Eyes Wide
Lights Low
at MCA Stage

Summer/Fall 2018

Unwanted running time is seventy-five minutes with no intermission.
FROM THE CURATOR

What is the purpose of memorials in this age?
Dorothée Munyaneza reframes the question as it concerns memory and the body in a performance based on stories from women who survived the Rwandan genocide. Before finding the work’s form, Dorothée put the women’s thoughts down in writing as directly as possible—no translation needed.

Significantly, Dorothée’s works take root in written language. I learned this from her performance reading of Anguille under the Rock, Comorian writer Ali Zamir’s novel about shipwrecked seafarers, which reflects the drama of our daily news. Unwanted also expresses inner thoughts—of others, distilled through the private act of writing—while being a record of the outer world. The British singer, writer, and, more recently, choreographer shatters this apparent contradiction by creating from her own experience. Though based in France, she grew up in Rwanda until the age of twelve, when the Tutsis genocide exploded into civil war in 1994.

Tonight, Dorothée fills the stage with movement, song, and monumental visual art in order to investigate the ways that the female body holds, moves, and operates within the confines of lived trauma—and how that body moves toward the renewing power of life.

Yolanda Cesta Cursach, Curator of Performance
ABOUT THE WORK

Unwanted is the second of two works that Dorotheé Munyaneza developed to examine the generational wounds of genocide, specifically the mental and physical repercussions of rape as an instrument of war. The first work in this diptych, Samedi Détente (2016), recounts Munyaneza’s childhood memories of fleeing Rwanda at age twelve. In her latest creation, she draws from the diversity of her cultural heritage, including the testimonies of Rwandan and Syrian women and children and American literature to create “a choreography of dignity” that brings to light stories of female strength and resilience.

Both of these multidimensional works reconcile artistic and scholarly debates around the ethics of scripting and performing trauma for spectators who are removed in time and space from the horrors and embodied experiences of a traumatic past, presented on the stage.

Munyaneza writes, “I want to share their testimonies, I want to sing their sorrows and hopes, I want to dance their lives, their scars, their marks, for they leave some behind. We cannot remain indifferent.”

Unwanted premiered at Festival d’Avignon in July 2017. The artistic advisor for the work is Faustin Linyekula from Kisangani, Congo, whose Chicago premiere was presented by the MCA Stage in October 2011.
ASSOCIATED EVENTS

ASL INTERPRETED PERFORMANCE  
Thu, Oct 3 and Sun, Oct 7

ASL Interpretation by Shannon Moutinho and Julikka LaChe

AUDIO-DESCRIBED PERFORMANCE  
Sun, Oct 7

Audio Description by Victor Cole

RELAXED PERFORMANCE  
Sun, Oct 7

Relaxed performances are for people with or without disabilities who prefer some flexibility in terms of noise and movement in the theater. Stage lighting and sound have been adapted by the artists to be less intense.

During relaxed performances, patrons are free to leave and reenter the theater as necessary, and the theater lights are kept at a glow to facilitate movement. Sensory rest areas are available outside the theater for patrons to take a break before returning to the show. Trained volunteers are present to assist.

ABOUT THE ARTISTS

DOROTHÉE MUNYANEZA
was trained in music studies at the Jonas Foundation in London and Canterbury University. She took part in the Afro Celt Sound System's album Anatonic (2005) and composed and sang part of the original soundtrack of the film Hotel Ruanda (2004). Her first solo album, released in 2010, was produced by Martin Russell, and her collaboration with English composer James Brett for her Earth Songs album was released on iTunes in 2012. Munyaneza entered contemporary dance upon meeting François Verret in 2016, and she has collaborated with artists such as Nan Goldin and choreographers Mark Tompkins, Robyn Orlin, Alain Buffard, Rachid Ouramdane, and Maud Le Pladec. She founded her dance company Kadidi in 2013 and premiered her first full-length work, Samedi Défense, at Théâtre de Nîmes in 2014; the work has since toured to Théâtre de la Ville, Paris, and throughout France, Europe, the United States, and Rwanda. Munyaneza develops a range of work by mixing genres and disciplines: dance and folk blues, such as using Woody Guthrie’s texts with Seb Martel and Catman; dance, poetry, and experimental music with Alain Mahé, Jean-François Pauvros, and Ko Murobushi; and site-specific work such as at People in the Crowd, his large-scale mural project for the twentieth commemoration of the genocide in Rwanda, has traveled to Paris; Montreal; Ouidah, Benin; Tanzania, and France. In 2011 he traveled extensively in India and began the current project People in the Crowd. As a resident artist of the Conseil Général de Guadeloupe (French Caribbean), he produced the exhibition Fragments of Tomorrow’s History, which relates connections between the slave trade, colonialism, and globalization.

