

MCA Stage 2014–15

Theater
Dance
Music

at the
Edlis
Neeson
Theater

Winter/Spring

Manual Cinema

Mementos Mori

Jan 15–18, 2015

Stan's Cafe

The Cardinals

Jan 22–24, 2015

Sònia Sánchez

Le Ça (The Id)

Feb 13–15, 2015

Mariano Pensotti

Cineastas (Filmmakers)

Feb 26–Mar 1, 2015

Joffrey Academy of Dance

***Winning Works: Choreographers
of Color***

Mar 7–8, 2015

The Seldoms

Power Goes

Mar 20–29, 2015

Ragamala Dance and Rudresh

Mahanthappa

Song of the Jasmine

Apr 10–12, 2015

International Contemporary Ensem-

ble (ICE): Anna Thorvaldsdottir

In the Light of Air

Apr 26, 2015

Creative Music Summit:

Nicole Mitchell

May 2, 2015

Renée Baker

May 3, 2015

Third Coast Percussion with

Glenn Kotche

Wild Sound

May 21–22, 2015

Sound Credits

Lyndon Baines Johnson
Special Message to the Congress:
The American Promise (on the Voting
Rights Act), March 1965 Address to
the Nation Announcing Steps to Limit
the War in Vietnam and Reporting
His Decision Not to Seek Reelection,
March 31, 1968

Lyndon Baines Johnson
Phone Conversation with Joe Haggar
(Tailor), August 1964

Lyndon Baines Johnson
Phone Conversation with Congressman
Adam Clayton Powell, March 1965

Lyndon Baines Johnson
Phone Conversation with Lady Bird
Johnson, March 1964

Lyndon Baines Johnson
From “Excerpts of Selected Telephone
Conversations of President Lyndon
Baines Johnson,” October 1, 2003 and
“The Humor of LBJ,” Centennial Edition,
2008 (Produced by LBJ Library and
Museum, 2313 Red River, Austin TX
78705)

Barack Obama
“A More Perfect Union,” March 2008

Barack Obama
State of the Union Address, January
2015

Barbara Jordan
Democratic National Convention
Keynote Speech, 1976

Dave Brubeck
“Unsquare Dance,” 1961

Townes Van Zandt
“Brazos River Song,” 1994

Jimi Hendrix
“Purple Haze,” 1967; “Fire,” 1967;
“Star Spangled Banner,” 1969

General operating support for The
Seldoms is provided in part by the
New England Foundation for the Arts
with funding from the Doris Duke
Charitable Foundation.

The Seldoms are also supported by
The Richard H. Driehaus Foundation
and the MacArthur Fund for Arts and
Culture; The Donnelley Foundation;
the Ginger Farley Charitable Trust;
Jesser, Ravid, Jason Basso and Farber,
LLP; and many generous individuals.

The Seldoms are in residency at
Pulaski Park, through the Chicago
Park District’s Arts Partners in
Residence Program, which unites
artists and communities in Chicago’s
parks.

Special thanks to William Frederking
and Brian Kuhlmann for photography.

Thank you to our individual donors
for *Power Goes*: Craig Ahmer, Kelly
Anderson, Kim Baker, Julie Ballard,
Don and Ann Beeson, Timothy Bowser,
Margi Cole, Kate Corby, Jamie Corliss,
Jenny Dzuibla and Chase Gruszka,
Jill Ellington, Liscel Esguerra, Bob
Faust, Cheryl Flack, Stuart Flack,
Ezra Hausman, Robert Hausman, Odele
Hawkins, Heejai, David Henderson,
Stephen Hnatow, Connie Howard,
Kristina Isabelle, Sean Kelley, Jim
Kenny, Barbara Koenen, Ashley Vaughan
Kloet, Theo Kuczarski, Mary Ann
Lajoie, Andres Lemus, Liberty, Jane
Madden, Mel Martinez, Dan McEnerney
and Melissa Matarrese, Charles
McClellan, Maura McDanel, Sheena
Medina, Jonathan Meyer, Cora Miller,
Raquel Monroe, Jessica Morris, Laura
Murphy, Mark O’Brien, Bruce Ortiz,
Onye Ozuzu, Nick Paul, Maria Pinto,
Lynn Pounian, Connie Pruett, Ann
Rice, Raphanthony Ritual, Olivia
Bustos Rodriguez, Lynn Rogers, Matt
Rothwell, Connie and Kent Sabin,
Grant Sabin, Ida Sabin, Laura Samson,
Sara Samuels, Mark Schulze, Simon
Sinek, David Sutor, Amanda Timm,
Chrysty Jessamyn Trocio, Benjamin
Holliday Wardell, Carolyn Watson,
Kacy Winarski, Liz Wolfe, Matt Young.

