

WINTER/SPRING SEASON

Feb 11-12

*MCA Cunningham
Event*

Feb 18-19

CCN—Ballet de
Lorraine
*Works by
Merce Cunningham
and Others*

Feb 25-26

Music for Merce

Mar 11

Spektral Quartet,
Morton Feldman
String Quartet No. 2

Mar 23-25

Charles Atlas/
Rashaun Mitchell/
Silas Riener

Apr 5-8

Peter Brook and
Marie-Hélène Estienne
Battlefield

Apr 23

Matthew Duvall
and guests
Whisper(s)

MUSEUM OF
CONTEMPORARY ART
CHICAGO

February 11–12, 2017

MCA Cunningham Event

Choreography	Merce Cunningham
Costume designers	Marsha Skinner, David Quinn, and Anna Finke
Staging	Andrea Weber
Music Curator	Stephan Moore
Design and Production Consultant	Davison Scandrett
Dancers	Dylan Crossman Silas Riener Jamie Scott Melissa Toogood
Musicians	Feb 11 Stephan Moore, KG Price, and Katherine Young Feb 12 Hanna Brock, Nicolas Collins, and Stephan Moore

Merce Cunningham Event is performed on the MCA's fourth floor at 1:30 and 4 pm. Running times are approximately 30 minutes. Intermittent excerpts are performed between 2:30 and 3:30 pm.

Presented in conjunction with the exhibition *Merce Cunningham: Common Time*, on view at the MCA through April 30, 2017.

MCA Cunningham Event is performed with the support and permission of the Merce Cunningham Trust. Merce Cunningham's choreography © Merce Cunningham Trust. All rights reserved.

Generous support for MCA Dance is provided by David Herro and Jay Franke.

Lead support for *Merce Cunningham: Common Time* is provided by the Harris Family Foundation in memory of Bette and Neison Harris; Caryn and King Harris, Katherine Harris, Toni and Ron Paul, Pam and Joe Szokol, Linda and Bill Friend, and Stephanie and John Harris; Cari and Michael Sacks; and Helen and Sam Zell.

Major support is provided by Abby McCormick O'Neil and D. Carroll Joynes, anonymous, and the Nancy Lauter McDougal and Alfred L. McDougal Exhibition Fund.

Additional generous support is provided by The Irving Harris Foundation, Joyce E. Chelberg, NIB Foundation; Robert Lehman Foundation, Jennifer and Alec Litowitz, and Carol Prins and John Hart/The Jessica Fund.

Special thanks to exhibition chairs, Sara Albrecht and Anne L. Kaplan.

The MCA is proud to partner with the Harris Theatre, Hubbard Street Dance, and the Joffrey Ballet.



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FOUNDATION

ARTISTS UP CLOSE

MCA Stage's series of artist-centered talks, workshops, and open studios engages the public with the artists in intimate settings and provides a closer look at the creative process. Join us today.

MCA STUDIO

Feb 10

On Friday, February 10, Andrea Weber, a dancer with the Merce Cunningham Dance Company from 2004 to 2011, introduced participants to Cunningham's Technique® and Merce Cunningham use of chance procedures as a choreographic tool. The class was designed for advanced students and professionals and was copresented and hosted at Lou Conte Studios, home of Hubbard Street Dance Chicago.

Feb 18-19
at MCA Stage

CCN-Ballet de Lorraine

Copresented with The Dance Center
of Columbia College Chicago



CCN-Ballet de Lorraine, *SOUNDANCE*
Photo: Laurent Philippe

WORKS BY MERCÉ CUNNINGHAM AND OTHERS

Tickets at mcachicago.org

ABOUT EVENTS

An “Event” is an uninterrupted sequence of excerpts drawn from the work of choreographer and dancer Merce Cunningham (American, 1919–2009). *MCA Cunningham Event* includes material from *How to Pass, Kick, Fall and Run* (1968), *Scramble* (1967), *Way Station* (2001), *Split Sides* (2003), and other dances by Merce Cunningham. Each Event is unique, and is designed to suit the particular space in which it is presented. *MCA Cunningham Event* was arranged and staged by Andrea Weber expressly for the Museum of Contemporary Art Chicago’s *Merce Cunningham: Common Time* exhibition.

MERCÉ CUNNINGHAM ON EVENTS

The event idea was originally prompted by our being presented with an unusual performing area (Event #1 was in the 20th Century Museum in Vienna, 1964 tour): an open room with the audience on three sides (space); a situation where an intermission would have been awkward and uncomfortable (time); and a “stage” not equipped nor allowing for conventional arrangements of musicians, lighting, exits and entrances, curtains, etc. In recent years, this idea has been extended to allow performances in gymnasiums and student buildings ordinarily used for sports or for other student activities.

