

WINTER/SPRING SEASON

Jan 19–22

Silencio Blanco
*Chiflón, El Silencio
del Carbón*

Feb 11–12

*MCA Cunningham
Event*

Feb 18–19

CCN—Ballet de
Lorraine
*Works by Merce
Cunningham, and
Petter Jacobsson
and Thomas Caley*

Feb 25–26

Music for Merce

Mar 11

Spektral Quartet,
Morton Feldman
String Quartet No. 2

Mar 23–25

Charles Atlas/
Rashaun Mitchell/
Silas Riener

Apr 5–8

Peter Brook and
Marie-Hélène Estienne
Battlefield

Apr 23

Matthew Duvall
and guests
Whisper(s)

MUSEUM OF
CONTEMPORARY ART
CHICAGO

February 18–19, 2017

Centre Chorégraphique National–Ballet de Lorraine

Works by Merce Cunningham, and Petter Jacobsson and Thomas Caley

the**dance**center **Columbia**

Copresented with the Dance Center of Columbia College Chicago

CCN–BALLET DE LORRAINE

TECHNICAL DIRECTOR
STAGE MANAGER
SOUND MANAGER
LIGHTING MANAGER

Thierry Louis
Mirosław Gordon
Laura Mateos
Olivier Bauer

EXCLUSIVE REPRESENTATION

Rena Shagan Associates, Inc.
shaganarfs.com

TOUR ADMINISTRATION

Anne McDougall

The US tour of CCN–Ballet de Lorraine is made possible thanks to the support of Institut français–Paris and the Cultural Services of the French Embassy in the United States.

Works by Merce Cunningham, and Petter Jacobsson and Thomas Caley is performed with the support and permission of the Merce Cunningham Trust. *Sounddance* (1975) and *Fabrications* (1987) by Merce Cunningham © Merce Cunningham Trust. All rights reserved.

Centre Chorégraphique National (CCN)–Ballet de Lorraine is presented in conjunction with the exhibition *Merce Cunningham: Common Time*, on view through April 30, 2017.

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

Merce Cunningham: Common Time is organized by the Walker Art Center with major support provided by the Barnett and Annalee Newman Foundation and the Andy Warhol Foundation for the Visual Arts. Generous support is also provided by Agnes Gund and the Roy Lichtenstein Foundation.

Lead support for *Merce Cunningham: Common Time* is provided by the Harris Family Foundation in memory of Belte and Nelson Harris; Caryn and King Harris; Katherine Harris; Toni and Ron Paul; Pam and Joe Szokol; Linda and Bill Friend; and Stephanie and John Harris; Cari and Michael Sacks; and Helen and Sam Zell.

Major support is provided by the Walter and Karla Goldschmidt Foundation, Abby McCormick O'Neil and D. Carroll Joynes, anonymous, and the Nancy Lauter McDougall and Alfred L. McDougall Exhibition Fund.

Additional generous support is provided by The Irving Harris Foundation, Joyce E. Chelberg, NIB Foundation, Robert Lehman Foundation, Jennifer and Alec Litowitz, and Carol Prins and John Hart/The Jessica Fund.

Special thanks to the exhibition chairs, Sara Albrecht and Anne L. Kaplan.

The MCA is proud to partner with the Harris Theatre, Hubbard Street Dance, and the Joffrey Ballet.



IRVING HARRIS
FOUNDATION

PERFORMANCE PROGRAM

UNTITLED PARTNER #3

DANCERS

Guillaume Busillet, Charles Dalerçi,
Yoann Rifosta, Luc Verbitzky

CHOREOGRAPHY AND
VIDEO CONCEPT

Petter Jacobsson and Thomas Caley

MUSIC

Mattias Petersson

Created on September 21, 2007 for
MDT, Stockholm, Sweden

Duration is 15 minutes

FABRICATIONS

DANCERS

Amandine Biancherin, Agnès
Boulanger, Pauline Colemard,
Miriam Rose Gronwald,
Valérie Ly-Cuong, Sakiko Oishi,
Marion Rastouil, Ligia Saldanha

Jonathan Archambault, Guillaume
Busillet, Matthieu Chayrigues,
Justin Cumine, Giuseppe Dagostino,
Tristan Ihne, Yoann Rifosta

Live music by Emanuel Dimas
de Melo Pimenta

CHOREOGRAPHY
Merce Cunningham

MUSIC

Emanuel Dimas de Melo Pimenta,
Short Waves 1985; Silences by John
Cage, SBbr

DESIGN

Dove Bradshaw

LIGHTING

Josh Johnson

REHEARSAL DIRECTOR

Thomas Caley

STAGING

Patricia Lent

Created on February 21, 1987,
Northrop Auditorium in Minneapolis,
Minnesota. Premiered by the
CCN–Ballet de Lorraine April 28,
2011, at the Opéra national de
Lorraine.

