



A Process Anthology: The Decade from Hell and the Decade that Followed Suite.
THE FULL ANTHOLOGY

In 2016 I began a multi-year movement and archival project titled “*A Process Anthology: The Decade from Hell and the Decade that Followed Suite.*” Grounded by research done between 2017-2022 in Richmond, Va, Washington D.C., Durham, NC, and New York City, NY, the work makes use of social media, film, technology, theater, music, dance, and education, to facilitate a collective (journey) through recent *memory*. Curating a space to both embrace and acknowledge the role of the present in both the past and the future, this project works delicately with collaboration, acting as a bridge alongside individuals from the many communities I now call home. It is a mapping of time; a living archive meant to later study.

I began this anthology as a simple quest; with the goal of documenting the processes of letting go. It is important to actively acknowledge time/space; I am aware of the lack of space for people like me to change- to be in process- to grow.

To let go...
 “”

This is what is important to me. This is why this project exists.

Structurally, “*A Process Anthology: The Decade from Hell, and the Decade that Followed Suite.*” is a project that holds eight individual practice based process-memoirs (sharings, rituals, and process-performances that respond to space, history, and deeper subconscious remembrances), and three community driven based works!

However, the work does not hold onto one specific artistic medium, it instead focuses on the philosophical action of choreography- the possibilities of making while listening- promoting change, being responsive, imagining recklessly, being together- free...then documenting it.

The full anthology’s true purpose is to provide methods and space for my people; those who wish to look back at themselves to find joy, to understand disappointment, to face tragedy, and to embrace love. It is a poem from the present. It is a letter to the future. It is an offering, a way to reflect on nostalgia and surrender to the practice of shedding. And then it is an artifact, a fragment of time left to later digest (for those who are now present) but to also let go.

FULL ANTHOLOGY ARCHIVE

Process Memoir 1: plunge in/to 534

Fusebox Festival; Austin, TX

(April 2018)

<https://vimeo.com/267881944/4b81f6e01a>

Plunged into the spirit, the body reacts and finds joy in exhaustion. It clings to the acceptance of weight. Pain becomes the inspiration for continuation. Exhaustion. Sweat. Blood. Your (our) fluids become the call to conjure figures that linger in the darkness. The audience, I, we all are transported into an exorcism, a ritual of containment, of freedom, of war between realism, and deep trance. Our poly-centric origin is given permission to possess us- as our people, we are called upon. Something responds. Deep. Inside, it responds.

Conceptualized through the lens of Johnnie Cruise Mercer’s black southern queer-baptist roots, **plunge in/to 534** initiates a ritualistic ceremony (a practice) that calls/responds to the need for emotional, spiritual and generational release.

Writer, Choreographic Director & Performer: Johnnie Cruise Mercer

Choreographic Artists/Performers: Nick Rodriguez, Shanice Mason, Thomas Tyger Moore

Lighting Design by: Natalie George

Video by Eric Graham

Presented by Fusebox Festival

Residency Support: 2017 BAX Fall Space Grant, CDI (York College), Silo Dance/NOW, AIRspace Artist Abrons Arts Center, RVA Homecoming hosted by Virginia Commonwealth University

Process memoir 2: on the action of Black&White

Cuny Dance Initiative's
York College Arts Festival
Milton G. Bassin Theater, York College
(May 2018)
<https://vimeo.com/272258575/cdcf914806>

on the action of Black&White became a reflective performance that spilled from the stage. Launching from political images, and rooted in the epic memory of the performers, the ensemble tumbled through familiar environments/modes as they comment on, surrender to, and construct a pre-mature world based on opinion, influence, artistic demand, proposition, and spiritual instinct.

Choreography, and Tech Design by Johnnie Cruise Mercer
 Performed by Thomas Tyger Moore, Nick Rodriguez, Shanice Mason, Heidi Morgan,
 Erica Saucedo, Johnnie Cruise Mercer, and Adrienne Ansley
 Presented by Cuny Dance Initiative at York College's Milton G Bassin Performing Arts
 Center

Process Memoir 3: to ascend past numbness and witness birth.

