

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, Bryce Dessner, David T. Little, and others <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>The History of Popular Music</i>
Apr 28–May 1	Kyle Abraham/ Abraham.In.Motion <i>When the Wolves Came In</i>

Feb 18–27, 2016

Tim Etchells/
Forced Entertainment
The Notebook,
Speak Bitterness, and
(In)Complete Works:
Table Top Shakespeare

FEB 18–19
THE NOTEBOOK

Performers	Robin Arthur Richard Lowdon
Direction	Tim Etchells
Design	Richard Lowdon
Lighting Design and Production	Jim Harrison

Conceived and devised by company members Robin Arthur, Tim Etchells (Artistic Director), Richard Lowdon, Claire Marshall, Cathy Naden, and Terry O'Connor.

The Notebook is based on *Le grand cahier* by Ágota Kristóf (Paris: Éditions du Seuil, 1986. English translation © 1988 by Alan Sheridan).

Running time is 2 hours 10 minutes with no intermission.

FEB 20
SPEAK BITTERNESS

Performers	Robin Arthur Tim Etchells Richard Lowdon Claire Marshall Cathy Naden Nicki Hobday
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Text	Tim Etchells and company members
Direction	Tim Etchells
Design	Richard Lowdon
Soundtrack	John Avery
Lighting Design	Nigel Edwards

Conceived and devised by company members Robin Arthur, Tim Etchells (Artistic Director), Richard Lowdon, Claire Marshall, Cathy Naden, and Terry O'Connor with Tim Hall and Sue Marshall.

Running time is 6 hours. Audience members may arrive, depart, and return during the performance by showing their ticket.

FEB 25–27
(IN)COMPLETE WORKS: TABLE TOP SHAKESPEARE

Copresented by MCA Stage and Chicago Shakespeare Theater

FEB 25

<i>Timon of Athens</i>	Robin Arthur
<i>Measure for Measure</i>	Cathy Naden
<i>Henry V</i>	Claire Marshall
<i>Much Ado About Nothing</i>	Richard Lowdon

FEB 26

<i>The Merchant of Venice</i>	Claire Marshall
<i>As You Like It</i>	Robin Arthur
<i>Macbeth</i>	Richard Lowdon

<i>The Winter's Tale</i>	Cathy Naden
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FEB 27

<i>Loves Labours Lost</i>	Robin Arthur
<i>Antony and Cleopatra</i>	Cathy Naden
<i>All's Well That Ends Well</i>	Claire Marshall
<i>The Tempest</i>	Richard Lowdon

Director	Tim Etchells
Text	Robin Arthur
	Tim Etchells
	Jerry Killick
	Richard Lowdon
	Claire Marshall
	Cathy Naden
	Terry O'Connor
Design	Richard Lowdon
Lighting Design	Jim Harrison
Sound	Jim Harrison

Conceived and devised by company members Robin Arthur, Tim Etchells (Artistic Director), Jerry Killick, Richard Lowdon, Claire Marshall, Cathy Naden, and Terry O'Connor.

Running time is 4 hours including intermission.

Generous support for the MCA presentation of Forced Entertainment is provided by the British Council.



The MCA and Chicago Shakespeare Theater proudly copresent *(In)Complete Works* as part of Shakespeare 400 Chicago.

SHAKESPEARE400

The Forced Entertainment production *The Notebook* is coproduced by PACT Zollverein, Essen; LIFT, London; 14-18 NOW; and W/W1 Centenary Art Commissions. It is supported by the National Lottery through the Heritage Lottery Fund and Arts Council England and is a House on Fire co-commission with HAU Hebbel am Ufer, Berlin; Kaaitheater, Brussels; Teatro Maria Matos, Lisbon; LIFT; and Malta Festival Poznan. *The Notebook* is supported by the Culture Programme of the European Union. Development work is also generously supported by the Lancaster Institute of Contemporary Arts (LICA).

Speak Bitterness is a Forced Entertainment production, commissioned by National Review of Live Art, Glasgow.

(In)Complete Works is a Forced Entertainment production coproduced by Berliner Festspiele, Foreign Affairs Festival, Berlin, and Theaterfestival, Basel. Forced Entertainment thanks the RSC My Shakespeare Initiative, which commissioned Tim Etchells's *Be Stone No More*, an early development version of this project, as well as the people who participated in that phase of the work.

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 FEB 18

Following the performance, audience members are invited to stay for a moderated conversation with the members of Forced Entertainment.