Duration is 30 minutes

INTERMISSION

SOUNDANCE

DANCERS

FEB 18 AND 19, 7:30 PM
Pauline Colemard, Laure Lescoffy,
Elsa Raymond, Elisa Ribes, Ligia
Saldanha

Alexis Bourbeau, Guillaume
Busillet, Matthieu Chayrigues,
Charles Dalerçi, Luc Verbitzky

FEB 19, 3PM

Amandine Biancherin, Agnès
Boulanger, Valérie Ly-Cuong,
Sakiko Oishi, Marion Rastouil

Jonathan Archambault, Matthieu
Chayrigues, Justin Cumine,
Tristan Ihne, Yoann Rifosta

CHOREOGRAPHY
Merce Cunningham

MUSIC

David Tudor, *Untitled (1975/1994)*

DESIGN

Mark Lancaster

STAGING

Thomas Caley and Meg Harper

Created by the Merce Cunningham
Dance Company, March 8, 1975, in
Detroit, Michigan. Entry to the
CCN–Ballet de Lorraine repertory
on March 14, 2014, at the Opéra
national de Lorraine.

Duration is 18 minutes

Total running time is approximately
80 minutes with one intermission.

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.

On February 17, Petter Jacobsson and Thomas Caley led a master class influenced by the technique and ideas core to Merce Cunningham's work through the lens of what is current in movement practice and invention. Jacobsson and Caley have choreographed large works for the stage, a musical, installation/performance, and site-specific happenings. The diversity of projects—which are, by choice, hard to classify—derives from the duo's interest in the individuality of each creation. These differences, and confrontations with elements to which they are unaccustomed, give a desired uncertainty, obliging a curiosity in other modes of production. This class draws on these ideas of renewal. Designed for advanced students and professionals, it is copresented by and hosted at Lou Conte Studios, home of Hubbard Street Dance Chicago.

ABOUT MERCE CUNNINGHAM: COMMON TIME FEB 11-APR 30, 2017

Together, the MCA and the Walker Art Center, Minneapolis—institutions dedicated to multidisciplinary programming—are simultaneously presenting the largest survey ever of the influential choreographer and dancer Merce Cunningham (American, 1919–2009) and his multidisciplinary collaborations. This immersive exhibition shows how Cunningham's groundbreaking practice changed the course of modern dance in the twentieth century and continues to influence generations of artists, composers, and choreographers. The core of the exhibition is drawn from the Walker's Merce Cunningham Dance Company (MCDC) Collection, which includes costumes, backdrops and décor, and sets and is accompanied by works of Jasper Johns, Rei Kawakubo, Robert Morris, Bruce Nauman, Ernesto Neto, Robert Rauschenberg, Frank Stella, Andy Warhol, and many others. These artworks illuminate the contemporaneous practice of these artists and the influence of Merce Cunningham's collaborative engagements on pivotal art movements and transformational moments of artistic reinvention across more than six decades of creation. The exhibition showcases a series of commissioned performances and opens with events at the MCA and the Walker by international touring companies and former dancers with the Merce Cunningham Dance Company.

Sat, Feb 25–Sun, Feb 26, 2017
at MCA Stage

MUSIC FOR MERCE

Ten composers who collaborated with Cunningham or have written for his choreography perform historic and new works that channel his restless explorations.



Cunningham and John Cage perform *A Dialogue*, 1974.
Photo: courtesy of the Walker Art Center Archives

FEATURED PERFORMERS

Joan La Barbara
David Behrman
Fast Forward
John King
George Lewis
Ikue Mori
Zeena Parkins
Philip Selway
Quinta
Christian Wolff

Vocalist
Computer-Music Pioneer
Multi-Instrumentalist Inventor
Guitarist/Violist
Electronics Musician/Trombonist
Drummer
Harpist/Multi-Instrumentalist
Singer/Songwriter/Drummer
Multi-Instrumentalist
Pianist

Tickets at mcachicago.org

ABOUT THE WORK



CCN-Ballet de Lorraine, *SOUNDNDANCE*
Photo: Laurent Philippe

FABRICATIONS

According to Cunningham, the title has to do with the two meanings of the verb “fabricate”: to combine elements to create a whole and to invent or concoct something, even lie.

