

WINTER/SPRING SEASON

Jan 19–22

Silencio Blanco
*Chiflón, El Silencio
del Carbón*

Feb 11–12

*MCA Cunningham
Event*

Feb 18–19

CCN—Ballet de
Lorraine
*Works by Merce
Cunningham, and
Petter Jacobsson
and Thomas Caley*

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 25–26, 2017

Music for Merce

Curated by John King

FULL ENSEMBLE

DAVID BEHRMAN	Live electronics and percussion
FAST FORWARD	Frame drum, percussion, and objects
JOHN KING	Electric guitar and live electronics
JOAN LA BARBARA	Voice
GEORGE LEWIS	Trombone and live electronics
IKUE MORI	Live electronics
ZEENA PARKINS	Harp and objects
QUINTA	Piano, saw, and violin
PHILIP SELWAY	Xylosynth and Prophet
CHRISTIAN WOLFF	Piano

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

Merce Cunningham: Common Time is organized by the Walker Art Center with major support provided by the Barnett and Annalee Newman Foundation and the Andy Warhol Foundation for the Visual Arts. Generous support is also provided by Agnes Gund and the Roy Lichtenstein Foundation.

Lead support for *Merce Cunningham: Common Time* is provided by the Harris Family Foundation in memory of Bette and Nelson 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 the Walter and Karla Goldschmidt Foundation, 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 the 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.



FEBRUARY 25

CHRISTIAN WOLFF
Or 4 People (1994)
Christian Wolff, George Lewis,
David Behrman, and John King

JOAN LA BARBARA
Solitary Journeys of the Mind (2011)
Joan La Barbara

PHILIP SELWAY/QUINTA
Yaasholl (2014)
Philip Selway, Quinta,
and Ikue Mori

One Note Arpeggio (2014)
Philip Selway and Quinta

Of Course I Do (2014)
Philip Selway, Quinta,
and John King

JOHN CAGE
*Fontana Mix with Aria with
Indeterminacy* (1958–ongoing)
Performed simultaneously by
Joan La Barbara (*Aria*),
Fast Forward (*Indeterminacy*),
and Ikue Mori, David Behrman
(*Fontana Mix*)

INTERMISSION

DAVID TUDOR
Untitled (1975/1994) (1994)
John King

JOHN KING
*petite ouverture en forme de
mErCE CunninGHAm* (2009)
Christian Wolff, David Behrman,
George Lewis, Quinta, and
John King

EVENT

Full ensemble

Running time is approximately 120
minutes including one intermission.

FEBRUARY 26

GEORGE LEWIS
Shadowgraph, 5 (1977)
Joan La Barbara, George
Lewis, Ikue Mori,
Zeena Parkins, Quinta,
and Fast Forward

ZEENA PARKINS
*Captiva Pieces for Acoustic Harp
and Processing* (2016–ongoing)
Zeena Parkins and
David Behrman

DAVID BEHRMAN
Long Throw (2007–ongoing)
David Behrman, Christian
Wolff, John King, George Lewis,
Zeena Parkins, and Quinta

IKUE MORI
Solo
Ikue Mori

Duo
Ikue Mori and Christian Wolff

INTERMISSION

EARLE BROWN
December 1952 and November 1952
(1952)
Performed simultaneously by
Zeena Parkins, Joan La Barbara,
Quinta, George Lewis, Philip
Selway, and Christian Wolff

FAST FORWARD
Octopoda (2017)
For four pairs of arms
Fast Forward, Ikue Mori,
Philip Selway, and George Lewis

EVENT

Full ensemble

Running time is approximately 120
minutes including one intermission.

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 Talk

Feb 26, 2 pm

Audiences are invited to join John King, Philip Selway, and other composers performing on Sunday for a talk about their distinctive music, as well as their collaborations with Merce Cunningham, celebrated in this historic convening.

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 in the twentieth century 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 by 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 Cunningham's collaborations on pivotal art movements and transformational moments of artistic reinvention across more than six decades of creation. The MCA's and Walker's exhibitions, which showcase a series of commissioned performances, open with events by international touring companies and former dancers with the Merce Cunningham Dance Company.

