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“So much more than a theory book or a period book, *Intermedial Theater: Performance Philosophy, Transversal Poetics, and the Future of Affect* is a statement of vision, practice, and performance. Dramatist and theorist Bryan Reynolds and crew invite readers into the electric, kinetic, worlds generated by transversal theater and theory. The results are ‘fractalicious.’ You may never want to leave.”

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“In this provocative book on contemporary European postdramatic theater, Bryan Reynolds’s unique writing voice gives the reader an exciting, performative experience of the productions from critical perspectives that reflect current rhythms of filmic and digital media. Reynolds writes the way people’s brains work in this electronic age, and performs his intellectual persona on the page as it reads the stage. I love the book’s performative style. It is the intellectual equivalent of a stage performance.”

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Klagenfurt University, Austria

This exciting and timely new series features cutting-edge books which centre on global and embodied approaches to performance and technology. As well as focussing on digital performance and art, the series includes the theoretical and historical context relevant to these practices. Not only does the series offer fresh artistic and theoretical perspectives on this exciting and growing area of contemporary performance practice, but it also aims to include contributors from a wide range of international locations working within this varied discipline. The series includes edited collections and monographs on issues including (but not limited to): identity and live art; intimacy and engagement with technology; biotechnology and artistic practices; technology, architecture and performance; performance, gender and technology; and space and performance.

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—Henry S. Turner, *Professor of English, Rutgers University, USA*

Bryan Reynolds

Intermedial Theater

Performance Philosophy, Transversal Poetics, and
the Future of Affect

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*For my wife Kris,
Who playgrounds the everyday,
Yet sees the Earth at 30,000 Ft,
Who silly putties concrete walls,
Troopers storms with champagne,
And levitates me to Shangri-La.*

NOTES ON COLLABORATORS

David Backovsky is a Czech sound designer and filmmaker based in Berlin. He has worked with the Transversal Theater Company since 2011 on a number theater and film projects, including *Romeo and Juliet* (2011), *Fractalicious!* (2011–), *Titus Andronicus* (2012), *Railroad* (2013), and *Bzzap!* (2014). He has also produced and directed several short films, including an adaptation of Milan Kundera’s *The Hitchhiking Game*. He is currently working on a film in production entitled *Feasting* (2014–), written by and featuring Bryan Reynolds and Guy Zimmerman, and a satirical short film series entitled *Atelier* (2016–).

Adam Bryx, an expat from the Czech Republic via Canada, completed his dissertation, “Pirate Streams: Informatics, Transversality, Passports, and Performance in Early Modern England,” at the University of California, Irvine, in August 2012. He has co-authored with Bryan Reynolds, “The Fugitive Theater of Romeo Castellucci: Intermedial Refractions and Fractalactic Occurrences” in Matthew Causey and Fintan Walsh, eds., *Performance After Identity: The Neo-Political Subject* (2013), “Go Fractalactic! A Brief Guide through Subjectivity in the Philosophy of Félix Guattari and Transversal Poetics” (*Deleuze Studies*, 2012), “Cheers to Materialism in Literary Theory: A Diversion with David Hawkes” (*Early Modern Culture*, 2012), and “The Masochistic Quest of Jean-Jacques Rousseau: Deleuze and Guattari to Transversal Poetics with(out) Baudrillard” in Bryan Reynolds, *Transversal Subjects: From Montaigne to Deleuze after Derrida* (Palgrave Macmillan, 2009); and he co-authored with Gary Genosko, “After Informatic Striation: The Resignification of

Disc Numbers in Contemporary Inuit Popular Culture” in Ian Buchanan and Gregg Lambert, eds., *Deleuze and Space* (2005).

Luke Cantarella is a designer of scenery and an associate professor at Pace University. He has designed scenery for over 130 productions at venues around the United States, such as the American Repertory Theater, Yale Repertory Theater, and Repertory Theater of St. Louis. Internationally, his work has been seen at the Arts Theater (West End, London), and with the Transversal Theater Company in Amsterdam, Los Angeles, Beirut, and many other locales. Additionally, Luke creates projects in design ethnography, a hybrid form that uses design thinking as a tool for social science research. Projects include *214 Sq. Ft* (2012), *Trade is Sublime* (2013), and *Yes, We’re Open* (2016).

