

WINTER/SPRING SEASON

Jan 23–24	eighth blackbird <i>Hand Eye</i>
Jan 28–30	Toshiki Okada/chelfitsch <i>God Bless Baseball</i>
Feb 4 and 6–7	Ingri Fiksdal, Ingvild Langgård & Signe Becker <i>Cosmic Body</i>
Feb 11–14	Faye Driscoll <i>Thank You For Coming: Attendance</i>
Feb 18–27	Tim Etchells/Forced Entertainment <i>The Notebook, Speak Bitterness, and (In) Complete Works: Table Top Shakespeare</i>
Mar 5–6	Joffrey Academy of Dance <i>Winning Works</i>
Mar 25–26	eighth blackbird featuring Will Oldham (Bonnie “Prince” Billy) <i>Ghostlight</i>
Mar 31–Apr 3	Blair Thomas & Co. <i>Moby Dick</i>
Apr 7–10	Teatrocinema <i>Historia de Amor (Love Story)</i>
Apr 12 and 14–16	Taylor Mac <i>A 24-Decade History of Popular Music</i>
Apr 28–May 1	Kyle Abraham/ Abraham.In.Motion <i>When the Wolves Came In</i>

Museum of
Contemporary Art
Chicago

Apr 28–May 1, 2016

Kyle Abraham/ Abraham.In.Motion *When the Wolves Came In*

Artistic Director	Kyle Abraham
Interim Executive Director	Joe Stackell
Tour and Production Manager	Dan Stearns
Company Manager	Hillary Kooistra
The Company	Christian Allen
	Matthew Baker
	Vinson Fraley Jr.
	Tamisha Guy
	Thomas House
	Catherine Ellis Kirk
	Penda N'diaye
	Jeremy "Jae" Neal
	Connie Shiau

WHEN THE WOLVES CAME IN

Choreography	Kyle Abraham in collaboration with Abraham.In.Motion
Music	Nico Muhly
Set Design	Glenn Ligon

Lighting Design
Costume Design
Dancers

Dan Scully
Reid Bartelme
Christian Allen
Matthew Baker
Tamisha Guy
Thomas House
Catherine Ellis Kirk
Penda N'diaye
Connie Shiau

HALLOWED

Choreography	Kyle Abraham in collaboration with Abraham.In.Motion
Music	Bertha Gober Cleo Kennedy Glenn Ligon
Set Design	Dan Scully
Lighting and Video Design	Reid Bartelme
Costume Design	Tamisha Guy
Dancers	Catherine Ellis Kirk Jeremy "Jae" Neal

INTERMISSION

THE GETTIN'

Choreography	Kyle Abraham in collaboration with Abraham.In.Motion
Music	Robert Gasper's inter- pretation of <i>We Insist!</i> <i>Max Roach's</i> <i>Freedom Now Suite</i>

Set Design	Glenn Ligon
Lighting and Video Design	Dan Scully
Costume Design	Karen Young
Dancers (Apr 28 and 30)	Matthew Baker
	Vinson Fraley Jr.
	Tamisha Guy
	Catherine Ellis Kirk
	Jeremy "Jae" Neal
	Connie Shiau
Dancers (Apr 29 and May 1)	Matthew Baker
	Vinson Fraley Jr.
	Catherine Ellis Kirk
	Jeremy "Jae" Neal
	Penda N'diaye
	Connie Shiau

Running time is one hour and twenty minutes, including a fifteen-minute intermission.

Generous support for MCA Dance is provided by David Herro and Jay Franke. Support for *When the Wolves Came In* is provided by Lois and Steve Eisen and the Eisen Family Foundation.

When the Wolves Came In was commissioned and produced by New York Live Arts through its Resident Commissioned Artist Program, with lead support from the Andrew W. Mellon Foundation. *When the Wolves Came In* is supported in part by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. The work was developed in part through a production residency at On the Boards with support from the National Dance Project and with funding from the Andrew W. Mellon Foundation. Support was also provided to New York Live Arts for the commissioning of this work by MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation. Sets for *When the Wolves Came In* were donated by Glenn Ligon. This performance of *When the Wolves Came In* is supported in part by an award from the National Endowment for the Arts. To find out more about how NEA grants impact individuals and communities, visit www.arts.gov.

