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

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

Seating
Switch off all noise-making devices while you are in the theater.
Late arrivals are seated at the management’s discretion. Food and open beverage containers are not allowed in the seating area.

Reproduction
Unauthorized recording and reproduction of a performance is prohibited.

Museum of Contemporary Art Chicago
220 East Chicago Avenue
Chicago, Illinois 60611
mcachicago.org
General information 312.280.2660
Box office 312.397.4010
Volunteer for performances 312.397.4072
mcastage@mcachicago.org
Museum hours Tuesday: 10 am–8 pm Wednesday–Sunday: 10 am–5 pm Closed Mondays, Thanksgiving, Christmas, and New Year’s Day

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

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

Miguel Gutierrez and the Powerful People
And lose the name of action
Thursday–Sunday, January 31–February 3, 2013

Museum of Contemporary Art Chicago
Edlis Neeson Theater
Artists Up Close

The MCA has organized these intimate opportunities for audience members to engage with the artists. Earlier this week, defibrillator performance art gallery (located at 1136 North Milwaukee Avenue) hosted Miguel Gutierrez for his workshop titled INEFFABLE INTANGIBLE SENSATIONAL. This workshop provided participants of all levels with the opportunity to experience Gutierrez's improvisation and performance practice, which centers on the senses to invert the conventional proposition that thought comes before action.

First Night
Thursday, January 31
Following the opening-night performance, audience members are invited to engage in a conversation with Miguel Gutierrez and his collaborators, moderated by Peter Taub, Director of Performance Programs.

And lose the name of action is supported by a National Performance Network (NPN) Creation Fund Project co-commissioned by MCA Chicago in partnership with Flynn Center for the Arts, Portland Institute for Contemporary Art (PICA), the Brooklyn Academy of Music (BAM), and NPN. Additional support comes from the NPN Forth Fund and Residency Program. Major contributors of NPN are the Doris Duke Charitable Foundation, Ford Foundation, Heman Cummings Foundation, MetLife Foundation, and the National Endowment for the Arts (a federal agency).

Additional project support was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and additional funding from the Andrew W. Mellon Foundation and the Boeing Company Charitable Trust and The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation.

Lead commissioning and developmental support for And lose the name of action has been provided by Walker Art Center in Minneapolis, the Maggie Allesee National Center for Choreography at Florida State University in Tallahassee and Brooklyn Academy of Music in New York. Additional co-production support has been provided by On the Boards and BIT Teatgarasjen. And lose the name of action has been supported by Lower Manhattan Cultural Council through a residency at Building 110: LMCC’s Arts Center at Governors Island. Additional residency support provided by Baryshnikov Arts Center.

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

The MCA is a proud partner of the National Performance Network.
Become a Friend of the MCA Stage

Support groundbreaking performances that bring you up close to the voices and visions of artists now. Become a Friend of the MCA Stage and receive exclusive benefits such as recognition in MCA Stage program notes, special ticket offers, invitations to receptions with the artists, and access to behind-the-scenes rehearsals.

Become a Friend of the MCA Stage today by calling 312.397.3864.

Miguel Gutierrez and the Powerful People

And lose the name of action

Created by Miguel Gutierrez in collaboration with the performers

Performers
Michelle Boué
Hilary Clark
Luke George
Miguel Gutierrez
K. J. Holmes
Ishmael Houston-Jones
James McGinn, understudy
Paul Duncan, actor

Lighting design by Lenore Doxsee

Sound design by Neal Medlyn

Songs by Miguel Gutierrez
Three-channel video transferred from 16 mm film and writing* by Boru O’Brien O’Connell

Costume design by David Tabbert

Costume assistance by Matt Kessler and Lenore Doxsee

Dramaturgy by Juliana May

Production management by Natalie Robin

Sound and video supervision by Jimin Brelsford

Management by Ben Pryor/tpsbMGMT and Julie Alexander

* Text sources
Three Dialogues Between Hylas and Philonous by George Berkeley and lectures on neuroscience by Dr. Jeanette Norden

