

Title of Work: "Hire" Knowledge of the Anthropocene

Choreographer: Dr. Ama Wray

Costumes: 3 groups: white lab coats, button down shirts and ties, undecided colors for the specimens

Length: 20 minutes

Summary of Concept: The audience is able to observe the scientific process of discovering and studying a new living specie. During the intermission, the cast will be in the lobby measuring everything they possibly can in order to learn more about this habitat in which the specimens are from.

At the beginning of movement one, the dancers in the role of the scientists will commence a processional through the house to reach the stage, where the specimens are being held for observation. The stage is very stark and bright, fixtures much like fluorescent tubes hang down from above and light the stage in a very intense and cold way. (Image 1) All

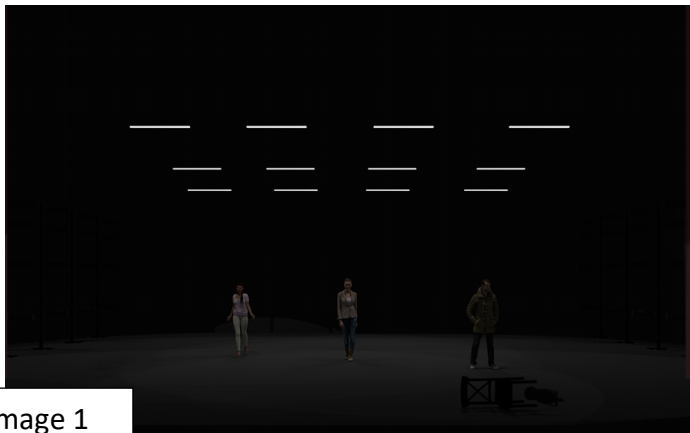


Image 1

soft goods will be flown out, and with it all sense of familiarity and softness is stripped. Somehow, the specimens sleep soundly in this laboratory (Image 2), sprawled across a pile of chairs. As they sleep, we watch the scientists celebrate their new discovery on the apron of the stage. Eventually, the scientists remove

the chairs from within the huddle of sleeping specimens to proceed with systematic measuring of these chairs along the downstage edge of the stage. The whole scene is very exact, precise, and calculated. It appears to be a well-functioning system. There is uplighting on the edge of the apron which is the only hint of



Image 2

uneasiness, casting the shadows of the scientists and the downstage row of chairs onto the back wall.

In movement two, we flashback to the habitat of the specimens on the day of their discovery. This environment is warm, organic, textured, and subtly magical.

(Image 2) It feels so much more inviting than the laboratory of the scientists.

Sunlight filters in through the tree branches overhead and the dancers move gracefully through this filtered light. It is healthy and thriving, the lighting reacts to their kinetic energy in forms of subtle movement as well



as quick shifts. We achieve the magical essence through these subtle movements that make the forest floor feel reactive to the specimens. Particular members of the species are highlighted in specific places on stage at times, by down specials and/or side light. Thus, making it clear that this environment is their home. The free-flowing movement originates from and is carried by their organic momentum.

In the third movement, we return to the oppressive laboratory/urban world where we remain until the end of the work. We see the unhappiness of the species to have been brought to this uncomfortable world, and we see the humans' terrible effect on the species. The quality of life is expressed in the thrashing and frenzied quality of movement in the choreography. Not only is this a lifestyle that the species cannot upkeep, but the city dwelling humans cannot sustain this lifestyle either. The specimen struggle to adapt to the humans' lifestyle, even putting on shirts like that of the humans. We watch the disintegration of stability throughout the third movement, and it continues into the fourth. The world around them begins to fall apart. The fluorescent tubes of light become faulty with fading out and flickering. The lighting of the stage becomes less thorough, making the dancers appear less vibrant and lively. There are small patches of darkened stage, that the dancers can move through. Parts of the lighting

composition are slowly withdrawn, like the side light and back lighting, making the dancers seem much further away within an increasingly dismal place.

By the completion of the fourth movement, a spiral-shaped scenic element chaotically comprised of plastic bottles, wire, and chairs has flown in upstage. (Image 4 and 5) It is lit from the front so that it casts contorted shadows on the back wall. The looming structure of plastic waste and other elements of human damage is daunting. We enter into movement five having reached a fully apocalyptic world of jagged shadows and barely functioning lights. All that is left is one last specimen, who performs a sad solo among the hanging, jagged scenic element and malfunctioning fluorescent tubes. Each tube of light flickers and fades out until only one is left, right above the very last specimen. It flickers and goes out as the world of this story ends.

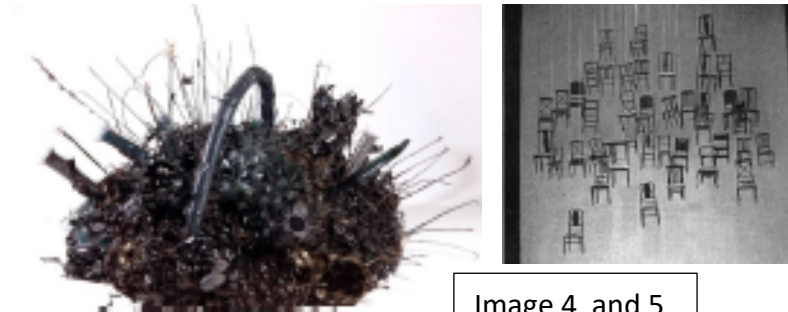


Image 4 and 5