

FALL SEASON

Sep 19

Tanya Tagaq
Nanook of the North

Sep 27

Roscoe Mitchell
Trios

Oct 16-17

George Lewis,
Catherine Sullivan,
Sean Griffin
Afterword, an Opera

Oct 22-25

Niv Sheinfeld/Oren
Laor and Same
Planet Different World

Oct 27-28

Annie Dorsen
Spokaoke

Nov 6-8

Guillermo Calderón
Escuela (School)

Nov 12-14

Gisèle Vienne,
Dennis Cooper, and
Puppentheater Halle
*The Ventriloquists
Convention*

Dec 19-20

Tatsu Aoki/
Tsukasa Taiko
*Taiko Legacy 12
Reduction*

Museum of
Contemporary Art
Chicago

Oct 22, 24, and 25, 2015

Niv Sheinfeld/ Oren Laor and Same Planet Different World Dance Theatre *Stripped, Vanishing Point, and Two Room Apartment*

Stripped

Choreography	Joanna Rosenthal Read with the dancers
Music	Peter Gregson, Emptyset, and <i>The Lamb</i> by William Blake sung by Choir of King's College
Editing	Philip Elson
Lighting	Jacob Snodgrass
Costumes	Vin Reed
Dancers	Sarah Gonsiorowski Omar Hernandez Joe Jensen James Nemecek Marley Schmidt

Pause

***Vanishing Point* (World Premiere)**

Choreography	Niv Sheinfeld and Oren Laor with the dancers
Music	Janis Joplin
Lighting	Jacob Snodgrass

Dancers	Sarah Gonsiorowski Omar Hernandez Joe Jensen Marley Schmidt
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Intermission

Two Room Apartment

Choreography	Niv Sheinfeld and Oren Laor Based on the 1987 dance work by Liat Dror and Nir Ben Gal
Music	Ori Vidislavski Elton John Vains of Jenna
Artistic Advising	Keren Levi
Rehearsal Management	Karmit Buryan Yael Venecia
Lighting	Netta Koren
Dancers	Niv Sheinfeld and Oren Laor

Two Room Apartment premiere: Tmuna Festival, Tel Aviv, October 2012

This program includes male nudity. The performance duration is approximately two hours including intermission.

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

Support for Same Planet Different World and Niv Sheinfeld/Oren Laor is generously provided by the Consulate General of Israel to the Midwest. Additional support is provided by the International Connections Fund of the John D. and Catherine T. MacArthur Foundation.

Two Room Apartment is coproduced with Centre National de la Danse, Paris, France, and Grand Theatre, Groningen, Netherlands, and is supported by the Israeli Ministry of Culture and the Israeli Lottery Fund for Arts and Culture.

Same Planet Different World Dance Theatre thanks the following individuals and organizations for their generosity: Yolanda Cesta Cursach, Philip Elson, Juli Farley, Ashley Goos, Kif Read, Vin Reed, Abby Suskin, Peter Taub, DoveTail Studios, the Richard H. Driehaus Foundation, Department of Arts and Culture and Special Events, the John D. MacArthur Foundation, Audience Architects, the Illinois Arts Council (a state agency), the Gaylord and Dorothy Donnelley Foundation, and the Consulate General of Israel to the Midwest.

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.

Fri, Oct 23, 9:30–11:30 am

MCA Studio

Niv Sheinfeld/Oren Laor Master Class

The Tel Aviv-based duo has been creating dance together for more than ten years that is informed by their distinctive backgrounds: Niv's as a choreographer with the Bat Sheva ensemble and Oren's as a theater performer with Israeli director and playwright Yevgeny Arye. At the MCA they lead a master class on their distinctive choreography, a combination of dance, performance art, and physical theater.

