

FEDERICO LEÓN

Las ideas

Program
Notes

MCA
STAGE

Thu-Sun
Jan 25-28, 2018

Edlis Neeson
Theater

Eyes
Wide

Lights
Low

at MCA
Stage

Winter/Spring
2018

Las ideas running time is sixty minutes with no intermission. Presented in Spanish with English supertitles.

Generous support is
provided by the
Consulate General of
Argentina in Chicago.



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SUPPORT FOR
THE ARTISTS

Las ideas was
coproduced with
the support of
Kunstenfestivaldesarts
(Brussels), Iberescena
(Spain), El Cultural
San Martín and FIBA
(Buenos Aires,
Argentina), Fundación
Teatro a Mil (Santiago
de Chile), La Bâtie-
Festival de Genève
(Switzerland), and
Festival D'Automne
à Paris et Théâtre de
La Bastille, La Villette-
Résidence d'artistes
2014 (France).



Writing and Direction Federico León

Performance Julián Tello and
Federico León

Set Design Ariel Vaccaro

Music and Sound Diego Vainer

Lighting Design Alejandro Le Roux

Costumes Paola Delgado

Photography Ignacio Iasparra

Assistant Producer Melisa Santoro

General Assistant Antonella Saldicco

Assistant Directors/
Producers Rodrigo Manuel Pérez and
Rocío Gómez Cantero

FILM PRODUCTION

Cameras and
Photography Guillermo Nieto

Art Director Mariela Ripodas

Gaffer Guillermo Saposnik

Casting María Laura Berch

Technical Advice Paula Coton and
Agustín Genoud

General Assistant Malena Juanatey

Props David D'Orazio

Editing Andrés Pepe Estrada

Postproduction Alejandro Soler

Video Cast Alejandra Manzo, Maitina
De Marco, Pablo Gasloli,
Alejandro Ini, Bárbara
Irisarri, Ana María Monti,
Patricia Russo, María Laura
Santos, José María Seoane,
Alfredo Staffolani, Martín
Tchira, Emanuel Torres,
Antonella Querzoli, and
Gabriel Zayat

FROM THE CURATOR

A live performance or film by Federico León hoards visual cues that could only be intelligible in a time like ours, in which we traffic in images at great speed, adjacently consuming and sharing them. *Las ideas*, however, is distinct from the crowded field of visual culture. It's Federico coming to terms with his belief that theater is more than just another act of content management.

In the work, Federico performs with Julián Tello, his actual artistic collaborator, both playing and being themselves on stage. Viewers can follow the artists' process in real time, which includes them coming up with ideas, deciding on which mechanisms to use to put the ideas into practice, and proposing hypotheses and theories that are in turn analyzed, observed, and confronted. Everything seen becomes potential working material (a laptop, for example, plays the third character). Federico uses an organic process that finds its own form—a way of working, he has said, that is more intelligent than any individual's. It cannot be forced.

Las ideas redraws the line between action that is and isn't intentional in search of new ways of sensitizing our sight, smell, and touch in the Information Age.

—Yolanda Cesta Cursach,
Curator of Performance

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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.

POSTSHOW TALK

Fri, Jan 26

The audience is invited to a conversation with Federico León and Julián Tello directly after the performance, moderated by MCA Curator of Performance Yolanda Cesta Cursach.

LIVE PODCAST

Fri, Jan 26

The artists gave a live podcast interview with Matt Woods and Tarah Ortiz Durnbaugh for Urban Gateways/ Street-Level Youth Media. For more information, please visit street-level.org.

ARTIST TALK

Wed, Jan 24

The artists joined Héctor García Chávez, Director of the Latin American and Latinx Studies Program and Associate Faculty in Women's Studies/Gender Studies at Loyola University Chicago, at the Instituto Cervantes of Chicago for a public talk in Spanish about the ways the artists harness the latest media technologies in their work.

