by Stephen Alltop). He is an enthusiastic interpreter of contemporary music, lending his tenor to the choral works of Ted Hearne, James MacMillan, and Sebastian Currier, with Donald Nally conducting.

NINAH SNIPES

is an Oak Park native and majored in musical theater at Columbia College Chicago. She has competed regionally and nationally as a classically trained vocalist with ACT-SO and Omega Psi Phi Fraternity. She studied and performed with regionally recognized dance companies,

including Matter Dance, Visceral, and Hubbard Street Dance Chicago. She is a Black Theater Arts Award recipient, and her stage credits include *Queenie Pie* (Chicago Opera Theater), a Jeff Award nomination for *The Color Purple* (Mercury Theater), *One Name Only* (Black Ensemble Theater), and *Dreamgirls* (Theater47).

ANN E. WARD

is an acclaimed composer, vocalist, and pianist and an African percussionist. She began her music performance career as a concert pianist at the Chicago Musical College of Roosevelt University. Upon earning a degree in music composition from Kentucky State University she began performing with the Ken Chaney Experience. She has appeared in productions with Kuumba, ETA, Chocolate Chip, Steppenwolf, North Light and the Chicago Theater Company as pianist and music director. She performs with the AACM Great Black Music Ensemble, which includes Dee Alexander, Douglas R. Ewart, George Lewis, Nicole Mitchell, Mwata Bowden, Ed Wilkerson and many others, and coordinates the Arts and Humanities Programs for the Betty Shabazz International Charter Schools. She has served as the Minister of Music at Chatham Bethlehem Presbyterian Church for the past twenty years and continues to volunteer as the

director of the AACM School of Music.

INTERNATIONAL CONTEMPORARY ENSEMBLE (ICE)

is dedicated to reshaping the way music is created and experienced. With a modular makeup of thirty-three leading instrumentalists, performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative works and new strategies for audience engagement. Since its founding in 2001, ICE has premiered over five hundred compositions—the majority of these new works by emerging composers—in such venues as alternative spaces and concert halls around the world. The ensemble received the American Music Center's Trailblazer Award in 2010 and the ASCAP/Chamber Music America Award for Adventurous Programming in 2005 and 2010. ICE musicians have served as artists in residence at the Mostly Mozart Festival of Lincoln Center, and ICE was the MCA's first ensemble in residence from 2010 through 2013. ICE has released albums on labels such as Nonesuch, Kairos, Bridge, Naxos, Tzadik, New Focus, and New Amsterdam, with several forthcoming releases on Mode Records. Recent and upcoming highlights include headline

performances at the Lincoln Center Festival, New York, Musica Nova Helsinki, Finland, Wien Modern, Austria, Acht Brücken Music for Cologne, Germany, and La Cité de la Musique, Paris, as well as tours of Japan, Brazil, and France. ICE has worked closely with conductors Ludovic Morlot, Matthias Pintscher, John Adams, and Susanna Malkki.

PRODUCTION

NARDA E. ALCORN

has extensive stage credits including these on Broadway: *A Raisin in the Sun* (2014 Tony Winner, Best Revival); ten years with Disney's *The Lion King* (1997 multiple Tony winner); *Fences* (2010 Tony Winner, Best Revival, Best Actor and Actress), *Joe Turner's Come and Gone*, *Radio Golf*, *Gem of the Ocean*, and a 2004 revival of *A Raisin In The Sun* and *Seven Guitars*. In Chicago she has served as production stage manager for Lookingglass Theatre Company, Goodman Theatre, and Chicago Symphony Orchestra. She was production coordinator for *Jitney* at the National Theatre of Great Britain (2001 Olivier Award Winner, Best Play of the Year), production stage manager for Lee Breuer and Bob Telson's *The Gospel at Colonus* at the International Chekhov Theatre Festival in Moscow. Alcorn is an associ-

ate professor and head of stage management at the Theatre School at DePaul University.

CAT ANDRADE

was born in Chicago and raised in Singapore. She is currently in her third year at the Theatre School at DePaul University, where she is working towards a BFA in Stage Management. Her Theatre School credits include stage manager for *Elemeno Pea* and assistant stage manager for *The Day John Henry Came to School*, *Jackie and Me*, *Marat/Sade*, and *Our Town*.