EARLIER THIS MONTH

MCA TALK

At the MCA on October 20, Niv Sheinfeld and Oren Laor screened video excerpts of their choreography and *Same Planet Different World's* (SPDW) residency with them at the Bikurey Ha'Itim Center, Tel Aviv, in April 2015. While in Tel Aviv, SPDW dancers trained under Sheinfeld and Laor in preparation for learning the choreographers' new work created for the ensemble, *Vanishing Point*. Their cultural exchange was documented as a blog by Zachary Whittenburg, who is a former dancer and choreographer for SPDW and is a regular contributor to *Dance Magazine*. Concluding the program, Niv and Oren talked with Director of Performance Programs Peter Taub about the personal and political of dance making, and how they artistically transform borders between territories or between life and performance.

MOVING DIALOGS: CULTURAL CONNECTIONS

On October 6, the Chicago Cultural Center hosted Sheinfeld, Laor, and *Small Planet Different World*—as part of an ongoing discussion series presented by Audience Architects—for a conversation moderated by Bonnie Brooks, lead curator of the Dance Center. The *Moving Dialogs* series is a platform for dance makers to share their experiences as recipients of the International Connections Fund, of the MacArthur Foundation, which supports two-way artistic exchanges that benefit Chicago arts and culture nonprofits and their peer organizations abroad.

MCA STUDIO

Master Class

On October 9, Dovetail Studios, the home of SPDW, hosted Niv Sheinfeld and Oren Laor who taught their distinctive choreography, a combination of dance, performance art, and physical theater, to advanced dance students and professionals.

In addition, as part of the MCA's Open Doors program, museum visitors were invited inside the theater earlier this week to observe the artists working on the production of *Stripped*, *Two Room Apartment*, and *Vanishing Point*.

ABOUT THE WORK

STRIPPED

These days so much is reported on and written about technology: the ways it can be a helpful tool, a distraction, and sometimes a danger. How does one navigate and make choices amidst the onslaught of technological devices, applications, and resources? How does this impact our sociability, our connectivity, our embodiment, and our relationships?

The impetus for the work started quite personally. I was sitting next to my then one-and-a-half-year-old son, who was eating his dinner while I frenetically checked my email every few minutes. What was so important that I could not coexist with my son without the need for a techno-fix? Had I become an addict? Was I an addict to the computer/phone itself or the information it provided? Why did I feel the need to be “on” at all times? I had become compliant to technology’s “calls” and flirtatious beckoning. I began to think more about how pervasive technology had become and realized I had not questioned its furtive power. Technology had become a partner of sorts, but the relationship did not seem equal. I began to notice I was mediating experiences by taking pictures, tweeting, and mapping my location on Facebook instead of being in the moment or letting the experience happen without interruptions by techno-documentation. The power of the device had taken hold.

This train of thought triggered a slew of other critical questions. With platforms such as Facebook, Twitter, and other social media, we now have multiple identities: we have an online presence and a “real life” or physical presence. This brings up questions of participation from a distance, digital archives of our life stories and the transformation of a collective memory into a digital one. As we welcome these technologies and applications into our lives, I argue that it is only after we have invested our time and energies and embedded them as rituals of necessity—only then do we reflect on our relationship to these objects/applications and their power.

We have all thought about these aspects of technology at one time or another. *Stripped* investigates the idea of presence, both digital and real, and the duplicity that technology provides (it connects and disconnects as an example). SPDW is also curious as to whether technology has become part

and parcel of our bodies, affecting embodiment.

Stripped is a dance work that explores the relevance of technology in our lives, but is void of specific physical technologies to comment on the matter. We hope this absence of technology illuminates the complexities of our relationship to it.

—Joanna Rosenthal Read

VANISHING POINT

Excerpt from “Letter from Tel Aviv: Week 1 with Niv Sheinfeld and Oren Laor,” from Zachary Whittenburg’s *Planet Blog* on April 11, 2015, spdwdance.wordpress.com.

To develop *Vanishing Point*, Sheinfeld and Laor trained and rehearsed the SPDW dancers in Israel as well as in Chicago, with support from the International Connections Fund of the MacArthur Foundation. Their two-way artistic exchange



Photo: Gadi Dagon

was documented for *Planet Blog* by Zac Whittenburg, the writer and former choreographer and dancer with SPDW. The following is an excerpt.