The work is performed using a random process based on sixty-four combinations of movements (the number of hexagrams in the Chinese classic *I Ching*). The order of phrases and the number of dancers performing each phrase is determined randomly. The length of each phrase is consistent, but the phrases may overlap. Despite having this structure and lacking narrative content, *Fabrications* nonetheless manifests a strong dramatic and melancholy dimension.

The original music, *Short Waves 1985* (1985), by the Brazilian composer Emanuel Dimas de Melo Pimenta, is an electronic composition on tape, combined with shortwave radio frequencies. The composer performs shortwave and pre-recorded electronics for the MCA engagement.

SOUNDNDANCE

Cunningham created *Sounddance* upon his return to New York after spending nine weeks with the Ballet de l’Opéra de Paris in 1973, when he created *Un Jour ou Deux*. Back with his dancers, he created a work in opposition to ballet’s uniformity and unison. He choreographed what he called a fast and vigorous “organized chaos.”

The stage is divided in the middle of its depth by a gracefully draped plush gold curtain designed by artist Mark Lancaster. This division or compression of the space adds to the overlapping and frenetic choreography, which seems like a miniature dance cosmos seen through a microscope. The dancers enter the stage as if thrust from the curtain, and at the end of the dance, with their exit, they are swallowed by it, as though sucked into a wind tunnel.

Musician and composer David Tudor created a powerful and driving score for *Sounddance*. It provides the perfect energetic accompaniment to Cunningham’s fast-paced choreography. The original music of *Sounddance* was Tudor’s *Toneburst*. When the dance piece was revived in 1994, Tudor rethought the music, calling his new score *Untitled (1975/1994)*.

UNTITLED PARTNER #3

Untitled Partner #3 is choreographed and video-designed by Petter Jacobsson and Thomas Caley. They combine dance and film as a performance installation, in search for, but never finding, equilibrium between id and ego. The infinite, the middle, the perpetual loop, the piece takes inspiration from the play of “setting up”—by artists such as Erik Satie in his *Vexations to Cage/Cunningham*.

Previous iterations for galleries have been shown at the American Dance Festival, Durham, North Carolina; Asahi Arts Festival, Tokyo; Screendance, Basel; Video Dansa, Barcelona; Shoot Film Festival, Stockholm; Dance Camera West, Los Angeles; and Musée d’Art Moderne, Paris. For the presentation at the MCA, the cocreators are, for the first time, heightening the performative element for a theater stage.

Jacobsson describes the work’s presentation for the MCA:

With a combination of live performance and interaction with film media, it questions both time and space and reflects on the complex partner within us. It is an intimate study of the teamwork necessary to acknowledge ones alter ego, or just as easily the acknowledgment of the balance necessary for a dance partnership. Actively pursuing supported symmetrical equilibrium, the fleeting found objects are never perfect, never at rest, gallantly fighting their inevitable crumbling decay.

In contrast to this earthly bond, spinning boundless figures that move seemingly weightless in a dark matter, are released from their framework in an exhilarating “kite flying” dance.

The music score for *Untitled Partner #3* is by Stockholm-based Mattias Petersson, who has amassed a following for his industrial soundscapes that mix modular synths, pianos, and orchestra samples.

Mar 23-25, 2017
at MCA Stage

Charles Atlas / Rashaun Mitchell / Silas Riener



Charles Atlas / Rashaun Mitchell / Silas Riener, *Tesseract*. Pictured from left to right: Rashaun Mitchell, Cori Kresge, Melissa Toogood, Silas Riener, Kristen Foote, and David Rafael Botana. Photo: © Mick Bello/EMPAC.

TESSERACT

Tickets at mcachicago.org

ABOUT THE ARTISTS

MERCE CUNNINGHAM (1919-2009) was born in Centralia, Washington, on April 16, 1919. He began his career as a modern dancer at the age of twenty, and danced for six years with the Martha Graham Dance Company. He presented his first recital in 1944, and formed the Merce Cunningham Dance Company in 1953. The company was a living canvas for his experimentation and the creation of his unusual pieces.

Over his long career, Cunningham choreographed more than 150 pieces and more than 800 "Events". Many dancers studied and worked with Cunningham before founding their own companies, among them Paul Taylor, Trisha Brown, Lucinda Childs, and Karole Armitage.

Cunningham, together with John Cage, his partner in life and work, proposed a number of radical innovations, chief among them that dance and music may occur in the same time and space while having been created independently of one another. Cunningham and Cage made extensive use of chance procedures, abandoning musical forms, narrative, and other conventional elements of dance composition.