In order to be flexible in our approach to these, as each area is quite different one from another, often with the spectators on four sides, and to allow for a less cumbersome travel situation, the décor has been the building itself with whatever appurtenances it might contain, be it a basketball court or a student lounge. As we have continued, we have on occasion, where the dimension allowed, added a décor, one of the sets from the repertory, to be placed in the area freely and moved during the performance.

If we want to be flexible, then we must not preclude the theatre as it has been known and is still commonly used—a playing space in front of spectators. Now, as a consequence, these Events are sometimes given in regular performing situations also. Each Event is arranged for the particular stage where it will be given.

Presented without intermission, these Events consist of complete dances, excerpts of dances from the repertory, and often new sequences arranged for the particular performance and place, with the possibility of several separate activities happening at the same time—to allow for not so much an evening of dances as the experience of dance.

ABOUT MERCE CUNNINGHAM:
COMMON TIME
FEB 11-APR 30, 2017

The MCA and the Walker Art Center, Minneapolis—institutions dedicated to multidisciplinary programming—are simultaneously presenting the largest surveys ever of work by the influential choreographer and dancer Merce Cunningham and from his multidisciplinary collaborations. This immersive exhibition shows how Cunningham's groundbreaking practice changed the course of modern dance and continues to influence generations of artists, composers, and choreographers. The core of the exhibition is drawn from the Walker's Merce Cunningham Dance Company (MCDC) Collection, which includes costumes, backdrops and décor, and sets and is accompanied by works of Jasper Johns, Rei Kawakubo, Robert Morris, Bruce Nauman, Ernesto Neto, Robert Rauschenberg, Frank Stella, Andy Warhol, and many others. These artworks illuminate the contemporaneous practice of these artists as well as the influence of Merce Cunningham's collaborations on pivotal art movements and transformational moments of artistic reinvention across more than six decades of creation. The exhibition, which showcases a series of commissioned performances, opens with events by international touring companies and former Merce Cunningham Dance Company dancers at the MCA and the Walker.

Mar 23-25, 2017
at MCA Stage

Charles Atlas / Rashaun Mitchell / Silas Riener



Charles Atlas / Rashaun Mitchell / Silas Riener, *Tesseract*. Pictured: David Rafael Botana, Kristen Foote, Cori Kresge, Rashaun Mitchell, Silas Riener, and Melissa Toogood. Photo Courtesy of EMPAC.

TESSERACT

Tickets at mcachicago.org

ABOUT THE ARTISTS

MERCE CUNNINGHAM (1919–2009) was a leader of the American avant-garde throughout his sixty-plus-year career and is considered one of the most important choreographers of our time. His artistic career was distinguished by constant experimentation and collaboration with groundbreaking artists from every discipline, as he expanded the frontiers of dance and contemporary visual and performing arts. Cunningham's lifelong passion for innovation also made him a pioneer in applying new technologies to the arts.

Born in Centralia, Washington, on April 16, 1919, Cunningham began his professional dance career at age 20 with a six-year tenure as a soloist in the Martha Graham Dance Company. In 1944, he presented his first solo show and in 1953 formed the Merce Cunningham Dance Company (MCDC) as a forum to explore his groundbreaking ideas. Together with John Cage, his partner in life and work, Cunningham proposed a number of radical innovations, chief among them that dance and music could occur in the same time and space while having been created independently of one another. They also made extensive use of chance procedures, abandoning musical forms, narrative, and other conventional elements of dance composition. For Cunningham the subject of his dances was always dance itself.

An active choreographer and mentor to the arts world throughout his life, Cunningham earned some of the highest honors bestowed in the arts, including the National Medal of Arts (1990), the MacArthur Fellowship (1985), Japan's Praemium Imperiale (2005), and the British Laurence Olivier Award (1985). Always forward thinking, Cunningham established the Merce Cunningham Trust in 2000 and developed the precedent-setting Legacy Plan prior to his death to ensure the preservation of his artistic legacy.

HANNA BROCK (Musician) is a Chicago-based violist, electronic musician, and sound engineer. Her work fuses her orchestral training with improvisation, house music, and ragtime.

NICOLAS COLLINS (Musician) was born and raised in New York. Collins has spent time working in both the United States and Europe, where he acted as the visiting artistic director of Stichting STEIM in Amsterdam and a DAAD composer-in-residence in Berlin. An early adopter of microcomputers for live performance, Collins also makes use of homemade electronic circuitry and conventional acoustic instruments. He is editor-in-chief of the *Leonardo Music Journal* and a professor in the Department of Sound at the School of the Art Institute of Chicago. His book, *Handmade Electronic Music: The Art of Hardware Hacking* (Routledge), has influenced emerging electronic music worldwide.