"I Told Jesus" by Bertha Gober from the recording entitled *Voices of the Civil Rights Movement: Black American Freedom Songs 1960-1966*, SFW40084, courtesy of Smithsonian Folkways Recordings. Pro copyright 1997. Used with permission.

"City Called Heaven" by Cleo Kennedy from the recording entitled *Voices of the Civil Rights Movement: Black American Freedom Songs 1960-1966*, SFW40084, courtesy of Smithsonian Folkways Recordings. Pro copyright 1997. Used with permission.

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.

FIRST NIGHT

APRIL 29

Audience members are invited to stay following the performance for a Q&A with Kyle Abraham and members of the company.

MCA TALK

APR 30, 1-3 PM

DORCHESTER ART + HOUSING COLLABORATIVE (DA+HC)
1456 EAST 70TH STREET

Kyle Abraham engages community members in Open Dances, a forum curated by Barak adé Soleil, resident choreographer for Rebuild Foundation, that offers opportunities for neighborhoods on the South Side to experience visiting and local movement-based artists. The focus of Kyle Abraham's visit, "learn dance," expands on the unique movement expression he articulates through a signature technique, opening it for different interpretations by different bodies who may not normally practice dance, but are invested in how their bodies move. The event is free and open to all ages.

Thanks to Meredith Dincolo and the staff of the Pre-Professional Programs at Hubbard Street Dance Chicago for connecting the community with Kyle Abraham earlier in the week through a master class hosted at Lou Conte Dance Studios.

The MCA gratefully acknowledges the generosity of the youth, Billy Brooks, and Waliy Eleim at the Better Boys Foundation and the community, Barak adé Soleil, and the Rebuild Foundation staff at Dorchester Art + Housing Collaborative in welcoming Kyle Abraham. Very special thanks to the students and their teacher Melinda Wilson at Curie Metropolitan High School, the students and their teachers Sarah Ford Thompson and Ted Seymour at Chicago High School for the Arts (ChiArts), and the students and their teacher Regina Beach at Rowe-Clark Math & Science Academy for engaging with Abraham.In.Motion company members and Kyle Abraham in dance classes and conversations.

FROM THE ARTIST

Thank you for joining us for this presentation of *When the Wolves Came In*. Created during my tenure as a Resident Commissioned Artist at New York Live Arts from 2012-14, this program draws inspiration from jazz legend Max Roach's seminal album, *We Insist! Max Roach's Freedom Now Suite*. This album, originally

intended for release in 1963 to mark the centennial of the Emancipation Proclamation, was released in the fall of 1960 due to the severity sparked by the sit-ins in Greensboro, NC, and the urgency of the growing civil rights movement in the United States and South Africa.

As overarching commentary: I keep going back to Roach's response when asked about the song, "Freedom Day": "Freedom itself was so hard to grasp . . . we don't really understand what it really is to be free." At this point in my life, I am very well aware of the freedoms I possess. But as a Black Gay American man, I am equally aware of my limitations and those that exist for so many in a polyphobic society of our current times.



Kyle Abraham
Photographer: Carrie Schneider

I began working on *When the Wolves Came In* after a visit to the Hector Pieterse Museum in Soweto, South Africa. While there, I became fixated on the power of perception, and the ways that the thirteen-year-old Pieterse's death in an anti-Apartheid protest shines a spotlight on questions of personal choice and collective rights in the struggle for freedom. For Michael Brown, Tyler Clementi, Eric Garner, Islan Nettles, and the countless other faceless and nameless women and men facing violence and discrimination, these questions still have terrible resonance.

Max Roach's album timelessly tackles these very same issues and questions; his jazz work figures as an evaluation of rights perceived through his experience and expressed through his art. As a dance work, this program was created to live in a skin well aware of the cyclical hardships of our history, and the very present fear of an unknowable future.

