

## Video #1

The corner of a deck outdoors. A white fence is topped with thirty red ceramic and clay pots, green plants sprouting from some. More plants line the deck; one flowers pink. Amidst the dramatic daytime shadow of the fence. In this video, Laurel plays with her relationship to the camera. The red of her hair picks up the red of the pots. She wears a black t-shirt reading All Y'All Bitter Southerner.

Camera in front, Laurel's back ripples languidly; the camera pivots, as she arches up to the sun. The footplate of her wheelchair peeks in. Eyes closed, she circles her body; the camera pivots back; she curves an arm overhead. Scoots forward on her knees.

Camera back in front; she rises with determination, a sharp look to the left, curves her arms towards the plant pots. Left hand catches right, arms down, push off with power. Reflectively, her body circles; her hands push off the ground. Arm like a blade takes her around. Arm like a blade carries the camera around. A brief glimpse of her wheelchair. A push into the air, legs, curving her arm to the plants behind her.

Spin, lies back, enjoying the sun.. Camera jumps now overhead. Arms outstretched, a sharp body ripple and leg circles in response. Arm like a blade, takes her to sitting. Backroll.

Up to her knees, she looks briefly at the camera and down to the ground. An urgent push to a v shape that hovers over the shadows of the fence that resolves into a stretch towards the sun. The camera zooms in. She curves now towards the camera, sits back down, legs in a w shape. Laurel grasps her knees, rolls backwards over. To sitting. Kneeling. She looks over her shoulder at the camera once more. The camera reacts by jumping away. Her chair slips into view.

## Video #2

Alice wears a pink long sleeve athletic top and greyish leggings, she lies, lounges backward while seated in her wheelchair atop a deck loveseat outdoors. Behind her are intertwining trees and the dark of evening, now lit by swaths of green, blue on the deck railing, and red on Alice.

With her head over the edge of the deck loveseat, Alice wipes her hands upward and down from thigh to face; arm cross-body then back to center. The swipe continues over her arms, sentient. The hands fan and the whole body inhales as the chair lifts from the hip upward. Balancing. She looks straight at you. The fanned hands lift and stretch straight up, interlocked fingers, and circle around her body like a carousel wheel overhead.

A strong pivot while still on her back, she's parallel. The wheelchair rises atop the deck seat making valleys out of her body. Her gaze persists. A cylindrical rock of the hip is constant as arms float from center to exterior air.

A curl inward pivots once more to full frontal. The casters tower over our sightline now and Alice curls over the wheels to reveal another set of searching arms tracing the curvature. Fingers lace the wheels, grabbing more forcefully. Forward and back becomes sharp inhales as the red and green lights split her face.

### Video #3

Like everyone else, we are at home in a variety of places, but Kinetic Light already knew how to work remotely. Our team lives in Arizona, California, Georgia, Kansas, New Jersey, New York City, upstate New York, Oregon, and Texas. On the screen is a map of the United States with blue pins marking the states we live in.

#### Video #4

This excerpt of DESCENT focuses on highlights of Michael Maag's lighting and projection. In this clip, dancers Laurel Lawson a white woman with seagreen hair and Alice Sheppard a black woman red blonde striped hair dance on a ramped stage set. There's a mountain peak on the right; a curved ramp leads to a platform on the left. In front of these features is a sloping ramped deck. DESCENT tells the love story of Venus played by Laurel and Andromeda played by Alice. We see moments of that relationship.

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Atop a distant mountain, a pool of white light holds Andromeda balanced against the Andromeda starscape. She writhes eerily. The white stars zoom in closer to show Andromeda sitting regally on the mountain peak. She pauses looks down, and circles, then whirls her body into black space and we plunge from starscape to underwater.

Venus is revealed -- her back muscles rippling like the shadowy waves of blue light, projected on the ramp. She lifts her self up onto deck of the ramp and arches back slowly, invitingly towards us. She stretches her arms like wings. On the platform, she reaches down into the soft waves of the black and blue water light on the ramp. Gently, she touches Andromeda's sleeping body. Andromeda wakes.

Abrupt shift: Venus rides her wheelchair into Andromeda; the lavender ramp reveals violet mountain ranges and a far away grey sky. Andromeda's wheelchair sits in a pool of light on the mountain top.

A water turquoise world shimmers against the royal blue of the ramp, Andromeda straps into her chair sexily. Venus circles her invitingly.

The dancers roll backwards down the lilac and orange striped ramp, spinning at the base and pushing up, arms reaching to the sky. Through the stripes on the ramp, white line sketches of women's bodies are softly visible. Overhead, we see them push up, ride down, turning forever and ever. The ramps stripes interwoven like a basket. Rolling, turning. Rolling turning.

In silhouette against a sunset sky, the lovers explore each other. A larger version of the scene is projected on the backdrop creating a shadow echo eerily out of time with the movement of the dancers. Venus reaches for Andromeda who stretches up in return.

