Las ideas running time is sixty minutes with no intermission. Presented in Spanish with English supertitles.

Winter/Spring 2018

Eyes Wide

Las ideas at MCA Stage

Low Lights

Edlis Neeson Theater

Eyes Wide

Las ideas

Winter/Spring 2018

Edlis Neeson Theater

Las ideas

Winter/Spring 2018

Edlis Neeson Theater

Las ideas

Winter/Spring 2018

Edlis Neeson Theater

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Las ideas
FROM THE CURATOR

A live performance or film by Federico León hoards visual cues that could only be intelligible in a time like ours, in which we traffic in images at great speed, adjacently consuming and sharing them. Las ideas, however, is distinct from the crowded field of visual culture. It’s Federico coming to terms with his belief that theater is more than just another act of content management.

In the work, Federico performs with Julián Tello, his actual artistic collaborator, both playing and being themselves on stage. Viewers can follow the artists’ process in real time, which includes them coming up with ideas, deciding on which mechanisms to use to put the ideas into practice, and proposing hypotheses and theories that are in turn analyzed, observed, and confronted. Everything seen becomes potential working material (a laptop, for example, plays the third character). Federico uses an organic process that finds its own form—a way of working, he has said, that is more intelligent than any individual’s. It cannot be forced.

Las ideas redraws the line between action that is and isn’t intentional in search of new ways of sensitizing our sight, smell, and touch in the Information Age.

—Yolanda Cesta Cursach, Curator of Performance
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.

POSTSHOW TALK
Fri, Jan 26

The audience is invited to a conversation with Federico León and Julián Tello directly after the performance, moderated by MCA Curator of Performance Yolanda Cesta Cursach.

LIVE PODCAST
Fri, Jan 26

The artists gave a live podcast interview with Matt Woods and Tarah Ortiz Durnbaugh for Urban Gateways/Street-Level Youth Media. For more information, please visit street-level.org.

ARTIST TALK
Wed, Jan 24

The artists joined Héctor García Chávez, Director of the Latin American and Latinx Studies Program and Associate Faculty in Women’s Studies/Gender Studies at Loyola University Chicago, at the Instituto Cervantes of Chicago for a public talk in Spanish about the ways the artists harness the latest media technologies in their work.

ARTIST TALK
Mon, Jan 29

The artists speak with students in the Theater and Performance Studies Department of the University of Chicago, hosted by Leslie Buxbaum Danzig and Emily Lansana as part of their course Performing Non-Fiction.
ABOUT THE ARTISTS

FEDERICO LEÓN (WRITER, DIRECTOR, AND PERFORMER) wrote and directed Cachetazo de campo (1997), Museo Miguel Ángel Boezio (1998), Mil quinientos metros sobre el nivel de Jack (1999), El adolescente (2003), Yo en el futuro (2009/11) and Las multitudes (2012). He wrote, directed, and acted in his first film, Todo juntos (2002), and wrote and directed his film Estrellas (2007) with Marcos Martinez and Entrenamiento elemental para actores (2009) with Martin Rejtman. La última película (2014) staged a series of interventions in former movie theaters transformed into parking lots. He has received various honors for his work, including Primer Premio de Dramaturgia del Instituto Nacional de Teatro, Premio Konex 2004, Fondo Nacional de las Artes, and the Primer Premio Nacional de Dramaturgia 1996–1999, among others. His performances and films have been shown in theaters and festivals throughout Europe and North and Latin America, as well as in Australia and Japan. He has also taught theater workshops in Spain, France, Belgium, Costa Rica, Bolivia, Greece, and Argentina. In 2010, he taught in the Artists Program at Torcuato Di Tella University alongside Martin Rejtman. Several of León’s plays, the script of Todo juntos, and his criticism, interviews, and writings about the creative process have been published in the book Registros: Teatro reunido y otros textos.

JULIÁN TELLO (PERFORMER) was born in Buenos Aires in 1987. He studied piano and guitar at the San Isidro Polyvalent School and theater with Cristian Wansidler, Flavia Gresoles Lew, Ariel Portillo, and Alejandro Catalán. As a theater actor, he participated in Elisa Carrijoa’s 2040, Agustin Mendilaharzu and Walter Jakob’s Los talentos, Luis Garay’s Work in Progress, Mariano Pensotti’s Interiores, and Santiago Gobernori’s Reproches constantes, and he has collaborated with Federico León since 2002 as an actor in and production manager for El adolescente, Yo en el futuro, and Las multitudes. As a film actor, he took part in Matías Piñeiro’s Todos mienten and Roselinde; Semana Santa, directed by Martin Pirovansky; Nicolás Grosso’s La carrera del animal; Milagros Mumenthaler’s Abri puertas y ventanas; and Pablo Fendrik’s El ardor. Tello is a member of the band JVULIAN, on vocals and synthesizer.