ARTIST TALK

Mon, Jan 29

The artists speak with students in the Theater and Performance Studies Department of the University of Chicago, hosted by Leslie Buxbaum Danzig and Emily Lansana as part of their course Performing Non-Fiction.

ABOUT THE ARTISTS

FEDERICO LEÓN (WRITER, DIRECTOR, AND PERFORMER) wrote and directed *Cachetazo de campo* (1997), *Museo Miguel Ángel Boezzio* (1998), *Mil quinientos metros sobre el nivel de Jack* (1999), *El adolescente* (2003), *Yo en el futuro* (2009/11) and *Las multitudes* (2012). He wrote, directed, and acted in his first film, *Todo juntos* (2002), and wrote and directed his film *Estrellas* (2007) with Marcos Martínez and *Entrenamiento elemental para actores* (2009) with Martín Rejtman. *La última película* (2014) staged a series of interventions in former movie theaters transformed into parking lots. He has received various honors for his work, including Primer Premio de Dramaturgia del Instituto Nacional de Teatro, Premio Konex 2004, Fondo Nacional de las Artes, and the Primer Premio Nacional de Dramaturgia 1996–1999, among others. His performances and films have been shown in theaters and festivals throughout Europe and North and Latin America, as well as in Australia and Japan. He has also taught theater workshops in Spain, France, Belgium, Costa Rica, Bolivia, Greece, and Argentina. In 2010, he taught in the Artists Program at Torcuato Di Tella University alongside Martín Rejtman. Several of León's plays, the script of *Todo juntos*, and his criticism, interviews, and writings about the creative process have been published in the book *Registros: Teatro reunido y otros textos*.

