February 18-27, 2011
Vanderhoef Studio Theatre
Mondavi Center

This production lasts 90 – 120 minutes without intermission. It may include nudity and mature adult content. It is rated PG-13. Before the performance begins, please note the exit closest to your seat. Kindly silence your cell phone, pager, and other electronic devices. Video, photographic or audio recording of this production is strictly prohibited by law. Food and drink are not permitted in the theatre. Thank you for your cooperation.
Body of Knowledge

Director/Choreographer’s Note

*Body of Knowledge*, by Karl Frost/Body Research, sits in the territory between somatic psychology, experimental theater and human ecology. The performance begins with the audience participating in a behavioral experiment looking at human interaction. As the experiment deconstructs, the audience freely wanders the stage with the performers exploring the relationship of their bodies, emotions and minds to each other and the environment in an audio and video installation. Multiple events happen simultaneously in the space. The installation incorporates scenes from nature, the human constructed environment and lands modified by human action.

The audience chooses their level of interaction. You may choose to just sit back and watch from a distance. You may also come closer to the performers, creating different views of the work and, if you so choose, accept invitations from the performers to engage in verbal or physical explorations of the themes of the piece. The work juxtaposes different ways of knowing and acting: “scientific” knowledge versus other, perhaps more intuitive ways of processing experience.

It is perhaps helpful to understand that the piece does not have an intrinsic “message” that the performers are trying to tell. The performers are a group of unique individuals engaged in a process of investigation. We are discovering things as we go, and this investigation continues through the run of the show. We hope to expose our investigations to you and have you engage with them yourself to see what you find. Also, we are less interested in this work as attempt to construct a unified, simple narrative and more interested in the accident of collage. This is not meant to be a sort of “write-off” of the work as meaningless, but to say that we will not construct meaning for you. As the director, I hope that we all do that for ourselves.
To re-emphasize what we are inviting for participation:

In Section 1, we ask you to participate in an experiment. Participation in this experiment is required for entrance to the performance work.

In Section 2 (the bulk of the piece), you may if you like, stay within clearly marked areas of the space, the “Viewing Only Zone,” and know that you will not be interacted with by any of the performers. You may also leave these areas to wander the space, coming quite close if you like to the performers or changing viewing angles, seeing what is happening in different spaces. We simply ask that you give room enough for the performers to move, as movements may become quite large at times. You will be able to see things that people who stay in the Viewing Only Zone cannot see. We will also take this as a sign that you are interested in being invited into interaction with the performers and may at times come to interact with you. We hope these offers will be interesting!

After the show, tea will be served for audience members who care to stay and chat.

-- Karl Frost
About the Director/Choreographer:

Karl Frost is currently pursuing an MFA in Choreography at UC Davis as well as graduate level studies in Ecology and Anthropology. He is the director of Body Research Physical Theater. His work varies between the purely kinesthetic and the psychological, between works for the stage and interactive performance works inviting audience members into greater degrees of agency in performance and life. His current artistic passion is around creating work that reflects the spirit of “research,” scientific and intuitive, applied to questions of how we choose to live our lives and how this affects, and is affected by, the world in which we live. Karl has been pursuing interdisciplinary performance work since the late 1980s and is recognized internationally as a leading teacher and innovator in the world of contact improvisation. Since 1997, Karl has directed the Dancing Wilderness Project, an ongoing laboratory into the interrelationships among wilderness experience, body-based creative process, and how we choose to live our lives.

Some of his past performance works include

*Proximity*: an interactive exploration of proximity, distance and physical contact... intellectual versus intuitive/impulsive, kinesthetic versus relational/emotional (2007)

*Axolotl*: the audience is blindfolded for two hours of exploration with each other and with a group of actors, dancers and musicians investigating the nature “meaning” in experience (2004 – present) (including March 2-6 shows in Davis and San Francisco)

*Ashes*: a stage work exploring presence and somatic emotional triggers (2003)
UC Davis Department of Theatre & Dance

presents

Body of Knowledge

With

Emily Abrahams, Zack Bernstein, Amber Cone, Kevin Dockery, Karl Frost, Tom Kuruzovich, Zap McConnell, Linda Reinered, Nathalie Staffler, Keri Syndulko, Rob Woodman

DIRECTED AND CHOREOGRAPHED BY

Karl Frost
EMILY ABRAHAMS earned her BFA in Contemporary Dance from the North Carolina School of the Arts in 2004. After a few years of dancing, teaching Budokon, and working as a fitness trainer in San Francisco and LA, Emily relocated to Ashland, Oregon which she still calls home today. She is in her fourth year performing and teaching with Dancing People Company, aerial dancing with The Curtain Climbers, and collaborating on performance art pieces with a multitude of talent Rogue Valley artists.