Cunningham continued to experiment and innovate throughout his life, and he was one of the first to use new technologies in his own art form. He was awarded honors such as the National Medal of Arts (1990), the MacArthur

Fellowship (1985), Japan's Praemium Imperiale (2005), and the British Laurence Olivier Award (1985). He established the Merce Cunningham Trust in 2000 and developed the Legacy Plan prior to his death in 2009 in order to ensure the preservation of his artistic legacy. He choreographed and taught almost until the day he died, on July 26, 2009.

Cunningham's life and work have inspired the publication of four books and three important exhibitions. Several of his pieces have been presented by other prestigious companies such as American Ballet Theatre, CCN-Ballet de Lorraine, the New York City Ballet, the Paris Opera Ballet, the Rambert Dance Company, London, and the White Oak Dance Project.

CENTRE CHORÉGRAPHIQUE NATIONAL (CCN)-BALLET DE LORRAINE

The Centre Chorégraphique National (CCN)-Ballet de Lorraine was first established in Amiens, France, in 1968. In 1978, it was permanently relocated to Nancy. After acquiring the CCN title in 1999, CCN-Ballet de Lorraine has dedicated itself to supporting contemporary choreographic creation. Since July 2011, the organization has been under the general and artistic direction of choreographer Petter Jacobsson.

One of the most important troupes working in Europe, CCN-Ballet de Lorraine and its company of 26 dancers perform contemporary creations while retaining and

programming a rich and extensive repertory, which spans the company's modern history and is made up of works by some of today's most highly regarded choreographers.

CCN also functions as an art center and venue for multiple possibilities in the fields of research, experimentation, and artistic creation. It is a platform open to many different disciplines—a space where the many visions of contemporary dance may meet. In these artistic pursuits, choreographer and General Director Jacobsson is joined by choreographer and Coordinator of Research Thomas Caley.

Since 2011, Jacobsson and Caley have led and choreographed for CCN. Also curating for CNN, they have invited a wide variety of artists from around the world to join in their active interrogation of



Petter Jacobsson
Photo: © L'Épiphanographe (D. CESSA)

specific themes: *La saison de La* (2012/13), *Tête à tête à têtes* (2013/14), *Live* (2014/15), *Folk + Danse = (R)évolution* (2015/16), and *Des plaisirs inconnus* (2016/17). To insure a lively and non-fixed use of the art form, they continue their search through installations at the Musée d'Art Moderne, Paris, and Musée Pompidou-Metz and in the original initiative LAB-BLA-BAL, which features a series of open house-art experiments, workshops, and discussions at their choreography center.

A CREATIVE TEAM

Petter Jacobsson and Thomas Caley started working as a creative team in the mid-nineties, choreographing works for *Martha @ Mother*; the *Joyce* Soho, New York; and for the opera *Staden* at the Royal Opera in Stockholm, commissioned by Stockholm, the 1998 Cultural Capital of Europe.

Their major artistic collaborations, two immense happenings for the Royal Swedish Opera titled *In nooks and crannies 2000* and *2001*, were convened by the Royal Swedish Ballet, Opera, and Orchestra with independent artists who took over non-traditional spaces for performances, occupying the entire Royal Opera House of Stockholm. They won the 2002 Gold Mask Award for best choreography for the musical *Chess the musical*, with Björn Ulvæus and Benny Andersson (ABBA).

In 2005, after years of collaboration, Jacobsson and Caley created the company Scentrifug, creating

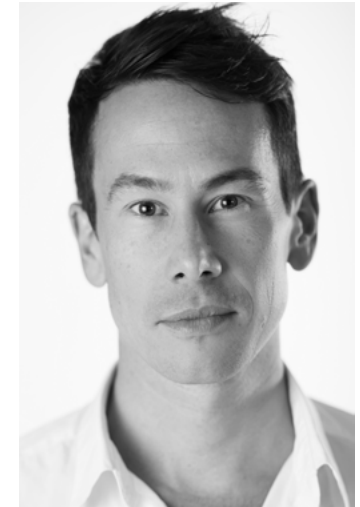
experimental works such as *Flux* at Färgfabriken Gallery in Stockholm; *No mans land—no lands man* at Kulturhuset, Stockholm; and *The nearest nearness, Untitled partner, and Paradise?* at MDT (previously Moderna Dansteatern), Stockholm, a performance by thirty-two non-dancers that was also presented at Skånes Dansteater in Malmö, Sweden in 2008.