CAITLIN DALTON

is a Chicago-based costume designer. Her scope of work includes supporting the design and storytelling in theatre and other media through detailed costume project management. Some of her recent credits include *On Your Feet*, the new Gloria Estefan musical, and *This is Modern Art* and *Animal Farm* at Steppenwolf Theatre Company.

KIM GUZOWSKI

is based in New York City. She has served as production manager for Meredith Monk, Conway & Pratt Projects, *La Casita* for Lincoln Center Out of Doors, *Zingaro: Eclipse* for Brooklyn Academy of Music, The Wooster Group and for New York Fashion Week. In addition to production management, she has stage managed for Eve Ensler, JVC

Jazz Festival, Verizon Jazz Festival, and International Contemporary Ensemble on David Lang's *Whisper Opera*. In addition to her work in performance management, she teaches the Alexander Technique and runs an educational company called Technical Artisans Collective (TAC), in which professional designers and technicians provide young people with academic, vocational, and arts education.

CRAIG KIDWELL

holds a BFA in design and production from the University of Michigan. Since graduating he has worked across the lighting and technical direction spectrum, notably touring to nine countries with Robert Wilson and Phillip Glass's production of *Einstein On The Beach* as head electrician, designing lights for Kehoe Designs as the associate lighting designer, and designing experimental shows with local theater and dance company Pursuit Productions. He has also built productions for Performance Network Theater and MUSKET.

SOPHIA RHEE

is a Chicago-based filmmaker and video artist. Her works have recently been shown at the Museum of Contemporary Photography and Logan Center Exhibitions. She holds a BFA from New York University and an MFA from the University of Chicago.

CHRISTINE SHALLENBERG is a multimedia artist whose work includes performative physical encounters, mediated light-and-sound installations, and choreography for audiences. She has been nominated for a New York Dance and Performance Award (aka The Bessie) in visual design for David Neumann's *Restless Eye*, for which she designed a system that scans and translates the performers' electroencephalogram (EEG) brain waves into large-scale lighting shifts for the entire performance space. She has toured internationally with Mikhail Baryshnikov, DD Dorvillier, Trajal Harrell, Steve Paxton, Nora Chipaumire, and Donna Uchizono. Shallenberg also worked as the lighting designer for the Merce Cunningham Dance Company, for whom she designed *Second Hand*, *Antic Meet*, *Nearly 902* and more than thirty unique Event performances seen around the world.

ABOUT OUR PARTNER

The Richard and Mary L. Gray Center for Arts and Inquiry was created at the University of Chicago in June 2011 to serve as a laboratory where artists and scholars experiment with forms of collaboration.

The Gray Center's signature initiative is its Mellon Collaborative Fellowship program for Arts Practice and Scholarship. The program brings artists and scholars into intensive experimental collaborations lasting anywhere from ten weeks to two or more years. The collaboration at the heart of each Gray Center Mellon Fellowship encompasses an experimental project, a team-taught class, as well as opportunities for public and private collaboration-in-progress presentations.

With artists and scholars from around the world coming to the University of Chicago to collaborate on projects with the potential to transform their respective fields, the Gray Center's work is designed to resonate centrifugally, extending across campus, the city, nationally, and even internationally.

Visit the Gray Center's at graycenter.uchicago.edu to explore past and current projects (to name just a few):



Gray Center for Arts and Inquiry
Photo: Bonnie Trafelet

For more information on the Gray Center, visit graycenter.uchicago.edu or contact Curator Leslie Buxbaum Danzig, at lbданzig@uchicago.edu. For more information on UChicago Arts visit arts.uchicago.edu.

Lines of Transmission: Comics & Autobiography, an exploration of the possibilities for new approaches to nonfiction comics by Professor Hillary Chute (English) and cartoonist Alison Bechdel (*Fun Home*)

The Physics and Aesthetics of Light, an investigation of low-level light by Professor Sidney Nagel (Physics) and architect James Carpenter

The Black Death Project, an examination of how we render and receive stories of death and violence in black communities by Professor Cathy Cohen (Political Science), Orlando Bagwell (documentary filmmaker) and Garland Martin Taylor (sculptor)

Afterword, a Mellon Collaborative Fellowship for Arts Practice and Scholarship project. The opera *Afterword* was developed under the auspices of a Gray Center Mellon Fellowship that began in 2013. In addition to the stage production, the project encompassed *Improvisational Dramaturgy*, a course for University of Chicago graduates and undergraduates team-taught by Mellon Fellows George Lewis, Catherine Sullivan, and Sean Griffin; as well as Catherine Sullivan's film *Afterword Via Fantasia* (on view in the MCA gallery), which was conceived in dialogue with the opera *Afterword*.