ARIEL VACCARO (SET DESIGN) makes design works and scenography, participating in numerous national and international festivals for theater as well as dance. He also acts as art director and set dresser on cinematic projects. He was codirector of the Centro de Arte “La soga” for seven years. He has worked with Federico León, Lola Arias, El Periférico de Objetos, Norman Brisky, Grupo Krapp, Edgardo Mercado, Diana Szeinblum, Rosana Grinstein Carlos Casella, Ana Frenkel, Lorenzo Quinteros, Walter Jakob and Agustín Mendilaharzu, Walter Velásquez, Luis César D’Angiolillo, and Juan Matías Loiseau, among others.

ALEJANDRO LE ROUX (LIGHTING DESIGN) has, since 1994, designed lighting for theater, dance, and opera performances in Argentina (including Teatro Nacional Cervantes, Teatro Presidente Alvear, Teatro San Martín, Teatro Regio, Teatro de la Ribera, and Teatro del Pueblo) and abroad. Between 2000 and 2003, he studied at the Institut Supérieur des Techniques du Spectacle in Avignon, France. He received the Trinidad Guevara award in 2000 for Monteverd’s Método Bélico and in 2008 for Dolor exquisito and the Theater of the World prize in 2000 for Julia, una tragedia naturalista and in 2002 for Los murmillos. From 2006 on, he has been part of the teaching staff for the degree in Theatrical Lighting Design at the National University Institute of Art and has given technical assistance to the National Theater Institute and the Consejo Federal de Inversiones.

DIEGO VAINER (MUSIC AND SOUND) started off in academic music, then ventured into various forms of music composition, production, and interpretation in the rock genre. Since 1993, he has dedicated himself...
to musical work based in electronic media, which he used to create Fantasias Animadas, a project that encompasses his compositions and performances in Argentina and abroad. He has edited four albums of electronic compositions, been creative producer on records by El Otro Yo, La Portuaria, and Rosario Bléfari, and has collaborated with Daniel Melero on his record Piano and with Gustavo Santaolalla for his project BajoTango Tango Club. He has extended his musical and sonic investigations into multiple areas: theater, including productions at Teatro General San Martín, Multiteatro, Centro Cultural Konex, and Camarín de las Musas; dance-theater, with works by El Descuевой, Carlos Casella, Mayra Bonard, and María Ucedo; film, including projects by Martín Rejτman, Fernán Rudnik, Alejandro Guíñe, Andrés Di Tella; and sound interventions, at Fundación PROA, Centro de Experimentación del Teatro Colón CETC, Noche de los Museos, FIV Festival Internacional de Buenos Aires.

GUILLERMO NIETO (CAMERAS AND PHOTOGRAPHY) is a graduate of the University of Film in Buenos Aires and a recognized and award-winning cinematographer. Some of the many projects he has been part of are Pablo Trapero’s Leonora, Nacido y Criado, Familia Rodante, Elefante blanco, Carancho, and El bonoense; Damión Szifron’s El tango del mar; Ulises Rosell’s Sofacama; Albertina Carrí’s Géminis; Luis Ortega’s Los santos sucios; Natalia Smirnoff’s El cerrejero; Nestor Frenkel’s El gran simulador; Todo juntos y Estrellas by Federico León; and Lucia Cedrón’s Cordero de Dios.

MARIELA RIPODAS (ART DIRECTOR) is an art director and production designer. She has been a part of film projects such as Martín Rejτman’s Dos disparos, Natalia Meta’s Muerte en Buenos Aires, Hernán Goldfrid’s Tesis de un homicida, Ana Katz’s Los Marziano y Una novia errante, Ulises Rosell’s Sofacama, Juan Carlos Desanzo’s El palequito, Verónica Chen’s La mujer conejo, Damian Szifron’s El tango del mar, Miguel Cohn’s Bethú, and Ana Piterbarg’s Todos tenemos un plan. Her theater projects include Anton Chekhov’s The Cherry Orchard, directed by Helena Tretik, and Federico León’s Yo en el futuro.

PAOLA DELGADO (COSTUMES) is a visual artist, scenographer, and costume designer. She worked with Gastón Breyer in scenography and color. She studied tailoring, wardrobe, and theatrical mask and wig design with scenographer Susan Silverbag, character and stage makeup with Patricia Cáceres and Chermundi, and patternmaking with tailor Eduardo Muñoz. She has attended seminars with shoe designer López Vizcaíno and scenographer Norberto Laino, among others. In art, she studied with Gustavo Alemani, Blas Carbonell, Margarita García Faure, and Cynthia Kappelmacher. She is an alumna of the Escuela de Proyectos para Artistas Galería Luis Beccar Miranda, where she studied with artists Augusto Zanella, Andrea Juan, and Sergio Bazán. Among her many theater credits are performances at Camarín de las Musas, La Carpentiera Teatro, La Casona Iluminada, Sportivo Teatral, Teatro Escuela Andamio 90, Teatro El Extranjero, Abasto Social Club, Beckett Teatro, Belisario Club de Cultura, Teatro de las Fuerzas de Bravard, and other venues.