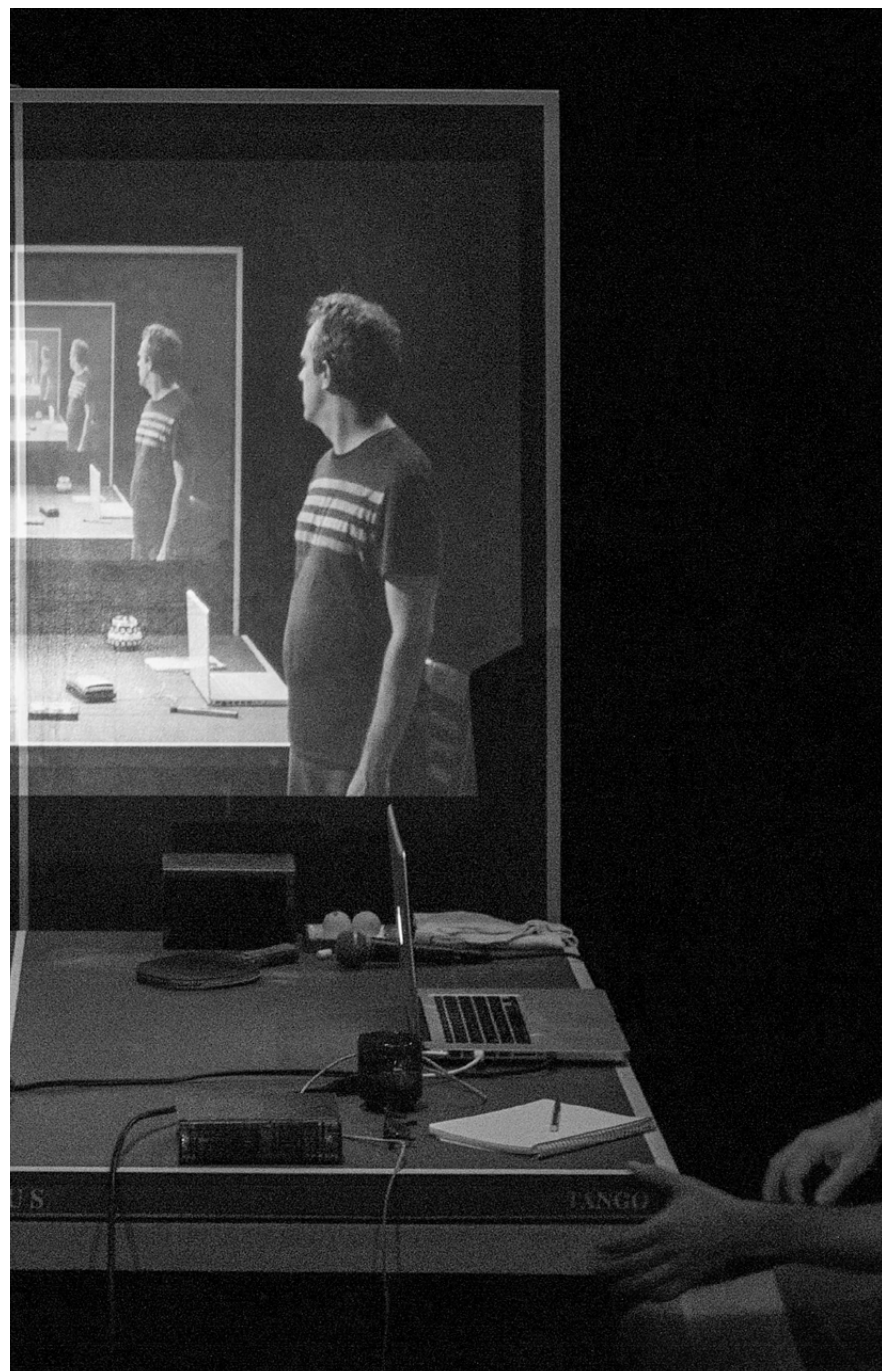
JULIÁN TELLO (PERFORMER) was born in Buenos Aires in 1987. He studied piano and guitar at the San Isidro Polyvalent School and theater with Cristian Wansidler, Flavia Gresoles Lewy, Ariel Portillo, and Alejandro Catalán. As a theater actor, he participated in Elisa Carricajo's *2040*, Agustín Mendilaharsu and Walter Jakob's *Los talentos*, Luis Garay's *Work in Progress*, Mariano Pensotti's *Interiores*, and Santiago Gobernori's *Reproches constantes*, and he has collaborated with Federico León since 2002 as an actor in and production manager for *El adolescente*, *Yo en el futuro*, and *Las multitudes*. As a film actor, he took part in Matías Piñeiro's *Todos mienten* and *Rosalinda*; *Semana*

Santa, directed by Martín Pirojansky; Nicolás Groso's *La carrera del animal*; Milagros Mumenthaler's *Abrir puertas y ventanas*; and Pablo Fendrik's *El ardor*. Tello is a member of the band JVULIAN, on vocals and synthesizer.

ARIEL VACCARO (SET DESIGN) makes design works and scenography, participating in numerous national and international festivals for theater as well as dance. He also acts as art director and set dresser on cinematic projects. He was codirector of the Centro de Arte "La Soga" for seven years. He has worked with Federico León, Lola Arias, El Periférico de Objetos, Norman Brisky, Grupo Krapp, Edgardo Mercado, Diana Szeinblum, Roxana Grinstein Carlos Casella, Ana Frenkel, Lorenzo Quinteros, Walter Jakob and Agustín Mendilaharsu, Walter Velásquez, Luis César D'Angiolillo, and Juan Matías Loiseau, among others.

ALEJANDRO LE ROUX (LIGHTING DESIGN) has, since 1994, designed lighting for theater, dance, and opera performances in Argentina (including Teatro Nacional Cervantes, Teatro Presidente Alvear, Teatro San Martín, Teatro Regio, Teatro de la Ribera, and Teatro del Pueblo) and abroad. Between 2000 and 2003, he studied at the Institut Supérieur des Techniques du Spectacle in Avignon, France. He received the Trinidad Guevara award in 2000 for *Monteverdi Método Bélico* and in 2008 for *Dolor exquisito* and the Theater of the World prize in 2000 for *Julia, una tragedia naturalista* and in 2002 for *Los murmullos*. From 2006 on, he has been part of the teaching staff for the degree in Theatrical Lighting Design at the National University Institute of Art and has given technical assistance to the National Theater Institute and the Consejo Federal de Inversiones.

