

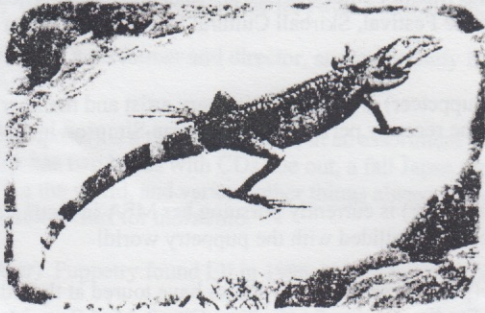
# The Museum of Jurassic Technology

in collaboration with

## Automata

presents:

# The Reptile Under the Flowers



Conceived, Directed, and Designed by **Janie Geiser**  
Music Composed by **Valerie Opielski**  
Lighting Design by **Brandon Stirling-Baker**  
Sound Design by **Yun Ho**  
Puppet Costumes by **Sarah Brown, Sandra Burns, and Yelena Zhelezov**  
Video Design by **Christine Marie and Janie Geiser**  
Knitted Landscapes by **DanRae Wilson**

Performed by **Baxley Andresen, Danielle Ash, Kristy Baltezare, Caitlyn Conlin, Marsian DeLellis, Leila Ghaznavi, Brent Johnson, Kyle Leeser, Moira MacDonald, Francisco Martinez, Zoe Moore, Edward Rowley, Eli Presser, Katie Shook, Catherine Strecker, and Yelena Zhelezov.**

Set Carpenter: **Jerry Buzsek**  
Set and Puppet Construction Assistants: **Nicole Emmons, Keith Ballard, Yelena Zhelezov, Judith Anderson, Brenda Gausch, Eli Presser, Emily Mendelson, Darius Mannino, Moira MacDonald, Slater Klahr** and the cast of puppeteers.

**May 21-24, 2009**

The Foshay Masonic Lodge  
9635 Venice Boulevard  
Culver City, CA 90232



**Baxley Andresen** (puppeteer) has just finished her first year at SUNY Purchase College in the Art & Design program, majoring in Sculpture and Painting. She incorporates puppetry in the work she makes and hopes to continue learning and working in the field of puppetry.

**Danielle Ash** (puppeteer) received her MFA in experimental animation at CalArts and continues to work in stop-motion animation, puppetry and sound design. Her animated films have recently screened in festivals from Vienna to Park City, Utah.

**Brandon Stirling Baker** (Lighting Designer) is a designer of lighting for Theatre, Dance & Installations. His recent designs have been produced at the Edinburgh Fringe Festival, Los Angeles Music Center, REDCAT, Manual Archive Theater, Great Small Works, ACDFA Dance Festival, Skirball Cultural Museum and Santa Monica Museum of Art.

**Kristy Baltezare** (puppeteer) is a multidisciplinary artist and member of the collective The Little Fakers. She recently performed with Susan Simpson in Concrete Folk Variations.

**Caitlyn Conlin** (puppeteer) is currently pursuing her MFA in Acting at CalArts. She is delighted to have recently collided with the puppetry world!

**Marsian De Lellis** (puppeteer) Marsian's shows have toured at the Edinburgh Fringe Festival, REDCAT Studio, Theatre for the New City & Mad Cow. Marsian is currently developing, *BRIDE OF WILDENSTEIN – THE MUSICAL*, which investigates an aging socialite who grows fur & claws to recapture the attention of her philandering game hunter husband. [www.MarsianDeLellis.com](http://www.MarsianDeLellis.com)

**Janie Geiser** (Director/Designer) is a visual/theater artist and experimental filmmaker, whose work explores the emotional power of inanimate objects. One of the pioneers in the renaissance of American avant-garde puppet theater, Geiser's multidisciplinary work has been recognized by a Guggenheim Fellowship an Obie Award, and through funding from Creative Capital, the Rockefeller Foundation, the Henson Foundation, and the Durfee Foundation, among others. Geiser's experimental films have screened at the Whitney Museum, the Guggenheim Museum, the Museum of Modern Art, Redcat, and at numerous festivals, including the New York Film Festival, the London International Film Festival, Toronto International Film Festival, and the Rotterdam Film Festival.

**Leila Ghaznavi** (puppeteer) is an Actor/Puppeteer/Performer/Director. She is currently pursuing her MFA in Acting from the California Institute of the Arts.

**Brent Johnson** (puppeteer) came from a background in stop motion animation, and found the fun in puppetry while finishing up in the Experimental Animation Dept at CalArts. Has since gone on to create work for Yo Gabba Gabba!, LA Opera, and a wide variety of freelance puppet building, animation, and puppeteering.

**Kyle Leeser** (puppeteer) Kyle Leeser is a puppeteer and fine artist, currently attending California institute of the arts. He has performed puppet shows at the Santa Monica museum of Art as well as the Museum of Jurassic Technology.

**Moira MacDonald** (puppeteer) has puppeteered for Susan Simpson, Kristy Baltezare, The Little Fakers, and with JP Parr. She worked in NY as a sound engineer for Basil Twist, and is the TD for Phantom Limb Productions. She will be in the MFA Puppetry program in the fall.