Arturo Desimone is an Aruban-Argentinian writer and visual artist, currently based between Buenos Aires and Amsterdam. His drawings are often bestiaries, with symbols, human and animal figures and resonances from the different cultures he has inhabited or been influenced by (the Caribbean, South America, Europe) or religions he has encountered. Drawings by Arturo have been in exhibitions in the Netherlands, such as the Vriend van Bavink Gallery in Amsterdam and the Daipiran Gallery, Utrecht. Publications where his drawings have appeared are *Abraxas Journal of Esoteric Studies*, *Journal for Early Modern Cultural Studies*, and the cover of the journal *Deleuze Studies*. His poems and short fiction pieces appeared in *Drunken Boat* (the Romani folio), in *Off the Coast* literary journal, and in the websites of *New Orleans Review*, the *Acentos Review*, *Hamilton Stone Review*, *Knot Lit*, *Hinchas de Poesía*, and other literary magazines and websites. His play *Tattoo Moon* won the El Hizjra literary contest’s playwright’s award in 2011.

Kristin Keating Fracchia has a doctoral degree in drama from the University of California, Irvine, and has taught in the Department of Theatre and Dance at California State University, Fullerton. Her dissertation, “The Performative Corpse: Anatomy Theatres from the Medieval Era to the Virtual Age,” explores the wonders involved in performances of dissection. She is currently working in educational technology.

James Intriligator is Professor of Psychology at Bangor University (UK). He has authored nearly fifty peer-reviewed articles in high-profile scientific journals, such as *Nature*, *Nature Neuroscience*, *Neuron*, and *Biological Psychology*. His published works, which have been cited nearly

3000 times (Google, April 2016), are artefacts of his synesthetic existence, in which he glides through multiple domains including neuroscience, design, psychology, entrepreneurship, physics, “consumer psychology,” and education. Recent honors include being named student “Equality and Liberation Champion” (2012), receiving a personal chair based on “innovation and impact” (2013), and being named a “National Teaching Fellow”—the UK’s highest teaching honor (2014).

Sam Kolodezh is a doctoral student in the joint PhD program in Theatre and Dramatic Arts at the University of California, Irvine, and University of California, San Diego. He is interested in technology, affect, and philosophy as they relate to early modern English especially, but also in contemporary European drama, theater, and performance. He has published two journal articles, “Waiting with Anticipation: Bratya Basu’s *Hemlat, The Prince of Garanbata*” in *Theatre International* and “Transversal Theater’s *Fractalicious!*: Performing Concepts between Theater and Philosophy,” co-authored with David Backovsky, in *Journal for Cultural Studies and Social Sciences*, as well as two book chapters: “Allo-Realism and Intensive-Extensive Shakespeares: Transversal Theater Company’s *Macbeth, Romeo and Juliet*, and *Titus Andronicus*” in *Shakespeare and Realism* (2016), co-authored with Bryan Reynolds, and “Performing with Care: Reading with Alphonso Lingis,” in *Inter Views in Performance Philosophy* (2016). Sam is also an associate producer and stage manager with Transversal Theater Company.

Bryan Reynolds is Claire Trevor Professor of Drama at the University of California, Irvine, USA. He is also the Artistic Director of the Amsterdam-based Transversal Theater Company, a director of theater, a performer, and a playwright, whose plays have been produced in the USA, Europe, Asia, Africa, and the Middle East. He has held visiting professorships at Queen Mary University of London, the University of Amsterdam, Utrecht University, the University of Cologne, University College Utrecht, Goethe University Frankfurt, the University of California, San Diego, the American University of Beirut, the University of Tsukuba, Japan, and the University of Klagenfurt, Austria; and he has taught seminars and workshops at Deleuze Camp, the Grotowski Institute, Beirut’s Live Lactic Culture, the Gdańsk International Shakespeare Festival, and the Jenin Freedom Theatre, among other academic and arts institutions. His academic books include *Transversal Subjects: From Montaigne to Deleuze after Derrida* (Palgrave Macmillan, 2009); *Transversal Enterprises in the Drama of*

Shakespeare and His Contemporaries: Fugitive Explorations (Palgrave Macmillan, 2006); *Performing Transversally: Reimagining Shakespeare and the Critical Future* (Palgrave Macmillan, 2003); and *Becoming Criminal: Transversal Performance and Cultural Dissidence in Early Modern England* (2002). And he is editor of *Performance Studies: Key Words, Concepts, and Theories* (Palgrave Macmillan, 2015) and co-editor of *The Return of Theory in Early Modern English Studies: Tarrying with the Subjunctive*, volumes I and II (Palgrave Macmillan, 2014, 2011); *Critical Responses to Kiran Desai* (2009); *Rematerializing Shakespeare: Authority and Representation on the Early Modern English Stage* (Palgrave Macmillan, 2005); and *Shakespeare Without Class: Misappropriations of Cultural Capital* (Palgrave Macmillan, 2000). He is also co-general editor of the book series *Performance Interventions* from Palgrave Macmillan. With Mark LeVine, he is currently writing the book *Art at the Edge: Creativity and Conflict in the Middle East and Africa*.