Jack Crystal Theater at NYU Tisch School of Dance
 (June 2018)

<https://vimeo.com/274809490>

The earth holds without complaint. It holds. And as we stand on top of this soil, she holds.

Take this. Take me, the weight that I carry, she holds my feet.

She holds and then she allows. She infuses and then we are rejuvenated.

Revived. Despite.

I, We, are standing forever in youth.

then free. Here. Now.

To the earth I give, from the earth we shall receive.

Oriented around the communal action of renewal, to ascend past numbness and witness birth became an exorcism, an onstage cleansing ceremony towards black ephebism, freedom, and queered otherness.

Produced, Directed, Choreographed, and Designed by Johnnie Cruise Mercer
 Performed by: Johnnie Cruise Mercer, Erica Saucedo, Thomas Tyger Moore, Adrienne Ansley, Nick Rodriguez, and Shanice Mason
 Videography by Torian Ugworji
 Shared at The Jack Crystal Theater through the NYU Tisch Summer Dance Residency Program

Process memoir 4:

The word, the spirit, and Little rock.

Danspace Project Inc. @St. Marks Church

(February 2019)

<https://vimeo.com/322359591/247ffe1e39>

A sermon on spiritual freedom, *process memoir 4: The word, the spirit, and Little Rock*. happened as a three night radical-risk ritual; a meticulously crafted instruction-book in response to the book of Genesis. Invoking the opposite to confront dominance, the process-performance was a live-deconstruction of America's most rooted belief system- "in him".

A Response to A response to Genesis 2:23 (NIV)

See her. God, she appears. From the view of her child- her son.

I am the bone of her bones, the flesh of her flesh- I was taken from her. Man. Made in his image...his image is not mine.

Truthfully. I feebly seek sanctuary. I run to her. We run to her. In despite of her. Constantly we run, The dark, she has provided light.

*Music direction/re-innovation by **Monstah Black**, conceptual/choreographic direction by **Johnnie Cruise Mercer**, and costume curation directed by **Trebian Pollard***

Choreographic/Production Direction- Johnnie Cruise Mercer

Choreographic Artists/Performers- Johnnie Cruise Mercer, Adrienne Ansley, Thomas

Tyger Moore, Shanice Mason, Mikaila Ware

Music Scored by Monstah Black

Lighting Design by Carol Mullins

Kinetic Costume Design by Trebian Pollard

Videography by Torian Ugworji

Presented by Danspace Project Inc.

This process memoir was supported while a 2017 AIRspace Resident at Abron Arts Center, Bates Dance Festival AIR 2018, Silo Dance/NOW, RVA Homecoming supported by Virginia Commonwealth University, 2018-2019 Danspace Commissioning Initiative supported by The Jerome Foundation and The Andrew M Mellon Foundation, Petronio Residency Center with support from NYS Dance Force, and New York University Department of Dance.

Process memoir 5:

The indigo kid.

The Dixon Place: Hot! Festival
(July 2019)

<https://vimeo.com/450320951>

Process Memoir 5: The indigo kid (the fifth chapter of the process anthology) is an active solo journey- an origin story inspired by multiple origin stories. Artifacts from the past, and the epic-memories that hold creator/director Johnnie Cruise Mercer's generational foundation act as the impetus for a play on something greater, a larger movement.

This process memoir is idiomatic. It's a spiritual remembering...a halfway point for something required.

It was a preparation, in self-reflection, toward embodying true faith, and inheriting an epic voice.

In this he embraces his inner indigo child.

Created, Written, Performed and Designed by Johnnie Cruise Mercer

Drummer- Isaiah Jones

Process Advisor- Shanice Mason

Video Director- Torian Ugworji

The process memoir was made possible by residency support from The Dixon Place as a 2019, and as a RestorationArt's Choreoquest 2018 AIR.