Deepest gratitude to the Museum of
Contemporary Art Chicago and Peter
Taub and Yolanda Cesta Cursach of the
MCA Stage Performance Program.

Gratitude to Bonnie Brooks, Ginger
Farley, William Frederking, Todd
Hanson, Chuck Harper, and Brian Shaw
for your generous time, expertise,
and support given to *Power Goes*.

Lead support for the MCA Stage New
Works Initiative is provided by
Elizabeth A. Liebman.

Generous support for MCA Dance is
provided by David Herro and Jay
Franke.

The Seldoms: *Power Goes* is supported
by a National Performance Network
(NPN) Creation Fund Project co-
commissioned by the MCA Chicago in
partnership with Southern Illinois
University Edwardsville, and NPN.
Additional support comes from the NPN
Forth Fund and Performance Residency
Program. Major contributors of NPN
include the Doris Duke Charitable
Foundation, Ford Foundation, and the
National Endowment for the Arts (a
federal agency).



The Seldoms: *Power Goes* is made
possible 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,
with additional support from the
National Endowment for the Arts.



Additional funding for *Power Goes*
is provided by The Boeing Employee’s
Community Fund and by “New Stages
For Dance”, a program administered
by Dance/USA in partnership with
Audience Architects. Leadership
Support for the New Stages for Dance
II Initiative is provided by MetLife
Foundation. This project is partially
supported by a CityArts Grant from
the City of Chicago Department of
Cultural Affairs & Special Events,
and by the Arts Work Fund for
Organizational Development.

MetLife Foundation

The Seldoms
Power Goes
March 20–22 and
26–29, 2015

Carrie Hanson, *Director/*
Choreographer
Stuart Flack, *Playwright*
Bob Faust, *Video and*
Installation
Mikhail Fiksel, *Sound Design*
and Composition
Julie E. Ballard, *Lighting Design*
and Technical Direction
Michael J. Kramer, *Dramaturgy*
Jeff Hancock, *Costume Design*
Sarah Krepp, *Visual Design*
Contributions
Liviú Pasare, *Video Projections*
Buck Blue, *Installation Rigging*
Christina Gonzalez-Gillett,
Assistant Director
Philip Elson, *Media and*
Technology Coordinator

Movement Design and
Performance by The Seldoms
Ensemble
Philip Elson
Christina Gonzalez-Gillett
Damon D. Green
Javier Marchán-Ramos
Amanda McAlister-Howard
Cara Sabin



Photo: William Frederking

Chorus
(Mar 20–22)
Dwight Alaba
Sabrina Danielle Baranda
Jacob Buerger
Jamie Corliss
Cristina Granados
Lauren Kunath
Dina Liberatore
Anna Rodimtseva
Andy Slavin
Jelani Smith
Porscha Spells
Elizabeth Wood
Misha Woodward
Karen Yatsko

(Mar 26–29)
Dwight Alaba
Sabrina Danielle Baranda
Shanna Fragen
Rebeca Garza Griffin
Lauren Kunath
Ann Libera
Chloe Grace Michels
Umi Nakamura
Kyra Peterson
Anna Rodimseva
Andy Slavin
Elizabeth Wood
Karen Yatsko

The Seldoms developed *Power
Goes* in part through the MCA
Stage/New Works Initiative,
which provided commissioning
support and a production
design residency. Established
in 2014, the New Works Initiative
meaningfully expands MCA
Stage’s ongoing commitment to
supporting artists and bringing
important new performances to
audiences.

Running time is seventy-five
minutes with no intermission.

Edlis Neeson
Theater

Museum of
Contemporary Art
Chicago

Artists Up Close

MCA Stage’s series of artist-centered talks, workshops, and open studios allows the public to engage with artists in intimate settings to provide a closer look at the creative process. Join us today.