PETTER JACOBSSON

was born in Stockholm. He started his studies in dance at the age of three and was further educated at the Royal Swedish Ballet School. He graduated from the Vaganova Academy in St. Petersburg in 1982. As a principal dancer with the Sadler's Wells Royal Ballet in London between 1984 and 1993, he toured the globe, dancing renowned classical roles as well as appearing as a guest artist with numerous international companies. In 1993, he moved to New York to begin a freelance career, studying with Merce Cunningham and working with Twyla Tharp Dance Company, Irene Hultman Dance, and later Deborah Hay. He was the artistic director of the Royal Swedish Ballet from 1999 to 2002, and was named Choreographer of the Year 2002 by the Society of Swedish Choreographers, in recognition for his work in modernizing the company.

THOMAS CALEY

was born in Menominee, Michigan. He earned a BFA from Purchase College, New York, in 1992, and after a year of performing in a multitude of independent



Thomas Caley
Photo: Mathieu Rousseau

projects in New York City, he joined the Merce Cunningham Dance Company. From 1994 to 2000, he was a principal dancer with MCDC and performed and toured throughout the world and participated in the creation of more than twelve new works by Cunningham. In 1999, he moved to Stockholm to continue his collaboration with Petter Jacobsson and to continue working as a freelance dancer.

ABOUT OUR PARTNER

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The Dance Center of Columbia College Chicago is comprised of two integrated components:

1) The Academic program—Chicago's only complete instructional program leading to a Bachelor of Arts or Bachelor of Fine Arts degree in dance.

2) Public programming—Chicago's leading presenter of contemporary dance of national and international significance, augmented by an extensive educational and community engagement program. The integration of these programs provides Dance Center students with opportunities to interact and learn from visiting guest artists, and provides opportunities for the involvement of thousands of Chicago-area residents in Dance Center activities.

THE ACADEMIC PROGRAM

The Dance Department of the School of Fine and Performing Arts at Columbia College Chicago offers Bachelor of Arts and Bachelor of Fine Arts degrees in dance. The curriculum focuses on developing skill, personal voice, and maturity in the dance artist—as dancer, choreographer, teacher, and scholar. The Dance Center's faculty is comprised of working artists and guest artist teachers from all over the world.

PUBLIC PROGRAMMING

Since 1974, the Dance Center has gained national recognition as one of the pre-eminent presenters of contemporary dance in the Midwest. The Dance Center remains committed to bringing the best in dance artistry to an ever-expanding

Chicago audience. Public programming at the Dance Center includes:

- The presentation of the best international, national, and Chicago-based dance artists.
- More than 35 performances and approximately 60 educational and community-based activities.
- Partnerships with other presenting organizations, including the Chicago Cultural Center, Chicago Dancemakers Forum, Old Town School of Folk Music, American Rhythm Center, Hyde Park Art Center, Chicago Humanities Festival, Reva and David Logan Center for the Arts at the University of Chicago, Links Hall, and Chicago Public Schools.

The Dance Center is committed to making a significant contribution to Chicago's cultural vitality. Artists whose work is presented by the Dance Center participate in residency activities, which engage diverse communities in education and outreach programs. Through these programs, the Dance Center seeks to expand the appreciation and understanding of contemporary dance and contribute to the health of Chicago communities.

The Dance Center's 2016-17 season features a wide range of local, national, and international leading contemporary dance artists. For more information visit colum.edu/dancecenterpresents or call 312-369-8330.



CCN-Ballet de Lorraine, *SOUND DANCE*
Photo: Laurent Philippe

The MCA's newest affinity group, **Enact**, is a group of MCA Circle Donors dedicated to supporting the renowned programs of MCA Stage. Join today for opportunities to meet artists, gain behind-the-scenes access, and discuss groundbreaking directions with leading curators—all while providing vital support.

BENEFITS OF ENACT MEMBERSHIP INCLUDE:

- Members-only programming throughout the MCA Stage season
- Pre and post-performance discussions with artists
- Behind-the-scenes access to select rehearsals
- Invitation to Season Reveal, an annual preview of the upcoming season
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Circle Donor membership is required to join Enact. Enact dues are an additional \$1,000 annually.

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THANK YOU

Lead support for the 2016-17 season of MCA Stage is provided by Elizabeth A. Liebman.

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As of February 2017

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 the 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 coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) and the Bernardin garage (747 North Wabash). The \$12 parking is limited to six hours on the date of performance.

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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 are prohibited.

GENERAL INFORMATION

312-280-2660

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312-397-4010

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312-397-4072

mcastage@mcachicago.org

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Wednesday–Sunday: 10 am–5 pm

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

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Program notes compiled
by Yolanda Cesta Cursach

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