Process memoir 6:

thenowlater

charted in four journeys
Body - Mind - Soul - Heart
(June 2020-June 2021)

PROCESS MEMOIR 6: THENOWLATER IS A FACILITATED JOURNEY/LAB/TESTING GROUND ENGAGING BLACK EMBODIED PHILOSOPHY, LEGACY, AND ITS ROLE TOWARD COMMUNAL FREEDOM. DIVIDED INTO FOUR PARTS (BODY, MIND, SOUL, HEART), THE WORK IS A COLLABORATIVE 'MOVEMENT' DOCUMENTED AT THE ONSET OF THE COVID-19 PANDEMIC. PM6: THENOWLATER ACTS AS AN ACTIVE SHEDDING RITUAL FOR 'THE COMPANY' AS IT LAUNCHES FROM THE CONTEMPORARY INTO AN EXODUS; FROM THE CAPTURE OF TRADITION.

AN ENSEMBLE SPEAKS:

"We declare war on the continuous spread of fixed American ideologies. We speak, with belief, towards the freedom of our people, their thoughts, their futures. We are the soldiers of Neo-tradition."

(BODY)

June 29th- July 6th 2020

IGTV SERIES Hosted on IG

by [Brooklyn Arts Exchange](#) and [TheREDprojectNYC](#)

PM6 (BODY) WAS CRAFTED AS A MIXTAPE OF 11 INDIVIDUAL VIDEO WORKS CALLED TRACKS. PART DOCUMENTARY, PART CREATIVE MEDIA; THE MATERIAL PROCESSED DURING THIS JOURNEY BECAME THE ROOT OF PROCESS MEMOIR 6, AND THE FOUNDATION FROM WHICH THE COMPANY WOULD ARTISTICALLY EXPLORE MEDIA, VIDEO CHOREOGRAPHY, AND FUTURE MEDIA BASED CREATIVE

PRACTICES. NEO-TRADITION, FREEDOM, REFOUNDATION, SPIRITUALITY, COLLECTIVE REFLECTION AND
BELIEF ARE ALL THEMES DOVE INTO WITHIN PM6 (BODY)

Catch the full series on IGTV @jcm_redprojectnyc & @baxarts

DIRECTOR: JOHNNIE CRUISE MERCER

CHOREOGRAPHIC/VIDEO ARTISTS: SHANICE MASON, THOMAS TYGER MOORE, ADRIANNE ANSLEY,
TABITHA KELLY, STEVEN VILSAINT, TORIAN UGWORJI, ISAIAH JONES (DRUMMER)

EDITING: TORIAN UGWORJI, JOHNNIE CRUISE MERCER

FEATURES GUEST APPEARANCES BY SANCHEL BROWN, AND YOUNG DENZEL

(MIND)

Sept 25th 2020

Presented by

The 92Y Harkness Dance Center

<https://vimeo.com/469067095/1ed4eb4284>

Built as an artifact, PM6: thenowlater (MIND) treks into TRPNYC's collective psyches, as their bodies call on actions of allowance, surrender, and embrace. This process was originally digitally offered by the 92Y Harkness Dance Center on Sept 25th, 2020, predating the Nov 2020 election season.

Choreographer/Director: Johnnie Cruise Mercer

Choreographic Artists: Shanice Mason, Adrienne Ansley, Thomas Tyger Moore, Tabitha Kelly

Creative Director/Editor: Torian Ugworji

Music Production/Drummer: Isaiah Jones

Tech Design: Michael Combs

Featuring Calligraphy by Myssi Robinson

Featuring / Music by: The Illustrious Blacks and Young Denzel

This work was created, in part, through the Artist in Residence Program at BAX/Brooklyn Arts Exchange with support from the National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs, the Howard Gilman Foundation and the Jerome Foundation.

(SOUL)

January 31st, 2021

Produced by TRPNYC

<https://vimeo.com/506926151>

Process memoir 6: thenowlater (SOUL) is a dance film, a crafted gospel on 'black revelations'. Filmed during the COVID-19 pandemic, and marking the 60th Anniversary of Alvin Ailey's Revelations, the process memoir, film, and journey is guided by one question and TRPNYC's responses:

"What happens when we (our people) burn the flesh, and follow the spirit?"

The film marks the third journey of four within Process memoir 6: thenowlater, and was actively documented post-election 2020.

PM6:thenowlater (SOUL) coincided with a four week fundraiser supporting The City Dance Theater of Richmond at Pine Camp Cultural Arts Center. All proceeds from the watch party and fundraiser went to building virtual programming, hiring instructors, and supplying artistic resources for Richmond VA's black/brown youth.