Clarke is a collaborator in the Lille-based FestAfrica organization’s project on Rwanda, Write, Film, Paint in Memory, and he has also worked with the Afrika Cultural Centre in Johannesburg and led visual arts workshops in South Africa, Ethiopia, Rwanda, Benin, Tanzania, and France. In 2006 he published Dominationes with the publisher Homnisphères. As a photographer, he has published photo reports on South Africa, the reconstruction of Rwanda, Liberian refugees' return home, and Palestine. He is represented by ARTCO gallery in Germany, and his work has been exhibited in Europe, Africa, and the United States.
ALAIN MAHÉ
is based in Paris and composes
electroacoustic and electronic music.
He is the founder of the music
group Bohème de chic and also
plays with and composes for
Jean-François Pauvros, Carlos
Zingaro, Carol Robinson, Kamal
Hadamache, Thierry Madiot, Pascal
Battus, Emmanuelle Tat, Patrick
Molard, Keyvan Chemirani, Hélène
Breschand, and Bao Luo. Original
compositions include “La marée fait
flotter les villes,” and his work for
radio includes “Chien de feu” and
“La marée fait flotter les villes,”
“(pour un) Paso Doble (sonore)”
with Kaye Mortley. He has
composed for live performance in
collaboration with director François
Tanguy; choreographers Carlotta
Ikeda, Ko Murobushi, and François
Verret; the painter Miquel Barceló
(for Josef Nadj’s “Paso Doble”); and
artist Nan Goldin (Soeurs, Saints et
Sibylles, and Scopophilia). He
 collaborates regularly with Pierre
Meunier, is part of the collective
Ultimo Round, and composes
and plays with visual artist Michel
Caron and designer Vincent
Fortemps.

HOLLAND ANDREWS
is a multi-instrumentalist based in
Portland, Oregon, who started her
solo project Like a Villain in 2010,
drawing inspiration from minimalist
composers such as Arvo Pärt and
contemporary vocalists including
Diamanda Galás and Björk, as well
as Broadway and opera. She often
experiments with live loops using
her voice, clarinet, and glockenspiel,
with the aim to emphasize the roots
of organic sounds and create an
emotional realm of sonic healing
and magic.

ACCESSIBILITY
INFORMATION
Select MCA Stage
performances include
open-captioning,
sign-interpretation,
listening devices, or
are relaxed sensory.

Please call
312-397-4010 in
advance to
reserve seats and
inclusive services.

FREE MUSEUM
ADMISSION
WITH TICKET
Present your MCA
Stage ticket stub to
receive FREE
ADMISSION* and 10%
on your purchase of
the MCA Store**
Or become an MCA
Member and save 15%.

Ticket stub is valid
during regular hours
up to seven days after
the performance date.

* Not accepted
for special ticketed
exhibitions.
** Regular price,
in-stock merchandise
only, no other
discounts apply.

BUY TICKETS
ONLINE
mcachicago.org/stage
BY PHONE
312-397-4010
AT THE MCA
BOX OFFICE
220 E Chicago Ave
Chicago, IL 60611
Single performance
tickets starting at $30;
$10 for students, limited
availability.
Groups of ten or more
save 20% on full-price
tickets, call 312-397-4010.

Hollande Munyanzea, Unwanted. Photo © Christophe Raynaud de Lage.
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.
SUPPORT FOR MCA STAGE

Lead support for the 2018–19 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
Susan Manning and Doug Doetsch
The Martha Struthers Farley and Donald C. Farley Jr. Family Foundation
Sharon* and Lee Oberlander
Maya Polsky and Nicholas Bridon
Carol Prins and John Hart/
The Jessica Fund
Ellen Stone Belic

Additional support for MCA Stage is provided by:

Ms. Shawn M. Donnelley and Dr. Christopher M. Kelly
Nicholas and Nancy Giampietro
Cynthia Hunt and Philip Rudolph
Anne L. Kaplan
Anne and John Kern
D. Elizabeth Price and Lou Yecies

*Enact Chair
As of August 2018

ABOUT ENACT

MCA Stage is supported by Enact, a group of MCA donors dedicated to supporting the Museum’s renowned Stage programs.

Join today for opportunities to meet artists and gain behind-the-scenes access alongside MCA curators—all while providing vital support.

Circle Donor membership is required to join Enact. Enact donations begin at $1,000 annually. For more information on benefits or to join, contact us at enact@mcachicago.org or 312-397-4044.

The MCA is a proud member of the Museums in the Park and receives major support from the Chicago Park District.

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 the 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 noisemaking 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
mcastage@mcachicago.org