



Photo: Hugo Glendinning, courtesy of the artist and Gavin Brown's enterprise, New York

**Martin Creed
Work No. 1020 (Ballet)**

**Thursday and Friday,
November 15 and 16, 2012**

**Museum of
Contemporary Art
Chicago**

**Edlis Neeson
Theater**

Martin Creed Work No. 1020 (Ballet)

**Directed, choreographed,
and composed
by Martin Creed**

Lorena Randi, dance mistress

Martin Creed, *guitars and
lead vocals*

Keiko Owada, *bass guitar*
Anouchka Grose Forrester,
slide guitar

Serge Vuille, *drums*
Richard Moores,
percussion and video

Dancers

Eleanor Forrest
Delphine Gaborit
Lorena Randi
Shelby Williams
Tegen Whyte

Work No. 1020 (Ballet) is made possible with support from the British Council, Caryn and King Harris, Lois and Steve Eisen and the Eisen Family Foundation, and David Herro and Jay Franke.



Lead support for the Martin Creed residency is provided by Helen and Sam Zell. Major support is provided by Margot and George Greig. Additional generous support is provided by Cari and Michael Sacks and Helyn Goldenberg.



Photo: Hugo Glendinning, courtesy of the artist and Gavin Brown's enterprise, New York

Martin Creed Plays Chicago

January–December 2012

In works that range from intimate poetic objects to large-scale neon signs, Martin Creed reevaluates the status of art with a generous sense of humor. As part of a yearlong residency at MCA Chicago, Creed brings his avant-garde sensibility to the building and the city. In each month of 2012, Creed unveils an artwork in a different space of the MCA, progressing upward through four floors of the building and extending his work outward into the city of Chicago.

The residency project began in January with *No. 845 (THINGS)*, a neon sculpture that makes a simple statement using a single word in the lobby outside the Edlis Neeson Theater. In the following months, Creed introduced other works, such as small objects made from everyday materials like Lego blocks and cardboard boxes (*Work No. 798* and *Work No. 1349*), and living things, such as a group of thirteen cacti, each one taller than the last (*Work No. 960*).

Gradually, the artist has unveiled larger works at the MCA, including colorful wall paintings in the lobby and Puck's café (*Work No. 798*, *Work No. 1349*), and a monumental sculpture on the MCA Plaza. Installed in August, *Work No. 1357 spells out the word MOTHERS* in 50-foot neon letters in front of the museum's main entrance, a glowing presence that is equally celebratory and imposing.

In September, the residency expanded out into the city of Chicago, as the MCA presented installations by Creed in four different neighborhoods: for each version of *Half the air in a given space*, a room was filled halfway with balloons, creating a lively experience as you walk through it, while giving tangible form to something that's usually invisible: the air around you. The

residency continues through December, so stay tuned!

Martin Creed Plays Chicago is organized by Naomi Beckwith, Marilyn and Larry Fields Curator at the Museum of Contemporary Art Chicago.

Album release

On the occasion of *Work No. 1020 (Ballet)* MCA Chicago is pleased to announce the album release by Martin Creed of *Work No. 1370 (Chicago)*. A limited edition of 200 hand-painted record sleeves containing four new songs on heavyweight vinyl, *Work No. 1370* was recorded in Chicago by Creed and his band as part of his yearlong residency at MCA Chicago. Each cover features a unique watercolor artwork by Creed, hand-painted on site earlier this year. The featured songs are written by Creed and were recorded analog at Soma Studios operated by John McEntire (Tortoise, The Sea and Cake). *Work No. 1370 (Chicago)* is engineered by Bill Skibbe (Franz Ferdinand, The Kills, The Fiery Furnaces) and produced by Andy Knowles (The Nice Nice Boys). Vocals are by Creed and Dee Alexander and Yvonne Gage.

Work No. 1370 (Chicago) is available for purchase at the MCA Store.



MCA Stage

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About the work

Ballet as a form of dance was already defined in my head. It is recognizable to me. But ballet is also absurd and funny, if you compare it to how people move and stand around generally in their lives. A ballet dancer is standing up straighter than anyone else. It is an extreme example of the work of living. That's what I like about it.