DYLAN CROSSMAN (Dancer) grew up in the south of France and received his bachelor's degree from the Laban Centre in London. He moved to New York ten years ago and has danced for various choreographers, including Brian Brooks, Wally Cardona, and Sean Cúrran. Crossman joined MCDC in 2009 and was a part of the company's final tour. Now living the freelance life, he works with Kimberly Bartosik/Daela, Sally Silvers, Ryan McNamara, and Pam Tanowitz Dance. He is on faculty at the Merce Cunningham Trust, Joffrey Ballet School, SUNY Purchase, and the Burklyn Ballet Theater, Vermont. His company, Crossman Dans(c)e, looks at identity issues within the frame of formalism and beauty in vulnerability. A 2016 Schonberg Residency fellow at David White's The Yard, in December he was also presented by David Parker as a part of the New York City-based Gibney's DoublePlus series. Crossman Dans(c)e will be at Abrons Art Center in June 2017, thanks to Jay Wegman and a Jerome Robbins Foundation grant. Crossman also works with children as well as adults, introducing them to Merce Cunningham's creative ideas and philosophy.

STEPHAN MOORE (Music Curator and Musician) is a Chicago-based composer, improviser, audio artist, sound designer, teacher, and curator. His creative work currently manifests as electronic studio compositions, solo and group improvisations, sound installation works, scores for collaborative performance pieces, and



Dylan Crossman
Courtesy of the artist

sound designs for unusual circumstances. *Evidence*, his long-standing project with Scott Smallwood, has performed widely and released several recordings over the past fifteen years. He is a past president of the American Society for Acoustic Ecology, and a current member of The Nerve Tank, a canary torsi, Composers Inside Electronics, and the Wingspace Theatrical Design Collective. He toured for several years as a musician with MCDC, and has worked closely with artists such as Pauline Oliveros, Anthony McCall, and Animal Collective. He is a lecturer in Sound Art and Sound Design in the Department of Radio, Television, and Film at Northwestern University.

KG PRICE (Musician) hails from the wine region of upstate New York. With twenty-plus years of music experience and a degree in composition from SUNY

Fredonia, he moved to Chicago in 2010 to expand his understanding of experimental and modern-classical music. As a composer, percussionist, and turntablist he plays for The Lucky Trikes, a children's story time project, and collaborates with various musicians, dancers, and theater productions. He also designs jewelry and dabbles in fringe and esoteric research and journalism.

SILAS RIENER (Dancer) is a dancer, choreographer, and teacher. He has performed with Chantal Yzermans, Takehiro Ueyama, Christopher Williams, Joanna Kotze, Jonah Bokaer, Rebecca Lazier, Tere O'Connor, Wally Cardona, and Kota Yamazaki. He was a member of MCDC from 2007 to 2011. His own work has been curated at EMPAC, The Chocolate Factory Theater, CATCH, LMCC's River to River Festival, Danspace Project, and at the BFI Gallery in Miami. He was a member of LMCC's Extended Life Dance Development Program, a 2014 City Center Choreographic Fellow, and a Mellon Artist-in-Residence at The Suzy Newhouse Center for the Humanities at Wellesley College. He has been collaborating with Rashaun Mitchell since 2009.

DAVISON SCANDRETT (Design and Production Consultant) served as director of Production for MCDC from 2008 to 2012. Notable projects during his tenure include the Legacy Tour, premieres of *Nearly Ninety* and *Nearly 90°*, revivals of *Antic Meet*, *Roaratorio*, *Rainforest* and



Silas Riener
Courtesy of the artist

Squaregame, the Dia Beacon Events, and MCDC's final performances at the Park Avenue Armory. He also oversaw the documentation and transfer of production materials and information for inclusion in the Merce Cunningham Dance Capsules, an online digital archive. Since 2012, Davison has created lighting designs for Rashaun Mitchell and Silas Riener, Pam Tanowitz, Rebecca Lazier, Mike Birbiglia, Neal Brennan, and Paris Opera Ballet. His production management credits include Wendy Whelan's *Restless Creature*, Marina Abramovic's *Goldberg*, Jennifer Monson's *Live Dancing Archive*, and Denis O'Hare and Lisa Peterson's *An Iliad*, as well as production supervision of the Koch Theater for Lincoln Center Festival. Before his tenure with MCDC Davison was head electrician for the world tour of *Rent* and the first national tour of *The Drowsy Chaperone*, and received a 2007 Bessie Award for his



Jamie Scott
Courtesy of the artist

collaboration with Sarah Michelson and Parker Lutz on the visual design of *DOGS*.

JAMIE SCOTT (Dancer) is from Great Falls, Virginia, and began her professional training at the Washington School of Ballet. She attended Barnard College and graduated cum laude in 2005. Scott worked with Merce Cunningham as a member of the Repertory Understudy Group beginning in 2007 and joined MCDC in 2009. In 2012 she began dancing with the Trisha Brown Dance Company. She has also worked with Daniel Gwartzman Dance Company, Ana Isabel Keilson, the Merce Cunningham Trust, Bill Young, and Kimberly Bartosik. Scott enjoys teaching technique and repertory for the Trisha Brown Dance Company and the Merce Cunningham Trust. She was a 2014 and 2016 Merce Cunningham Fellow and the recipient of a 2014-15 Princess Grace Award.