Mar 11, 2017
at MCA Stage

SPEKTRAL QUARTET



Spektral Quartet
Photo: Drew Reynolds

Morton Feldman: *String Quartet No. 2*

Tickets at mcachicago.org

FROM THE ARTISTS

I moved to New York City from Minneapolis in 1976, and the following year attended my first Merce Cunningham Dance Company (MCDC) concert at the Minskoff Theater on Broadway, which included Merce's *Sounddance* and David Tudor's *Untitled (1975/1994)*.

Still within me today is that visceral, powerful performance. MCDC shows were always attended by many composers and musicians as well as dancers and supporters from the New York dance scene. We were there to experience their consistently new, groundbreaking work.

In 1982, I sent MCDC Music Director John Cage a cassette tape recording of my music for "prepared violin," which would result in him commissioning a new piece for MCDC, the first of four commissions that I created for the company. In addition, I actively toured with the company, performing music for Events around the world from 1985 to 2011. The Merce and John collaborative spirit was ever-expansive, open, friendly, trusting, and full of laughter and life.

The concerts presented at the Walker Art Center and the MCA are meant to encapsulate and embrace as many musicians as possible who worked in that inspiring atmosphere—those who were there at the very beginning, those touched along the great trajectory, and those who were there for the last brilliant years. Merce and John had a lifelong practice of exploring the new, of constantly "beginning again," working with different strategies, concepts, technologies, and collaborators.

That spirit of freedom and experimentation is at the heart of this program. The spirit nurtured by Merce and John is kept alive by those present here, performers and audiences alike. I thank all the participating composer/performers for their great energy, adventurousness, and imagination, as well as for remembering all those others, some no longer with us, some far away, who have been part of this collective creative ethos.

John King
Curator of *Music for Merce*

Making for Merce celebrates the magical indeterminacy of the moment.

—Quinta

Merce and John were my earliest (1950, I was 16) direct education and experience in doing experimental work. I'm still (2017) thinking about it.

—Christian Wolff

Collaborating with Merce and John taught me so much about the magic of simultaneities and indeterminacy.

—Joan La Barbara

It opened up my ear and mind to the horizon of musical sounds.

—Ikue Mori



Cunningham and John Cage perform *A Dialogue*, 1974
Photo: Courtesy of Walker Art Center Archives

Working with Merce allowed me artistic self-responsibility in an environment of respect.

—Fast Forward

Merce and John gave to me as composer, and to all their audiences as well, a great gift—the gift of freedom.

—John King

Working with Merce's choreography has consistently turned the way I make music on its head.