MCA Studio: Open Doors

Earlier in March, as part of the Open Doors program, museum visitors were invited inside the theater to observe the artists working on the production.

MCA Talk First Night Mar 20 and 27

Audience members are invited to stay after the performance for a conversation with Carrie Hanson and collaborators, moderated by Peter Taub, Director of Performance Programs, and Yolanda Cesta Cursach, Associate Director of Performance Programs.



Bottom Left:
The Seldoms
Photo: William
Frederking

Left:
The Seldoms
Photo: William
Frederking

MCA Talk: *Bodies on the Line* Mar 28, 1–3 pm

To create *Power Goes*, Carrie Hanson studied the figure of Lyndon Baines Johnson as a point of inquiry into the relationship between power and social change. During LBJ’s presidency many talked of “putting bodies on the line” as struggles over civil rights, Vietnam, and other issues raged.

For this talk Hanson convenes Mark K. Updegrove (Director of the LBJ Presidential Library and author of *Indomitable Will: LBJ in the Presidency*), S. Elise Archias (Associate Professor, School of Art and Art History at the University of Illinois Chicago), Michael Dawson (John D. MacArthur Professor of Political Science and the College at the University of Chicago), and Stuart Flack (playwright) for a vigorous discussion of power’s role in making—or blocking—progress. Moderated by Michael J. Kramer, historian on the faculty of Northwestern University and dramaturg for The Seldoms.

How to Get Power

by Michael J. Kramer

Dramaturg, The Seldoms Visiting Assistant Professor, History and American Studies, Northwestern University

“What I believe is always true about power is that power always reveals.”
— Robert Caro, Lyndon Baines
Johnson biographer

Lyndon Baines Johnson was an imposing man. Six foot three, with a lust for domination and control that was legendary, he rose from the destitute but beautiful Hill Country region of Texas to Senate Majority Leader in 1955, to the vice presidency in 1960, and, finally, upon the assassination of

John F. Kennedy in 1963, to the presidency. Johnson’s career was tainted by controversy, questionable ethics, and backroom deals that epitomized the worst of insider Washington politics and corruption. Nonetheless, when he took office, Johnson also oversaw the passage and implementation of transformative civil rights legislation and social welfare initiatives. A man obsessed with accruing individual power, he sought to wield it in service of the collective good.

Johnson’s larger-than-life persona and the swirling tumult of the 1960s serve as the starting point for The Seldoms’ *Power Goes*.

This multimedia dance work is not merely a biographical study of LBJ,

The Seldoms
Photo: William
Frederking



however. It uses Johnson to explore the concept of power and social change in American life from a much wider angle. It may seem unlikely to use dance to consider the relationship between power and social change. But the ways in which these issues relate to the body; physical movements parallel social movements; and motion, stance, positioning, space, duration, performance, and interaction affect public life reveal dance to be one of the best forms for addressing how power and social change function.

LBJ's political prowess was linked to his physical presence. He famously employed the "Johnson Treatment," leaning into other politicians when seeking to intimidate, control, or cajole them. He also knew how to stay still: according to his celebrated biographer Robert Caro, he often sat silently in the chambers of Congress for long periods of time, taking in legislative protocols and rules.

He was a master of the tactile in all its dimensions, whether in the cloakrooms of Washington insider politics or on the campaign trail. Incidentally, he loved to dance.

Johnson was not the only one interested in power during his presidency. He was pushed to action by grassroots struggles by civil rights freedom fighters and others (the question of who deserves credit for the political breakthroughs of the 1960s remains contested, as demonstrated by the controversies over representations of Johnson in the film *Selma*). LBJ's success in getting Congress to adopt his policies also helped to power the rise of the New Right, with its reactionary conser-



The Seldoms
Photo: William
Frederking

vatism often rooted in a visceral loathing of Johnson's Great Society programs. Far more tragically, LBJ chose to escalate American involvement in the Vietnam War, a trauma so damaging to his reputation that he did not run for reelection in 1968 even though he won his 1964 presidency by a landslide.

As Robert Caro contends, Johnson's story sheds light on broader questions of power. "I don't think of my books as being biographies," Caro explained in a 2012 interview. "My interest is in power. How power works." It is this larger issue of power and how it works that pulsates through *Power Goes*.



