DEMOLISHING EVERYTHING WITH AMAZING SPEED

A work-in-progress showing by Dan Hurlin
March 25, 2016

THE JIM HENSON FOUNDATION

mapp international productions

Puppetry at the Carriage House

Thank you for coming, we're excited to have Dan Hurlin this season as a P.A.T.C.H. Artist-in-Residence. We are looking to have more artists in the coming months. Stay tuned.

Cast:

Chris Carcione
CB Goodman
Josh Rice
Lake Simons
Takemi Kitamura
Eric Avery
Rowan Magee

Media Designer:
Tom Lee

Director's Note:

Demolishing Everything with Amazing Speed is a collection of four plays, written in 1917, specifically for the puppet stage by Italian Futurist painter Fortunato Depero. Penned by hand in Depero's notebooks, I came across them while researching the Italian Futurists and their work in 2013, while I was living in Rome. To my knowledge, the plays have never been translated into English, nor published, nor performed. These short dramas, entirely free of dialogue, will receive their world premiere this July at Bard Summerscape, approximately 100 years after they were written, revealing startling similarities between our world and the culture of WWI. As the Futurists embraced the technology of their day (automobiles, airplanes, telephones, etc.) so this production will embrace the technology of ours with live feed, filmed and computer animated sequences, and 3-D printed puppets.

In January, the company had a residency at Bard College, where we worked on two of the plays; *Acrobatic Suicides and Homicides*, and *Electric Adventure*. For our residency at the Carriage House, we have been focusing on *Automatic Thief*, which in the final production, will serve as a bridge between the two others. The fourth play, *Safe*, will serve as both prologue and epilogue to the evening. *Automatic Thief* is performed entirely in live-feed video. This is a technique and technology COMPLETELY new to my work. Hence, much of what we will be showing tonight is quite unfinished. For instance, the sets are made of cardboard for this residency since their exact size and shape depend on camera angles and camera movements that have been worked out here.

I'd like to extend a heartfelt thanks to Heather Henson and the Jane Henson Foundation, Cheryl Henson and the Jim Henson Foundation, The Jim Henson Legacy and Nathaniel Wharton, for making this possible. And a special shout out to Z. Briggs. Thank you all, so much!