<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Performer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winter/Spring</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manual Cinema</td>
<td>Jan 15–18, 2015</td>
<td>Mementos Mori</td>
</tr>
<tr>
<td>Stan’s Cafe</td>
<td>Jan 22–24, 2015</td>
<td>The Cardinals</td>
</tr>
<tr>
<td>Sònia Sánchez</td>
<td>Feb 13–15, 2015</td>
<td>Le Ça (The Id)</td>
</tr>
<tr>
<td>Mariano Pensotti</td>
<td>Feb 26–Mar 1, 2015</td>
<td>Cineastas (Filmmakers)</td>
</tr>
<tr>
<td>Joffrey Academy of Dance</td>
<td>Mar 7–8, 2015</td>
<td>Winning Works: Choreographers of Color</td>
</tr>
<tr>
<td>The Seldoms</td>
<td>Mar 20–29, 2015</td>
<td>Power Goes</td>
</tr>
<tr>
<td>Ragamala Dance and Rudresh Mahanthappa</td>
<td>Apr 10–12, 2015</td>
<td>Song of the Jasmine</td>
</tr>
<tr>
<td>International Contemporary Ensemble (ICE)</td>
<td>Apr 26, 2015</td>
<td>Anna Thorvaldsdottir In the Light of Air</td>
</tr>
<tr>
<td>Creative Music Summit:</td>
<td>May 2, 2015</td>
<td>Nicole Mitchell</td>
</tr>
<tr>
<td>Third Coast Percussion with Glenn Kotche</td>
<td>May 21–22, 2015</td>
<td>Wild Sound</td>
</tr>
</tbody>
</table>

MCA Stage 2014–15
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.

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.

Sound Credits
Lynden Baines Johnson Special Message to the Congress: The American Promise (on the Voting Rights Act), March 1965 Addresses to the Nation Announcing Steps to Limit the War in Vietnam and Reporting Mia Decision Not to Seek Reelection, March 31, 1968
Lynden Baines Johnson Phone Conversation with Joe Magar (Tailor), August 1964
Lynden Baines Johnson Phone Conversation with Congressmen Adam Clayton Powell, March 1965
Lynden Baines Johnson Phone Conversation with Lady Bird Johnson, March 1964

Barack Obama State of the Union Address, January 2015

Democratic National Convention Keynote Speech, 1976
Dave Brubeck "Unsquare Dance," 1961
Townes Van Zandt "Star Spangled Banner," 1969
Jimi Hendrix State of the Union Address, January 2015

Additional support comes from the NPF Forth Fund and Performance Residency Program. Major contributors of NPF include the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a Federal agency).

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.
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,
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 conservatism 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.

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.

“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.

*“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


---

**MCA Stage**
2014–15

**Theater Dance Music**
at the **Edlis Neeson Theater**

Buy tickets online at mcachicago.org

---

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). Fool’s Gold (2010) 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, pianist Timothy Daisy, and fashion designers Anke Loh and Maria Pinto. Venues such as the Museum of Contemporary 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 an additional year, and was the Lighting Director at the Dance Center of Columbia College Chicago. She works in Chicago for Same Dorfman Dance (2006–2008) and has also performed across the US.

Terms and Conditions, at Links Hall in Chicago. Elson has worked with companies and artists such as Same Planet Different World, The Dance COLlective, TEETH, Khechari Dance Theater, Colleen Hoiloran, 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, Poone’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 play can be seen in his promotional posters and 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, DSON 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, Willamstown 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 Company, The Studio, 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 Michaeli 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), InterArts (San Antonio), Victory Gardens (Chicago), and The Contemporary American Theater Festival (Washington, DC). His plays include Sydney Bechet Killed a Man, Jonathan Wild, Homeland 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 Laban London. She has been a guest instructor at many universities. In 2007 she formed her 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, 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 the Chicago Dance FYC 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 universities, 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.

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 Cell Residency in 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 Galleri 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 Lubovitch, Banu Ogan, 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 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, Rochel Damon, and Nana Shenefelt 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 Mickle 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.
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 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 Phongluanturn, Assistant Manager
Molly Laemle, Coordinator
Amy Esposito, Associate
Caitlin Joseph, Associate
Alex Manges, Associate
Diandra Miller, Associate

Program notes compiled by Yolanda Cesta Cursach

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

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

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