Noah Savelson is an illustrator, cartoonist, animator, and screenwriter. He attends Menlo Atherton High School and lives in Menlo Park, California. He works on his drawings daily, and is in the midst of several writing projects. He hopes to attend a college with a strong program in both illustration arts and film.

Guy Zimmerman is an award-winning writer, director, and producer. He has served as Artistic Director of Padua Playwrights since 2001, staging over thirty-five productions of new plays and moving several to stages in Atlanta, New York City, Edinburgh, Prague, Berlin, Beirut, and Cluj. With the Transversal Theater Company, he directed *Fractalicious!* In 2015 he completed a doctoral degree in Theater and Dramatic Arts in the joint program of University of California, Irvine and University of California, San Diego. His articles about film, theater, art, science, and politics have been published in *Theatre Journal*, *SubStance*, *Shakespeare Bulletin*, the critical anthology *Architecture in the Anthropocene* (Open Humanities, 2013), *TheaterForum*, *LA Weekly*, *LA Theater Magazine*, and the arts and culture website *Times Quotidian*.

ACKNOWLEDGMENTS

Noodling the nodals of intermedial theater has been a passion of mine for a long time. Although recently introduced in theater and performance studies, the term “intermedial theater” could be used to describe much of the work of the Transversal Theater Company, for which I have served as Artistic Director since 2003. Transversal Theater has been inspired by the other theater-makers discussed in this book (Romeo Castellucci, Rodrigo García, Jan Lauwers, Thomas Ostermeier, and William Shakespeare), just as it has been inspired by the theorists featured (Gilles Deleuze, Jean Baudrillard, Félix Guattari, Michel Foucault, and Friedrich Nietzsche), and so it is to all of them, together with my collaborators (most of whom are also members of the Transversal Theater Company), that this book is most in debt. Inspired by the subject matter that is our focus, my collaborators and I have tried to take an intermedial approach—blending aesthetic theories, artistic modes of expression, headspaces, histories, consciousnesses, subjectivities, socio-geographical locations, moments in time, articulatory spaces, and so on—in our production of a book about intermedial theater’s salient properties and the properties that affectively attend to it and emerge from it. In doing this, we have made difference and repetition, in other words, difference and repetition, as well as memorying, remembering, and forgetting, and the fugitive explorations they invite, the driving forces to our creative processes. Always visceralletric (visceral + intellectual + electric), keeping my consciousness motored intensive-extensively, our collaborations brought the writing of this book to positively fractalactic heights that were at times fabulously fractalicious! (fractalizing apart + galacticing together + blissful exuberance). To be sure,

the viscerallectrics and fractalactics we achieved together will continue to stream long after the book is forgotten.

Needless to say, of equal importance by complementary means are my family—my son Zephyr, daughter Sky, and wife Kris, who have made cohabiting in intermedial-theater-book-space, among other overlapping articulatory spaces, a lot of fun (they are my toughest and silliest critics). For his tremendous patience and support, I am also especially grateful to my friend and collaborator, Mark LeVine, with whom I have been working, while also writing this book, on several projects on performance activism in the Middle East and Africa. Along the same lines, my gratitude to the many members of the Transversal Theater Company knows no bounds. Of the too many to name here, I want to thank Kayla Emerson, Lonnie Alcaraz, Niels Horeman, Oscar Seip, Shira Wolfe, Laila Burane, Christopher Marshall, Jessica Emmanuel, Miguel Vale, Michael Moshe Dahan, Lauren McCue, Karyn Lawrence, Alex Hoffman, Jim Carmody, Anouk Briefjes, Cinthia De Neef, Beorn Nijenhuis, Anne-May Lijser, Hans de Blooy, and Luke Cantarella. At the University of California, Irvine, my colleagues have been hugely supportive. I want to especially thank Robert Cohen, Stephen Barker, Don Hill, Tony Kubiak, and my Department Chair Gary Busby. I am also grateful to The Donald Bren Foundation for supporting me through an endowed research chair named after Claire Trevor. My research assistant at the University of California, Irvine, Letty Garcia, provided spunky support when needed.

At Palgrave Macmillan, as always, I received all the support and attention an author could hope for—from Paula Kennedy until she left the press, and then from Jenny McCall and her phenomenal assistant April James, who conscientiously nurtured the book along every step of the production process. Finally, it is an honor to be included in Palgrave's groundbreaking Performance and Technology series edited by Susan Broadhurst and Josephine Machon.

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