Choreographic/Company Director: Johnnie Cruise Mercer

Creative Director/Videographer/Lead Editor: Torian Ugworji

Choreographic/Video Artists: Shanice Mason, Adrienne Ansely, Thomas Tyger Moore, Tabitha Kelly

Music Production/Drummer/Choreographic Artist: Isaiah Jones

Tech Design: Michael Combs

Creative Asst./Guest Artists: Tj Jacobs

Guest Dance Artist: Steven Vilsaint, Reggie Mebane

Editors: Lester Nue Nue Matthews, Johnnie Cruise Mercer

Music by Jekayln Carr, Tye Tribbett & G.A, Kirk Franklin, Donald Lawrence & The Tri-City Singers Featuring an Original Composition by Guest Music Artist Young Denzel

This film was created, in part, through the Artist in Residence Program at BAX/Brooklyn Arts Exchange with support from the National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs, the Howard Gilman Foundation and the Jerome Foundation. The work was also developed in part through New Dance Alliance's Black Artists Space to Create Residency (curated by Angie Pittman) at Modern Accord Depot in Accord, NY.

(HEART)

June 2021

Process memoir 6: thenowlater (HEART) happened as a four part series of community events scheduled in June 2021 hosted alongside various NYC arts organizations. Curated as a communal ritual, a documented moment inspired by deeper sensational listening, the fourth and final journey of PM6 sets course on the ocean of freedom, visibly charting TRPNYC's collective exodus from/in tradition.

My body from the earth
 My mind is like the sun
 My soul vastly held by the wind, and shifting free
 as my heart, the ocean,
 the spirit, like it runs.

BAPTISM

June 12th, 2021

Hosted by New Dance Alliance as apart of 35th Annual Performance Mix Festival

[A Baptism on Visibility](#)

[A Baptism in Rain](#)

In partnership with The New Dance Alliance, TheREDprojectNYC shares **BAPTISM**, the first event of four of Process memoir 6: thenowlater (HEART). Part cleansing ritual, part process performance, **BAPTISM** follows the journey of "the red figure", "the black figure", and "the white figure" as they shed through time in a two part self-guided metamorphosis.

REVIVAL

June 25th, 2021

In Collaboration with Brooklyn Arts Exchange and The Old Stone House

@Brooklyn, NY

<https://vimeo.com/669677439/66cbee8638>

In collaboration with Brooklyn Arts Exchange, and The Old Stone House @ Washington Park, TheREDprojectNYC invited the Brooklyn community to **Revival**, the second event of four within Process memoir 6: thenowlater (HEART).

Revival is a choreographic work, ritual, and block happening woven together by breath, communal prayer, and collaborative ceremony. Taking place at theThe Old Stone House (situated within the J. J. Byrne Playground, at [Washington Park](#) in Brooklyn NY), this event marks the anniversary of the 1776 Battle of Long Island (which was connected to The American Revolutionary War).

Revival is choreographically directed by Johnnie Cruise Mercer and the happening featured performances/work by MelaninMovementNYC, Young Denzel, The Illustrious Blacks, and marks the reveal of the newly formed TRPNYC Movement Ensemble!

Revival happened in two cycles, and concluded with a collective mediation, honoring those we have lost in 2020 and beyond. The event was free and open to the public.

COMMUNION

June 26th, 2021

Produced by TRPNYC

@Brooklyn, NY

<https://vimeo.com/582793379>

TheREDprojectNYC produces **COMMUNION**, the third event of four of Process memoir 6: thenowlater (HEART). A mixer, and Salon curated by the TRP NYC Company Artists, **COMMUNION** brought together the work and lived processes of the active members of the New York City community. The artists who shared work were Italy Welton, Isaiah Jones, Mikaila Ware, Brooke Rucker, and Benedict Nguyen.