—Kyle Abraham, September 2014

Jul 21-23, 2016
at MCA Stage

Chicago Human Rhythm Project



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ABOUT THE COMPANY

The mission of Kyle Abraham/
Abraham.In.Motion (AIM)
is to create an evocative
interdisciplinary body of work.
Born into hip-hop culture in
the late 1970s and grounded
in Abraham's artistic upbringing
in classical cello, piano, and
the visual arts, the goal of the
company, or "the movement"
as Abraham refers to it, is
to delve into identity in relation
to a personal history. The work
entwines a sensual and
provocative vocabulary with
a strong emphasis on sound,
human behavior, and all things
visual in an effort to create
an avenue for personal
investigation—and exposing
that on stage. AIM is
represented by dancers from
various disciplines and
diverse personal backgrounds.
Combined together, these
individualities create move-
ment that is manipulated
and molded into something
fresh and unique.

For more information, to get
involved, or to purchase your
AIM merchandise, please visit
abrahaminmotion.org.

Generous support for Kyle Abraham/
Abraham.In.Motion is provided by the Howard
Gilman Foundation, New York Community
Trust, New York State Council on the Arts, and
Princess Grace Foundation.

Support the creation of new work and
community outreach! Contributions may be
made payable to Kyle Abraham/Abraham.
In.Motion, PO Box 986, New York, NY 10113.
Abraham.In.Motion is a non-profit tax-
exempt organization, and all donations are
fully deductible to the extent allowed by law.

For booking information, contact Sophie
Myrtill-McCourt, President of Lotus Arts
Management, at sophie@lotusartsmgmt.com
or visit lotusartsmgmt.com.

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Kyle Abraham

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Dan Stearns

Company Manager
Hillary Kooistra

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Lucy Mallett

Choreographic Associate
Matthew Baker

Rehearsal Director
Tamisha Guy

Rehearsal Assistant
Jeremy "Jae" Neal

Education Assistant
Connie Shiau

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Catherine Ellis Kirk

Marketing Assistant
Penda N'diaye

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Hernando Cortez, DRA
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compassion and efforts
of the performing
arts community to fund
a safety net of social
services for those in need.

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a difference for those less
fortunate than us.

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ABOUT THE ARTISTS

KYLE ABRAHAM

is a current City Center Fellow and was a 2013 MacArthur Fellow who began his dance training at Light Opera Academy and the Creative and Performing Arts High School in Pittsburgh, Pennsylvania. He continued his dance studies in New York, receiving a BFA from SUNY Purchase College and an MFA from NYU Tisch School of the Arts.

In November 2012, Abraham was named the newly appointed New York Live Arts Resident Commissioned Artist for 2012–14. Just one month later, Alvin Ailey American Dance Theater premiered Abraham's *Another Night* at New York's City Center, to rave reviews. That same year, Abraham was named the 2012 Jacob's Pillow Dance Award recipient and the 2012 United States



Artists Ford Fellow. Abraham received a prestigious Bessie Award for Outstanding Performance in Dance for his work in *The Radio Show*, which made its Chicago debut and was presented by MCA Stage in 2014. He received a Princess Grace Award for Choreography in 2010. The previous year, he was selected as one of Dance Magazine's "25 To Watch," and received a Jerome Travel and Study Grant in 2008.

His choreography has been presented throughout the United States and abroad, including in Montreal, Germany, Jordan, and Ecuador. Most recently his work has appeared at On The Boards, South Miami-Dade Cultural Arts Center, the Roy and Edna Disney/CalArts Theater (RedCat), Philly Live Arts, Portland's Time Based Arts Festival, Jacob's Pillow Dance Festival, Danspace Project, Dance Theater Workshop, Bates Dance Festival, Harlem Stage, Fall for Dance

Festival at New York's City Center, Dublin's Project Arts Center, the Okinawa Prefectural Museum & Art Museum located in Okinawa, Japan, the Andy Warhol Museum and Kelly Strayhorn Theater in his hometown of Pittsburgh, Pennsylvania.

