The Great Outdoors running time is 55 minutes with no intermission.
<table>
<thead>
<tr>
<th>Concept and direction</th>
<th>Annie Dorsen</th>
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</table>
| Starshow design       | Ryan Holsopple  
                         | Annie Dorsen |
| Sound and music design| Sébastien Roux |
| Text programming      | Marcel Schwittlick  
                         | Miles Thompson |
| Dramaturgy            | Onome Ekeh |
| Technical direction   | Ruth Waldeyer |
| Sound engineer        | Ian Douglas-Moore |
| Performer             | Kaija Matiss |
| Management and production | Natasha Katerinopoulos |

**MCA PRODUCTION CREW**

- Sound Engineer: Mati Johnson
- Lighting Supervisor: Matt Sharp
- Wardrobe Supervisor: Julia Eckelkamp

**MCA STAGE CREW**

- Devonte Washington
- Theresa Murphy
- Arianna Brown

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**FROM THE CURATOR**

In today’s social media era, we are able to control the outward narratives of our lives in real time. But do these platforms—Instagram, Twitter, Facebook, and all the others—liberate our inner selves, or does FOMO (fear of missing out) cause our anxiety levels to soar as we scroll through the projected narratives of others? Does social media allow us to strengthen our ties with far-flung relations, or do our screens barricade us from interacting with those right in front of us?

If art has been the proverbial mirror to humanity, Annie Dorsen gives theater an update for the digital age. Her algorithmic approach in *The Great Outdoors* removes all mediation, giving voice and body to our digital avatars. Reminding us that perception is reality, Dorsen invites us to relax, lie back, and consider the interconnectedness of our digital universe.

Laura Paige Kyber  
Curatorial Assistant, Performance

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This performance was curated by former MCA Curator of Performance Yolanda Cesta Cursach.
Each night *The Great Outdoors* takes us on a new adventure through inner space, culling the text from comments posted online in the twenty-four hours leading up to the performance. Fed through an algorithm, fragments of narrative emerge from the chatter, becoming what Dorsen calls the “internet’s id”—unrestrained and protected by anonymity.

**ABOUT THE WORK**

**RELATED PROGRAMS**

**POST-SHOW TALK**

Fri, Mar 22, immediately following performance

Please stay after the performance for a brief conversation with Annie Dorsen, moderated by Curatorial Assistant Laura Paige Kyber.
ANNIE DORSEN (Concept and Direction/Starshow Design) is a director and writer whose works explore the intersection of algorithms and live performance. Her most recent project, The Slow Room, premiered at Performance Space New York in fall of 2018. The Great Outdoors premiered at Noorderzon Festival (Groningen, the Netherlands), and it was also presented at Kampnagel Sommerfestival (Hamburg, Germany), Crossing the Line (New York), and Théâtre de la Cité (Paris). The music piece Yesterday Tomorrow (2015) premiered at the Holland Festival, and has been presented since at Berliner Festspiele as part of Maerzmusik, Ultima Festival (Oslo), PS122’s COIL Festival (New York), and Festival d’Automne (Paris). Other algorithmic theatre projects, A Piece of Work (2013) and Hello Hi There (2010), have both toured extensively in the United States and Europe. Dorsen received a 2018 Guggenheim Fellowship, the 2018 Spalding Gray Award, and the 2014 Herb Alpert Award for the Arts. She is a visiting professor in theater and performance studies at the University of Chicago.

IAN DOUGLAS-MOORE (Sound Engineer) is a musician and sound engineer living in New York. His music uses guitar and electronics to examine the textures of resonant sounds engaging with acoustic space. From 2010 to 2016 he lived in Berlin, working at the arts space ausland and playing with musicians and artists like Pär Thörn and Paul Roth. In New York, he co-organizes the WOrK series of experimental music concerts with David Watson and plays with Gold Dime and David First’s Western Enisphere ensemble. He has toured with Annie Dorsen’s Yesterday Tomorrow and Misses and Mysteries by Antonia Baehr and Valérie Castan.

ONOME EKEH (Dramaturgy) was born and raised on both sides of the Atlantic, started out as a painter, gravitated toward design, and fell in love with cinema. Somewhere in the collision she went digital, producing works for film, theater, and radio. She has received several fellowships from institutions including the Jerome Foundation, Greenwall Foundation, and the Künstlerhaus Büchsenhausen Fellowship. She is the cofounder and conceptual gear-machinistrix behind Featurezoo.net, and has worked as a dramaturg on projects such as Grisha Coleman’s echo::system, David Thomson’s Venus, and Okwui Okpokwasi’s Bronze Gothic, and has collaborated with numerous artists, including Knut Åsdam, Paul Boocock, Clarinda Mac Lov.

RYAN HOLSOOPPLE (Starshow Design/Video Programming) is a designer, performer, and programmer. In addition to The Great Outdoors, he has worked with Annie Dorsen on Yesterday Tomorrow and A Piece of Work. His other recent collaborators include Malory Catlett, Jim Findlay, Bill Morrison, Radiohole, 31 Down radio theater, and Nellie Tinder. Holsopple is a graduate of New York University’s Interactive Telecommunications Program (ITP) and currently teaches at Brooklyn College in the Performance and Interactive Media Program (PIMA).