PROPHECY

June 27th, 2021

Produced by Ping Chong and Company

@East Village; Manhattan, NY

<https://vimeo.com/582793606>

[MUSIC VIDEO](#)

Produced by Ping Chong and Company, TheREDprojectNYC facilitates the greater NYC community through **PROPHECY** the fourth and final event of Process memoir 6: thenowlater (HEART). A charted quest inspired by the question, “What is the distance of love?”, **PROPHECY** is a reflective celebration of East Village performance history, taking whomever it carries through time, in reflection, together during Pride Weekend!

The community event included opportunities to draw, feel, listen, digest, and exhale in a collaboratively facilitated future-making session outdoors. Open to the public, the session concluded with a live performance/video creation of “Cloud 9” by The Illustrious Blacks!

Process memoir 7: Volumes on Black Philosophy, Othered Possibility, and Freedom (Through Rest, Unrestricted Thought thus Imagination). appears in action as a series of curated/crafted works, productions, collaborations, labs, facilitated conversations, and retreats around imagination, innovation, rest, and collaborative being. Structured as a bridge, a non dance choreography, this volume of memoirs connect think-making to community **by documenting a series of responses to present/past concepts, motifs, and research material.**

PM7 Goals: To find and embrace questions yet to be found. To collaborate to destroy barriers created by systems, internally thus meta-physically. To vibrate beyond what I think is possible and create a bridge between what is not and will be.

Volume 1: “and then we hit the boundary where the sun’s wind ceased”

Nov 18th–21st 2021

Presented by La MaMa Experimental Theater and Commissioned by SPC

Choreographic Direction/Performer Johnnie Cruise Mercer

Sound Design/Composer Monstah Black

Creative Director/Visual Director Torian Ugworji

Night 1- The Red Horseman

Night 2- The Black Horseman

[Night 3- The White Horseman](#)

[Night 4- The Pale Horseman](#)

[Volume 2: a bout \(of\) hues and BLACK](#)

Commissioned @Goucher College

Nov 12th-13th, 2021

Choreographic Direction: Johnnie Cruise Mercer

Music by Young Denzel

[Volume 3: "when everything's not beautiful"](#)

Virginia Black Dance Festival 2022

@Dogtown Dance Theater

March 19th 2022

[Volume 4: an attempt to study and embrace the Holy Spirit.](#)

Start at 29:00

Feb 2022

Presented at 2nd Annual BlackLight Summit at The Clarice Performing Arts Center

Volume 5: ["to land somewhere unfelt."](#)

April 15th-17th, 2022

Presented by La MaMa Experimental Theater as apart of The La MaMa Moves Dance Festival

[Volume 6: Open Script, a reading/revue](#)

July 16th 2022

Presented by The Dixon Place as a part of their HOT! Festival 2022

Writings by Benedict Nguyen, and Johnnie Cruise Mercer

Curated by The Illustrious Blacks

[Volume 7: Umbilicus](#)

A Ted-Talk like Variety Sharing

Nov 6th, 2022

Co-presented with Center for Performance Research

Choreographed/Directed by Johnnie Cruise Mercer with a guest appearance by The IAMI Collective.

Volume 8: 'back to love.'

Dec 8th-10th, 2022

Presented by The Stephen Petronio Company and Danspace Project Inc.

Night 1

Dj Party Night w/DJ BSTFRND

A night launching from Ludus (playful love), flying into Mania (obsessive love), and landing in Eros (romantic, passionate love).

Night 2

Family Night on the Block w/Sound Design by DJTonyMonkey

Videographer, Jordan Brookins

And guest appearances by the young movement artists of MelaninMovementNYC

A night sitting with Storge (familiar love), and embracing Philia (affectionate love).

Night 3

Sermon by Johnnie Cruise Mercer w/Audience Facilitation

A night speaking on Philautia (self love), moving with Pragma (enduring love), and dedicated to Agape (selfless, universal love).