On Wednesday, April 8—the morning after an acclimation day in Tel Aviv, Israel—four SPDW dancers get ready for their first rehearsals with Niv Sheinfeld and Oren Laor . . . Riding bicycles with baskets over their back wheels, Niv and Oren arrive almost simultaneously with Omar Hernandez and Joe Jensen at Berdyczewski Street 22, an apartment where their fellow dancers Sarah Gonsiorowski and Marley Schmidt are staying.

The seven of us stop for coffee at Ilan's Café on Carlebach Street before proceeding to the Bikurey Ha'Itim Center: a broad, low-slung community and cultural hub whose dance studios are available for rent, when not in use by the resident Tel Aviv Dance Academy or the high school next door, Tichon Ironi Alef.

In what used to be a music room on the center's second floor, Oren plugs his iPhone into the sound system and plays "Rip Her to Shreds" by Blondie. Niv and the dancers spread out on the dance floor to warm up, while Oren and I head outside to talk on the center's terrace.

Niv, a gymnast turned dancer, is facile when working with movement vocabulary and raw choreographic material, "while I come more from theater," Oren explains. "Physical



Photo: Gadi Dagon

theater is what I know—DV8, Pina Bausch, Peeping Tom in Belgium—where it's about people behaving, where the physicality derives from a physical source, an emotional source, so it's not so abstract, so there's always a reason for the movement. I mean, *grand jeté*: I know what that is, and over time, I've researched more into the history of dance, but for me—and I think for Niv, too—we are not being tied to the history of dance. We don't feel chained to that."

The day before, Niv and Oren asked the four SPDW dancers to prepare something to share in the studio, to accelerate getting to know them. A recording of "The Windmills of Your

Mind" carries through an open window from another group's rehearsal, as Oren and I walk back into the dance studio.

Niv and Oren's process with the SPDW dancers will last seven days in Tel Aviv, after which they'll reconvene in Chicago this October for another ten . . . The group begins simply, by taking turns observing one or two dancers at a time, standing in neutral states, sometimes maintaining eye contact for extended periods. "Filling up this void of 'not doing something' is very important," Oren tells them. Rather than working in silence, Oren shuffles among a diverse selection of songs saved to his iPhone, including Jennifer Warnes's recording of "First We Take Manhattan," some Schubert and Tchaikovsky, "Paroles Paroles" by Dalida, "This House" by deep-voiced chanteuse Alison Moyet, the Bee Gees—even the Kyle Bennett Band.



Photo: Gadi Dagon

Thursday morning begins with Suzanne Vega's "Blood Makes Noise," back at Bikurey Ha'Itim, in a studio at the opposite end of the second floor. It's Marley's twenty-fifth birthday and, this time, Oren leads the dancers in their warm-up. Facing one another in a closed circle, the five of them bounce gently on their feet as they rotate left and right, left and right, like washing-machine agitators. Oren prompts the dancers to disconnect mentally from the exercise. "Think, *My body has a life of its own*," he suggests. "*Maybe it's not mine.*"

Once everyone's joints are sufficiently lubricated, Niv takes the lead for a crash course in some Grotowski-inspired, solo,

repetitive gesture exercises. He tells the dancers to find a simple action and perform it continuously, in a loop, making changes only rarely, and paying attention to their transitions from each action to the next. "The idea is to create a river of movement," he informs them, "Not thinking so much."

"The danger is that you will start creating choreography," adds Oren. "It's not about that. You should eliminate, as much as possible, any judgment of what you are doing."

SPDW dancer Joe Jensen goes first, focusing at first on only moving his left arm. Gradually, these become circular, then spiraling punches, involving syncopated jerks of his head and neck.

"Continue this exactly," Oren directs, "in a *plié*." Joe bends his knees slightly as he cycles onward.

Following second, dancer Sarah Gonsiorowski lays supine, reaching across the front of her body with her right arm to initiate rolling over to her left side—almost to standing, before sending her body back the way it came. Her actions develop an increasing amount of swing, until she finds herself on both feet, bent low at the waist and tickling the floor with the tip of her long ponytail.