Melissa Toogood
Courtesy of the artist

MELISSA TOOGOOD (Dancer) is a Bessie Award-winning performer. She first joined the Merce Cunningham Dance Cunningham in 2007, has taught Cunningham Technique for the past decade, and was a 2013 and 2015 Merce Cunningham Fellow. She is currently performing with Pam Tanowitz Dance while also serving as the rehearsal director and assistant to the choreographer on a variety of projects. As a freelance artist she has worked with Kyle Abraham/Abraham.In.Motion, Kimberly Bartosik, Rashaun Mitchell & Silas Riener, Sally Silvers & Dancers, Robert Wood, Bill Young, and The Bang Group: Tap Lab, and was a special guest artist with Rosie Herrera Dance Theater and the Stephen Petronio Company. Toogood was a founding member of Miro Dance Theater and Michael Uthoff Dance Theater. With her sister Jodie, she appears in *Dances for an iPhone: Dancing Sondheim*. *Dance Magazine* named her in

its "25 to Watch" in 2014 and in 2015 featured her in their inaugural episode of the web series *Behind the Curtain*. She has been on faculty at Bard College, Barnard College, and Princeton University and has taught workshops and master classes worldwide. Toogood frequently appears in the work of visual artist Kenneth E. Parris III, has modeled for designers Titania Inglis and Samantha House, and choreographed events for Inglis as well as the recent fragrance launch for Issey Miyake's L'Eau d'Issey Pure. A native of Sydney, Australia, she is a graduate of New World School of the Arts, Miami, Florida, under Dean Daniel Lewis.

ANDREA WEBER (Stager) was a dancer with MCDC from 2004 to 2011, performing roles in more than twenty-five works. She is on faculty of the Merce Cunningham Trust, teaching Cunningham Technique at New York City Center and the Joffrey Ballet Trainee Program. She has also taught at SUNY Purchase, Brown University, Skidmore College, the American Dance Festival, ArcDanz Festival, ABT Studio Company, Salem State College, and Dance New Amsterdam. Weber has staged *Pond Way* for Ballet am Rhein in Dusseldorf, *Suite for Five* for the CNSMD in Lyon, France, *RainForest* for the Stephen Petronio Company, and *Sounddance* at UNCSA. She has also danced with Coleman & Lemieux Compagnie, Dance Heginbotham, Jessica Lang Dance, Cornfield Dance, Jonah Bokaer, and Charlotte Griffin.



Andrea Weber
Courtesy of the artist

KATHERINE YOUNG (Musician) has composed music that has been performed by groups such as Ensemble Dal Niente, Wet Ink, Talea, String Orchestra of Brooklyn, Spektral Quartet, Fonema Consort, Distractfold, and Weston Olencki. Her recent commissions include projects with Internationales Musikinstitut Darmstadt and the Chicago Symphony Orchestra's Music-NOW. As an improviser, Young amplifies her bassoon using a flexible electronics setup. Collaboration is central to her practice, and she has documented numerous such works, including a duet recorded with Anthony Braxton and the multimovement work *Diligence Is to Magic as Progress Is to Flight* (available on Parlour Tapes+), created with violinist J. Austin Wulliman. She performs regularly as a soloist with violist and scholar Amy Cimini in the duo Architeuthis Walks on Land with the members of Till by Turning and with her band, Pretty Monsters.

Apr 5-8, 2017
at MCA Stage

Peter Brook + Marie-Hélène Estienne



Battlefield. Pictured: Jared McNeill, Sean O'Callaghan, Ery Nzaramba, and Carole Karemera. Photo: Caroline Moreau.

BATTLEFIELD

Tickets at mcachicago.org

The MCA's newest affinity group, **Enact**, is a group of MCA Circle Donors dedicated to supporting the renowned programs of MCA Stage. Join today for opportunities to meet artists, gain behind-the-scenes access, and discuss groundbreaking directions with leading curators—all while providing vital support.

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THANK YOU

Lead support for the 2016-17 season of MCA Stage is provided by Elizabeth A. Liebman.

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



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As of February 2017

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 the 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 coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) and the Bernardin garage (747 North Wabash). The \$12 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 are prohibited.

GENERAL INFORMATION

312-280-2660

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312-397-4010

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312-397-4072

mcastage@mcachicago.org

Museum hours

Tuesday: 10 am–8pm

Wednesday–Sunday: 10 am–5 pm

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

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Program notes compiled
by Yolanda Cesta Cursach

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