"Process memoir 8: The Gift of Letting Go; The Charted Journey of The Mime, The Wicked, and Those Warlocks is a curated process-narrative created in five episodic facilitated choreographies. Embodied by various educational/artistic communities, PM8 frames itself as a folktale, a curriculum guided voyage tied to legacy, prophecy, and true unbounded freedom. *PM8: The mime, the wicked, and those warlocks is the eighth chapter and final process memoir within A Process Anthology: "The Decade from Hell and The Decade that Followed Suite."*

*Live/Streamed &/or Recorded from
Jan 2020-June 2022*

Episode #1: The Mime

A Media Choreography featuring various young artists in K-12 Communities

Water Edge Campus

Open Neighborhood

BPHS

Episode #2: The Wicked

A Film featuring

The first cohort of TRP NYC Fellows 2020-2022

Episode #3: Those Warlocks

A Film Recharting the Anthology; An ode to TRP NYC's multiple communities

Full Episodic Release Date TBD

Release will include a panel discussion, and post process conversation.

Decade from Hell Film Shoot

“The Decade from Hell...”

[Night 1: The Seed](#)

[Night 2: The Womb](#)

[Night 3: The Out-Coming](#)

Premiere Date:

June 15th-17th, 2023

Presented by Gibney

Produced by TheREDprojectNYC

Choreographic Director

Johnnie Cruise Mercer

Film/Visual Director

Torian Ugworji

Choreographic Players

Bria Bacon

Brooke Rucker

Alicia Morales

Alicia Dellimore

Paulina Meneses

Production Design

Vamir

Sound Composers

The IAMI Collective

(Torian Ugworji ,Tevin Habeballeuh Marquis Hazelwood)

featuring a live vocal performance by TBD

and Drummer Isaiah Jones

The Decade from Hell... is a devised movement theater work structured as a live-studio audience experience. A three-night journey shepherded by a cast of BIPOC Millennials and GenZers, the work stands on the nostalgia of the early 2000s (2000-2010) moving audiences through an immersive shedding ritual on memory, empathy, and towards consciously yet collectively letting go.

The Decade from Hell... is choreographed and directed by Johnnie Cruise Mercer (a choreographer, educator, and producer whose work primarily focuses on revealing and acknowledging the subconscious) with Creative and Visual direction by Torian Ugworji (longtime collaborator and dance filmmaker) and features a live-sound score led by the Richmond, VA based hip hop collective The IAMI Collective. The work is produced by TheREDprojectNYC, a team of BIPOC producers, makers, and community doers dedicated to black process, investigation, and documentation.

The Decade from Hell... marks the first of two concluding chapters of Johnnie's current long-standing project: [*"A Process Anthology: The Decade from Hell and the Decade that Followed Suite."*](#)

(Important Archival Note: "The Decade from Hell..." will result in the creation of a film under the same title, an artifact that blends the three-night experience.)

The Decade from Hell... was commissioned by Gibney and curated by Eva Yaa Asantewaa as part of the organization's Gibney Presents series for the 2022-2023 Season. This commission included financial, residency, administrative, and production support. The processes and practices used to construct *The Decade from Hell...* are a part of a multi-layered project developed over a seven year period involving various organizations, institutions, and communal allies. The full project, titled *A Process Anthology: The Decade from Hell and the Decade that Followed Suite*, includes support from the following:

Brooklyn Arts Exchange's Fall Space Grant Program, and Artist in Residence Program (with support from the National Endowment for the Arts, New York State Council on the Arts, NYC Department of Cultural Affairs, the Howard Gilman Foundation and the Jerome Foundation), The Cuny Dance Initiative, Silo Farms, Dance/NOW, The AIRspace Program via Abrons Arts Center, NYU Tisch's Summer Residency Program (under the guidance of Pam Pietro), Virginia Commonwealth University, Goucher College, through a 2018-2019 Danspace Commission supported by The Jerome Foundation and The Andrew M Mellon Foundation in collaboration with The Petronio Residency Center and support from NYS Dance Force, The Dixon Place, New Dance Alliance's Black Artists Space to Create Residency (curated by Angie Pittman), Ping Chong and Company, The Clarice Smith Performing Arts Center and The Black Light Summit (curated by Tariq O'meally), The LaMama Experimental Theater via The La Mama Moves Dance Festival (curated by Nicky Paraiso), The Princess Grace Foundation USA, Appomattox Regional Governor's School of the Arts and Technology, The Stephen Petronio Company, Center for Performance Research, and The Harkness Foundation via The Harkness Promise Award 2022.