Presented as part of IN>TIME Festival (January 11-March 3, 2013)

IN>TIME is a mid-winter festival of new, emerging and established work by local, national, and international artists. Presenters include Block Museum of Art, Chicago Cultural Center, Dance Center of Columbia College Chicago, defibrillator, Hyde Park Art Center, Links Hall, Logan Center for the Arts, MCA Stage, School of the Art Institute, and threewalls.
MCA Stage

Young Jean Lee’s Theatre Company

Untitled Feminist Show

Apr 18–21, 2013

“Of the more moving and imag- inative works I have ever seen on the American stage... transcen- dent. Lee’s universe is so emotion- ally complete that I yearned to be part of her utopia.” New Yorker

For tickets, visit mcachicago.org or call 312.397.4010.
About the work

And thus the native hue of resolution
Is sicklied o’er, with the pale cast of thought,
And enterprises of great pitch and moment,
With this regard their currents turn awry,
And lose the name of action.

—Hamlet, William Shakespeare

In 2008, my father began to have a series of stroke-like neurological problems. After two years of misdiagnoses, it was determined that he had a number of blood clots in his brain that had elevated his cranial fluid pressure to a level never before seen. After four and a half months, he returned home in a physically stable but cognitively diminished and altered state. These incidents coincided with, and drove, my growing interest in the role perception plays to determine reality and how various disciplines—neurology, philosophy, somatics—talk about the body and mind connection.

I was relieved to discover a growing body of philosophical literature that states that perception and meaning are not merely brain-created phenomena but that they are actions that result from the body’s interaction with other bodies and with the environment. I was affirmed in my belief that movement is what largely determines a sense of change in one’s life. At the same time I was surprised that these writers largely ignored the work of somatic and dance practitioners—from Bonnie Bainbridge-Cohen and Moshe Feldenkrais to Deborah Hay—to whose work regarding perception largely pre-dates the alleged “discoveries” in philosophy and neuroscience.

I found very little reference to dance in these books that is informed by these advancements. I wondered why these fields were not talking to each other and I wondered if my work could be a way of creating a bridge between them. This research informed my evolving ideas about the senses and about the way that performance elements like movement, light, and sound interact to create a choreographic mode of perception that is not an analytical or analytical one.

Along the way, I became intrigued with seemingly irrational ideas from the paranormal field, with their focus on insubstantial bodies, and I created a link between this field and my experiences performing and watching dance, which itself constantly disappears and haunts, and the hallucinatory experience of watching my father and family undergo a change I could never have predicted and only barely understand now.

—Miguel Gutierrez
This piece is for my mother, father, and sister. It took three years of research, development, rehearsal, and production to create it. The level of support that I received throughout the process was unprecedented. I am deeply grateful to have been given so much trust and respect by so many dedicated and smart people. As an artist working in the US, this kind of support is unusual and extraordinary. It is important to name the people involved to dispel the myth of the rugged individual artist and to remember that art is never made in a vacuum.

I would like to thank Mark Johnson, a man who has been an integral part of the development of this work. His dedication, passion, and belief in the project have been unwavering. Thank you for your vision and commitment.

I would also like to thank Ben Pryor, my manager, for tirelessly making sure that the piece received everything it needed along the way. His level of stewardship for this piece and for my work in general is awe-inspiring.

Thank you also to David Bernstein for his work with MGPP.

The research for this project involved a series of interviews with a variety of extraordinary artists and professionals from a variety of backgrounds. Thank you to K. J. Holmes, Richard Shusterman, Alva Noë, Eleanor Bauer, Vera Mantero, Jeremy Wade, Juliana May, Dr. Charles Oimet, Noé Soulier, Jenn Joy, and the Big Bend Ghost Trackers of Tallahassee for sharing their time and ideas with me around the Body/Mind connection. Thank you to Diana Crum for transcribing many of these interviews. And thank you to Dr. Jeanette Norden, whose DVD series on the brain was a huge source of information and inspiration.