ZACK BERNSTEIN is a dance improviser and experimental juggler from San Francisco. He currently works with Karl Frost, Scott Wells, Sense Object, Tessa Wills, and on his in-progress solo show. He teaches at AcroSports, San Francisco Circus Center and Counterpulse.

AMBER CONE is a back woods mountain woman from the redneck-hippie tradition who loves making art out of bones, lichen and rusty metal. Her penchant for scavenging and gleaning are complimented by her addictions to swimming in wild waters, climbing big hills, traveling to far places and investigating alternative concepts of movement and performance. From that background she invented the Chainsaw Girls Society for the Demystification of Power Tools with the idea of empowering people to consume less and create more.

KEVIN DOCKERY eats, sleeps, runs about, climbs on things, does feldenkrais, went to school, finished going to school, does some contact improvisation, does some more technique-y dance things, studies performance... Is in between houses / cities / jobs is writing in very fragmented structure... Oh you know... Who are you you? My name is Kevin Lynn Dockery. Thank you.

TOM KURUZOVICH In between my diabolical plans to take over the world, I’ve made time to be involved in three UC Davis Dance performances. Everyone should try it. It pushes you, feeds your soul and strengthens your creative spirit.

ZAP MCCONNELL has been working in the field of movement/performance/site-specific/installation work and teaching since 1995. Using her skills in...
community organization, visual arts as well as dance and direct environmental activism, she has traveled the Americas making work, performing, leading workshops and encouraging sustainable action. A long time directing member of Zen Monkey Project and her newly created group @ hand productions has allowed Zap to intersect and work with Karl Frost many times over the years.

LINDA REINERD is a Swedish dancer and choreographer based in Copenhagen, Denmark. She has been working with choreographers including Ángels Margarit, Katie Duck and Bo Madvig and is working with groups including Kötteatern and the music and dance collective Superhands. She is graduating as a dancer from the Danish National School of Contemporary Dance this summer.

ATALI STAFFLER
Originally from Switzerland, Atali danced and choreographed for the Brigham Young University Dance Ensemble modern dance company while earning a master’s degree in Clinical Social Work and completing the Laban certification program. After graduation, Atali taught modern dance to Burmese human trafficking victims, in migrant schools, and at the Chiang Mai Royal Ballet Academy in Thailand.

KERI SYNDULKO has spent the last 12 years integrating her study, performance, and teaching of improvisational movement with her deep inquiry of the human potential for spontaneous generation of fresh, coherent self-expression and satisfying relational connection. Her exploration is informed by work with the Axis Syllabus, Authentic Movement, Contact Improvisation, Somatic Experiencing, and various principles for interaction with energetic systems and the subtle body. Keri practices somatic psychotherapy in San Francisco.

ROB WOODMAN parlayed his experience as a musician and martial artist into getting cast in Night Marsh choreographed by Eric Kupers of Dandelion Dance Theater. He then did Anicca with the same company. He worked with Dawn McMahan in Barely Human. Most recently he was in Who Are You? 2009 Spring Concert, choreographed by Karl Frost.

CONCEPT ARTIST BIOS

SHARMI BASU (Sound
Designer) has been DJ-ing for five years and working with sound collage for three. She currently has a radio show on KDVS 90.3 FM on Thursdays, 2:30 - 4:30 p.m. She recently graduated from UC Davis with a degree in Political Science.

KELLY JEAN CONARD (Lighting Designer) is a Lighting Design MFA candidate at UC Davis. She received her B.A. in Theatre from UC Santa Cruz and was part of a non-profit Shakespeare company in her hometown of San Diego. Kelly will design lighting this spring for John Zibell’s The Moby-Dick Variations and The Who’s Tommy, directed by Mindy Cooper. Kelly is interested in arts administration and loves popsicles.

MAGGIE CHAN (Costume Designer) is a first-year MFA candidate for Costume Design at UC Davis. She has designed for Hinterland, The Laramie Project, and The Asian American Theater Festival. She will also be designing for The Moby Dick Variations this spring.

LAURA HOLLAND (Stage Manager) is a sophomore at UC Davis majoring in Dramatic Art. She hasn’t decided whether to focus on acting or tech, but greatly enjoys both and hopes to work in the field. She participated in acting and tech club throughout high school and won a Sacramento Elly Award for her portrayal of Fania in Arthur Miller’s Playing for Time. She assistant-directed Kris Ide’s Fools Afloat in last year’s THIRDeYE Theatre Festival and currently works in the scene shop. This is her first time stage managing. She’s enjoyed the process and has learned a great deal about the profession as well as herself.

GIAN SCARABINO (Scenic Designer) is a second-year MFA candidate in Scenic Design and is very glad to have the opportunity to work with choreographer Karl Frost. Gian is currently working on Tom Stoppard’s 2002 trilogy of plays, The Coast of Utopia, as his thesis project.