The work, and its practices were also created in collaboration with numerous past collaborators, makers, and artists. Please see the full list of past collaborators below, and their contributions to the processes that provided this work the necessary building blocks to be built.

The DocuEpic Works

The DocuEpicWorks are the concluding chapters of the seven year anthology project, A Process Anthology: The Decade from Hell and the Decade that Followed Suite. The anthology.∴.

The DocuEpicWorks are divided into three separate acts; though different in approach, each is a shedding process, a chance to reimagine the past/present/future together. Grounded by years of archival and artistic research (between 2017-2022 in Richmond, Va, Washington D.C., Durham, NC, and New York City, NY), the works make use of archives, social media, film, technology, theater, music, dance, and education, and faciliation to curate and document a collective journey through recent *memory*.

The three acts each tied to a place lead artist, Johnnie Cruise Mercer, has major roots.

The Decade

a collective quest through the past, into the present.

The first act, The Decade, will first be curated in collaboration with longtime friend/co-maker Torian Ugworji in our hometown, Richmond, VA.

The Decade, takes form as an experiential workshop & instillation, a Time Machine built to hold (maybe let go of) nostalgia.

The work tasks the community with choosing a decade (from their own lifetime) to reflect on, embrace, and eventually shed through. Co-Shepherded by Mercer and seven hand selected community members in the community, participants are asked to view the body as a catalyst of change as they are guided through collective prompts, all rooted by the question; “?”

The experience includes three Video/Kinetic Imaging structures utilizing televisions and projections, a shrine offering area, an artifact creation station, a confessional interview space, a birthday party room, ensemble led movement activities, as well as a series of community led conversation on generational experience/difference.

Providing a space for empathic connection, Act I: “The Decade” will live as a stand alone workshop offered to communities as a tool to process, archive, and reflect empathically on time.

The Opus of Revolution

a work that metaphysically flows, falls, and eventually flies from our past-present into the reimagined colors of a possible future

The second act (The Opus of Revolution) will only take place where Mercer’s career has had nurturement; Washington DC, Durham, NC, Brooklyn, NY, and Richmond, VA.

"The Opus of Revolution" is a musical ,a movement play, a physical theater work inspired by texts/memories of revolution, revelation, and reconciliation, "The Opus of Revolution " directly quotes periods of global upheaval/change/love in hopes of revealing the truth, the answers to epic question; "what if we could multiple ever afters? ". The play follows (the entities) time, space, and being, as they negotiate with inertia/transformation, peace/war, design/destruction, and life/death.

The work asks audience members to experience a universe that mirrors their own, providing a place to reflect that is somewhere in between where we are and where we may be. A theatrical nod to what happens when revelations are felt on an alternate timeline, The Opus of Revolution resolves to weave through the veil, if only for a moment, in order to play as if we all can experience forever.

Act II: The Opus of Revolution metaphysically flows, falls, and eventually flies from our past-present into the reimaged colors of a possible future!

The work features artistic collaborations among seven vocal/movement artists, an original sound score by Monstah Black, a book collaboratively written by Benedict Nguyen and Esperanza Rosales, video-visual design by Torian Ugworji, and choreography and direction by Johnnie Cruise Mercer.

Once There Was A Rainbow

functions as a beacon of hope, a bridge built authentically with community between the present, and the future.

The third and final act (Once there was a rainbow) will first happen in Brooklyn, NY, and Richmond, VA (Johnnie's current and past homes). It features a mobile curriculum that when used creates a community responsive repertory work.

The final act, "Once there was a rainbow.", is a city-wide occurrence celebrating 'the beginning of a universe'! Produced as an outdoor block party curated for each location's youth and young

adult population, the event blends music, dance, and audience facilitation to ritualistically call upon a communal rebirth!

The event involves multiple collaborations including a season-long partnership with pre-determined educational institutions in the curated area, guest music artists that rotate based on the community involved, and a marketplace for creative/social entrepreneurial exchange.

Act III: Once there was a rainbow functions as a beacon of hope, a bridge built authentically with community between the present, and the future.

This work will be the only act shared after 2027, and will be live on as a K-12 curriculum.