Bricolage releases tickets to the public for their secretive pop-up series, Immersive Encounters

Shrouded in secrecy, IE has been selling out with underground network of patrons

IE: The Ascendants: April 21- May 14 • IE: TBD August 4-26

PITTSBURGH, PA (March 30, 2017): Since the success of its ambitious, warehouse-sized production STRATA in 2012, Bricolage Production Company has been nationally recognized for their groundbreaking work in immersive theater. From their urban adventure, OjO in 2014 (which later toured to the prestigious Without Walls Festival at La Jolla Playhouse in San Diego, CA), to their custom-built a sensory-sensitive experience for children on the autism spectrum, Welcome to Here in 2016, the company’s large-scale immersive work is growing increasingly popular. In 2015, Bricolage introduced a smaller scale “bite-sized” production called Immersive Encounters (IE), which popped up sporadically though the season in two unique installments. Intentionally secretive, these intimate theatrical experiences quickly sold in a matter of days, even though tickets were never released to the general public. This year, Bricolage has announced that for the first time ever they will open sales to the public for two new installments of the clandestine program: IE: The Ascendants April 21- May 14 and another offering August 4-26.

IE: The Ascendants is the product of the same creative forces behind nationally acclaimed OjO and STRATA, including Jeffrey Carpenter, Tami Dixon, Gab Cody, and Sam Turich. “It’s so exciting to have this incredible team back in the creative laboratory again. We’re really pushing the envelope of what sound and light can do to enhance the experience for participants,” says Jeffrey Carpenter. IE: The Ascendants will also draw heavily on the talents of local sound design team District 5, which includes Sarah Pickett (Carnegie Mellon University Assistant Professor, Sound Design), Chris Evans (house sound engineer for the Benedum Center), and Broadway veteran David Gotwald. As with previous IE’s, Bricolage has offered very little information on what patrons can expect during this production and asks that participants not reveal any details after their encounter.

IE: The Ascendants will be held Wednesday through Sunday somewhere in the Cultural District of downtown Pittsburgh. Visit BricolagePGH.org for the full list of times and days. Patrons will be given the location and further instructions via email 24 hours before their experience and a final reminder email 1 hour before their experience; it is crucial that each
person follows their instructions exactly. The experience is recommended for ages 16 and up and children are not allowed.

CREATIVE TEAM:
Co-creators/Directors: Jeffrey Carpenter, Tami Dixon, & Sam Turich
Co-creator/Lead Writer: Gab Cody
Sound Design: Sarah Pickett, Chris Evans, & David Gotwald

BOX OFFICE:
Tickets are $15 and will be available to the public online at BricolagePGh.org starting Monday April 3rd.

ACCESSIBILITY:
Bricolage’s immersive experiences are heavily rooted in the senses and often require movement. As a result, not all experiences are suitable for all patrons and we may need to make adjustments to the piece in advance to better suit an individual’s needs. We encourage you to communicate any specific accommodations that will help you better enjoy your time with us with at least two weeks notice if possible. Please give us a call at 412-471-0999 or email Emily at Emily@webbricolage.org.

BRICOLAGE MISSION AND VISION STATEMENT
Bricolage envisions theater not as a passive experience, but as a vehicle for heightened involvement for artist and audience alike. By combining different artistic mediums, nourishing local talent, producing provocative work, and facilitating audience engagement, Bricolage seeks to revitalize live performance for a new era.

The word Bricolage means “making artful use of what is at hand.” What excites this company is the connection and interaction between seemingly disparate elements, and the potential for these components to resonate as one cohesive event. "What’s at hand" is Pittsburgh's changing landscape, its plentiful human and material resources, and the salient political, cultural, and ethical issues they encounter and react to each day.

Their approach encourages artists to take the creative risks necessary to create full-blooded, high-quality theatrical experiences that challenge audiences to engage in new ways, react, and express openly their opinions about our work – to have a stake in the creative discussion.

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