WHITE HOT ROOM is an interdisciplinary dance theatre performance that reimagines Plato's "Allegory of the Cave" through the vibrant and speculative lens of Afrofuturism. In this work, Warner weaves together dance, spoken text, music, and live sound manipulation to explore ideas in liberation, lineage, perception, and transformation in a world steeped in ancestral wisdom and cutting-edge technology. Trapped in a shadowy, controlled environment—the White Hot Room—the characters grapple with the illusions that bind them, questioning the nature of reality and freedom. Through visceral choreography that blends movement vocabularies from traditional African dance with contemporary and codified classical styles, the performance brings to life a kaleidoscopic world of light, sound, and movement. The stage transforms into a multi-sensory realm, inviting audiences on a journey of awakening.

By centering Black diasporic voices and mythologies, WHITE HOT ROOM examines how collective memory and speculative futures intersect, urging us to envision what lies beyond the shadows of oppression. It is a bold and electrifying exploration of truth, resistance, and the boundless possibilities of freedom. This performance challenges the audience to step into the light and confront their own caves, making it as much an introspective journey as it is a visceral artistic experience.

PREVIOUSLY COMMISSIONED BY:

Supper Club Dance 2024, Xposed on the High Line; New York, NY. September 2024
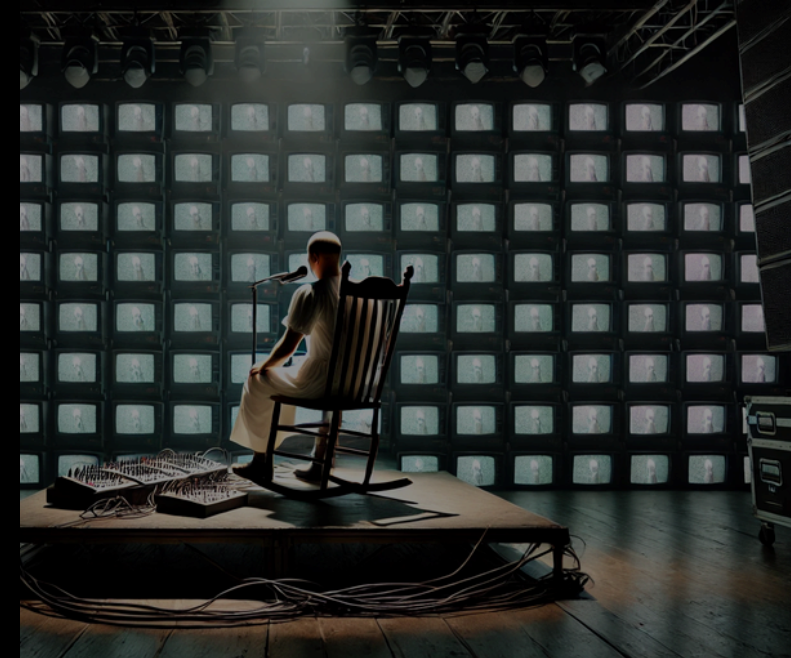Performa/Dance 2024 at Ballet Austin; Austin, TX. July 2024
Triskelion Arts, Artist-in-Residence; Greenpoint, Brooklyn. June 2024.

PREVIOUSLY SUPPORTED BY:

Heinz Endowment Creative Development Award
Triskelion Arts Artist-In-Resisdence Program
YoungArts Microgrant

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Choreography and concept: Christian Warner
Sound: Andrew Bocher and Christian Warner
Movement Collaborator: Elinor Kleber-Diggs
Vocal Collaborator: Denise Ward
Original Lighting Design: Emily Clare-Gocon
Dramaturgy: Fana Fraser
Run Time: 30 minutes

Technical Requirements:
White Hot Room utilizes a
Boss 300 RC Looping Station for live sound production supported by venue
internal sound system or external monitor/speaker for amplification.

Marley floor is preferred in space for the work; however, can be manipulated to
occupy traditional proscenium spaces,
gallery spaces, and immersive/non-traditional performance