INSTITUTE OF FAILURE: *BROKEN RED BALLOON DOG* FEB 23, 6:30 PM

At the Chicago Cultural Center, 78 E Washington St Matthew Goulish, a Chicago-based writer and performer, and Tim Etchells have collaborated in uniting the digital world and performance. Their project the Institute of Failure exists as a website and through occasional live presentations. It is a think tank pre-occupied with questions: What is failure, and what are its uses? How and why and when can we say something failed? This cross-disciplinary project brings together artists and writers from various fields outside of art in order to discuss our failures and possible solutions as a people.

Broken Red Balloon Dog, which takes its title from a shattered Jeff Koons sculpture, presents monologues in adoxography, the art of praising worthless things. It was written by Etchells, Goulish, and invited Chicago writers and performed by members of Forced Entertainment who share the same (or similar) given name with the authors but are unknown to them, setting the stage for a series of blind dates:

Blair Bogin writes for Claire Marshall;
Robin Deacon writes for Robin Arthur;
Catherine Eves writes for Cathy Naden;
Tim Kinsella writes for Tim Etchells;
and Richard Lowdon performs a text by Richard Powers.

Headed by Etchells and Goulish, Institute of Failure was originally a Shooting Live Artists 2001 project funded by the BBC and Arts Council England. This live lecture is presented by the Chicago Department of Cultural Affairs and Special Events as part of OnEdge, a series that spotlights experimental dance, theater, and genre-defying performances from national and international artists and companies, in conjunction with the MCA's presentation of Forced Entertainment.

The MCA thanks the League of Chicago Theatres for connecting the Chicago community and members of Forced Entertainment in a writing workshop led by Tim Etchells and

hosting a public talk by the artist. The league provides many vital opportunities for visiting artists to meet and interact with members of Chicago's vibrant performing arts community throughout the year and all over the city.



Forced Entertainment, *Speak Bitterness*
Photo: Hugo Glendinning

The MCA presents Forced Entertainment as a part of IN>TIME 16 Festival, which celebrates contemporary performance in partnership with Aspect Ratio, Mary and Leigh Block Museum of Art, the Bridge, City of Chicago Department of Cultural Affairs and Special Events, defibrillator, High Concept Laboratories, Hyde Park Art Center, Links Hall, 6018North, Poetry Foundation, Red Rover Series, Salonathon, Sector 2337, and the School of the Art Institute of Chicago.

ABOUT THE WORKS

THE NOTEBOOK

Set during World War II, *The Notebook* tells the story of a pair of twin brothers evacuated to their grandmother's impoverished farm in order to take shelter from the conflict. These unnamed children are social outsiders, mavericks who survive and understand the world by a harsh, private code. As the war deepens, the brothers are slowly revealed as struggling moralists, trying to live by consistent principles in a Central Europe crumbling into cruelty and opportunism.

FROM THE ARTIST

Words paint such vivid pictures, and somehow, the simpler the words the better.

Writing *The Notebook* from the perspective of two children relocated to the Hungarian countryside during World War II, the Hungarian writer Ágota Kristóf knew very well the potential of a straightforward approach to language. Her twin narrators—unnamed boys who describe their troubled lives as the war drags to its conclusion and the new reality of Hungary as a Russian satellite state takes hold—speak in a style that is poised between picture books for kids and hard-boiled detective fiction.

Unflinching in their gaze when it comes to the hardships of occupied Hungary, the boys insist on telling things just as they are. "True things," they say at one point in the book, "not invented things"; whilst elsewhere they expound the philosophy that appears to have framed Kristóf's own approach to writing the novel:

"AVOIDING FEELINGS . . . AND STICKING TO . . .
THE FAITHFUL DESCRIPTION OF FACTS . . . WHAT IS,
WHAT WE SEE, WHAT WE HEAR, WHAT WE DO."
—KRISTÓF

Reading the book, Forced Entertainment and I were immediately drawn to the text, because Kristóf's interest in the pictorial dimension of language chimes so well with our own concerns in a range of different performance projects created over the years: from the imaginary performance described in *Dirty Work*, to the condensed micro-narratives of *Speak*

Bitterness and the short-form performances that predict the future in *Tomorrow's Parties*. We've long been drawn to the way that stories and images summoned simply by words alone connect so well with audiences as imaginative collaborators.

