

IDEAS PERFORMANCES SPRING 2013

Roger Reynolds - Submerged Memories

Saturday, April 20, 2013
Calit2 Theater/VROOM
7:30pm-9:00pm

Bryan Reynolds - Fractilicious!

Saturday, April 27, 2013
Calit2 Theater/VROOM
8:00pm-10:00pm

Joshua Tonies - Strange Journeys

Friday, May 3, 2013
Calit2 Theater/VROOM
5:00pm-7:00pm

Nick Drashner - Spellbound

Saturday, May 11, 2013
6:00pm-8:00pm
Calit2 Theater/VROOM

Andy Muehlhausen - Ad Infinitum³

Saturday, May 18, 2013
7:00pm-8:00pm
Calit2 Theater/VROOM

Trevor Henthorn - Spidersonic 3.0

Thursday, May 23, 2013
2:00pm-6:00pm
Calit2 Performative Computing

Hunjoo Jung - Samurai

Friday, June 21, 2013
5:30pm-7:00pm
Calit2 Theater/VROOM

Tracy Cornish - ESSA!

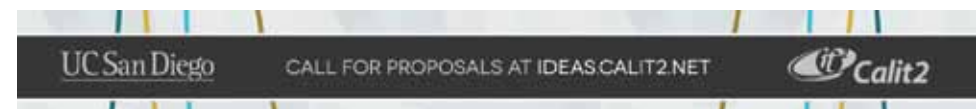
Saturday, June 29, 2013
2:00pm-4:00pm
Calit2 Auditorium



Transversal Theater Company presents Fractilicious!

By Bryan Reynolds
Chancellor's Professor of Drama, UC Irvine

April 27th, 2013
8pm Saturday
Calit2 Theater, Atkinson Hall, UC San Diego



Transversal Theater Company presents Fractalicious!

How close can you get? How fast can you go? Fractalicious! is both intermedial in that it blends various media co-relationally so that the media is mutually integral to the performance, and post-dramatic, insofar as it is non-text centered while at the same time text flows continuously forming a multidimensional affective infrastructure; it is presentational, ironic, sincere, and comedic, and features every design aspect working interdependently with comparable value. The performance combines five powerful components, a coalescing pastiche of characters, subject positions, performance modes, and digital technologies: 1) an actor plays multiple co-existing sensibilities of a professor, sensibilities that cascade in a chaotic unraveling and reorganizing of a stylized, often parodic, lecture; 2) a dancer/actor plays multiple subjectivities and affects competing for the space of the professor for whom she is lover, sadist, and symbiotic (altogether they present several overlapping storylines); 3) a number of actors, opera singers, or others sonically punctuate and amplify the fracturings of consciousness and subjectivity as they break down and renew throughout the performance; 4) a number of fully-integrated, reflexive-expansive videos permuting extreme phenomena from neurochemical to astronomical, human to machinic, horrific to beautiful, and so on, comprise, complicate, and enhance the landscape; and 5) a DJ weaves symphonically various sonic lifelines, biorhythmically fusing audience with all performance elements.

The creative team for this production, which varies depending on where we are performing, is comprised of an extraordinary ensemble of artists from various disciplines and nationalities, including visual and performing arts (Netherlands, USA), modern dance (Netherlands, USA, UK), musical theater (USA, Netherlands), opera (Austria), video arts (USA), sonic arts (USA, Czech Republic, Spain), and theater-making (Netherlands, USA). With Fractalicious! we adventure the depths of intimacy to explore the question: How does speed, scale, and proximity influence value, desire, and feeling? Instead of answering the question in a way that might be understood cognitively, we want to inspire the audience to experience/embody the answer or answers. Fractalicious! hopes to precipitate what could be called pure affects rather than an experience that the audience can process logically, reasonably, or pragmatically. It does this through extravagant execution of a series of performative disjunctive syntheses accomplished through the blending and multifaceted articulating of diverse media combined with metatheatrics as well as surprise turnabouts and fracturings of modal, narrative, and consciousness streams. Our intention is to create an unforgettable unexperienceable experience" – one that is unforgettable and unexperienceable because it exceeds common approaches to making sense of a theater performance or any event. Rather than inviting the audience to process and comprehend cognitively using conventional methods and logics by which to distill interpretively an event, the idea is to ignite and fuel the embodiment of the audience viscerally (viscerally, intellectually, and electrically with mounting intensity) and then, as the performance culminates exponentially, fractalactically (with meaning and subjectivity simultaneously exploding and coming together without resolve), the concepts and affects expressed through the performance event. Presto, boom, shazam: one goes fractalicious!

<http://www.fractalicious.eu>

<http://www.transversaltheater.com>

Written by: Bryan Reynolds

Director of Performance: Guy Zimmerman

Director of Film: Michael Moshe Dahan

Choreography: Kayla Emerson, Sheron Wray

Producer: Oscar Seip

Stage Management: Annie Jenkins, Lauren McCue

Lighting Design: Lonnie Alcaraz

Scenic Design: Luke Cantarella

Costume Design: Bryan Reynolds

Sound Design/Composition: David Backovsky, Mark Caspary, Matt Glenn

Video Design/Special Editing: Mark Caspary, Joseph Melita

Video Editing: Michael Moshe Dahan, Joseph Melita, Eric Russ, Fabien Fievet, Aimee Murillo, Kevin Klauber, Mark Caspary

Photography/Video for Publicity: Jim Carmody, Alex Hoffman, David Backovsky, Nadine Janssen

Poster design: Kelly Robyn Mann

Assistant Lighting Design: Stacy McKenney

Production Assistance: Frank van der Steen, Andy Broomel, Daniel Keegan, Adam Bryx, Miguel Grilo

Cast:

Bryan Reynolds: PROFESSOR REYNOLDS

Kayla Emerson: KAYLA

Stephanie Draude & Special Guest: PRESENCE

Transversal Theater Company is grateful to many people and institutions for supporting this project, including: UC Irvine's Claire Trevor School of the Arts, Dean Joe Lewis, Samantha Youngmans-Haug, David Familian, Keith Bangs, Toby Weiner, Matthew Jackson, Marshal Kesler, Adrian Tafoya, Brian Keller, Jeff Stube, Joe Forehand, Marcus Beeman, Coleen Nelson, David Walker, Lesly Martin, John Crawford, the UCI eMedia Studio California Institute for Telecommunications & Information Technology (Calit2), the Amsterdam School of Cultural Analysis, Asli Ozgen-Tuncer, Birkan Tas, Blandine Joret, Margaret Tali, Pedram Dibazar, Utrecht University, University of Amsterdam, Rick Dolphijn, Henk Danner, Wouter Helmond, Robin Bermond, Maaik Bleeker, Bart Dieho, Maarten Diederix, Rich Hinam, Maarten Kip, UC San Diego, Jim Carmody, Michael Francis, UC Davis, Lynette Hunter, Eric Steggall, Janice Bisgaard, ITDP (Institute for Exploration in Theatre, Dance and Performance), UCLA Program in Experiential Critical Theory, Ken Reinhard, Trish Stone, Hector Bracho, Anna Liza Tong, California Institute for Telecommunications and Information Technology (Calit2), Shahrokh Yadegari, Doug Ramsey, Bo Tindell, Splash, Joe Keefe, Tina Ecco, Lawrence Chit, Joanna Kim, Sabrina Kaing, Stephanie Conley, Keita Funakawa.