Thank you to the co-commissioners, who believed in this piece and who, in some cases, allowed me to develop the piece at their venues: Joe Melillo at BAM; Philip Bither, Michèle Steinwald, and Pearl Rea at the Walker Art Center; Jennifer Calienes, Lauren Sloane, Shoko Letton, and Chris Cameron at MANCC; Sven Åge Birkeland at Oktoberdans; Arnie Malina and Steve McQueen at the Flynn Center for the Performing Arts; and Angela Matula and Greg McLean at the Guggenheim. Thank you to the National Endowment for the Arts, the National Performance Network, the Jerome Foundation, the Rockefeller Foundation, and the New York State Council on the Arts for their critical support.

I cannot stress enough how grateful I am to everyone who has contributed to the creation of this work. Thank you for your trust, your commitment, and your belief in the value of this project.

David Tobbet
New York-based stylist and costume designer working in film, television, and theater. Recent work includes the Sundance 2011 Standing O Award and the Apollo Lighting 2011 Standing O Award, and was chosen as a 2008 Young Designer to Watch by Live Design magazine. She is a contributing writer to Live Design and Stage Directions magazines. Recent designs include "God of Carnage" at the Mark Taper Forum, "Next Fall" at the Seattle Rep, "The Bad and the Better" at the Goodman Theatre, and "The Mother" at the Denver Center for the Performing Arts. David Tobbet has also collaborated with Miguel Gutierrez and the Big Bend Ghost Trackers on previous works and has received a Bessie Award for costume design.
Thank you to Stephanie Pereira and Marin Sander-Holzman for their assistance with the Kickstarter Campaign. And a special shout out goes to Alberto Orso and Jeff Lee for opening our Kickstarter Campaign and for their technical assistance at various stages in the project, I would like to thank Gabe Rives-team—Natalie Robin and Jimin Brelsford—for all the hard work they do to bring this benevolent beast to life in multiple places.

Thank you to Juliana May for her perspicacity, intelligence, and unflagging support of this project in her role as dramaturg. Many people were present in various showings of the piece-in-progress, and I’d like to especially thank Neal Beasley, Jeni Joy, and Samuel Topay for their consistently perceptive and thoughtful insights into my work. Enormous thanks goes to Brad Hampton, for his consideration, love, and enthusiasm.

Thank you, Paul Duncan, for his work in shaping this piece. Thank you to James McGinn for his beautiful work as an understudy. Thank you to Thomas Benjamin Snapp Pryor for his beautiful work throughout the process. Thank you to Natalie Robin for her stunning choreography, visual art, and sound work by Jeni Joy. Thank you to Miguel Gutierrez and the Powerful People on Last Meadow, which won a Bessie Award, and I SAY THE WORD, a collaboration with Jenny Holzer.

Miguel Gutierrez has been incredibly lucky to receive support from individual donors. Thank you to all our ongoing donors and the backers of our successful Kickstarter Campaign, with whose support we were able to complete the piece. And, finally, my greatest thanks go to my peer, friend, and mentor, Michelle Boule, for her wisdom, insight, and inspiration, and for opening every inspiration, insecurity, and question and holding them with privilege to spend so much time in so many places together. A truly organic food web, and to share the work with you, my heroes. —Miguel Gutierrez

GRAND PRIZE WINNER: THE DANCE USA HONOR AWARDS, 2011
Miguel Gutierrez is a New York-based dance and music artist and poet. He creates solo and group pieces with a variety of artists under the moniker Miguel Gutierrez and the Powerful People (MGPP). He is interested in enduring philosophical questions about desire, longing, and the search for meaning, and his work sits inside a legacy of process-focused experimental dance while drawing on far-reaching influences such as endurance-based performance art, noise music, eclectic experience in social and religious study, the study of mass media and its metaphorical properties, and queer performance in alternative clubs from the 1980s to the present.