What is clear in Kristóf's extraordinary novel is that the device of bare-bones narration is also perfect for creating a moral ambiguity—driving a narrative in which events and actions, presented without apparent judgement from the protagonists, are left to resonate in all of their problematic complexity. Questions about the rights and wrongs of what happens, the motivation or even the tone of the characters' actions is often left in a kind of deliberate suspension. The blank facts, simply presented, stripped of adjectives, without comment or judgment, become questions in fact, enigmas of action that we, as readers, spectators, and witnesses, have to make sense of. This too has a deep connection to the performance work we have been pursuing at Forced Entertainment, because it echoes our interest in performance itself as a troubling, and to some extent incommensurable act; it is at once a knot made by the arrangement of words and actions over and through time, a negotiation with the audience, and at its core perhaps, a problem simply thrown into a room.

KRISTÓF'S BOOK SHARES SOMETHING WITH THE FIRST (AND ONLY) OTHER EXISTING TEXT WE MADE INTO A WORK FOR THEATER: *EXQUISITE PAIN*, SOPHIE CALLE'S TROUBLING COLLECTION AND EXCHANGE OF NARRATIVES ABOUT HEARTBREAK AND SUFFERING.

Although different in significant ways, the two works are linked both by a simplicity of language and by a use of narrative statement as the basis for philosophical, and in some senses, ethical questions. But what links them more, in our minds at least, is the perception that they are each built on a deeply performative ground. In Calle's book it is the act of telling and retelling, an exchange of her personal story with the stories of others, that creates this foundation in performance; whereas in Kristóf's, it is the vivid problem of the twin narrators, a duo refusing to present themselves as individuals, and whose account of events is framed by a relentless and apparently indivisible *we*. Reading the book, it is hard not to be struck at once by the violence of this confusion of identity or submission to the anonymity of a collective subjecthood—the comical and shocking force of the twins' insistence on, and individual disappearance in, the act of speaking as one. Staging the book we are confronted by this same shock, not as

a linguistic abstraction but rather in the form of the present, performative, and material weirdness of two people claiming one role, acting and speaking together.

The Notebook is about brutality and about survival but not so much about soldiers, armies, and other active agents as it is about the population that endures the conflict under occupation. It is a story about war presented from a peripheral perspective—that of the old, the wounded, of the women and the children—by those caught in its machinery.



Forced Entertainment, *The Notebook*
Photo: Hugo Glendinning

SPEAK BITTERNESS

"WE'RE GUILTY OF HOMEMADE BOMBS AND HOMEMADE WINE. WE'RE GUILTY OF COLDNESS AND SPITE. WE NEVER LAUGHED, WE NEVER CRIED, WE NEVER FOUND THE TIME."

Six members of Forced Entertainment take turns confessing everything. They are by turns cowed, breezy, anguished, reluctant, jovial, and of course determined. The text they work from lies somewhere between a mad catalogue of unlikely human infamy and the transcript of some strange and comical show-trial. It was first performed in 1994.

FROM THE ARTISTS

In *Speak Bitterness*, a line of performers make confessions from

behind a long table in a brightly lit space. The text we read from—an extended catalogue of statements admitting guilt, responsibility for, or complicity with a wide range of human wrongdoings great and small—is strewn across the table. It provides raw material through which the shifting relationship between performers and audience is constructed over the six-hour-long piece.

Grounded in a simple task, *Speak Bitterness* is improvised within a pre-agreed-upon time limit and follows an outline of simple performance rules and strategies. As with all our durational performances, the work unfolds in real time; it is an encounter between the text, the performers, and their improvisational negotiations and decisions that day.



Forced Entertainment, *Speak Bitterness*
Photo: Hugo Glendinning

We have used the form of the list or catalogue in several of our seminal durational pieces (e.g., *And On The Thousandth Night . . . Quizoola!*) and in independent projects by Tim Etchells, like *That Night Follows Day* (2007) and *Sight is the Sense . . .* (2008). In each of these works, the text explores a particular formal category or aspect of language and particular kinds or genres of content, raising questions not just about individual fragments but about the broader social and cultural frameworks that contain them. Looked at in this way, *Speak Bitterness* is as much about the nature of confession and guilt, the limits and energies of empathy, complicity, forgiveness, and judgement, as it might be about any particular confession in the work.

The project's long text of confessions—updated and expanded in a continuous process over the years by Etchells and others in our group—creates a shifting map of the world outside the performance space. Timeless misdemeanours (jealousy, impoliteness, not washing properly, murder, cheating at card games, etc.) take their place alongside the late twentieth and early twenty-first-century wrongdoings of cloning credit cards, hijacking Facebook profiles, waves of gentrification, and passing off industrial chocolate as artisanal, organic fare. The text, which clearly does not incorporate every wrongdoing in the world, reaches solidly towards that goal, creating a rough, ad hoc, and partly encyclopaedic survey of things that one could admit.