In addition to performing and developing new works for his company, Abraham.In.Motion, Abraham recently finished touring *The Serpent and The Smoke*, a new pas de deux for himself and acclaimed Bessie Award-winning and former

New York City Ballet Principal Dancer Wendy Whelan as part of *Restless Creature*. He also choreographed a new commissioned work, entitled *Counterpoint*, for Hubbard Street Dance Chicago and the Chicago Dancing Festival. In December 2015, Abraham premiered a new work for the Juilliard School and his second commission for the Alvin Ailey American Dance Theater. In 2011, *OUT Magazine* labeled Abraham the "best and brightest creative talent to emerge in New York City in the age of Obama."

TOP, RIGHT, AND BOTTOM
When the Wolves Came In
Catherine Ellis Kirk,
Jordan Morley
Photo: Jerry and
Lois Photography

LEFT
When the Wolves Came In
Connie Shiau,
Tamisha Guy
Photo: Jerry and
Lois Photography



THE COMPANY

CHRISTIAN ALLEN

grew up in Cambridge, Massachusetts, where he began dancing at the age of five with JAM'NASTICS INC.: a hip-hop company based in Cambridge. His formal dance training began in high school, where he studied ballet, modern, and improvisational dance. After graduating he went on to study at SUNY Purchase College, Conservatory of Dance. Over the course of receiving his BFA, he has performed repertory by Gregory Dolbashian, Adam Barruch, Gabrielle Lamb, Shannon Gillen, Roy Assaf, Aszure Barton, Merce Cunningham, Trisha Brown, and Bill T. Jones. This is Allen's first tour with Kyle Abraham/Abraham.in.Motion.

MATTHEW BAKER

hails from Ann Arbor, Michigan, where he began movement exploration as a gymnast and soccer player. He crossed state lines to receive his BFA in dance from Western Michigan University. Once in New York he worked with Keith Thompson, and as creative assistant to Mark Dendy, before joining Keigwin + Company (K+C) in 2009. In 2012 he coupled with Kyle Abraham/Abraham.in.Motion for *Pavement* and enjoyed creating and performing for both AIM & K+C through 2014 when he began working as Choreographic Associate. Baker was the recipient of a Distinguished Alumni Award from his Alma Mater 2014.

VINSON FRALEY JR.

hails from Atlanta, Georgia. He began his training at the age of fourteen under the direction of Lynise and Denise Heard. He also was immersed in a wide range of art crafts while attending DeKalb School of the Arts. In 2015 he graduated from Tisch School of the Arts at New York University. Fraley has worked with many choreographers and educators, such as Bill T. Jones, Rashaun Mitchell, Cora Bos Kroese, Gus Solomons Jr., Cindy Salgado, Sean Curran, and many more.

TAMISHA GUY

is a native of Trinidad and Tobago. She began her formal dance training at Ballet Tech, the New York City Public School for Dance under the direction of Eliot Feld. Later she attended Fiorello H. LaGuardia High School and



When the Wolves Came in
Connie Shiao
Photo: Tim Barden

SUNY Purchase College, where she double majored in dance and arts management. Guy completed summer programs with Complexions Contemporary Ballet, Springboard Danse Montreal, and Nathan Trice and performed works by William Forsythe, Pam Tanowitz, Mark Morris and Martha Graham etc. Upon graduating, Guy danced with the Martha Graham Dance Company. She joined Kyle Abraham/ Abraham.in.Motion in 2014. She was selected as *Dance Magazine's* 'Top 25 to Watch' for 2016.

CATHERINE ELLIS KIRK

was born and raised in Dallas, Texas. She studied dance at Booker T. Washington High School for the Performing and Visual Arts and received her BFA from NYU Tisch School of the Arts. Kirk has completed summer programs with Movement Invention Project, San Francisco Conservatory of Dance, the Gaga Intensive in Tel Aviv, and Springboard Danse Montreal, and holds a yoga certification through Mind Body DancerTM Training. She has performed in works by Fernando Melo, Ohad Naharin, Sharon Eyal, Peter Chu, Andrea Miller, Robert Battle, Alex Ketley, and Helen Simoneau. She has performed with the companies Danaka Dance, Chihito Shimizu and Artists, and Sidra Bell Dance New York and is currently dancing for UNA Projects and Kyle Abraham/ Abraham.in.Motion.