The Seldoms
Photo: William
Frederking

Choreographer Carrie Hanson's reading of Caro's LBJ biography during 2012, an election year that saw Americans frustrated by what felt like the partisanship and stalemate of national politics in the United States, inspired the questions in *Power Goes*:

How is power wielded for social change—or for the blockage of substantive social transformation? What is power, exactly, and how does it course through our culture, our institutions, our interactions, our things, our very bodies?

At the center of *Power Goes* is movement. In some sections, Hanson's dancers work against each other in duets and group pieces of opposition, manipulation, and conflict. In others, they organize into a cooperative assembly, marching in solidarity. Often, as in life, the dance mixes the two: contentiousness and concord mingle,

with issues of control, intransigence, and change at stake. In all cases, the body—both individually and collectively, as a social entity—is the essential medium in *Power Goes*. Probing the relationship of power to persistence, hindrance, impasse, stamina, alteration, surprise, and transformation with dance allows The Seldoms to access levels of information and meaning that language cannot reach.

"Put your body on the line!" That is what protesters insisted had to be done to oppose or change the policies of public figures like LBJ during the 1960s. *Power Goes* asks us to think about how embodiment mattered then, and continues to matter, to the workings of power. Looking back to the past to try to make sense of the present, The Seldoms put themselves on the line and dance where history, giving us the Johnson Treatment, looms over our own time.

Creative Music Summit: Nicole Mitchell May 2



Composing for her electroacoustic Black Earth Ensemble, flutist Nicole Mitchell reframes movements for social change using science fiction and film in her work *Mandorla Awakening: Emerging Worlds*. The ensemble performs to a new film by visual artist Ulysses Jenkins, who discusses his collaboration with Nicole Mitchell following the performance.

Nicole Mitchell. Courtesy of the Artist. Photo: Bob Fila.

**MCA Stage
2014–15**

**Theater
Dance
Music**

**at the
Edlis
Neeson
Theater**

Buy tickets online
at mcachicago.org

“LBJ has been hurling himself about Washington like an elemental force. . . to be plain about it, he has won our admiration. . . Johnson is impulsive, emotional, sentimental, sensitive, bumptious, corny, prolix, able, and Texan. He’s also on the right side of some fine things and is pushing them with skilled and ferocious energy.”
—Richard Strout, Columnist,
The New Republic, 1964

“. . . above all he was a man steeped in politics. Politics was not an avocation with him. It was it. It was the vocation. It was his life, it was his religion, it was his family . . . Every time you saw him it wasn’t like seeing a man; it was like seeing an institution, a whole system that just encompassed you. Johnson thought he could pick up the globe and walk off with it.”
—Hubert Humphrey

“This great, rich, restless country can offer opportunity and education and hope to all: black and white, North and South, sharecropper and city dweller. These are the enemies: poverty, ignorance, disease. They are the enemies and not our fellow man, not our neighbor. And these enemies too, poverty, disease and ignorance, we shall overcome.”
—Lyndon Johnson

“In the white community, the path to a more perfect union means acknowledging that what ails the African American community does not just exist in the minds of black people. That the legacy of discrimination—and current incidents of discrimination, while less overt than in the past—are real and must be addressed, not just with words, but with deeds.”
—Barack Obama

The Seldoms
Photo: William
Frederking



About the Artists

The Seldoms

are in their thirteenth season. Under Carrie Hanson’s direction, the company is committed to bringing audiences an expanded experience of dance that ignites thought and understanding of real-world issues from dance’s own unique, embodied perspective. With dance at the center of the work, the company’s vision extends to a total action and environment and includes collaboration with artists and practitioners in fields as diverse as architecture, installation, video, sound, and fashion.

With full-length works on pressing issues, such as the recent economic recession and the ongoing climate change debate, they have built a reputation for “well-crafted and researched works that don’t hold forth a political agenda, but look instead at how these towering issues reflect back on our own humanity” (New City, which named The Seldoms Best Local Dance Company in 2012). Power Goes was awarded a 2014 National Performance Network Creation Fund and a National Dance Project Production Grant. *Stupormarket*, which examined the 2008 economic crisis, was named “Best of 2011” by the *Chicago Tribune*, *Chicago Reader*, and *TimeOut Chicago*.