DIEGO VAINER (MUSIC AND SOUND) started off in academic music, then ventured into various forms of music composition, production, and interpretation in the rock genre. Since 1993, he has dedicated himself



ACCESSIBILITY INFORMATION

Select MCA Stage performances are relaxed and/or include open-captioning, sign-interpretation, audio description, or listening devices.

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



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to musical work based in electronic media, which he used to create *Fantasías Animadas*, a project that encompasses his compositions and performances in Argentina and abroad. He has edited four albums of electronic compositions, been creative producer on records by El Otro Yo, La Portuaria, and Rosario Bléfari, and has collaborated with Daniel Melero on his record *Piano* and with Gustavo Santaolalla for his project *Bajofondo* Tango Club. He has extended his musical and sonic investigations into multiple areas: theater, including productions at Teatro General San Martín, Multiteatro, Centro Cultural Konex, and Camarín de las Musas; dance-theater, with works by El Descueve, Carlos Casella, Mayra Bonard, and María Ucedo; film, including projects by Martín Rejtman, Fernán Rudnik, Alexandra Guité, Andrés Di Tella; and sound interventions, at Fundación PROA, Centro de Experimentación del Teatro Colón CETC, Noche de los Museos, VI Festival Internacional de Buenos Aires.

GUILLERMO NIETO
(CAMERAS AND PHOTOGRAPHY)
is a graduate of the University of Film in Buenos Aires and a recognized and award-winning cinematographer. Some of the many projects he has been part of are Pablo Trapero's *Leonera*, *Nacido y Criado*, *Familia Rodante*, *Elefante blanco*, *Carancho*, and *El bonaerense*; Damián Szifron's *El fondo del mar*; Ulises Rosell's *Sofacama*; Albertina Carri's *Géminis*; Luis Ortega's *Los santos sucios*; Natalia Smirnoff's *El cerrajero*; Nestor Frenkel's *El gran simulador*; *Todo juntos* and *Estrellas* by Federico León; and Lucía Cedrón's *Cordero de Dios*.

MARIELA RIPODAS (ART DIRECTOR)
is an art director and production designer. She has been a part of film projects such as Martín Rejtman's *Dos disparos*, Natalia Meta's *Muerte en Buenos Aires*, Hernán Goldfrid's *Tesis de un homicidio*, Ana Katz's *Los Marziano* and *Una novia errante*, Ulises Rosell's *Sofacama*, Juan Carlos Desanzo's *El polaquito*, Verónica Chen's *La mujer conejo*, Damián Szifron's *El fondo del mar*, Miguel Cohan's *Betibú*, and Ana Piterbarg's *Todos tenemos un plan*. Her theater projects include Anton Chekhov's

The Cherry Orchard, directed by Helena Tritek, and Federico León's *Yo en el futuro*.

PAOLA DELGADO (COSTUMES)
is a visual artist, scenographer, and costume designer who trained with Gastón Breyer in scenography and color. She studied tailoring, wardrobe, and theatrical mask and wig design with scenographer Susan Silverbag, character and stage makeup with Graciela Cabrera and Chermundi, and patternmaking with tailor Eduardo Muños. She has attended seminars with shoe designer López Vizcaño and scenographer Norberto Laino, among others. In art, she studied with Gustavo Alemani, Blas Carbonell, Margarita García Faure, and Cynthia Kampelmacher. She is an alumna of the Escuela de Proyectos para Artistas Galería Isidro Miranda, where she studied with artists Augusto Zanella, Andrea Juan, and Sergio Bazán. Among her many theater credits are performances at Camarín de las Musas, La Carpintería Teatro, La Casona Iluminada, Sportivo Teatral, Teatro Escuela Andamio 90, Teatri El Extranjero, Abasto Social Club, Beckett Teatro, Belisario Club de Cultura, Teatro Defensores de Bravard, and other venues.