Going third, Omar Hernandez starts with windmilling, overhand arm swings from the shoulders, like a swimmer practicing his crawl. He decelerates, then reverses his motion into a backstroke, which takes on increasing force until it sends him staggering off-balance, backward.

Marley Schmidt goes fourth and last, pulling her hair back with both hands wide open and fingers spread, facing away from us. Small steps take her forward, then onto her knees, then into a series of low hops in a deep baseball catcher's squat.

Niv and Oren share feedback from their observations, then instruct the dancers to repeat the exercise in pairs, Joe with Sarah, and Marley with Omar. They're told to choose one word each to say out loud, repeatedly, while they move.

"Boy," says Joe, at first calmly, then like a scold. "Boy. Boy. Boy . . . Boy!"

"Hold," Sarah responds, drawing it out a little more each time. "Hold. Hooooold. Hoooooollld."

Marley—having noticed a sign on the wall, she later explains—says "Stairs. Stairs. Stairs," fitting them in between Omar's declarations of "White. White. White."

"Stairs."

"White."

"Stairs."

"White."

"Stairs."

"White."

"Stairs."

"White."

After breaking for lunch, the dancers, Niv and Oren continue with much more work and discussion. An exploration of walking and running takes place along straight lines marked on the studio floor with white tape, making a perfect square and its diagonal. The dancers run in time, half time and double time to the driving beats of "Beethoven (I Love To Listen To)" by Eurythmics, and "Relax, Take It Easy" by Mika.

Noticing the time, Niv and Oren call it a day at 3 pm. The four dancers are all sweat soaked and breathing heavily. It's hot.

"You know, it's such a privilege that this is our work, that this is what we do," Oren says. Everyone in the studio nods in agreement, including me.

By Friday morning, the temperature has dropped at least fifteen degrees Fahrenheit, and it's pouring rain in ten-minute fits all over Tel Aviv. The group grabs coffees at an outdoor stand on the broad median of Rothschild Boulevard, runs to Niv's blue-green jeep and Oren's silver Suzuki, and heads to Jerusalem by way of world-famous hummus in the Arab town of Abu Ghosh. By 5 pm, we're back in Tel Aviv to continue working for a few hours, this time at Noa Dar Studio.

The dancers report having significantly sore muscles from the day before, to which Niv responds, "This is good, and it's important to not try to hide this from us, in your movement. You have a body, and it hurts? Okay, let that take you into a more gentle place, to do something more smaller."

Oren agrees: "We respect very much obstacles, because they lead us to things we might not find otherwise."

Niv asks everyone, when not taking their turns dancing, to sit on all four sides of the blue-floored, perfectly square dance studio. Joining us in rehearsal for the first time is Niv and Oren's Labrador mix; she's the pale color of Jerusalem stone and named Natasha after the character in Chekhov's *Three Sisters*. This evening's creative exercise is based on the idea that states of being are contagious, like viruses. One dancer begins in the center of the room, moving to express a specific state, which the next dancer "catches" once he or she joins in.

The first round of improvisation goes well, although Niv feels that the dancers shifted too frequently from one state of being to the next. "Don't be afraid to bore us," he says. "Repetition is not frightening us."

"Repetition is good," Oren adds. "It makes you, and the viewers, go deeper."

For the last hour of rehearsal, Niv and Oren assign a complex phrase-building exercise to the dancers; it's the first time in the process that they've been asked to generate, define, and share choreographed material. Based on and modified from dances they've improvised earlier—all of which were captured on video—these phrases vary from stationary and gestural to strenuously athletic and physically risky. Joe is the first of the four to share his choreographed dance fragments, the last of which brings his arms from down at his sides to open wide, his fists clenched.

"That one's pretty simple, I'm sorry," says Joe.
"Don't apologize," Oren replies. "We like simplicity."

TWO ROOM APARTMENT

Two Room Apartment premiered in October 2012 at the Tmuna Festival in Tel Aviv. The following is an excerpt from an interview by dance researcher Deborah Friedes Galili on November 29, 2012—available at danceinisrael.com—on the challenges of reviving and reconstructing one of Israel's most iconic choreographic works.