THE GENERAL DRIFT IS GUILT, BLAME, SHAME,
CULPABILITY—'FESSING UP IN PUBLIC.

It can be awkward and embarrassing, confronting and disturbing, or just completely weird and ridiculous to come clean in this way, even though most of the things the performers confess to have clearly not been done by them, or at least not directly. At the same time though, most of the things they refer to have been done by someone—by groups of people, or by individuals, by design or by accident, in personal style or systematically. If it happened somewhere along the timeline of humanity, the performers take it on, speak it out, and admit to it. The results can be grim at times, but the range of acts they confess often produces a kind of dark comedy of scale shifting (e.g., moving from napalming villages to overcooking pasta), which serves as a temporary respite from the horror shift in the opposite direction (from overcooking pasta to napalming villages).

The performers themselves move in and out of focus. Sometimes they seem genuinely penitent, shamed by the things they confess to. At other times they seem to confess by rote, like bureaucrats of guilt, intent on getting through the catalogue as fast as possible, determined to hit their quota and knock off early. At other times, they seem like they're celebrities competing on some terminal chat-show circuit; they tear up on demand, determined to outdo each other with tales of their guilt, culpability, and violence as they publically pump out their fully private shame. As with so much of the work we've done, *Speak Bitterness* endlessly complicates its position. It appears to be serious, then shifts to absurdity and impossibility, stretching the seriousness until it breaks, and then picks it up again, more serious than before.

WATCHING, WE DON'T QUITE KNOW WHO THESE PEOPLE ON STAGE IN FRONT OF US ARE, OR WHAT THEIR RELATION TO THE MATERIAL IS. THEY SHIFT, AND AS THEY DO, WE SHIFT OUR UNDERSTANDING OF WHAT WE ARE WATCHING AND WHO "WE" ARE.

That perpetual transformation and questioning is key to the piece in so many ways. We the performers, as well as the audience members, are constantly calculating our own culpability, our ownership of, inclusion in, or distance from what's owned up to and wondering at the role of those next to us (live in the theater or online)—constantly negotiating the question of who the oft-repeated we of the text might be, who we are as a group, as a society, as a subculture, what might have been done to whom, and with what consequences.

(IN)COMPLETE WORKS: TABLE TOP SHAKESPEARE

A salt and pepper pot for the king and queen. A ruler for the prince. A spoon for the servant. Lighter fluid for the innkeeper. A water bottle for the messenger.

(In)Complete Works is a selection of table-top Shakespeare performances taken from Forced Entertainment's new marathon *Complete Works* project, where condensed versions of every Shakespeare play ever written have been created as a series of lovingly made miniatures, played out on a square tabletop using a collection of ordinary, everyday objects as characters.

In this program created specially for the MCA, members of Forced Entertainment each perform a selection of these miniature plays to explore the dynamic force of narrative and storytelling with the use of language alone, in simple and idiosyncratic summaries of some of the Bard's greatest stories.

FROM THE ARTIST

Table Top Shakespeare: Nowhere to run, nowhere to hide

Shakespeare ghosts the English language so ubiquitously, cropping up just about anywhere you look as idioms, puns, quotations, or paraphrases, that it's pretty much impossible to avoid the bloke, no matter how deep in the world of devised performances, new texts, and interdisciplinary projects you might generally try to hang out. Nowhere to run, nowhere to

hide. Plus as a theater maker—in England at least—you're almost inevitably dogged by random annual inquiries asking when you're going to try your hand at that particular sixteenth-century fairground attraction.

COMING LATE TO THE GAME, AFTER THIRTY YEARS OF BEING PRETTY MUCH SHAKESPEARE-FREE (OK, BAR THE ODD TEXTUAL ALLUSION AND A WEEKLONG SKIRMISH WITH *KING LEAR*), *COMPLETE WORKS* FEELS LIKE WE'VE FOUND A GOOD SOLUTION TO THIS PARTICULAR VERSION OF THE ENGLISH PROBLEM.

Approaching all the Shakespeare plays in a single project, albeit focusing entirely on the narration of the plots, we're in the deep end, and somehow pretty much dodging the bullet at the same time.