Nationally recognized collaborators include the International Contemporary Ensemble (ICE), composer/sound designers Richard Woodbury and Mikhail Fiksel, architect Joel Huffman, playwright Stuart Flack, visual artists Fraser Taylor and Anna Kunz, percussionist Timothy Daisy, and fashion designers Anke Loh and Maria Pinto. Venues such as the Museum of Con-

temporary Art Chicago, the Harris Theater for Music and Dance, the Columbia College Dance Center, and the Contemporary Dance Theater in Ohio have presented the group, which has also performed across the US.

The Seldoms have developed significant international connections, touring in Russia, Canada, and Taiwan, where—with generous funding from the MacArthur Foundation—the group collaborated in 2012 with WenChung Lin’s WCdance. The Seldoms are also well known for their major, site-specific, multi-disciplinary works in unconventional sites, such as an architectural salvage warehouse, a truck garage, and an Olympic-sized outdoor pool.

Julie E. Ballard

is a Chicago-based professional theatrical technician, specializing in lighting design, photography, and production/stage management. She was the Lighting Director at the Dance Center of Columbia College for nearly eight years, and is owner/operator of OverlapLighting, her freelance production company. Ballard is Stage Manager for Hubbard Street Dance Chicago and Technical Director for The Seldoms. She works in Chicago for Same Planet Different World, Deeply Rooted Dance Theatre, and Kristina Isabelle Dance. She also works in Cleveland for Marquez Dance Project and Travesty Dance. Ballard has served as the Production/Stage Manager for the American Dance Festival (2003–2004) and Lighting Supervisor for David Dorfman Dance (2006–2008) and has toured to national and international venues in San Francisco, New York, Siberia, Germany, South Africa, and the Netherlands. She holds degrees in

Theater (BA) and Lighting Design (MFA) from Kent State University and the University of Florida, respectively.

Philip Elson

is a dance artist engaging with various arenas of dance research and performance, including live performance, dance for camera, dance education, and experimental collaboration. He premiered his first full-length work, Terms and Conditions, at Links Hall in Chicago. Elson has worked with companies and artists such as Same Planet Different World, The Dance COlective, tEEth, Khechari Dance Theater, Colleen Halloran, Liz Burritt, Paige Cunningham, Matthew Hollis, Jyl Fehrenkamp, Laboratory Dancers, and Muscle Memory Dance Theatre. His choreographic work has been showcased in Chicago as part of the Harvest Festival, The Open Space Project, Poonie’s Cabaret, and other events. He holds a Bachelor of Fine Arts in dance from Columbia College Chicago. Elson has been a member of The Seldoms since 2008 and is also the ensemble’s Media and Technology Coordinator.

Bob Faust

creates visceral visual and contextual art experiences that draw upon the language and tools of design and typography. He is the Principal and Creative Director for Faust, a cultural branding and communications studio. He is also the Studio/Special Projects Director for artist Nick Cave, with whom he collaborates on both exhibition design and performance works. Faust’s approach to work can be seen in his monthly, anonymous series of typographic installations, *Full Moon Projects*, which have been installed throughout Chicago (*Spreading Truth*) and the US.

Faust has been recognized nationally and internationally, with exhibitions at the Society of Typographic Arts, Expo Chicago, DSGN CHGO, and the London Creative Competition. His work has also appeared in publications such as *Communication Arts* and *Print*.

Mikhail Fiksel

is a composer/designer/DJ based in NYC and Chicago who works at the sonic intersection of classical, jazz, electronic music, and sound design. His design for dance includes productions of The Seldoms, Lucky Plush Productions, and The Nexus Project. Other recent endeavors include theatrical designs and compositions for Manhattan Theatre Club, Williamstown Theatre Festival, The Goodman Theatre, The New Victory, The Old Globe Theatre, Long Wharf Theatre, Cleveland Playhouse, American Conservatory Theatre, Victory Gardens, Dallas Theater Center, Berkeley Repertory Theatre, The Geffen Playhouse, Second Stage Theatre, Writers Theatre, Timeline, The Hypocrites, Redmoon Theater, Tukkers Connexion (Arnhem, Holland), and Festival FILO (Londrina, Brazil). Recent film work includes scores for feature films *Glitch*, *The Wise Kids*, and *In Memoriam*. He performs as a DJ for his live music ensemble Seeking Wonderland. He has received seven Joseph Jefferson Awards for sound design and composition, a Lucille Lortel Award, a Garland Award, an After Dark Award for a new original musical, and the Michael Maggio Emerging Designer Award. He is an Artistic Associate with TimeLine Theatre, Teatro Vista, and Redmoon Theater and on the faculty of Loyola University Chicago and the University of Chicago.