Q

How did this project start? Do you have anything you want to say about why you chose *Two Room Apartment*?

OREN

For quite some time we've had a desire to create a duet for ourselves, to meet each other on stage. Then we thought,



Photo: Vojtech Brtnicky

"What, do we go into the studio now and talk about our relationship and try to create something out of it?" It didn't feel right. We wanted a text that was premade, something that we can mold and play with. It might seem like a paradox, but we felt that choosing material that is not ours will enable us to get close and find each other. We thought the duet [*Two Room Apartment*] would be a good piece to dive into because of what it enables.

NIV

I even see it as a play, some kind of score that we can refer to, and we can give it our own twists, ideas, and interpretations. For me there is also a personal attachment to Nir [Ben Gal] and Liat [Dror]—I started my dancing career as a dancer in their company between 1992 and 1997. In terms of Israeli dance, this work had been very significant. After this, the whole dance scene in Israel changed. This work was presented dozens of times, all over the world. It had a relatively long life span, and it triggered a lot of interest.

OREN

I want to add another perspective. I think there are many similarities between Nir and Liat's artistic statement in this duet and what Niv and I are seeking in our own creations. I think we share the same kind of vision and desire of what we want to give to our audience. We're trying to reduce, to be more minimalistic as a means to peel off layers that will expose the core. Not to show how tons of money can be poured onto the stage, not to present immortal gods on stage, but the other way around: we are mortal, what you

are witnessing is temporary, and it is present only here and only now. We seek simplicity, and this duet was very simple and humble to begin with.

Q

Niv, going back to what you touched on regarding your performing career with Nir and Liat, how is it for you to dance *Two Room Apartment* now? How does it connect physically with what you had done with Nir and Liat in their company?

NIV

Some basic principles in terms of *plié*, release, falling to the floor, free movement, energetic movement, and psychological behavior in movement—these are all things that I grew up on in their company, and so it felt very natural to get into this work, which is based on those elements. I felt at home in terms of the movement.

Q

Had you seen Nir and Liat perform *Two Room Apartment* live?

NIV

Yes. I saw it before I joined their company, and Oren saw them on stage three years ago when they did it at the Gvanim [*Shades of Dance*] in 2009. But they only did the first ten minutes of the work and that's it.

OREN

It really blew me away. They were, of course, not young anymore, not in shape anymore—still, it was so fascinating to watch the simplicity and humbleness of them doing these repetitions of what seem to be everyday gestures. I felt, "Wow! This is so new; this kind of thing is still missing so much from our stages."

Q

Let's talk about the process you have been going through in bringing this work to the stage today.

OREN

We went to the dance library in Beit Ariela, and we took all the material about *Two Room Apartment* from that time: interviews with Nir and Liat, reviews, and reflections on the work. It was important for us to gather as much information as we could about what Nir and Liat thought the piece was about and what the critics thought the piece was about.

NIV

There was also this book that we bought—*Preservation Politics*—that looks into past reconstructions of dance works. We wanted to learn more about how other artists dealt with reenactments that they did. Then we went to meet Nir and Liat in the desert, to conclude this legitimacy that they gave us in recreating the work the way we want. They told us to feel free to change whatever we want in the re-creation. They were generous and they trusted us; we are very thankful to them for that. We also asked them, "What do you think this duet is about?" Liat said, "For me, it's about two people: when are they alone, when are they together. That's the basic thing."

OREN

"Solitude versus togetherness." I liked that they didn't speak about the dancing. They spoke about the idea behind it—not that the dance should be so-and-so and the movement should be so-and-so, but about the issues that stir the action onstage from underneath.

NIV

After that, we took the video, and we started working from the video. We had two versions on video. The first version was from 1987 from *Shades of Dance*. That video was edited, which meant we sometimes had problems learning the material because we couldn't see all of the body. And then we had one other version that I had found. It was one of their last performances of *Two Room Apartment*. It's from 1996 in Berlin at the Podewil. We took a lot from the 1996 version because they had updated small things in it.