NATASHA KATERINOPoulos (Management and Production) is a New York–based artist manager and producer from Crete, Greece. She has worked with Jonah Bokaer, Annie Dorsen, Maria Hassab, the Martha Graham Dance Company, James McGinn, Preeti Vasudevan, and others on interdisciplinary projects in the Americas, Europe, Australia, and the Middle East. She has worked at numerous venues in New York, including Brooklyn Academy of Music, Lincoln Center for the Performing Arts, Onassis Cultural Center, Performance Space New York, and the Solomon R. Guggenheim Museum; across the United States at Jacob’s Pillow Dance (Becket, Massachusetts), Pérez Art Museum Miami, and The Glass House (New Canaan, Connecticut); and internationally at Black Box Theater (Oslo), Brisbane Powerhouse, Centre George Pompidou (Paris), Kaaitheater (Brussels), and Sharjah Biennial 14. She holds a BA in theater studies from University of Patras and an MA in arts politics from New York University.
KAUJA MATISS (Performer) is an actress, voice-over artist, and filmmaker currently pursuing an MFA in performance and interactive media arts at Brooklyn College. Her first short film, Detritus, premiered at Slamdance (Park City, Utah), where it received the Kodak Director’s Award. She played the recurring character Mary Kate on Showtime’s The Affair and regularly voices promos for MTV and on KISS FM in Los Angeles.

SÉBASTIEN ROUX (Sound and Music Design) writes electronic music and presents it in diverse formats, from CDs and records to public listening sessions, sound installations, sound walks, and radio works. He experiments with the concept of soundscape through a variety of listening conditions and formal constraints. In 2011 he began to develop an approach focused on principles of translation, analyzing the structures of preexisting artworks (visual, musical, literary) and transposing them into musical scores for new works. This process has led to the creation of Quatuor (2011), Nouvelle (2012), and Inevitable Music (ongoing since 2012). Along with his solo works Roux maintains significant collaborations. He frequently works with writer Célia Houdart and set designer Olivier Vadrot on transdisciplinary, in-situ projects. He has created the sound environment for numerous performances and dance works (Alice Chauchat, Annie Dorsen, Rémy Héritier, and Sylvain Prunenec). He also worked at IRCAM (Paris), as a musical assistant to Georges Aperghis, Bruno Mantovani, and Gérard Pesson, and was a musical assistant to Morton Subotnick, for Parades and Changes, and replays by Anne Collod/Anna Halprin. He is a 2015–16 recipient of the Rome Prize.

MARCEL SCHWITTLICK (Text Programming) lives and works in Berlin. His artwork examines the possibilities of media, ranging from digital images and physical and interactive installations, to generative poetry and conceptual video. In 2015 he cofounded Lacuna Lab, a Berlin-based artist group and community working on the intersection of art and science. His work has been exhibited internationally at Art Jog at Jogia National Museum (Yogyakarta, Indonesia); Bienal de la Habana (Havana); Harwood Museum of Art (Taos, New Mexico); International Symposium on Electronic Art (Hong Kong); Lehrter 17 (Berlin); School for Poetic Computation (New York); Spektrum (Berlin); The New Sublime (Brighton, England); Transmediale Festival (Berlin); and Union Chapel (London), among others.

MILES THOMPSON (Text Programming) is a computer programmer and former chief technology officer of a well-known New York financial research company. He now lives in New Zealand with his wife and four children and runs a small programming consultancy. In recent years he has explored the application of machine learning and artificial intelligence to text and media through projects involving semantic classification of social media as well as text generation with recurrent neural networks and the exploration of data prints in woven textiles. He holds a bachelor of science degree with honors in mathematics from Canterbury University, (Christchurch, New Zealand), and a bachelor of arts degree in sociology from Otago University (Dunedin, New Zealand).

RUTH WALDEYER (Technical Direction) works as a lighting designer, musician/performer, and Thai boxing teacher. She has created light and sound design for numerous performances and dance works (Alice Chauchat, Annie Dorsen, Frédéric Gies, Good V’ork, Clément Layes, SHIFTS, and others) and is a founding member of Gangplank—a group of light/sound/video designers, musicians, and choreographers who investigate the intersections of technology and dramaturgy in the practice of making stage work. Together with a collective, she runs ausland/Berlin: Territory for art and collateral damage. She is a drummer/singer/performer in The Wedding Band and the operetta The Seven Song, and produces radio works with Christina Erlt, Uli Erlt, and Kim Scheunemann and with Radio F* & SissiFM—a feminist radio magazine on rebootFM. Waldeyer studied performing arts at HBK Braunschweig (Germany) with Marina Abramovic and Anzu Furukawa.
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.

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*Enact Chair
As of March 2019

ABOUT ENACT

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

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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