RODRIGO MANUEL PÉREZ
(ASSISTANT DIRECTOR/PRODUCER)
holds a degree in visual and sound design from the University of Buenos Aires, where he gained his first experience with audiovisuals, writing, producing, and directing documentary and fictional short films. Between 2007 and 2010, he produced and created video clips with Melisa Santoro for various music groups in the underground scene in Buenos Aires. He also worked as cinematographer, sound designer, and assistant director in publicity spots for businesses such as FlechaBus, Telecom, Havanna, and HID. In theater, he has worked on Pierre de Marivaux's *La disputa*, directed by Sebastián Kalt (Fundación Teatro del Sur, 2009–10); *Yo elegí ser Evita* (2010–11), written and directed by Marta Avellaneda; and Federico León's *Las multitudes*, which was shown in Argentina, Germany, and Austria. Also in 2013, he was production assistant to

Florencia Wasser for Matías Umpierrez's *TeatroSOLO* and *Distancia*, and producer in the festival of art interventions in Buenos Aires, *Changing Places/Espacios revelados*. In 2014 and 2015, Pérez was tour producer for Mariano Pensotti's *Cineastas* and *El pasado es un animal grotesco*, which took part in international festivals in Switzerland, Germany, the Netherlands, and Canada, and throughout the United States. He was producer for *Yo en el futuro*, by León, with whom he runs the theater space Zelaya, along with Rocío Gómez Cantero.

ROCÍO GÓMEZ CANTERO
(ASSISTANT DIRECTOR/PRODUCER)
is an actor and law school graduate from University of Buenos Aires. She trained with Julieta Gochman, Nano Zyssholtz, and Nora Moseinco, and, with the formerlatter, also took workshops for directing actors and teacher training. In television, she worked with María Laura Berch as a children's coach on *Amas de casa desesperadas* (2008). She was assistant director for Florencia Lindenboim's first opera, *Universo fractal* (Machado Teatro, 2011), and for *Cosas tristes*, directed by Nano Zyssholtz (Pata de Ganso, 2012). She worked on production for the cycle of solo portraits UNOS, a film project organized by Zyssholtz and Eliana Kuriss Dick. She assisted on Federico León's *Las multitudes* and was assistant director and producer for Alessandro Baricco's *El viaje de Hervé: Adaptación de la novela Seda*, directed by Bruno Luciani. In 2014, she was on the production team for the international festival Changing Places/ Espacios revelados; was a production assistant for León's audiovisual intervention *La última película*; produced and managed the project Pequeños Grandes Mundos, a cultural initiative envisioned and launched by Argentine illustrator Ivanke; and was producer for Gerardo Naumann's *Calle Corrientes* and *Gente*.

DATE NIGHT



Marisol. Photo: Herman Hiller.

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*Thank You For
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Dec 7-10

Twyla Tharp
Minimalism and Me

2018

Jan 25-28

Federico León
Las ideas

Feb 8-11

Claire Cunningham
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Program notes
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The MCA's newest affinity group, Enact, is a group of MCA 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.

BENEFITS OF ENACT MEMBERSHIP INCLUDE:

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Lead support for the 2017-18 season of MCA Stage is provided by Elizabeth A. Liebman.

Generous support is provided by 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, Sharon and Lee Oberlander, Maya Polsky, Carol Prins and John Hart/The Jessica Fund, Susan Manning and Doug Doetsch, D. Elizabeth Price and Lou Yecies, and Ms. Shawn M. Donnelley and Dr. Christopher M. Kelly.

Additional generous support for MCA Stage is provided by Enact, the MCA's performance affinity group.

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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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 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 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.

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