I think the main thing for us during the process was to find the key to our own apartment. The process raised many questions for us, and we kept some of them onstage as part of the performance. So there is actually this tension throughout the work between artistically processed material and raw, in-between moments of reflection on what we just did.

OREN

It was really important for us to avoid, by all means, putting a dinosaur onstage just to show how beautiful it was. This is not the aim of bringing it back. After running the work several times exactly like Nir and Liat performed it, we realized that it was not going to work. It was going to be a dinosaur; it was going to be a museum to this work. We had to do something to infuse it with our own awareness: if we're doing this, we are going to do it our way. This was the

second phase of the process—liberating ourselves from the image of Nir and Liat performing the duet, and exploring our own language inside the basic structure.

Q

How are you, Niv and Oren, similar onstage in this work to Nir and Liat, and how are you different? How are you being yourselves in this? Where are there similarities, and where do you diverge from who they are in the piece?

OREN

Two months before the premiere of the work, after having copied all the material from the video and running it several times in the studio, we confronted a crisis. The movement was not ours, the nuances were not ours, the behavior was not ours—it was all theirs. We couldn't tell whether we were being ourselves or representing Nir and Liat. It was elusive. But it was not only the question of who we are but also questions of artistic choices; some of the choices made in 1987 are not convincing for us today anymore. So we decided to open up the work for improvisation in the studio. We took the liberty to cut material, to change and rearrange material, to play with musicality, intensity, and speed, and to insert our own variations on Nir and Liat's material. We also allowed ourselves to talk during the work if we felt we needed it.

Scene by scene, we injected our own sensibilities and our own sense of authenticity into the work. For example, in the original version there was a seduction scene in which Liat walks over to Nir and starts undressing him in an erotic way, leaving him in his underwear and shoes before walking away. We, on the other hand, had a totally different approach to this scene. We sought emotional, nonsexual intimacy in that moment, so we re-directed the scene. I strip to complete nudity in front of Nir and then climb into his arms like a child seeking comfort and protection, and Nir carries me and moves slowly, as if he is putting me to sleep. This scene became such an intimate scene for us that we couldn't even leave the original soundtrack untouched; we needed to bring something that we will deeply relate to, something that is "our" music. So we decided to use Elton John's "Goodbye Yellow Brick Road."

NIV

The fact that we are two men on stage—and they are a man and a woman—is by itself a major difference. Elements such as energetic output, nuances, balance, and tenderness all yield to a different set of expression and behavior when it

comes to two men with high testosterone levels. The original work reflected on the issue of gender by looking into the eternal battle of the sexes; we, on the other hand, reflect on the issue of gender by looking into the relationship of two people of the same gender.

We also decided to have the public sit around the stage and not in front of it. We wanted to share our intimacy with the audience, and the proximity to the stage allows them to watch every detail and every nuance. I would say that generally the process developed in three stages. First we had to rewrite the text of the work in our bodies, and when we finished that stage, we were a representation of the text that Nir and Liat wrote. We were being "them." In the second phase we decided to improvise, change, and allow talking while we move or between movement sequences. We could speak about everything and ask any question that ran in our minds. This situation enabled two layers: one was their score and the second was our reflection. In the third phase we fused these two elements into what today came to be our version of *Two Room Apartment*.

Nov 12-14
at MCA Stage

Gisèle Vienne



Photo: Estelle Hanania

The Ventriloquists Convention

Tickets at mcachicago.org

ABOUT THE ARTISTS

JOANNA ROSENTHAL READ is a choreographer, dancer, teacher, and the artistic director for Same Planet Different World Dance Theatre. She has been performing professionally and teaching dance since 1996. She received her BFA in dance and her MFA in choreography from the University of Iowa, where she was an Iowa Arts Fellow. She has been a faculty member at the Dance Center of Columbia College since 2003 and has taught throughout Chicago. Rosenthal Read has performed extensively in Chicago, dancing for seven years with Mordine and Company Dance Theater—where she also served as director of the Mordine and Company's Youth Dance Company and as associate artistic director—and for five years with Lucky Plush Productions. She has also appeared with the Chicago Moving Company, Hedwig Dances, Bob Eisen, and Kayle and Company.

