

DOROTHÉE MUNYANEZA/KADIDI
Unwanted

Wed-Thu,
Oct 3-4, and
Sat-Sun,
Oct 6-7, 2018

MCA STAGE
Edlis Neeson
Theater

Eyes
Wide

Lights
Low

at MCA
Stage

Summer/Fall
2018

Unwanted running time is
seventy-five minutes with
no intermission.

SUPPORT FOR THIS
MCA STAGE PROJECT

Generous support for
Dorothee Munyaneza
at the MCA is provided
by FACE Foundation,
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the United States, and
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in Chicago.



THE WHITEHALL HOTEL
Chicago's True Independent Boutique Hotel



SUPPORT FOR
THE ARTISTS

PRODUCTION:
Compagnie Kadidi,
Anahi

COPRODUCTION:
Festival d'Avignon,
Théâtre de Nîmes -
scène conventionnée
pour la danse
contemporaine, Le
Liberté - Scène
Nationale de Toulon,
Pôle Arts de la scène -
Friche la Belle de Mai,
La Chartreuse de
Villeneuve-lez-Avignon
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Pôle Sud - Centre de
développement
chorégraphique de
Strasbourg, L'échangeur
CDC Hauts de France,
Escalaes danse en Val
d'Oise, Théâtre de St

CONTINUES IN
MARGIN ON PAGE 4

PERFORMERS
Dorothee Munyaneza,
Holland Andrews (aka Like
a Villain), and Alain Mahé

PRODUCTION

Conception and
choreography
Dorothee Munyaneza

Visual art and
scenic design
Bruce Clarke

Original music
Holland Andrews,
Alain Mahé, and
Dorothee Munyaneza

Set design
Vincent Gavras

Light design
Christian Dubet

Costume design
Stéphanie Coudert

Artistic advisor
Faustin Linyekula

Slam poetry
Ntare

Technical director
Marion Piry

Light engineer
Marine Le Vey

Sound engineer
Camille Frachet

Production and
booking director
Emmanuel Magis,
assisted by Clémence Pierre,
Judith Sevilla, and Rachel
Allary of Anahi Relations,
anahiproduction.fr

Media relations
Dorothee Duplan,
assisted by Eva Dias,
Flore Guiraud, and
Louise Dubreuil of Agence
Plan Bey

Set construction
Ateliers de la MCB Maison
de la Culture de Bourges
Scène nationale

FROM THE CURATOR

What is the purpose of memorials in this age?

Dorothee Munyaneza reframes the question as it concerns memory and the body in a performance based on stories from women who survived the Rwandan genocide. Before finding the work's form, Dorothee put the women's thoughts down in writing as directly as possible—no translation needed.

Significantly, Dorothee's works take root in written language. I learned this from her performance reading of *Anguille under the Rock*, Comorian writer Ali Zamir's novel about shipwrecked seafarers, which reflects the drama of our daily news.

Unwanted also expresses inner thoughts—of others, distilled through the private act of writing—while being a record of the outer world. The British singer, writer, and, more recently, choreographer shatters this apparent contradiction by creating from her own experience. Though based in France, she grew up in Rwanda until the age of twelve, when the Tutsis genocide exploded into civil war in 1994.

Tonight, Dorothee fills the stage with movement, song, and monumental visual art in order to investigate the ways that the female body holds, moves, and operates within the confines of lived trauma—and how that body moves toward the renewing power of life.

Yolanda Cesta Cursach,
Curator of Performance

DOROTHÉE MUNYANEZA/KADIDI *Unwanted*

Wed-Thru,
Oct 3-4, and
Sat-Sun,
Oct 6-7, 2018

MCA STAGE
Edlis Neeson
Theater

Quentin-en-Yvelines,
Scène nationale,
Théâtre du fil de l'eau
- ville de Pantin,
Théâtre Forum Meyrin,
Genève, Tanz im
August/HAU Hebbel am
Ufer, Berlin, Festival
d'Automne à Paris.