—Martin Creed

In *Work No. 1020 (Ballet)*, Creed creates a framework in which audiences experience subtle changes of time, speed, and direction. The choreography is methodical and geometric, comprised of the building blocks of classical ballet—five basic positions of the feet that are the foundation of every other step. Creed's five-member band performs a parallel set of building blocks using the notes of the music scale. Between sections of the dance, Creed and his band play selections from his songbook, such as "What's the point of it?" or "Pass your bad feelings on." The music compositions correspond with the minimal choreography. Videos by Creed projected behind the performers are mixed live.

Work No. 1020 (Ballet) was originally commissioned by and performed at Sadler's Wells, London, in 2009. Additional engagements include The Traverse Theatre as part of the Edinburgh Festival (2010), Sadler's Wells (2011), and Spring Dance International Festival for Contemporary Dance & Performance, Utrecht (April 2012).

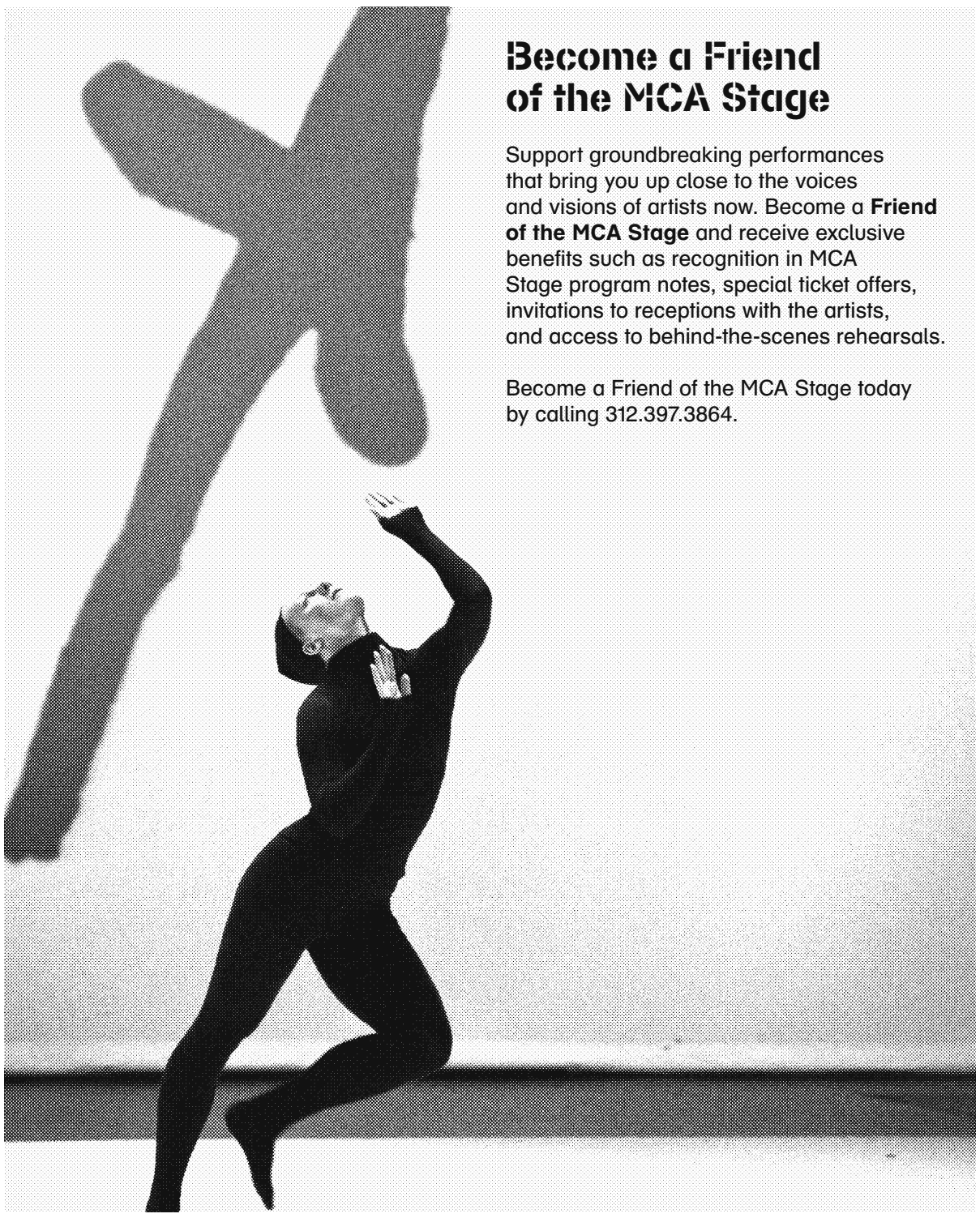
About the artists

Martin Creed

is known for his pared-down works, often the result of a rigorously conceived formula or structure within which the work can move and interact with those witnessing it. His *Work No. 850* in 2008 at Tate Britain consisted of athletes running at top speed through the gallery every 30 seconds, all day, for four months. In 2001, he won the Turner Prize for *The Lights Going On and Off (Work No. 227)*. Creed has exhibited his work worldwide, and his musical compositions and performances have often featured in or run parallel to his visual works. Creed was born in Wakefield, England, in 1968, and grew up in Glasgow, Scotland. He lives and works in London and Alicudi, Italy.

Lorena Randi

is a dancer, choreographer, and dance educator. She is the choreographic consultant and rehearsal director for Martin Creed's *Work No. 1020 (Ballet)* and performed in the work at Spring Dance International Festival for Contemporary Dance & Performance, Utrecht (April 2012). Other recent work includes choreography for *Sweeney Todd* at Théâtre du Châtelet, Paris; a solo performance of choreography by Aletta Collins as part of Scott Walker's *Drifting and Tilting* at The Barbican, London; and The Place Prize-winning *Foie Gras* with cop performer and choreographer Adam Linder. She has been a company member with Fabulous Beast Dance Theatre, Michael Clark Company, and Charles Linehan. Her extensive work with the Royal Opera House includes *1984* and *Rake's Progress* with director Robert LePage. She regularly choreographs and dances in commercials, pop music videos, photo shoots, and art installations.