Gutierrez assembled the first incarnation of the Powerful People in 2001. In 2007, he was commissioned by the Walker Art Center in Minneapolis, Minnesota; UNAM in Mexico City; and ImPulsTanz in Vienna. Gutierrez has received support from Creative MAP Fund, New York Foundation for the Arts, National Endowment for the Arts, and National Performance Network. In 2010 he received fellowships from the Guggenheim Foundation, the New York State Council on the Arts, and the New York Live Arts. Gutierrez is a London-born artist and actor. He recently worked in New York since 2002. She has worked with Miguel Gutierrez and the Powerful People for several years in various administrative capacities and as a performer. She is based in Brooklyn. Gutierrez has prepared the first edition of the Powerful (Bessie Award), Among the Best, and Difficult Bodies (Bessie Award) among others. His work has been presented at festivals and venues including New York City Opera, La MaMa, HERE Arts Center, Dance Theater Workshop, and The Kitchen. Gutierrez was born and raised in Sarasota, Florida, and was the son of a Scottish painter and a Czech Ballerina. He received a BA in liberal arts from Eugene Lang College in 2008.
Incompressible divine beauty. Le Devoir (Canada)

For tickets, visit mca-chicago.org or call 312.397.4010.
O'Connor (since 2004), Luciana Achugar, Jon Kinzel, and Larissa Velez. In 2008 Clark was honored with a Bessie for her work as a performer with Tere O'Connor, Fiona Marcotty, and Luciana Achugar. She has performed her original work at CATCH, Dixon Place, AUNTS, the Painted Bride in Philadelphia, and Art Space in Hartford. Clark has performed at The Kitchen as a part of Dance and Process (2008), and at the former Dance Theater Workshop (now known as New York Live Arts) while a 2008–09 Fresh Tracks Recipient for a collaboration with Larissa Velez, and as part of DTW's Studio Series creative residency (2010–11). She is a 1998 alumni of University of the Arts in dance, and received the Silver Star Alumni Award in 2012. Clark has taught through CLASSCLASSCLASS, and has been a guest lecturer at St. John's University, at the Glenwood Springs Dance Festival, the Bates Dance Festival through the Outreach Program, St., and recently at the Greater Hartford Regional Lyric Dance Festival, North Carolina, and Connecticut. For more information about the artist, please visit hilarylclark@gmail.com.

Luke George is a dance artist, choreographer, teacher, and curator. He began collaborating with Miguel Gutierrez in 2007 and his performances in New York include short works at Abron Arts Center, AUNTS, and Movement Research at the Judson Church. He is a recipient of Melbourne's prestigious Greenroom Award for best male dancer (2001). He has performed with Phillip Adams BalletLab, Jo Lloyd, and Gideon Obarzanek/Chunky Move, as well as with artists such as Stephanie Luke, Frances d’Ath, Shelley Lasica, Adam Iglal, and Ian James. He is a 2008–09 Fresh Tracks Recipient for a collaboration with Larissa Velez, and as part of DTW's Studio Series creative residency (2010–11). He is a 1998 alumni of University of the Arts in dance, and received the Silver Star Alumni Award in 2012. Clark has taught through CLASSCLASSCLASS, and has been a guest lecturer at St. John's University, at the Glenwood Springs Dance Festival, the Bates Dance Festival through the Outreach Program, St., and recently at the Greater Hartford Regional Lyric Dance Festival, North Carolina, and Connecticut. For more information about the artist, please visit hilarylclark@gmail.com.

Ishmael Houston-Jones is a choreographer, author, performer, teacher, and arts activist. His improvised dance and text work has been performed in New York and across the United States, and in Europe, China, and Latin America. He received a 2002–03 Skowhegan Fellowship, a 2008–09_From A to Z_Very Young Artist Fellowship from the New York Live Arts, a 2009–10 Joanlin M. Price Fellowship for Contemporary Dance, and the 2010–11 From A to Z_Very Young Artist Fellowship. He received an NYCSCAP Grant in 2011, and is a New York Live Arts resident artist. Houston-Jones teaches at the Judson Church, Dance Works in Progress at The Kitchen, and the American Realness Festival. For more information about the artist, please visit ishmaeljones.com.