Crystalline, in sharp cut white light, the dancers in their wheelchairs edge up the ramp. Venus pushes Andromeda. They circle each other warily. Shadows stretch huge and dark before them.

Seen from overhead, now on a cold white ramp, tinged with blue, their shadows loom.

The screen fills with rotating pixels: Venus leaps for Andromeda's peak; Andromeda, following, lands on top of her. White light flashes; the screen blacks out.

## Video #5

### Slide #1

*Wired* is an evening length immersive dance experience with two interconnecting strands: the story of barbed wire itself and the story of the people who interact with it.

- Against a black background, an image of part of a coil of barbed wire.
- Text reads: *Wired* honors the race, gender, and disability stories of barbed wire in America.

### Slide #2

*Wired* began when I rounded a corner at the Whitney and saw Melvin Edwards' sculpture, *Pyramid Up and Down Pyramid*. My stomach flipped; I couldn't stop thinking about it. I knew there was work to be made.

- An image of the sculpture. *Pyramid Up and Down Pyramid* nestles in between a white wall divider. On the right hand side of the wall, a pyramid of barbed wire reaches upwards. On the left, upside down, a pyramid stretches downwards.

### Slide #3

*Wired* is performed by Kinetic Light: Alice Sheppard, Laurel Lawson, Michael Maag and Jerron Herman.

- An image that includes pictures of Michael, Laurel, Jerron and Alice.

We are joined on this journey by composers Ailis Ni Riain and LeahAnn Mitchell

### Slide #4

- A picture of Ailis, a white woman with white blonde hair leans under the lid of a piano. Her hand plucks one of the strings.
- And a picture of LeahAnn, a black queer transwoman wearing a headset. Using her phone to adjust the music; she sits at a keyboard.

## **Slide #5**

We fly safely thanks to The Chicago Flyhouse

On screen is an image of us loading into a theater. Chains cascade from the ceiling. Wires and cables are carefully coiled. Pipes lie in a line on the floor. A road case says The Chicago Fly house.

## **Slide #6**

Against a black background with silver strands of barbed wire running across it, text reads:

- Wired is supported in part by the Shed's Open Call program, the MAP Fund, and USA artists.
- Residency support from Jacob's Pillow, Pillow Lab and New York Live Arts.

## **Slide #7**

- An image of a coil of barbed wire casting a shadow on a shiny grey surface.

This is my favourite quote from Melvin Edwards, "I have always understood the brutalist connotations inherent in materials like barbed wire." Sadly appropriate. Bitterly timely.

We hope we will get to share *Wired* with you in person.

## Video #6

An image of a white background and several strands of barbed wire hooked to a wall. Their shadows stretch across the frame.

Text reads: *Wired*: Beauty assists us in our attention to Justice: Elaine Scarry.

In this rehearsal video are clips of Jerron, Laurel, and Alice in several different rehearsal locations, performing excerpts of *Wired*. There is no overarching narrative and the numbered clips are not sequenced in any meaningful order.

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1.

A black wall and a greenish floor. Suspended by a single line, Laurel and Alice in their wheelchairs fall languidly from the ceiling, slowly turning and twisting folding and unfolding their bodies. In their hands, they hold a strand of barbed wire, they wrap and unwrap themselves in the barbed wire, stretching out towards each other, coiling in.

2.

A dark wall and white floor, Jerron wrapped in barbed wire drums his feet until suddenly he is free; he jumps and turns over the wire as if it were a game of double dutch. Suspended in the sky in her wheelchair, Alice watches, catching some of his movement. Underneath her now, he jumps up the wire in his hand, she reaches for him again and again.

3.

A white floor and wood panelled wall. Laurel on a bungee both hands down paws her way like a cat to the left. The bungees pull her back, her hands drag. Push into bounce, joyful bounce wheels up. Now, a one wheeled spin, around, around and around. Head thrown back. And controlled land.

4.

Text on a studio wall reads ASCENT. Wrapped in bungees, Jerron leans forward to the audience; he drops languidly brushing the floor as the bungee pulls him away. Again. A glance to the sky brings him up to a standing, glide, into sitting back. He looks at the audience. Supported by the bungee. A wide bodied turn. Spread legs, arm reaching; he pulls himself together, tucking his arm into the bungee. Waiting. Hanging, hanging, hanging and releasing slowly, inevitably into turning flight.

5.



Watched by Jerron and Alice, Laurel suspended by bungees pulls herself off the ground. Arching into a turn she lands. A yank on the bungee takes her around, leap, around. Leap, turn, Leap, turn. A flip of her wheels upwards. Pull down Release up into flight. Endlessly turning. Hanging. Turning. She looks at us over her shoulder. Cool. In control. And then lands.

6.