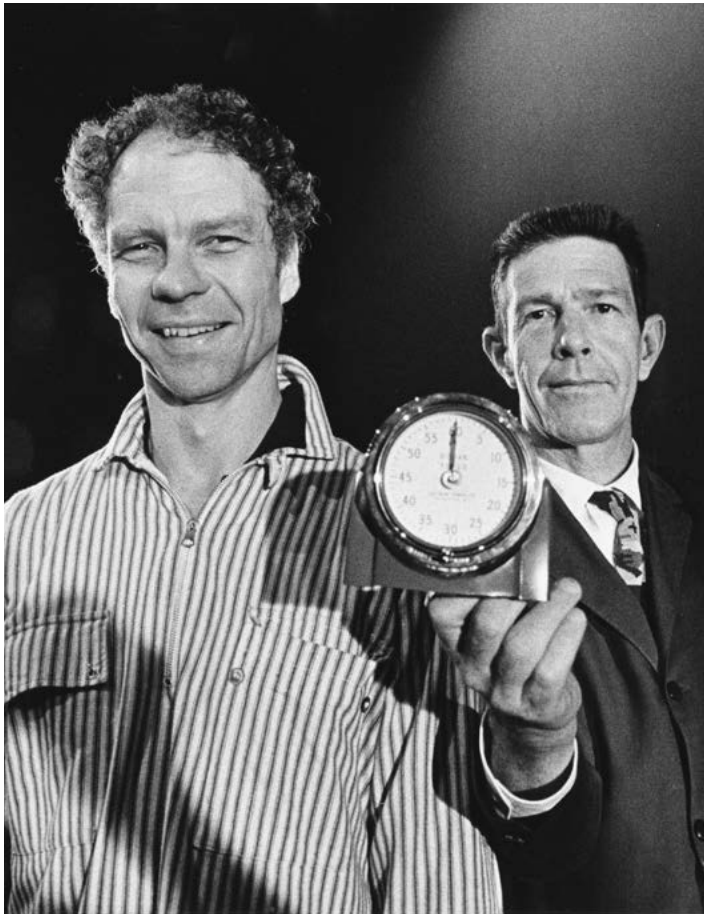
—Phillip Selway

We were never given directions by Merce on what to do—these unconventional conditions communicated to us musicians a warm message of trust and respect.

—David Behrman

Deeply inspired by Merce and John's lifelong devotion and engagement with the making of dance + sound in space-time and working in tandem, they laid stepping stones with their invention of a new kind of collaborative process.

—Zeena Parkins



Merce Cunningham and John Cage, 1963
 Photo: Jack Mitchell © Jack Mitchell/Getty Images

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. With an artistic career distinguished by constant experimentation and collaboration with groundbreaking artists from every discipline, Cunningham 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.

Following a six-year tenure as a soloist in the Martha Graham Dance Company, Cunningham formed the Merce Cunningham Dance Company in 1953 as a forum to explore his 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 being created independently of one another. They also made extensive use of chance procedures, abandoning musical forms, narrative, and other conventions of dance composition.

JOAN LA BARBARA (b. 1947) is a composer/performer/sound artist renowned for her unique vocabulary of experimental and extended vocal techniques. Her awards and prizes include the 2016



Joan La Barbara
 Photo: Cahill Connolly

Foundation for Contemporary Arts John Cage Award; DAAD-Berlin Artist-in-Residency; Civitella Ranieri, Guggenheim; and seven NEA Fellowships. She has also received numerous commissions for chamber ensembles, theater, orchestra, chorus, interactive technology, and soundcores for dance, video, and film, including an electronic/vocal score for *Sesame Street*. Her compositions have premiered at Festival d'Automne a Paris; Brisbane Biennial, Australia; Lincoln Center, New York; MaerzMusik, Berlin; and Warsaw Autumn, Poland, as well as many other international venues. La Barbara is an artist faculty member of NYU and Mannes/The New School.

DAVID BEHRMAN (b. 1937) has been active as a composer and artist since the 1960s. Over the years, he has made sound and multimedia installations, as well as compositions for



David Behrman
Photo: Maria Ludovici

performance in concerts. *My Dear Siegfried*, *Leapday Night*, *On the Other Ocean*, *Interspecies Smalltalk*, and *Open Space with Brass* are among Behrman's works for soloists and ensembles. His sound and multimedia installations include *Cloud Music* (a collaboration with Robert Watts and Bob Diamond), *Pen Light* (2002), and *View Finder* (2005). Together with Robert Ashley, Alvin Lucier, and Gordon Mumma, he was a founding member of the Sonic Arts Union. He had a long association with the Merce Cunningham Dance Company and worked with John Cage on a number of projects. He was a recipient of the John Cage Award from the Foundation for Contemporary Arts and the Inge Maren Otto composer's fellowship in 2016 at the American Academy in Berlin.

FAST FORWARD (b. 1954) is a New York-based composer/musician who makes music with almost anything. He toured

extensively with the Merce Cunningham Dance Company under the musical direction of Takehisa Kosugi from 1995 to 2011. He composes large scale music-theater works for diverse instrumentation, in works such as *Feeding Frenzy*, a culinary concert for musicians, cooks, waiters, and the audience, and *Covalent Bond*, a collaboration with Miami filmmaker Barron Sherer, which utilizes a custom made "pool table" (a 100-gallon



Fast Forward
Photo: Lucienne Vidah



John King
Photo: Jean Le Roi

tank of water in which instruments are played on the surface of the water). His recognitions include the DAAD Artist Residency Program in Berlin, an Asian Cultural Council Artist Residency in Osaka, a New York Foundation for the Arts Grant, an NEA and Meet the Composer grants. He has also been commissioned for numerous musical works. Fast Forward's work has been performed by musicians such as David Behrman, Takehisa Kosugi, Pauline Oliveros, Fred Frith, George Lewis, Joan La Barbara, Peter Gordon, Blue Gene Tyranny, and Min Xiao Fen.

