

DAN HURLIN

DEMOLISHING EVERYTHING WITH AMAZING SPEED

"The audience was frozen into the kind of stillness that no one dares interrupt, not even with a startled gasp." – The New York Times

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photo: Stephanie Berger

Demolishing Everything with Amazing Speed is Dan Hurlin's latest puppet theater work, based on four wordless and never before performed (or translated) mini plays, originally written by Italian Futurist Fortunato Depero. Hurlin uncovered Depero's work during his fellowship at the American Academy in Rome: he was immediately enraptured by the plays' abstract, early 20th Century Futurist aesthetic that is somehow suffused with alarmingly contemporary political and social undertones.

Unencumbered by dialogue, the four plays in *Demolishing Everything* are bizarre, almost hallucinogenic, and packed with surreal nonsensical imagery. Written in 1917, one of the most brutal years of World War I, they are menacing and violent, while mysteriously maintaining a playful air. Characters include the "Rich Red Woman", completely red but for a single eye made of bright green concentric circles; "The Count" with a black face and a single white eye that switches on and off like a headlamp; and "The Smoker" who violently rips apart his face only to go back smoking his cigar nonchalantly.

Set to a haunting score and eerie sound design by Dan Moses Schreier, Hurlin's imaginative design team, includes Tom Lee (projection design), Tyler Micoletau (lighting design) and Anna Thomford (costume design). A cast of 6 puppeteers (plus a narrator) manipulate eight Bunraku-style puppets and dozens of smaller ones. Two of the plays are performed live, one is presented as a live-feed film, while the fourth serves as prologue and epilogue.

David Bruin of *HowlRound* describes the production as "...a gift to audiences, a rare opportunity to see the violence that surrounds us rendered into a beautiful, new creation that portends the possibility that we might still work together—whether in the theatre or in the streets—to overcome that which threatens to tear us apart."

Commissioned by and developed in residence at the Richard B. Fisher Center for the Performing Arts at Bard College.

For more information:

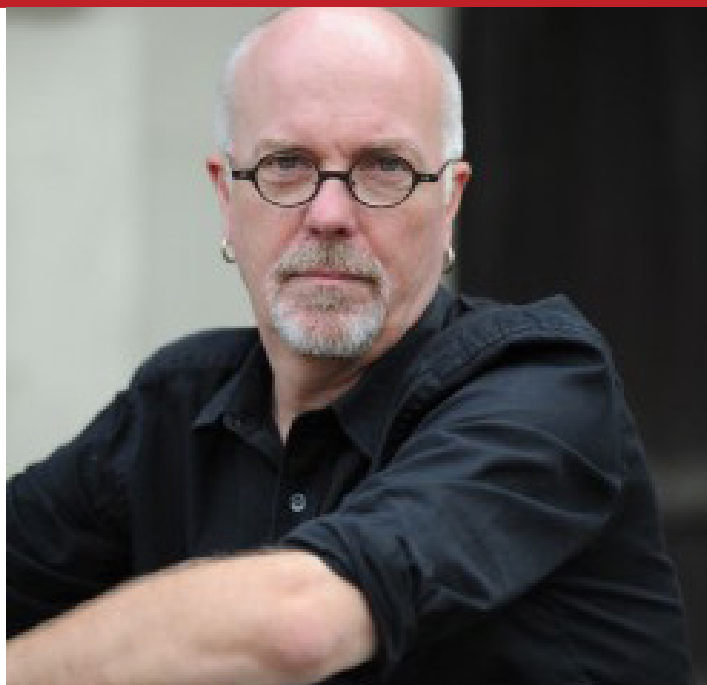
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Running time: 80 minutes, no intermission
Open Availability

Produced by **mapp international** productions

artist biography

Dan Hurlin received a 1990 Village Voice OBIE award for his solo adaptation of Nathanael West's *A Cool Million* and his suite of puppet pieces *Everyday Uses For Sight: Nos. 3 & 7* (2000) earned him a 2001 New York Dance and Performance award (a.k.a. "BESSIE"). His 1992 solo *Quintland* earned sculptor Donna Dennis a New York Dance and Performance award BESSIE for visual design. In 1998 Dan was nominated for an American Theater Wing Design award for his set design for his music theater piece *The Shoulder* (music by Dan Moses Schreier). His full-length puppet piece *Hiroshima Maiden* (2004), with an OBIE award winning score by Robert Een, was awarded a UNIMA (Union Internationale de la Marionette) citation of Excellence. Otherworks include *Who's Hungry?/West Hollywood* (2008) and *Who's Hungry?/Santa Monica* (2010)—a suite of puppet pieces based on the oral histories of homeless and food insecure residents of Los Angeles, collected by Dan Froot; *Disfarmer* which premiered at St. Ann's Warehouse in 2009 and the making of which was chronicled in filmmaker David Soll's documentary, *Puppet*. Earlier performance works include *NO(thing so powerful as) Truth* (1995); *Constance and Ferdinand* (1991); *The Jazz Section* (1989); and his toy theater piece *The Day The Ketchup Turned Blue* (1997) from the short story by John C. Russell.



Dan has performed with Ping Chong, Janie Geiser, and Jeffrey M. Jones, and directed premieres of works by Erik Ehn, Lisa Kron, Holly Hughes, Dan Froot and John C. Russell among others. Formerly the Artistic Director of Andy's Summer Playhouse in Wilton, New Hampshire, Dan currently teaches performance art, dance and puppetry at Sarah Lawrence College where also serves as the director of the graduate program in theater. His work has been supported by three Rockefeller Map grants, and grants from the Mary Flagler Cary Charitable Trust, the Greenwall Foundation, the Jim Henson Foundation, the Helios Foundation, and many others. In addition to three individual artist fellowships from the New Hampshire State Council on the Arts, Dan has received fellowships from the National Endowment for the Arts, Creative Capital and the New York State Foundation for the arts. Twice a fellow at the MacDowell Colony, Dan is the recipient of a 2002 fellowship from the John Simon Guggenheim foundation in choreography, a 2004 Alpert Award in the Arts for theater, was named the 2008 USA artists Prudential fellow in theatre, and the 2013/14 Jesse Howard Junior Rome Prize Fellow in visual art at the American Academy in Rome.



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