Stuart Flack

has had work produced at many of the leading theaters in the United States, including Southcoast Rep (Costa Mesa, CA), Culture Project (New York), Interact (Philadelphia), Victory Gardens (Chicago), and The Contemporary American Theater Festival (Washington, DC). His plays include *Sydney Bechet Killed a Man*, *Jonathan Wild*, *Home-land Security*, and *For Eddie and Floaters*. He is currently creating a new play based on the nonfiction book *Black Like Me* by Howard Griffin. It will premiere as part of the 2015 season at Steppenwolf Theatre. He is the former Executive Director of the Chicago Humanities Festival, the largest festival of arts and ideas in the US, and is the former Editor and Publisher of the *McKinsey Quarterly*, a journal of business, economics, and policy. He is also a guitarist with the Chicago Jazz Orchestra.

Christina Gonzalez-Gillett

grew up in the Chicago area. She received a BFA in Dance from the University of Illinois at Urbana-Champaign and an MA in Dance Studies from London’s Laban Centre (now known as Trinity Laban Conservatory for Music and Dance), under the tutelage of Rosemary Butcher and Dr. Valerie Rimmer. In London, she also taught at Kingston University and danced professionally with independent choreographers and several companies, including BlueWhite under the direction of Melanie Clarke. She taught at The Dance Center of Columbia College from 2004–2012 and teaches company class for The Seldoms. She is certified in Laban Movement Analysis and is also a certified Pilates instructor with over eight years teaching experience in the Chicago area.

Damon D. Green

is the founder of TEXTUREDance Studio, an urban dance school located on Chicago’s North Side. His performance collaborations with choreographers Darrell Jones and Paige Cunningham-Calderalla fuse voguing and contemporary ballet. He performed and led workshops in voguing at the Isadora International Festival of Contemporary Dance in Krasnoyarsk, Russia, and the World Dance Alliance Conference Festival in Vancouver, Canada. In 2010, *Timeout Chicago* named Green one of the “Top 10 Men of Dance.” He has performed with The Seldoms for the past six years.

Jeff Hancock

works in dance as an instructor, performer, choreographer, and costume designer. He is a lecturer at Northwestern University and an adjunct faculty member at Columbia College Chicago. He was a founding member of River North Dance Chicago and danced for Hubbard Street Dance Chicago, Jan Erkert & Dancers, Dance Kaleidoscope, and Same Planet Different World, where he was a Co-Artistic Director. His recent choreography includes *Miss Saigon*, at the Paramount Theatre, and work for the ACDFA National Gala, at the Kennedy Center in Washington, DC. He has been designing and constructing costumes for more than twenty years. In 2007 he formed his costume design company, -ish. His recent costume design includes Lucky Plush’s *The Queue*, Striding Lion’s *American Me* and *DADA/GERT*, and Peter Carpenter’s *Rituals of Abundance for Lean Times*. He has created costumes for River North Dance Chicago, Hubbard Street Inside/Out, Gus Giordano Dance Chicago, Danceworks Chicago,

Molly Shanahan Mad/Shak, and The Dance COLEctive, among many other ensembles.