Text on a studio wall reads ASCENT. Balanced on casters, then yanked by bungees, Alice falls wheels up into flight. She swings, turning, arms akimbo, nosing her body through the air spine like a dolphin. Hands to the ground, she stops herself. Pushes left; right, left right around and suddenly she's aloft. Arms soaring. Carving circles in space. Flying Grazing hand to ground, she turns to stop. Wheels up.

## Video #7

Jerron wears a white tank top and black biker shorts. He dances in a hallway with a wooden floor and white walls. Doors to apartments are present. At the end of the hall, some white LED tubes cross and zigzag over the wall; they cast strong shadows on the gleaming floor and glowing walls. Jerron appears almost in silhouette.

Light from behind; Hand grazing the floor, bent over; hand stretching up the wall, Jerron. sensing, a push and coiled turn. Hand on the other wall, Jerron rises bent over. Head on the hall; light behind; Unwinding to standing. Hand on the wall. Then an arm arches over a curved back, Light from behind, Jerron touches the other wall. He brings his leg up, passes it under him as he turns, balancing on one leg like a flamingo. The other leg swings forward and back.

Hand on the wall. Body arch up to receive the light from behind. Head down now, a foot pushes the wall.

Jerron's body bounces. A rigid plank, he rebounds from wall to wall to wall. He pauses. Makes a chair shape, back to the wall, he slides down, a small bounce, and up and down. Jerron caught in light. Arm stretched up in still flight.

## Video #8

[multiple voices, overlapping]

Piercing gaze towards the camera, and loose shirt stark against rich black skin, arms forming a diamond in a studied lean against the wall he begins to swing a hip. Hip rotating. Body turning. Face winding.

He traces one foot gently on the floor, rotating his body until he steps forward, swinging one leg up straight, gesturing towards the camera, Battement towards the camera. His body drops over, and skip skips back, until he skips back Step and chasse reverse, deep second. and turns to face the warm light flooding in one side. into a squat, leaping upwards, springing up to neutral first Arch, Arch, Arch, body now arching back. white shirt exposed to the warm sunlight, almost touching the other side of the narrow hallway, turning, into a turn creasing at the hip legs crossed legs crossed, hand under his chin.

Down to a crouch and then his body ripples up he steps back head leading turning back dipping head to turn away and back to the camera one leg bent while he looks questioningly bending at the waist and bending at the knee leg turns in turns out Bent leg opens, closes, and steps. And steps forward to fourth, He advances on the camera sinuously. now crossing and advances forward. crossing, he comes towards you, one leg wrapping around the other step. cross. And steps, step. cross. and steps step. Cross. and steps, Seducing the viewer. and steps, from side to side camera focusing on hips, shirt, hand, into the camera and beyond empty hallway. the hallway is empty.

## Video #9

Seated on the floor in a rose-hued room, Laurel wears a black t-shirt stating “All Y’all” and black leggings. Her wheelchair sits parallel to her. Already rotating from the hips she lifts her hands to her head, shadows cascade behind her. Laurel’s hands reach their limits, stretching in breathing patterns. A sharp inhale brings both legs together and close to the chest. They swing forward as one leg swipes in front of the other. Touching the chair, bringing it closer with another arm flourishing upward, she sits in it and reclines. The shadows mirror her elongated legs and torso in the light. A jolt upright turns into a languid roll forward and back. A sudden turn to the front fills her body in the frame. Her hands search and caress each other, revolving for a second. One hand fills the entire frame. A sharp cut to Laurel back in the corner of the wall as she lifts her arm angularly over her head and pivots to facing the wall, stretching out the same arm. Spin to the front, spin to the back, and as she slowly rolls to the front she coyly places a hand on her cheek and looks into the camera

## Video #10

[multiple voices, often overlapping]

Turquoise and fuchsia light reflects off every surface to make a fantastical scape. We see a wooden corridor, a narrow hallway, lined with metal railings, ramped up towards you, into a door which shines in rich sunset colors. A woman in skintight black, only face, hands and hair showing, light brown skin and wildly curly hair in a wheelchair, brilliant silver metal and clean lines and swoops.

Balancing only on her front two wheels, shadow sharp beneath her, Alice throws her hands in the air behind her back forming an X, body over.

Black X balanced amongst greenhouse. Flying upwards and falling back, swing and sprint, push and turn, and FLY, circle. Return, repeat, grab shake twist fight.

(a look) Push (a look) and turn [voices in chorus]. Resigned, pleading, push, gesture reach fail (and losing grasp). Fail, slip, slide (fall). And she tries once more and falls, sliding backwards (falling away) on her stomach (and contortion). And we see nothing but contorted silhouette, twisting (writhing), wheels rotating through space, (Resolving again). We see only the bottom of her chair (push up) as she comes toward us (centaur). Grabbing the railings, she swings, ripples, (stretch), throws herself up with momentum (body ripples). Sprints once more to a stop (Holds. Firm.), throws her head, and smirks.