JOHN ZIBELL (Video Designer) makes physical and mediated art for the theatre, the cinema, the gallery, and the street examining the collision of virtual with actual bodies. He worked and trained as an actor and director for many years in New York with Mike Nichols, Paul Sills and Andre Gregory. John is currently a second-year MFA directing candidate in the Department of Theatre & Dance at UC Davis.
Production Team

Choreography Advisor
Scenic Design Advisor
Costume Design Advisor
Lighting Design Advisor
Sound Design Advisor
Assistant Stage Manager

DAVID GRENKE
JOHN IACOVELLI
MAGGIE MORGAN
THOMAS J. MUNN
NED JACOBSON
SEPIDEH SAEB

Costume Production Crew
KRISTINA BONNETT
ANNA CHALMERS
FELIX CUMA
TING JUNG LEE
KARYN NOEL
INNA V NOSENKO
MYRELLE OLIVER
HANNAH SHARAFIAN
DENISE TIRADO
ALEJANDRO TORRES

Dressers
STEPHANIE FRANCO
SANDRA A. LOPEZ
SARAH TANG

Assistant Costume Designer
ALEJANDRO TORRES
Production Staff

Production Manager: ERIC STEGGALL
Technical Director: DANIEL NEELAND
Facilities Manager/Audio Supervisor: NED JACOBSON
Publicity Director: JANICE BISGAARD
Costume Shop Director: ROXANNE FEMLING
Master Electrician: BRIAN WEBBER
Cutter/Draper/Tailor: ABEL MERCADO
Cutter/Draper/Hair Specialist: ANGELA KIGHT
Scene Technician/Properties: BYRON RUDROW
Scene Technician/Charge Artist: JOHN MURPHY
Company Managers: MARK CURTIS FERRANDO, TODD HARPER, DANIEL JORDAN
House Manager: KARA BRANCH
Costume Shop TA: SHANNON DUPONT
Stitchers: YER LOR, KIM NGUYEN, CANDY YANG
Stock Assistant: SHANNON DUPONT
Web Master: TXAI-XING WONG
Lead Graphic Designer: PRERNA DUDANI
Graphic Designer: ANGELA ZANOTTI
Publicity Assistants: SANDRA A. LOPEZ, PAMELA OREBAUGH
Photographers: MATTHEW DUNIVAN, JEFF PERRY
Arts Administration Group

Chief Administrative Officer
Academic Services Officers
Business Office

Technical Support

Academic Personnel Office
Graduate Program Coordination
Undergraduate Program Coordination

Faculty

SARAH PIA ANDERSON, Directing
LARRY BOGAD, Performance Studies
DELLA DAVIDSON, Dance
DAVID GRENKE, Department Chair, Dance
LYNETTE HUNTER, Performance Studies
JOHN IACOVELLI, Scenic Design
PETER LICHTENFELS, Directing, Acting, Performance Studies
JADE ROSINA MCCUTCHEON, Acting, Playwriting
BELLA MERLIN, Acting
MAGGIE MORGAN, Costume Design
THOMAS J. MUNN, Lighting Design
JON ROSSINI, Performance Studies
PEGGY SHANNON, Directing

Visiting Faculty

MARY BETH CAVANAUGH, Stage Movement
ROBIN GRAY, Stage Management
MICHELLE LEAVY, Acting
STUART CARROLL, Dance
SUSANNAH MARTIN, Directing
DOMINIQUE SERRAND, Directing/Playwriting
COMING SOON

Come Hell and High Water
Devised and Directed by Granada Artist-in-Residence
  Dominique Serrand
  Main Theatre
Thurs- Sat, Mar 3 - 5, 8pm
  Sun, Mar 6, 2pm
Fri - Sat, Mar 11- 12, 8pm
  Sun, Mar 13, 2pm

The Edge Performance Festival
Various locations TBA
  including Main Theatre, Arena Theatre,
  Wyatt Pavilion Theatre
Fri - Sun, Apr 15 - 17
Weds - Sun, Apr 20 - 24
Various times TBA

The Moby-Dick Variations
Devised and Directed by John Zibell
Vanderhoef Studio Theatre, Mondavi Center
Thurs - Sat, May 5-7, 8pm
  Sun, May 8 & 15, 2pm
Thurs - Sat, May 12-14, 8pm

The Who’s Tommy
Directed by Granada Artist-in-Residence Mindy Cooper
With Music and Lyrics by Pete Townshend and Des McAnuff
Main Theatre
Thurs - Sat, May 19 - 21, & May 26 - 28, 8pm
  Sun, May 22 & 29, 2pm
  Mon, May 30, 8pm

UC Davis Film Festival
Produced by the Department of Theatre & Dance and presented
by the Davis Varsity Theatre in association with UC Davis
Technocultural Studies and co-sponsored by
  Film Studies and Art Studio
  The Davis Varsity Theatre
  616 Second Street in Davis
Wed - Thurs, May 25 - 26, 8:30pm

TICKETS & INFORMATION: theatredance.ucdavis.edu