Rosenthal Read was a finalist in the Joyce Theater Foundation's *The A.W.A.R.D Show! 2010: Chicago* competition for her *Grey Noise*. Her work has been presented at the Dance Center of Columbia College Chicago, Chicago's Jay Pritzker Pavilion, College of DuPage, University of Minneapolis, University of Iowa, University of Wisconsin, Rose Hall at Lincoln Center in New York, and the Spring To

Dance festival in St. Louis, Missouri. She is a 2012 3Arts Award nominee.

NIV SHEINFELD was born in Kibbutz Hanita, Israel, in 1972. He danced for five years with the Liat Dror and Nir Ben-Gal Dance Company and, since 1997, has worked as an independent choreographer. Sheinfeld has created works for companies including the Kibbutz Dance Company and Bat Sheva Ensemble. In recognition of his choreography, he received the choreography award from the Israeli Minister of Arts and the Rosenblum Award for Performing Arts in Israel. Sheinfeld also teaches dance and creation at the School of Visual Theater in Jerusalem and the Suzanne Dellal Center in Tel Aviv.

OREN LAOR was born in Tel Aviv, Israel, in 1971. Between 1993 and 1997, he studied theater and performance at Tel Aviv University with theater directors Yvgeny Arye, Edna Shavit, and Nola Chilton. Since 2004, he has created contemporary dance works with Niv Sheinfeld, and since 2009, he and Sheinfeld have been members of the artistic committee of Tmuna Theatre in Tel Aviv. Additionally, Laor holds workshops for professional practitioners, combining different methods and techniques of performance and movement exploration. Laor holds a BA in humanities and social sciences.

Sheinfeld and Laor have

created performances together since 2004, combining elements of contemporary dance with elements of performance art and physical theater. Their work *Two Room Apartment*, named Best Performance of the Year by the Israeli Dance Critics' Circle in 2013, revises the milestone in modern Israeli choreography that the male-female duo Liat Dror and Nir Ben Gal created nearly three decades ago. Other collaborations by Sheinfeld and Laor include *Runway* (2014), *Ship of Fools* (2011), *Big Mouth* (2009), *Post-Martha* (2008), and *Covariance* (2004).

SAME PLANET DIFFERENT WORLD DANCE THEATRE (SPDW)

is a contemporary dance company that features works by artistic director Joanna Rosenthal Read as well as other choreographers, both established and emerging, including David Dorfman, Faye Driscoll, and Carrie Hanson. SPDW develops works with a humanistic voice that also shape a physical world where dance is primary, and the fully moving body is used for expression.

The company maintains an ever-evolving body of work driven by theatricality, athleticism, tenacity, and audience accessibility. SPDW self-produces two shows per year and participates in festivals throughout the Midwest. It was featured in HMS Media's Chicago Dance Project in 2005 and was named one of the best dance performances of 2008 by *New City*. In 2010, SPDW was

an award winner at the Joyce Foundation's *A.W.A.R.D. Show! Chicago*. SPDW directs the Guest Artists Project, a program that commissions national artists to conduct workshops and set new work for the company, and the *High School Performance Series*, which benefits local area high school students by offering workshops and performances. The company is part of Chicago's Urban Gateways program.

Feb 11-14
at MCA Stage

Faye Driscoll



Photos: Maria Baranova

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THANK YOU

Lead support for the 2015-16 season of MCA Stage is provided by Elizabeth A. Liebman.

Generous support for MCA Dance is provided by David Herro and Jay Franke. Additional generous support is provided by Caryn and King Harris, 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.



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Museum of Contemporary Art
 Chicago

220 East Chicago Avenue
 Chicago, IL 60611

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.

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

Tue: 10 am–8 pm

Wed–Sun: 10 am–5 pm

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

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Program notes compiled by Yolanda Cesta Cursach

**MCA
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