A black and white photograph of a person in a black jumpsuit reaching up towards a large, stylized 'X' shape on a wall. The person is in a dynamic pose, with one leg bent and arms reaching upwards. The 'X' is a large, dark, textured shape that dominates the upper left portion of the image. The background is a plain, light-colored wall.

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Thank You

Generous support for the 2012–13 season of MCA Stage is provided by Elizabeth A. Liebman, David Herro and Jay Franke, Caryn and King Harris, Susan and Lew Manilow, Lois and Steve Eisen and The Eisen Family Foundation, and Mary Ittelson.

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As of October 2012

Museum of Contemporary Art Chicago

As one of the nation's largest multidisciplinary museums devoted to the art of our time, the Museum of Contemporary Art Chicago offers exhibitions of the most thought-provoking art of today. The museum's performing arts program, MCA Stage, is the most active presenter of theater, dance, and music in Chicago, featuring leading performers from around the globe in the 300-seat Edlis Neeson Theater.

MCA Stage is committed to presenting groundbreaking performances that focus on collaboration; working closely with artists; converging with the larger programming of the museum; and offering a contemporary view of the traditional roots of performance.

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Program notes compiled by
Yolanda Cesta Cursach

Courtesy Guidelines and Information

Parking

Validate your ticket at coat check for \$11 parking in the MCA garage (220 East Chicago Avenue) and Bernardin garage (747 North Wabash Avenue). The \$11 parking is limited to six hours on date of performance.

Lost and found

To inquire about a lost item, call the museum at 312.280.2660. Unclaimed articles are held for 30 days.

Seating

Switch off all noise-making devices while you are in the theater.

Late arrivals 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 is prohibited.

Museum of Contemporary Art
Chicago

220 East Chicago Avenue
Chicago, Illinois 60611
mcachicago.org

General information 312.280.2660

Box office 312.397.4010

Volunteer for performances

312.397.4072
mcastage@mcachicago.org

Museum hours

Tuesday: 10 am–8 pm
Wednesday–Sunday: 10 am–5 pm
Closed Mondays, Thanksgiving,
Christmas, and New Year's Day