JOHN KING (b. 1953) is a composer, guitarist, and violinist who has worked collaboratively with and been commissioned by Kronos Quartet, Ethel, the Bang on a Can All-Stars, Avant Media, and the Belgrade Philharmonic, as well as the Merce Cunningham Dance Company, New York City Ballet, Stuttgart Ballet, and

Mannheim Ballet. He has written several operas, including *ping* and *what is the word*, with texts by Samuel Beckett; *impropera*, using randomly selected text messages from the singers' cell phones; and *herzstück/heartpiece*, with texts by Heiner Muller. King was the codirector of the Music Committee for the Merce Cunningham Dance Company from 2003 until its closing in 2011. He is the recipient of the 2009 Alpert Award in the Arts for Music and the 2014 Foundation for Contemporary Arts Award for Sound/Music. Recently, King was awarded a Rockefeller Foundation/Bellagio Residency for March 2016, in addition to residencies at the MacDowell Colony, New Hampshire, and the Emily Harvey Foundation in Venice, Italy.

GEORGE LEWIS (b. 1952) is the Edwin H. Case Professor of American Music at Columbia University and a fellow of the American Academy of Arts and Sciences and the British



George Lewis
Photo: Chris Randle

Academy. Lewis's other honors include a 2002 MacArthur Fellowship and a 2015 Guggenheim Fellowship. Lewis, a member of the Association for the Advancement of Creative Musicians since 1971, has created works in electronics and computer music, computer-based multimedia installations, and notated and improvisational forms that are documented on more than 150 recordings, and have been presented by the BBC Scottish Symphony Orchestra, London Philharmonic Orchestra, Ensemble Dal Niente, International Contemporary Ensemble, and others. His book *A Power Stronger Than Itself: The AACM and American Experimental Music* received the American Book Award and the American Musicological Society's Music in American Culture Award. Lewis is the coeditor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015), commissioned by the Gray Center for Arts and Inquiry at the University of Chicago,

was premiered at the Museum of Contemporary Art Chicago in 2015.

IKUE MORI (b. 1953) moved to New York in 1977 and began playing drums, forming the seminal "no wave" band DNA with Arto Lindsay. In the mid-1980s, Mori employed drum machines in the unlikely context of improvised music, and forged her own signature style. Subsequently, Mori has collaborated with numerous



Ikue Mori
Photo: Scott Irvine

Mar 23-25, 2017
at MCA Stage

Charles Atlas / Rashaun Mitchell / Silas Riener



Charles Atlas/Rashaun Mitchell/Silas Riener, *Tesseract*. Pictured from left to right: Rashaun Mitchell, Cori Kresge, Melissa Toogood, Silas Riener, Kristen Foote, and David Rafael Botana. Photo: © Mick Bello/EMPAC

TESSERACT

Tickets at mcachicago.org



Zeena Parkins
Photo: Jeff Priess

improvisers in the United States, Europe, and Asia, while continuing to produce and record her own music. Mori won the Distinctive Award for Prix Ars Electronics Digital Music, and received a grant from the Foundation for Contemporary Arts in 2006. In addition, Mori has been commissioned by Tate Modern and SWR German radio.

ZEENA PARKINS (b. 1956) is originally from Detroit and is now based in Brooklyn. She is a composer, multi-instrumentalist, improviser, and pioneer of contemporary harp practice and performance. She has mastered and extended the language of the acoustic harp, and through a series of innovative electric models, exploded the instrument through playing techniques, preparations, and custom-designed electronic processing. She has performed, recorded, and collaborated with

musicians and artists including Björk, Ikué Mori, John Zorn, Fred Frith, Christian Marclay, Elliott Sharp, Maja Ratkje, Nate Wooley, Okkyung Lee, Kim Gordon, Thurston Moore, Lee Ranaldo, Matmos, Yoko Ono, Yasunao Tone, ROVA Saxophone Quartet, Myra Melford, Miya Masaoka, and Green Dome with Ryan Sawyer and Ryan Ross Smith. She has received commissions from the Whitney Museum, New York; Tate Modern, London; Sharjah Art Foundation, United Arab Emirates; Ne(x)tworks Ensemble, New York; Either/Or Ensemble, New York, and Ensemble Son, Stockholm; Donaueschinger Musiktage, Germany; Sudwestrundfunk, Stuttgart; and Bang on a Can Spit Orchestra, New York. Her awards include a Doris Duke Artist Award and three Bessie Awards for her work for dance. Her new release, *Three Harps Tuning Forks & Electronics*, is based on a commissioned score for Neil Greenberg's *Really Queer Dance with Harps*. Parkins is a