Carrie Hanson

has created over twenty-five works for The Seldoms since founding the company in 2001. Many of them have been multidisciplinary projects with artists working in visual arts, music/sound design, fashion design, and architecture. With The Seldoms, she has been recognized for creating work for unusual spaces, such as cargo containers and truck depots. *Giant Fix*, which took place in an empty Olympic-sized outdoor pool, was named by *Time Out Chicago* one of the best dance moments of the decade. *Marchland*, her collaboration with visual artist Fraser Taylor, received its world premiere at MCA Stage in 2010. More recently, Hanson’s creative work has involved research and embodiment of social, political, and historical issues. She presses dance performance to speak to larger public issues. Hanson is recipient of a Chicago Dancemaker’s Forum Lab Artists award, two Illinois Arts Council Fellowships, and a Ruth Page Award for performance. *Dance Magazine* named her one of “25 to Watch” in 2012. She teaches at the Dance Center of Columbia College Chicago and has been a guest instructor at many university programs, most recently at the National Taiwan University of the Arts and her alma mater, Texas Christian University. She holds an MA in Dance Studies from Laban London.

Michael J. Kramer

holds a visiting assistant professorship at Northwestern University, where he teaches history, American studies, digital humanities, and civic engage-

ment. He is also an editor in the Design, Publishing, and New Media Department at the Museum of Contemporary Art Chicago. His book, *The Republic of Rock: Music and Citizenship in the Sixties Counterculture*, was published by Oxford University Press in 2013. He is the cofounder of the Northwestern University Digital Humanities Laboratory and is developing a multimedia project about the Berkeley Folk Music Festival (1958–1970). He is involved with the Chicago Dance History Project, an oral history and archival documentation of dance in the Chicago region. He graduated from Columbia University and received his Ph.D. from the University of North Carolina-Chapel Hill. He blogs about art, culture, and politics at Culture Rover.

Sarah Krepp

is a painter and installation artist who has shown nationally and internationally. Her work is included in many corporate and private collections, and her recent awards include a residency at Cill Railaig, Ireland. With an MFA from The School of the Art Institute of Chicago and a BS from Skidmore College, she is Professor Emerita of Art and former Chair of the Painting Program in the School of Art and Design at the University of Illinois at Urbana-Champaign. In 2003, she became the founding and ongoing director of Dialogue Chicago, an interdisciplinary critique/seminar that includes artists from painting, installation, performance, and time arts. She is the curator for Gallery 175, Chicago.

Javier Marchán Ramos

is from Waukesha, Wisconsin. He started in dance as a youth, attending raves across the Midwest. He has a BFA with Dean’s Honors in Dance from

the University of Wisconsin in Milwaukee, working with guest artist Amii LeGendre and Danceworks, the company Wild Space Dance, and Eric Bradley for an ACDFA gala performance. He has also studied in Melbourne, Australia at Victoria College of Art and Melbourne University. In addition to performing, he runs a mobile therapeutic massage service and designs/produces one-of-a-kind winter accessories called “dayjobbes.” He has danced with The Seldoms since 2010.

Amanda McAlister-Howard is originally from Nashville, Tennessee. She trained and performed with The School of Nashville Ballet and has a BA in Dance from Columbia College Chicago. She has worked with and performed works in New York and Chicago by choreographers Lar Lubovich, Banu Ogan, David Parsons, Michael Cole, Angie Hauser, and Liz Burritt. She has choreographed for various dance films in Chicago, several of which have been featured at CFANN and Dance Films Association in New York City. She has led dance workshops in Nashville for teens, and in Chicago she trains the elderly and pre- and post-natal adults in movement and Pilates. She has performed with The Seldoms since 2007.

Liviu Pasare has a Chicago-based practice creating visual experiences using new media and technology. He works as a video designer, cinematographer, editor, and animator and has produced, directed, and performed for live events. He frequently collaborates with theaters and artists including Luftwerk, Red-moon Theater, Chicago Children’s Theater, and Collaboration. He is

currently pursuing an MFA degree in Art and Technology at the School of the Art Institute of Chicago and is advancing an academic approach to video for performance as a faculty member at DePaul University.

Cara Sabin has a BFA from The Dance Center of Columbia College, studying under Bonnie Brooks, and an MPP from the Harris School. She has performed in productions at the Kennedy Center in Washington, DC; at Lincoln Center’s Out of Doors Festival; and at Solar 1’s Solar-Powered Dance Festival in New York. She is a strength and conditioning coach and manager at CrossFit Defined. She has performed with The Seldoms since 2005.