**Christine Marie** (Co-Video Designer) is an integrated media artist creating original work with large scale cinematic shadows, video, live performers and puppetry. Her work has appeared at the REDCAT, Geffen Playhouse and South Coast Repertory Theater. Her latest work incorporates live performance within projected 3D shadow and video environments. She is a graduate of Cal Arts' Cotsen Center for Puppetry and the Arts.

**C Francisco Martinez** (puppeteer) is a visual artist with a concentration on site-specific Installations and puppetry. His interest is situated in the multicultural and the socio-political manifestations in contemporary world. He is originally from Peru and has been part of several projects in the US and abroad, such as: "Communal Garden" (Site specific-Installation for Pete and Susan Barrett Gallery), "Dante's Inferno" (Sandow Birk's Film), "Someday we will find it"(Thesis Installation), Arts for Katrina (Art Auction), Imaginary Borders (Centro Estatal de las Artes-Mexico), etc.

**Zoe Moore** (puppeteer) is a performer and director, and is currently in the MFA program in Directing at CalArts.

**Valerie Opielski** (composer) is a time-based artist in an assortment of media, and an installation artist. She has two bands with CDs due out, a fall Japan tour coming up, an animated short touring the world, and various other things always going on. Please see [www.myspace.com/valopielski](http://www.myspace.com/valopielski) for more info.

**Eli Presser** (puppeteer) Puppetry found Eli in 1996, he's been trying to figure them out ever since.

**Katie Shook** (puppeteer) is a puppetry and performance artist based in LA. She likes finding unlikely relationships between people and objects, and exposing the inner life of puppets. Shook recently graduated from CalArts with an MFA from the puppetry program.

**Catherine Strecker** (puppeteer) is puppet-tastic.

**DanRae Wilson** is an avid knitter/fiber junkie Nurturing a love of all things tiny, she is currently in 2/3 though a MFA in Puppetry at CalArts.

**Ho Yun** (He Yin) is a sound designer from Singapore. She designs aural experiences for theatre, film, dance and installations, and is interested in facilitating various explorations and discoveries through the design of interactive experiences.

**Yelena Zhelezov** (puppeteer) is a visual and performance artist who works in mediums of puppetry and projection. She is interested in casual performance sites, responding to events of international importance, and replicating natural textures. She is a native of Belarus and is currently a graduate student of Puppetry and Integrated Media at California Institute of the Arts.

#### Special thanks

Laura Heit, Lewis Klahr, Slater Klahr, Emily Hastings, David Wilson, Clarence Kussner, Asuka Hiss, Great Small Works, Susan Simpson, Jade Finlinson, Jed Lackritz, and Alexis Hyman.



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## THE MUSEUM OF JURASSIC TECHNOLOGY

The Museum of Jurassic Technology in Los Angeles, California is an educational institution dedicated to the advancement of knowledge and the public appreciation of the Lower Jurassic. Like a coat of two colors, the Museum serves dual functions. On the one hand the Museum provides the academic community with a specialized repository of relics and artifacts from the Lower Jurassic, with an emphasis on those that demonstrate unusual or curious technological qualities. On the other hand the Museum serves the general public by providing the visitor a hands-on experience of "*life in the Jurassic*"...

## AUTOMATA

**Automata**, located in Los Angeles, California, is a nonprofit organization dedicated to the creation, incubation, and presentation of experimental puppet theater, experimental film, and other contemporary art practices centered on ideas of artifice and performing objects. Founded in 2004 by artists Janie Geiser and Susan Simpson, **Automata** has been creating and presenting intimate performances of original work, film screenings of contemporary and historical avant-garde film, lectures, workshops, and exhibitions in a variety of spaces in Los Angeles. **Automata** seeks to radically redefine and re-contextualize the notion of puppet theater by taking an art form that is frequently marginalized and location it at the intersection of contemporary performance, media, visual art, sound art and experimental writing. **Automata** is dedicated to creating and nurturing new work that is engaged in cutting edge art practices, and in deep conversation with our contemporary culture of simulation and mimicry (digital, robotic, and otherwise), while embracing the aura of the handmade and hand-operated.

**Automata** stands at the fulcrum of objects and performance, artifacts and ephemera, magic and mechanics, artifice and interface. In looking at the intertwined histories of experimental object-performance, miniature theater, and experimental film, we find common ancestry in the early cinema of attractions, the nickelodeon, and the zoetrope, and in the camera obscura, shadow theater, peepshow, magic lantern, and Punch and Judy show. We are dedicated to experimental work with explored, merges, or subverts these forms in unexpected ways.

## **The Reptile Under the Flowers**

### **(Scenes)**

1. Shadow: The banker's family
2. The banker at work
3. Shadow: the son buries the evidence; the father imprisoned.
4. The son, lost, enters the army, and goes to war.
5. The soldiers bury the family.
6. The son, ashamed, runs away.
7. The son, running for years, tries to return home, but cannot go in.
8. The father, home from prison, lives only upstairs.
9. The Reptile
10. The Father paces and thinks.
11. The son circles the house with his father upstairs and mother below, watching.
12. (Projection) Years go by, the son again tries to return.
13. The father leaves the house, looking for the briefcase; the son watches, and enters the house.