RODOLFO MANUEL PÉREZ (ASSISTANT DIRECTOR/PRODUCER) holds a degree in visual and sound design from the University of Buenos Aires, where he gained his first experience with audiovisuals, writing, producing, and directing documentary and fictional short films. Between 2007 and 2010, he produced and created video clips with Melissa Sanforo for various music groups in the underground scene in Buenos Aires. He also worked as cinematographer, sound designer, and assistant director in publicity spots for businesses such as FlechaBUS, Telecom, Havana, and HID. In theater, he has worked on Pierre de Marivaux’s La disputa, directed by Sebastián Kalt (Fundación teatro del Sur, 2009–10); Yo elegí ser Eva (2010–11), written and directed by Marta Avellaneda; and Federico León’s Las multitudes, which was shown in Argentina, Germany, and Austria. Also in 2013, he was production assistant to Florencia Wasser for Matías Umpierrez’s TeatroSOLO and Distancia, and producer in the festival of art interventions in Buenos Aires, Changing Places/Espacios revelados. In 2014 and 2015, Pérez worked with Pensotti’s Cineetas and El pasado es un animal grofesco, which took part in international festivals in Switzerland, Germany, the Netherlands, and Canada, and throughout the United States. He was producer for Yo en el futuro, by León, with whom he runs the theater space Zelaya, along with Rocío Gómez Cantero.

ROCÍO GÓMEZ CANTERO (ASSISTANT DIRECTOR/PRODUCER) is an actor and law school graduate from University of Buenos Aires. She trained with Juljela Gochman, Nano Zysholtz, and Nora Moseinco, and with the formerlatter, also took workshops for directing actors and teacher training. In television, she worked with María Laura Berch as a children’s coach on Amos de casa desesperados (2008). She was assistant director for Florencia Lindenboim’s first opera, Universo fractal (Machado Teatro, 2011), and for Cosas tristes, directed by Nano Zysholtz (Pata de Ganso, 2012). She worked on production team for the cycle of solo portraits UNOS, a film project organized by Zysholtz and Eliana Kuriussick. She assisted on Federico León’s Las multitudes and was assistant director and producer for Alessandro Baricco’s El viejo de Hervé; El pasaje de la novela Seda, directed by Bruno Luciani. In 2014, she was on the production team for the international festival Changing Places/Espacios revelados; was assistant production assistant for León’s audiovisual intervention La última película; produced and managed the project Pequeños Grandes Mundos, a cultural initiative envisionned and laurd by. She has worked with various international festivals in Switzerland, Germany, the Netherlands, and Canada, and throughout the United States. She was producer for Yo en el futuro, by León, with whom she runs the theater space Zelaya, along with Rocío Gómez Cantero.
DATE NIGHT

Join us for dinner or drinks before or after the theater at Marisol, named one of the hottest restaurants in Chicago by Zagat and one of Vogue's "Six Chicago Restaurants You Should Know About Now." Call 312-799-3599 to make reservations.

SEASON CALENDAR

2017
Sep 7–10  600 HIGHWAYMEN
       The Fever

Oct 5–8  Marc Bamuthi Joseph/
The Living Word Project
/peh-LO-tah/-a futbol
framed freedom suite . . .

Nov 9–12 Faye Driscoll
Thank You For
Coming: Play

Dec 7–10 Twyla Tharp
Minimalism and Me

2018
Jan 25–28 Federico León
Las ideas

Feb 8–11 Claire Cunningham
and Jess Curtis
The Way You Look
(at me) Tonight

Apr 6–7 Mind Over Mirrors
Bellowing Sun

Apr 12–15 Okwui Okpokwasili
Poor People’s TV Room

Marisol. Photo: Herman Hiller.

Marisol. Photo: Herman Hiller.
The MCA’s newest affinity group, Enact, is a group of MCA 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, such as intimate gatherings with MCA performance leadership, pre- and post-performance discussions with artists, and behind-the-scenes access to select rehearsals
- Invitation to Season Reveal, an annual preview of the upcoming season
- Opportunities for complimentary drinks and tickets

Circle Donor membership is required to join Enact. Enact dues are an additional $1,000 annually. For more information, contact us at enact@mcachicago.org.

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*Enact Chair
As of January 2018

SUPPORT FOR MCA STAGE

Lead support for the 2017-18 season of MCA Stage is provided by Elizabeth A. Liebman.

Generous support is provided by Lois and Steve Eisen and The Eisen Family Foundation, Ginger Farley and Bob Shapiro, the Martha Struthers Farley and Donald C. Farley Jr. Family Foundation, Sharon and Lee Oberlander, Maya Polsky, Carol Prins and John Hart/The Jessica Fund, Susan Manning and Doug Doetsch, D. Elizabeth Price and Lou Yecies, and Ms. Shawnn M. Donnelley and Dr. Christopher M. Kelly.

Additional generous support for MCA Stage is provided by Enact, the MCA’s performance affinity group.

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ABOUT MCA STAGE

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 United States and around the world in the MCA’s three-hundred seat Edlis Neeson Theater.

MCA Stage’s groundbreaking performances are an integral part of the MCA’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 E Chicago Ave) and the Bernardin garage (747 North Wabash). The $12 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 are prohibited.

GENERAL INFORMATION

312-280-2660

BOX OFFICE

312-397-4010

VOLUNTEER FOR PERFORMANCES

312-397-4072
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