THOMAS HOUSE

was born and raised in Virginia Beach, Virginia, where he



When the Wolves Came In
Sam Pratt, Catherine Ellis Kirk
Photo: Tim Barden

trained in dance with Denise Wall. He has a BFA in dance from, SUNY Purchase College. While in school he studied dance abroad in Taipei, Taiwan, for four months. House lives in Brooklyn, where he works as a freelance dance artist. He has worked and performed with companies Aszure Barton & Artists, Loni Landon Dance Projects, LoudHoundMovement, the YC, TOES for Dance, and Zoe|Juniper. He has performed works by Lar Lubovitch, Merce Cunningham, William Forsythe, Doug Varone, Twyla Tharp, Fernando Melo, and many more. In October 2015, House choreographed and premiered his own work to see. *[arena] reaction to you* in New York. He performed in the YC's *Industrial Ballet* by artistic director and choreographer Kate Wallich, which premiered March 2016.



TOP
The Gettin'
 Photo: Tim Barden

RIGHT
The Gettin'
 Tamisha Guy
 Photo: Jerry and
 Lois Photography



The Gettin'
 Vinson Freely Jr, Tamisha Guy
 Photo: Jerry and Lois Photography

PENDA N'DIAYE

is a native of Denver, Colorado, and began her dance training at Cleo Parker Robinson Dance, later becoming an apprentice with the company. N'diaye continued her studies at NYU Tisch School of the Arts where she received her BFA in Dance in 2010. There, she worked with Solomons Jr., Robert Battle, Doug Varone, Ron K. Brown, and Kyle Abraham, among others. N'diaye has studied at the Alvin Ailey School, Deeply Rooted Productions, Springboard Danse Montreal, and the Salzburg Experimental Academy of Dance in Salzburg, Austria. N'diaye apprenticed with David Dorfman Dance and later joined Dancelquail! and Forces of Nature Dance Theatre. This is N'diaye's second season with Kyle Abraham/Abraham.in.Motion.

JEREMY "JAE" NEAL

was born and raised in Michigan and received his training from Western Michigan University. There, he performed in professional productions of *Strict Love* by Doug Varone, *Temporal*

Trance by Frank Chavez, and *Dance Sport* by Harrison McEldowney. Since relocating to New York, Neal has worked with SYREN Modern Dance, Christina Noel Reaves, Catapult Entertainment, Katherine Helen Fisher Dance, Nathan Trice, and now Abraham.In.Motion.

CONNIE SHIAU

grew up in Tainan, Taiwan. She was accepted into the dance conservatory at SUNY Purchase College in 2008, after training at the high school program at Taipei National University of the Arts. She has worked with Gallim Dance, Kevin Wynn Collective, and Adam Burrach Dance. Shiau is a recipient of the 2014 Reverb Dance Festival Best Dancer Award and received Honorable Mention for the 2014 Jadin Wong Award for Emerging Asian American Dancer. She joined Kyle Abraham/Abraham.in.Motion in 2013 and has assisted



The Gettin'
 Photo: Ian Douglas

Hallowed
Jeremy Jae Neal,
Catherine Kirk
Photo: Jerry and
Lois Photography



Kyle Abraham in setting new repertory work at Princeton University and Point Park University.

CREATIVE TEAM

REID BARTELME (COSTUME DESIGN, *WHEN THE WOLVES CAME IN AND HALLOWED*)

began his professional life as a dancer. He worked for ballet companies throughout North America and Canada and later in his career worked for modern dance companies in New York, including Shen Wei Dance Arts and the Lar Lubovitch Dance Company. He has performed in works by Jack Ferver, Liz Santoro, Burr Johnson, Douglas Dunn, Christopher Williams, and Kyle Abraham. He is a graduate from the fashion design program at the Fashion Institute of Technology and has designed costumes for, most notably, Christopher Wheeldon, Lar Lubovitch, Pam Tanowitz, Jillian Peña, Jack Ferver, and Liz Santoro. In collaboration with designer Harriet Jung, he has designed

costumes for the New York City Ballet, American Ballet Theater, Justin Peck, Marcelo Gomes, Andrea Miller, and Kyle Abraham.