Brian Shaw is a founding member of the physical theater company Plasticene, with whom he created and performed original work for seventeen years. He has worked with choreographers Jan Erkert, Julia Rhoads, Rachel Damon, and Nana Shineflug and performs in Erica Mott’s *Cowboys and Vikings* project. He directed the short film *Four Monologues*, written by Aram Saroyan, about Russian poets in the Stalinist period. He has performed with numerous theaters in Chicago; in various festivals; and off-Broadway, in *The Strangerer* by Mickie Maher. His most recent directing project was *Terminal One*, which was performed in Dublin and Chicago. Shaw is a Professor in the Theatre Department of Columbia College. He is currently playing Clov in *Endgame* with The Hypocrites at the Den Theater.

Thank you

Lead support for the 2014–15 season of MCA Stage is provided by Elizabeth A. Liebman.

Additional generous support is provided by David Herro and Jay Franke, Caryn and King Harris, and Lois and Steve Eisen and the Eisen Family Foundation.

The MCA is a proud member of Museums in the Park and receives major support from the Chicago Park District.

Friends of the MCA Stage

\$10,000–24,999
Shawn M. Donnelley and Christopher M. Kelly
Ginger Farley and Bob Shapiro
Andreas Walburg-Wolfegg

\$5,000–9,999
Sara Albrecht
Ellen Stone Belic
Patricia Cox
Pamela Crutchfield
Karen and Jim Frank
The Irving Harris Foundation
Susie Karkomi and Marvin Leavitt
The Martha Struthers Farley and Donald C. Farley Jr. Family Foundation
Maya Polsky
Carol Prins and John Hart

\$1,000–4,999
Amphion Foundation, Inc.
Leigh and Henry Bienen
Sarai Hoffman and Stephen Pratt
Cynthia Hunt and Philip Rudolph
Maecenas
Susan Manning and Doug Doetsch
Herbert R. and Paula Molner
Sharon Oberlander
Elizabeth Price and Lou Yecies
Cheryl and John Seder
Ms. Patricia F. Sternberg

\$500–999
Leslie Bodenstein and Jason Pickleman
Julie and Shane Campbell
Terri and Stephen Geifman
Mark Light
Anonymous

\$499 and under
Jane & Issi
David Brown
Coleen Kealey
MCA North Shore Affiliates
Jane Mordini
Matthew F. O’Connor
Jacquelyn Paine and Robert Barr
Richard Poston
Kazu Yamamoto
Anonymous

As of March 2015



Foundation Season Sponsor



Preferred Hotel Partner



The MCA is a proud partner of the National Performance Network

Museum of Contemporary Art Chicago

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

MCA Stage's groundbreaking performances are an integral part of MCA Chicago'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.

King Harris, Chair of
the Board of Trustees
Madeleine Grynsztejn,
Pritzker Director
Teresa Samala de Guzman,
Deputy Director
Michael Darling, James W.
Alsdorf Chief Curator

Performance Committee

Lois Eisen, Chair
Ellen Stone Belic
Patricia Cox
Ginger Farley
Jay Franke
John C. Kern
Lisa Yun Lee
Elizabeth A. Liebman
Paula Molner
Sharon Oberlander
Maya Polsky
D. Elizabeth Price
Carol Prins
Cheryl Seder
Patty Sternberg
Richard Tomlinson

Performance Programs

Peter Taub, Director
Yolanda Cesta Cursach,
Associate Director
Cameron Heinze, Manager
Richard Norwood, Theater
Production Manager
Alex Benjamin, Intern
Noelia Cruz, Intern

House Management

Kevin Brown, Associate
Phill Cabeen, Associate
Tiffany Goodman, Associate
Quinlan Kirchner, Associate

Box Office

Matti Allison, Manager
Phongtorn Phongluantum,
Assistant Manager
Molly Laemle, Coordinator
Amy Esposito, Associate
Caitin Joseph, Associate
Alexandra Kavanau, Associate
Alex Manges, Associate
Diandra Miller, Associate

Program notes compiled

by Yolanda Cesta Cursach

220 East Chicago Avenue
Chicago, IL 60611
312.280.2660
mcachicago.org

Courtesy guidelines and information

Parking

Validate your ticket at the coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) or the Bernardin garage (747 North 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

Museum hours

Tuesday: 10 am–8 pm

Wednesday–Sunday: 10 am–5 pm

Closed Mondays, Thanksgiving,
Christmas, and New Year's Day