Dec 19-20
at MCA Stage

Tatsu Aoki/ Tsukasa Taiko



Tsukasa Taiko: *Reduction*, Douglas R. Ewart and Melody Takata
Photo: Ken Carl

Reduction and Taiko Legacy 12

Tickets at mcachicago.org

The MCA's newest affinity group, **Enact**, gives longtime performance fans and newcomers alike the opportunity to meet artists, discuss groundbreaking directions with leading curators, and choose key performers to sponsor.

Join Enact, a group of MCA Circle Donors dedicated to supporting and learning more about the renowned programs on the MCA Stage. Membership in Enact enhances your MCA experience by offering you backstage access to artists and insider information about our programs and the current state of the field.

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Enact dues: \$1,000 annually
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For more information, contact us at enact@mcachicago.org.

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THANK YOU

Lead support for the 2015-16 season of MCA Stage is provided by Elizabeth A. Liebman.

Generous support for MCA Dance is provided by David Herro and Jay Franke. Additional generous support is provided by Caryn and King Harris, and Lois and Steve Eisen and the Eisen Family Foundation.

The MCA is a proud member of Museums in the Park and receives major support from the Chicago Park District.



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Museum of
Contemporary Art
Chicago

220 East Chicago Avenue
Chicago, IL 60611

As of October 2015

As an internationally renowned institution devoted to contemporary culture, the Museum of Contemporary Art Chicago presents the most thought-provoking visual art and performing arts of our time. MCA Stage is a vibrant series presenting theater, dance, and music by leading artists from the US and around the world in MCA's three-hundred-seat Edlis Neeson Theater.

MCA Stage's groundbreaking performances are an integral part of MCA Chicago's artist-activated, audience-engaged programming. Along with the museum's exhibitions and educational initiatives, they encourage a broad and diverse community to experience and discuss the work and ideas of living artists.

PARKING

Validate your ticket at the coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) or the Bernardin garage (747 North Wabash). Discounted parking is limited to six hours on the date of performance.

LOST AND FOUND

To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

SEATING

Please switch off all noise-making devices while you are in the theater.

Patrons are seated at the management's discretion. Food and open beverage containers are not allowed in the seating area.

REPRODUCTION

Unauthorized recording and reproduction of a performance is prohibited.

GENERAL INFORMATION

312-280-2660

BOX OFFICE

312-397-4010

VOLUNTEER FOR PERFORMANCES

312-397-4072

mcastage@mcachicago.org

MUSEUM HOURS

Tue: 10 am–8 pm

Wed–Sun: 10 am–5 pm

Closed Mondays, New Year's Day, Thanksgiving, and Christmas

Anne Kaplan, Chair of the Board of Trustees

Madeleine Grynstejn, Pritzker Director

Teresa Samala de Guzman, Deputy Director

Michael Darling, James W. Alsdorf Chief Curator

PERFORMANCE PROGRAMS

Peter Taub, Director
Yolanda Cesta Cursach, Associate Director

John Rich, Manager
Isabel Dieppa, Coordinator

Richard Norwood, Theater Production Manager

Amanda L. Block, Intern
Udita Upadhyaya, Intern

HOUSE MANAGEMENT

Kevin Brown, Associate
Phill Cabeen, Associate
Quinlan Kirchner, Associate

BOX OFFICE

Matti Allison, Manager
Phongtorn Phongluntum, Assistant Manager

Molly Laemle, Coordinator

Stephanie Branco, Associate

Wright Gatewood, Associate

Alexandra Kavanau, Associate

Julia Kriegel, Associate
Diandra Miller, Associate
Eric Shoemaker, Associate

Program notes compiled by Yolanda Cesta Cursach

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