WITH THE SUPPORT
OF:
la DRAC PACA -
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et de la Communication,
Région PACA and
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Brest, Creative
Exchange Lab of
Portland Institute for
Contemporary Art,
Africa Contemporary
Arts Consortium/USA,
and Baryshnikov Arts
Center, New York, NY,
ICRC - International
Committee of the Red
Cross, Fonds SACD stage
music and Fonds SACD
Theatre, Fonds
Transfabrik
- Franco-German fund
for performing arts,
ADAMI, SPEDIDAM.
With the help of
Montevideo - Marseille.
Compagnie Kadidi gets
regularly the support of
the Institut français for
its international tours.

Dorothee Munyaneza is
a partner of Théâtre de
la Ville Paris and is in
residency at
L'apostrophe, scène
nationale Cergy-
Pontoise and Val-d'Oise.

Thanks to Godeliève
Mukasarasi, to the
women and young
people of the SEVOTA
Association (Rwanda),
and to Pauline Georget,
Emmaüs Alternatives.

ABOUT THE WORK

Unwanted is the second of two works that Dorothee Munyaneza developed to examine the generational wounds of genocide, specifically the mental and physical repercussions of rape used as an instrument of war. The first work in this diptych, *Samedi Détente* (2016), recounts Munyaneza's childhood memories of fleeing Rwanda at age twelve. In her latest creation, she draws from the diversity of her cultural heritage, including the testimonies of Rwandan and Syrian women and children and American literature to create "a choreography of dignity" that brings to light stories of female strength and resilience. Both of these multidimensional works reconcile artistic and scholarly debates around the ethics of scripting and performing trauma for spectators who are removed in time and space from the horrors and embodied experiences of a traumatic past, presented on the stage.

Munyaneza writes, "I want to share their testimonies, I want to sing their sorrows and hopes, I want to dance their lives, their scars, their marks, for they leave some behind. We cannot remain indifferent."

Unwanted premiered at Festival d'Avignon in July 2017. The artistic advisor for the work is Faustin Linyekula from Kisangani, Congo, whose Chicago premiere was presented by the MCA Stage in October 2011.

RELATED PROGRAMS

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.

POST-SHOW TALK

Thu, Oct 4, immediately following performance

The audience is invited to a Q&A session led by Marion Malcolm, doctoral student at the School of Social Service Administration, University of Chicago's Center for Youth Violence Prevention, and Yolanda Cesta Cursach.

WORKSHOP FOR MFA THEATER STUDENTS AT COLUMBIA COLLEGE CHICAGO

Fri, Oct 5

Through an ongoing partnership with Associate Director Dr. John C. Green, Director Michael Brown, and the faculty and students of the MFA program in European Devised Performance Practice at Columbia College Chicago, Dorothee Munyaneza will work with graduate-level theater students in a three-hour workshop on movement-based theater.

BRUNCH AT EXPERIMENTAL STATION

Sat, Oct 6

In preparation for Dorothee Munyaneza's return to Chicago in 2019 for a three-month residency that involves living and working with youth and artists on Chicago's south side, Munyaneza will meet with the staff and volunteers at the Experimental Station, Blackstone Bike Works, and the Invisible Institute. The MCA gives thanks to Connie Spreen, Executive Director of Experimental Station, for graciously hosting this private gathering.

ACCESSIBLE EVENTS

ASL INTERPRETED PERFORMANCE

Thu, Oct 3 and Sun, Oct 7

ASL Interpretation by Shannon Moutinho and Julikka LaChe

AUDIO-DESCRIBED PERFORMANCE

Sun, Oct 7

Audio Description by Victor Cole

RELAXED PERFORMANCE

Sun, Oct 7

Relaxed performances are for people with or without disabilities who prefer some flexibility in terms of noise and movement in the theater. Stage lighting and sound have been adapted by the artists to be less intense.

During relaxed performances, patrons are free to leave and reenter the theater as necessary, and the theater lights are kept at a glow to facilitate movement. Sensory rest areas are available outside the theater for patrons to take a break before returning to the show. Trained volunteers are present to assist.