Philip Selway
Photo: Alex Lake

Distinguished Visiting Artist at Mills College in Oakland, California.

PHILIP SELWAY (b. 1967) composes music for film and dance, and has been a member of the British band Radiohead since it started in 1985, when the members were in high school. Since then, the band has

recorded nine studio albums and has toured extensively around the world. It was with Radiohead that Selway first worked with the Rambert Dance Company, on the piece *Split Sides* in 2003. He then collaborated with John King and Robin Rimbaut at a Cunningham Event at the Barbican Centre in London in 2005. Most recently, together with Quinta and Adem, he wrote the music for the Cunningham Event staged by the Rambert Dance Company in 2014. He has also released two albums of his solo material.

QUINTA (b. 1975) is a London-based multi-instrumentalist performer, improviser, and experimental composer. She has collaborated with a range of critically acclaimed artists, including Bat for Lashes, Patrick Wolf, Scanner, Lou Rhodes, Penguin Café, Marques Toliver, The Paper Cinema, and the flagship contemporary dance company Rambert, with which she was the 2015/16 composer-in-



Quina
Photo: Rebecca Waterworth



Christian Wolff
Photo: Chiyoko Slavnic

residence. Next year, Quinta will travel to China as one of the three 2016/17 British Council/PRS China musicians in residence. Since 2010, Quinta has worked with Radiohead's Philip Selway, collaborating on the musical score for Rambert's Merce Cunningham Event and co-producing and performing on Selway's 2015 release, *Weatherhouse*. Quinta is a member of the all-female experimental arts collective Collectress, which released their first album, *Mondegreen*, in 2014. She plays a variety of instruments, including the violin, piano, and musical saw. With a background in third-sector activism, Quinta is co-founder of Music in Detention, and spent formative years working with Music in Prisons and participatory filmmakers Living Lens.

CHRISTIAN WOLFF (b. 1934) is a composer, teacher, and sometimes performer who was born in Nice, France, and has lived in the United States since 1941. He studied piano with Grete Sultan and composition briefly with John Cage, in whose company—along with Morton Feldman, David Tudor, and Earle Brown—his work found inspiration and encouragement, as it would subsequently from Frederic Rzewski and Cornelius Cardew. Wolff's long association with Merce Cunningham and MCDC began in 1953. As an improviser he has played with the English group AMM, Christian Marclay, Takehisa Kosugi, John King, David Behrman, Keith Rowe, Steve Lacy, Larry Polansky, Kui Dong, Michael Pisaro, and Ikue Mori. Academically trained as a classicist, Wolff has taught at Harvard and, from 1971 to 1999, at Dartmouth College in music, comparative literature, and classics.

Apr 23, 2017
at MCA Stage

MATTHEW DUVALL + GUESTS



Matthew Duvall, *Whisper(s)*
Photo: Elliot Mandel

WHISPER(S)

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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For more information, contact us at enact@mcachicago.org.

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THANK YOU

Lead support for the 2016-17 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, Ms. Shawn M. Donnelley and Dr. Christopher M. Kelly, Lois and Steve Eisen and The Eisen Family Foundation, Ginger Farley and Bob Shapiro, the Martha Struthers Farley and Donald C. Farley Jr. Family Foundation, Mary E. Ittelson, Sharon and Lee Oberlander, Maya Polsky, Carol Prins and John Hart/The Jessica Fund, Ellen Stone Belic, Amphion Foundation, Inc., Leigh and Henry Bienen, Melynda Lopin, D. Elizabeth Price and Lou Yecies.

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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

**MCA
CHIC
AGO**