Forced Entertainment, (In)Complete Works: Tabletop Shakespeare
Photo: Hugo Glendinning

In the thirty-six discrete forty-five to sixty-minute performances that comprise the complete version of the project, Forced Entertainment performers Robin Arthur, Claire Marshall, Cathy Naden, Terry O'Connor, and Richard Lowdon, joined by regular collaborator Jerry Killick, take turns enacting or summarizing the stories of the plays using a large collection of everyday objects arranged on a modest tabletop.

Drawing on research I conducted during an RSC MyShakespeare—commission a couple of years ago, the schematic narrations of *Complete Works* are about proximity and overview. The intimacy of the temporary auditorium, which

seats forty-five people close to the table that serves as its stage, finds a close mirror in the camera shot presenting the action to online audiences when we live-stream the work.

THE BANAL PLATFORM OF THE TABLE-AS-STAGE IS AT ONCE THE HOW-TO SPACE OF SO MANY INTERNET TUTORIALS AND, AT THE SAME TIME, A DISTANT COUSIN OF THE “WOODEN O” INVOKED BY SHAKESPEARE IN *HENRY V* AS THE ARENA FOR THE AUDIENCE’S COLLECTIVE IMAGINATION.

Indeed, Shakespeare is full of such references to the alchemical transposition of language to images, explicit invitations to spectators to conjure action as it is described from the stage. It’s a device that, in one form or another, has been a part of Forced Entertainment’s performances for a long time, most centrally perhaps in *Dirty Work* (1998), a stage production in which pretty much everything that “happens” does so through description and a process of linguistic unpacking. For *Complete Works*—our Shakespearean marathon—this game of decoding language is set in motion hand in hand with a kind of lo-fi puppetry and diagrammatic deadpan, using the tabletop as a stage and making stand-ins for the characters and actors out of unlikely domestic objects.

Richard Lowdon’s rehearsal of *The Tempest* last week, with a flower pot for Caliban and a bottle of soy sauce for Trinculo, summoned for me the idea of some last-minute, kitchen table bank heist—planning session gone wrong: the shipwrecked mariners here, Prospero and Miranda there, the getaway car long forgotten. Claire Marshall’s *All’s Well That Ends Well* meanwhile casts a bottle of Nina Ricci perfume as the king of France and a large Superdrug nail polish remover as Bertram; Claire seated at the elaborately laid-out table, she resembles a storybook child—confined to a toyless bathroom, cupboard, or attic on some rainy afternoon—acting out plays with whatever’s close at hand.

IN ONE SENSE, THE INSCRUTABLE OBJECTS GIVE NOTHING, AMPLIFYING TO ABSURDITY SOME OF ROBERT BRESSON’S MAXIMS ABOUT THE IDEAL OF BLANKNESS WHEN IT COMES TO ACTING AND IMAGES IN CINEMA.

But the project does somehow manage to draw blood from stones. The unpromising machinery of the tabletop stirs something deep, through which the stories gain a kind of traction; in time you find yourself watching the box of match-

es for a trace of a protagonist’s guilt, staring at the large bottle of wood glue for signs of a supporting character’s dilemma, or wondering about the fate and motives of the allspice jar.

ON THE ONE HAND, IT’S A KIND OF RUDIMENTARY VENTRILOQUISM BRINGING LIFE TO THESE SUPPOSEDLY DEAD THINGS, BUT ON THE OTHER, THE WORK TAPS THE HALF-LIFE THAT OBJECTS HAVE ANYWAY: THEIR SPEECHLESS SPEECH, THE TRACES OF THEIR ACTION AND PURPOSE, THEIR HAUNTED EXISTENCE.

Even these inanimate performers—which come from the kitchen cupboard, the grocery store, the garage, the junk shop and the supermarket—bring something to their roles.

Among the most interesting moments in these versions of Shakespeare are those where the plays, on their own terms, stage questions about personhood and agency, fate and free will, life and death. The objects arranged on the table for the end of *King Lear* gather around the body of Cordelia (as played by a small, glass vial); Robin Arthur’s glass vase represents Lear looking down to see if his daughter is still breathing. Or watching Terry O’Connor’s Richard II pontificate and philosophize endlessly, you’re confronted in a double sense by the lifelessness of Cordelia, by the inertness of the king. It’s the search for a speculative interiority that’s compelling and baffling at the same time—the conundrum that’s at the heart of puppetry, perhaps at the heart of acting itself.