ABOUT THE ARTISTS

DOROTHÉE MUNYANEZA was trained in music studies at the Jonas Foundation in London and Canterbury University. She took part in the Afro Celt Sound System's album *Anatomic* (2005) and composed and sang part of the original soundtrack of the film *Hotel Rwanda* (2004). Her first solo album, released in 2010, was produced by Martin Russell, and her collaboration with English composer James Brett for her *Earth Songs* album was released on iTunes in 2012. Munyaneza entered contemporary dance upon meeting François Verret in 2006, and she has collaborated with artists such as Nan Goldin and choreographers Mark Tompkins, Robyn Orlin, Alain Buffard, Rachid Ouramdane, and Maud Le Pladec. She founded her dance company Kadidi in 2013 and premiered her first full-length work, *Samedi Détente*, at Théâtre de Nîmes in 2014; the work has since toured to Théâtre de la Ville, Paris, and throughout France, Europe, the United States, and Rwanda. Munyaneza develops a range of work by mixing genres and disciplines: dance and folk blues, such as using Woody Guthrie's texts with Seb Martel and Catman; dance, poetry, and experimental music with Alain Mahé, Jean-François Pauvros, and Ko Murobushi; and site-specific work such as at the Centre Pompidou, Paris, with Alain Mahé or using the permanent collection of the Musée des civilisations de l'Europe et de la Méditerranée in Marseille, France.

BRUCE CLARKE is a South Africa-based visual artist and photographer. He trained at the Fine Arts School at Leeds University, where he was initiated to the Art and Language movement around Michael Baldwin, David Bainbridge, Terry Atkinson, and Harold Hurrell. Clarke's work engages with contemporary history—and especially the writing and transmission of this history—in order to stimulate thought on the contemporary world and its representations. Anchored in a school of critical figuration, his

artistic research integrates codes to criticize and demystify structures of power and injustice.

Clarke has been a recognized figure in the anti-apartheid movement since his early activity in Paris with the group Rencontre Nationale Contre l'Apartheid, which helped to mobilize public opinion in France against South Africa. He subsequently participated in the creation of a collective for solidarity with the Rwandese people—including a photographic reportage in Rwanda in the days following the end of the genocide—and is currently working on the creation of The Garden of Memory, a memorial site near Kigali, in close collaboration with survivors' families, civil society associations, Rwandese institutions, and UNESCO. *Upright Men*, his large-scale mural project for the twentieth commemoration of the genocide in Rwanda, has traveled to Paris; Montreal; Ouidah, Geneva; and Lausanne, Brussels. In 2011 he traveled extensively in India and began the current project *People in the Crowd*. As a resident artist of the Conseil Général de Guadeloupe (French Caribbean), he produced the exhibition *Fragments of Tomorrow's History*, which relates connections between the slave trade, colonialism, and globalization.

Clarke is a collaborator in the Lille-based FestAfrica organization's project on Rwanda, *Write, Film, Paint in Memory*, and he has also worked with the Afrika Cultural Centre in Johannesburg and led visual arts workshops in South Africa, Ethiopia, Rwanda, Benin, Tanzania, and France. In 2006 he published *Dominations* with the publisher Homnisphères. As a photographer, he has published photo reports on South Africa, the reconstruction of Rwanda, Liberian refugees' return home, and Palestine. He is represented by ARTCO gallery in Germany, and his work has been exhibited in Europe, Africa, and the United States.

ACCESSIBILITY
INFORMATION

Select MCA Stage performances include open-captioning, sign-interpretation, listening devices, or are relaxed sensory.

Please call 312-397-4010 in advance to reserve seats and inclusive services.



BUY TICKETS

ONLINE
mcachicago.org/stage

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312-397-4010

AT THE MCA
BOX OFFICE

220 E Chicago Ave
Chicago, IL 60611

Single performance tickets starting at \$30; \$10 for students, limited availability.

