

FRACTALICIOUS!

Produced by Bryan Reynolds & Transversal Theater Company

How close can you get?

How fast can you go?



Monday - Tuesday
November 5-6, 2012
8:00 p.m.

Lab A, Wright Hall

UC DAVIS
& THEATRE
& DANCE

itdp

INSTITUTE FOR EXPLORATION IN
THEATRE, DANCE AND PERFORMANCE

ABOUT ITDP

The UC Davis Department of Theatre and Dance's ITDP offers opportunities for undergraduate and graduate students, faculty and staff from across the campus community to further research through practical exploration and application. The goal is to expand understanding of creative power, of different kinds of knowledge, especially the embodied, and of communication that offers insight into different cultures and peoples. ITDP encourages cutting edge research and production across fields of practice and in dialogue with the diverse community of Davis and beyond.

ABOUT *FRACTALICIOUS!*

How close can you get? How fast can you go?

Fractalicious! is "intermedial," blending various media so that the media is mutually integral to the performance as well as "post-dramatic" insofar as it is non-text centered. It is presentational, ironic, sincere, and comedic, and features every design aspect working interdependently with comparable value. The performance combines five components, a coalescing pastiche of characters, subject positions, performance modes, and digital technologies: 1) an actor plays a professor's multiple co-existing 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 breakdown 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.

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 cognitive way, we want to inspire the audience to experience and embody the answers, inspiring "pure affects" rather than an experience that can be processed logically. Rather than inviting the audience to process using conventional methods, the idea is to ignite the audience's embodiment "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!*

ABOUT TRANSVERSAL THEATER COMPANY

The social theory, aesthetics and critical methodology of Transversal Poetics inform Transversal Theater. Like Transversal Poetics, Transversal Theater pursues comprehension of the intricate workings of a given society's or societies' organizing machinery -- and thus the consciousnesses that together comprise it -- in the interest of making individuals more aware of the ideational and material means by which their own subjectivity and the subjectivities (and social identities) of others have been formed, are maintained, and can change.

Transversal Theater encourages conceptual-emotional-physical movements and experiences outside of established parameters and therefore against personal and societal constraints. Such alternative thinking, feeling, and performance expand subjectivity and consciousness and create more cognizant individuals with enhanced self-empowerment. By blending typically distinct theatrical styles -- from abstract expressionism to musical surrealism -- and combining intense dramatic action with rigorous philosophical and spiritual engagement, Transversal Theater motivates audiences and actors to venture investigative-expansively and subjunctively into spacetimes that challenge determination, structures, dispositions, and systems in order to inspire learning, compassion, and evolution.

The length of the performance is 70 minutes without intermission. Please be advised that this production includes mature and adult content. 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 theater. Thank you for your cooperation.

Fractalicious!

Produced by
Bryan Reynolds

and
Transversal Theater Company

with
Kayla Emerson, Stephanie Draude
Bryan Reynolds, Special Guest

WRITER
Bryan Reynolds

PRODUCER
Oscar Seip

ASSOCIATE PRODUCER
Sam Kolodezh

DIRECTOR OF FILM
Michael Moshe Dahan

DIRECTOR OF PERFORMANCE
Guy Zimmerman

SCENIC DESIGNER
Luke Cantarella

SOUND DESIGNER
David Bačkovský

COSTUME DESIGNER
Bryan Reynolds

LIGHTING DESIGNER
Lonnie Alcatraz

STAGE MANAGERS
Annie Jenkins
Lauren McCue

DJ
David Bačkovský

CHOREOGRAPHER
Kayla Emerson
Sheron Wray

FILM EDITORS
Fabien Fievet
Kevin Klauber
Joseph Melita
Aimee Murillo
Eric Russ

PRODUCTION ASSISTANCE
Adam Bryx
Miguel Grilo
Daniel Keegan

GREEN SCREEN WORK
Joseph Melita

BIOS

BRYAN REYNOLDS (*Writer, Costume Designer, Performer*), Chancellor's Professor of Drama at UC Irvine, is the Artistic Director of the Transversal Theater Company, a director of theater, a performer, and a playwright whose plays have been produced in the United States and Europe. He has taught at a number of institutions including the University of London-Queen Mary, the University of Amsterdam, Utrecht University, the University of Cologne, Goethe University-Frankfurt am Main, Deleuze Camp, and The Grotowski Institute. He is the author of a number of books, most recently *Transversal Subjects: From Montaigne to Deleuze after Derrida*.

GUY ZIMMERMAN (*Director of Performance*), an award-winning writer, director and producer, has served as artistic director of Padua Playwrights since 2001. Under his direction this LA-based company has staged over twenty-eight productions of new plays that have garnered a host of awards and nominations. He has also produced and directed a series of digital media productions of original plays including *Pronghorn*, *Girl on a Bed* and *Gary's Walk* (both based on plays by Murray Mednick), *Snout*, *Long Gone Now* and *Djinn*. His own plays include *La Clarita*, *The Inside Job*, *Vagrant* and *The Black Glass*.

MICHAEL MOSHE DAHAN (*Director of Film*) is an artist and filmmaker based in Los Angeles. Dahan draws on his background as a film producer and photo-retoucher utilizing photography, video, masks, and miniatures in his art. Dahan has also worked as a film executive and producer on big budget studio films, including *The Patriot*. In 2008, he founded SNOWpost Digital Imaging and Retouching. SNOWpost is a print-based post-production company that serves many high profile editorial, entertainment and advertising clients, including Flaunt, Numero Magazine, Angelino, Vogue Nippon, Sony Music, Universal Music, Warner Music Group and Capitol Records.

DAVID BACKOVSKY (*Sound Designer*) has been working with Transversal Theater for two years both as a sound designer and actor. He played Romeo and did sound design for Transversal's 2011 production of *Romeo and Juliet*. For both Transversal's 2012 productions of *Titus Andronicus* and *Fractalicious!* he does sound design and live sonic art.

KAYLA EMERSON (*Choreographer, Performer*) is a professional choreographer, dancer, and actor who has been working with Transversal Theater for four years. She played multiple leading roles in *The Green Knight*, which toured to the Sibiu International Theater Festival in Romania, and she choreographed Transversal's productions in The Netherlands of *Romeo and Juliet* and *Titus Andronicus*.

STEPHANIE DRAUDE (*Performer*) graduated with honors in musical theater at UC Irvine. Favorite credits include *Seussical*, *RENT*, *The Full Monty* and *Fiddler on the Roof*.

LONNIE RAFAEL ALCARAZ (*Lighting Designer*) is a professional lighting designer and the head of the lighting program at UC Irvine where he is a professor. He has been the resident lighting designer for the Transversal Theater since 2004. He has designed and toured with the company on eight different productions to Los Angeles, Romania, Poland and the Czech Republic.

SHERON WRAY (*Choreographer*) performed with the UK's contemporary dance companies Rambert and London Contemporary Dance Theatre for over 10 years. In tandem she began JazzXchange Music and Dance Company as a means to explore the reintegration of live jazz music in performance, creating work with Wynton Marsalis, Byron Wallen, Julian Joseph and Gary Crosby. Her recent research centers on improvisation which incorporates African principles as well as shifting to generating audience centric experiences through the integration of cell phone technology. She teaches jazz dance at UC Irvine.