Tim Etchells
Artistic Director
Forced Entertainment
Sheffield, 2014

ABOUT THE ARTISTS

Forced Entertainment is a group of six artists who began working together in 1984. In their many projects they've created since that time they've tried to explore the unique ways that theater and performance can articulate and engage with the contemporary world. In order to do so, they've made shows from the highly minimal to the brashly theatrical—one, two, six, and twenty-four hours long—pushing at the limits of theater's form.

Lists and games. Gibberish and silence. Dressing up and stripping down. Confessions and lies. Jokes and death. All these and many other things have played a part in the development of what they do. The work they make is always a kind of conversation or negotiation. They're interested in making performances that excite, challenge, question, and entertain—courting confusion as well as laughter. They create their work in their home in Sheffield, England, and the results—theater shows and durational performances—are then presented all over the world.

TIM ETCHELLS

is an artist and a writer based in the UK. His work ranges from performance to video, photography, text projects, installation, and fiction. He has worked in a wide variety of contexts, notably as the leader of the Sheffield-based perfor-

mance group Forced Entertainment (1984–present day) and in collaboration with visual artists, choreographers, and photographers including Meg Stuart, Boris Charmatz, Asta Grotting, Wendy Houstoun, Elmgreen & Dragset, Philipp Gehmacher, Hugo Glendinning, Vlatka Horvat, and many others. He is currently Professor of Performance at Lancaster University. For more information, please visit timetchells.com.

ARTISTIC TEAM

Robin Arthur
Tim Etchells (Artistic Director)
Richard Lowdon (Designer)
Claire Marshall
Cathy Naden
Terry O'Connor

MANAGEMENT TEAM

Eileen Evans, Executive Director
Jim Harrison, Production Manager
Natalie Simpson, Office Manager

Find out more on our website, forcedentertainment.com, a hub for video, audio, and stunning photography from 1984 to the present day. Browse the online shop, uncover unexpected fragments from the archive, and join our mailing list to keep up to date with all our news.

- Find Forced Entertainment on Facebook
- Talk to us on Twitter @ForcedEnts
- Tell us what you thought of #thenotebook
- Write to us at fe@forcedentertainment.com

Mar 31–Apr 3
at MCA Stage

Blair Thomas & Co.

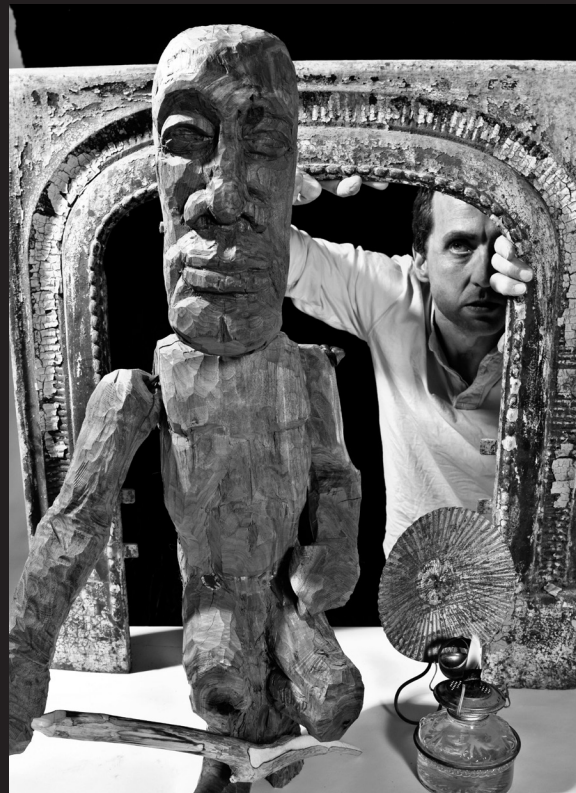


Photo: Kipling Swehla

Moby Dick

Tickets at mcachicago.org

The MCA's newest affinity group, **Enact**, gives longtime performance fans and newcomers alike the opportunity to meet artists, discuss ground-breaking directions with leading curators, and choose key performers to sponsor.

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

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THANK YOU

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CHICAGO

220 E Chicago Ave
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As of February 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.

PARKING

Validate your ticket at the coat check for \$12 parking in the MCA garage (220 E Chicago Ave) or the Bernardin garage (747 N Wabash). Discounted 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 is prohibited.

GENERAL INFORMATION

312-280-2660

BOX OFFICE

312-397-4010

VOLUNTEER FOR PERFORMANCES

312-397-4072

mcastage@mcachicago.org

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Wednesday–Sunday: 10 am–5 pm

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