Groups of ten or more save 20% on full-price tickets; call 312-397-4010.

FREE MUSEUM
ADMISSION
WITH TICKET

Present your MCA Stage ticket stub to receive FREE ADMISSION* and 10% off your purchase at the MCA Store.** Or become an MCA Member and save 15%.

Ticket stub is valid during regular hours up to seven days after the performance date.

* Not accepted for special ticketed exhibitions.
** Regular price, in-stock merchandise only; no other discounts apply.

ALAIN MAHÉ

is based in Paris and composes electroacoustic and electronic music. He is the founder of the music group *Bohème de chic* and also plays with and composes for Jean-François Pouvros, Carlos Zingaro, Carol Robinson, Kamal Hamadache, Thierry Madiot, Pascal Battus, Emmanuelle Tat, Patrick Molard, Keyvan Chemirani, Hélène Breschand, and Bao Luo. Original compositions include "La marée fait flotter les villes," and his work for radio includes "Chien de feu" and "La marée fait flotter les villes," "(pour un) Paso Doble (sonore)" with Kaye Mortley. He has composed for live performance in collaboration with director François Tanguy; choreographers Carlotta Ikeda, Ko Murobushi, and François Verret; the painter Miquel Barcelò (for Josef Nadj's "Paso Doble"); and artist Nan Goldin (*Soeurs, Saintes et Sibylles*, and *Scopophilia*). He collaborates regularly with Pierre Meunier, is part of the collective *Ultimo Round*, and composes and plays with visual artist Michel Caron and designer Vincent Fortemps.

HOLLAND ANDREWS

is a multi-instrumentalist based in Portland, Oregon, who started her solo project *Like a Villain* in 2010, drawing inspiration from minimalist composers such as Arvo Pärt and contemporary vocalists including Diamanda Galás and Björk, as well as Broadway and opera. She often experiments with live loops using her voice, clarinet, and glockenspiel, with the aim to emphasize the roots of organic sounds and create an emotional realm of sonic healing and magic.



DATE NIGHT



Marisol Escobar. Photo: Herman Hiller.

Join us for dinner or drinks before or after the theater at Marisol, named one of the "hottest restaurants in Chicago" by Zagat and one of *Vogue's* "Six Chicago Restaurants You Should Know About Now." Call 312-799-3599 to make reservations.

MARISOL

RESTAURANT AND BAR
AT THE MCA

205 E PEARSON ST
CHICAGO, IL 60611

SEASON CALENDAR

Summer/Fall 2018

- Aug 18 Tamar-kali and Damon Locks
Demon Fruit Blues and Where Future Unfolds
- Aug 24-25 Chicago Dancemakers Forum
SHareOUT!
- Aug 31-Sep 1 Chicago Dancemakers Forum
SHareOUT!
- Oct 3-4, 6-7 Dorothee Munyaneza/
Kadidi
Unwanted
- Nov 2-3 Ishmael Houston-Jones,
Ralph Lemon,
and Bebe Miller
Relations
- Dec 5-9 Claudia Rankine,
Will Rawls,
and John Lucas
What Remains

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Program notes
compiled by
Laura Paige Kyber

MCA
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AGO

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*Enact Chair
As of August 2018

MUSEUM OF
CONTEMPORARY ART
CHICAGO

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MCA Stage is supported by Enact, a group of MCA donors dedicated to supporting the Museum's renowned Stage programs.

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Circle Donor membership is required to join Enact. Enact donations begin at \$1,000 annually. For more information on benefits or to join, contact us at enact@mcachicago.org or 312-397-4044.

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ABOUT MCA STAGE

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 United States and around the world in the MCA's three-hundred seat Edlis Neeson Theater.

MCA Stage's groundbreaking performances are an integral part of the MCA'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 E Chicago Ave) 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 noisemaking 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

BOX OFFICE
312-397-4010

VOLUNTEER FOR PERFORMANCES
312-397-4072
mcastage@mcachicago.org

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