ROBERT GLASPER (COMPOSER, *THE GETTIN'*)

grew up in Houston, Texas, playing piano in church at the age of twelve to accompany his mother who was a gospel, jazz, and R&B singer. He graduated from the Houston High School for the Performing Arts and New School University in New York, freely integrating formal music studies at the schools with pop, hip-hop and rock. Glasper released two acclaimed acoustic jazz trio albums on Blue Note Records before he captured his unique duality with 2009's *Double-Booked*, which juxtaposed his acoustic trio and his hip-hop-infused band Robert Glasper Experiment. His RGX 2012 breakout, *Black Radio*, won Best R&B Album at the 2013 Grammy Awards. His album *Black Radio 2* was released by RGX in 2013.

GLENN LIGON (SET DESIGN)
lives and works in New York.

Ligon received a bachelor of arts from Wesleyan University in 1982 and attended the Whitney Museum Independent Study Program in 1985. His text-based, conceptual works have been featured in solo shows at the Hirshhorn Museum and Sculpture Garden, Washington, DC; the San Francisco Museum of Modern Art; the Walker Art Center, Minneapolis; the Studio Museum in Harlem; and the Power Plant, Toronto. A major retrospective of his work, *Glenn Ligon: AMERICA*, opened at the Whitney Museum of American Art in New York in 2011 and traveled nationally.

DAN SCULLY (LIGHTING DESIGN)
is a New York-based lighting and projection designer who has been designing for Kyle Abraham/Abraham. In.Motion for more than ten years, including for the full-length works *Pavement*, *Live! The Realist M.C.*, and the Bessie Award-winning *The Radio Show*. His recent work includes *Rocky* (Broadway), *Jedermann* (Salzburger Festspiele), *The Orchestra Rocks!* (Carnegie Hall), and *Another Night* (Alvin Ailey). He has worked regionally for Trinity Rep., GEVA, Asolo Rep., Cleveland Playhouse, Hudson Valley Shakespeare Festival and Two River Theater Company, and MFA-NYU/Tisch.

DAN STEARNS (PRODUCTION MANAGER)
is a lighting designer, scenic designer, and production manager interested in the

intersections of dance, theater, music, and video. In addition to working with Abraham. In.Motion, he has recently collaborated with Jane Comfort and Company, Pavel Zuštiak/Palissimo, LeeSaar The Company, Scott Ebersold, Paul H. Bedard/Theater in Asylum, Tara Ahmadinejad/Piehole, and Tami Stronach. He has worked in venues such as BAM, the Joyce, New York Live Arts, La MaMa, Abrons Arts Center, HERE, Dixon Place, and 3LD in New York; he has also worked internationally—from France to Korea and many places in between. He is a graduate of NYU's Tisch School of the Arts.

KAREN YOUNG (COSTUME DESIGN, *THE GETTIN'*)
creates costumes for dance, performance, and contemporary artworks that have been seen in theaters and museums internationally. Notable recent projects include costume design for Wendy Whelan's *Restless Creature* and Third Rail Projects's *Then She Fell*. She teaches at the Rhode Island School of Design. In addition, she has designed for dance companies the Martha Graham Dance Company, Brian Brooks, Armitage Gone! Dance, American Ballet Theater, Morphoses, Dusan Tynek, Pam Tanowitz, and Keigwin & Company, among many others. Her design for video art includes: David Michalek's *Slow Dancing*, Matthew Barney's *Cremaster 5* and *Cremaster 1*, Toni Dove's *Lucid Possession*, and Eve Sussman's *89 Seconds at Alcazar*.

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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; Shawn M. Donnelley and 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; Mark Light; Melynda Lopin; Maecenas; Herbert R. and Paula Molner; Elizabeth Price and Lou Yecies; and Ms. Patricia F. Sternberg.

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As of April 2016

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.

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

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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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Unauthorized recording and reproduction of a performance is prohibited.

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Program notes compiled
by Yolanda Cesta Cursach

**MCA
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