

# a canary to rsi



*Last Audience* (2019) at NY Live Arts ©Simon Courchel

- "...radiant, mythic beasts, glamorous and terrifying..."  
Eva Yaa Asantewaa, *The Village Voice*

## MISSION

**a canary torsi**'s work examines the moment of encounter between public bodies: performer and audience. We investigate issues that are at the foundation of performance: what brings us together, the nature of the space we inhabit, and how every aspect of our convergence is loaded with cultural, social, historical and personal choices that inform who we are and how we form meaning. We develop indeterminate performative systems, often utilizing technology as a catalyst of spontaneous structures and patterns, to make the work in real time in the presence of the audience.

Ranging from immersive performance environments to responsive video installations, **a canary torsi** explores the relationship between spectator and event, developing scenarios where the audience's actions dramatically impact the outcome of the work.



*Court/Garden* (2015) at LMCC's River To River Festival ©Maria Baranova

Since its founding in 2009, **a canary torsi** has developed over nine works—seven live performances and two interactive video installations, one comprising a text-based computer game. Many of these projects incorporate the building of “archives” as foundations to the work: data in the form of conversations, images, and video utilized as source material for the projects. This material is built with audiences and with the project's team of artists. More than repositories, the archives become portraits of the project and are constantly excavated for material through technology and score-based systems. In these scenarios, we utilize technology to intentionally create situations beyond the artistic team's control, that the performers and audience inevitably grapple with. At a fundamental level, we believe that performance is a communal act.

## DIRECTOR/CHOREOGRAPHER BACKGROUND

Yanira Castro is a Puerto Rican born interdisciplinary artist making work in New York for over 20 years. In 2009, she formed the collaborative group, **a canary torsi**, an anagram of her name. Her performances, videos and installations negotiate a complexity of sources, authorship and practice, working with a team of collaborators (including the audience) to build the work as a communal act.



©Maria Baranova

*“Castro specializes in work that feels more like a personal encounter than a performance, creating environments that don’t allow audience members the option of viewing from a safe distance.”*

- Michelle Vellucci, [Flavorwire](#)

Her work has been commissioned and presented by New York Live Arts, The Chocolate Factory Theater, Danspace Project, The Invisible Dog Art Center, Dance Theater Workshop, ISSUE Project Room and The Lower Manhattan Cultural Council. Her work has toured nationally and internationally including to the Institute of Contemporary Art/Boston, Vermont Performance Lab, The Experimental Media and Performing Arts Center (EMPAC), City of Chicago’s Department of Cultural Affairs, The Granoff Center for the Creative Arts, SPACE Gallery and the Redfern Arts Center at Keene State College. She is currently a 2018/19 New York Live Arts Live Feed Artist and was a Yaddo and Marble House Project Artist in 2018. Castro has been commissioned to create new works at Bates College (ME), Barnard College (NYC), The Wooden Floor (CA), Keene State College (NH) and Island Moving Company (RI). She received a 2009 NY Dance & Performance Award (aka Bessie) for *Dark Horse/Black Forest* presented by Performance Space 122 in the lobby restroom of The Gershwin Hotel. The archive for her participatory performance project, *The People to Come* (thepeopletocome.org), was featured in The New Museum’s exhibit, “Performance Archiving Performance,” in 2013. A trilogy of her works, *CAST, STAGE, AUTHOR*, were simultaneously presented in three venues across three boroughs in New York City over three weeks in September 2017. In 2018, she collaborated with choreographer Melinda Ring on an iteration of Simone Forti’s Dance Construction, *See Saw*, for the Museum of Modern Art’s exhibit, *Judson Dance Theater: The Work is Never Done*. In June 2019, she collaborated with artist Kathy Couch on a public art piece, *nom.here.this*, for the Prague Quadrennial.

Castro’s fellowships and residencies include: Gibney’s DiP Resident Artist program (2017), Lower Manhattan Cultural Council’s Extended Life program (2017-2015), *\_IN RESIDENCE* Artist at Dancehouse in Melbourne, Australia (2016), BRIClab Artist (2016), Maggie Allesee National Center for Choreography (2014-2012, 2007), LMCC Process Space (2014) and Swing Space (2012, 2010), Dance New Amsterdam AIR (2013), Vermont Performance Lab Artist (2012), Pentacle’s ARC (2009/2008), Artist Ne(s)t AIR (2007, Romania), Sugar Salon AIR (2007), and Rockefeller Foundation Fellowship (2006, Bellagio, Italy). She has been recognized with various awards for her work, including from The New England Foundation for the Arts’ National Dance Project, MAP Fund, The Jerome Foundation, New Music USA, NYSCA, Trust for Mutual Understanding, USArtists International, and a NY Foundation for the Arts Choreography Fellowship in 2016.

Castro received her B.A. in Theater & Dance and Literature from Amherst College. In 2017, she received an honorary doctorate in the arts from her alma mater.



## CRITICS' COMMENTS

“Forget the safety of distance; this is the palpable sensation of art – up-close and personal.”

- Debra Griboff, *Encore Magazine*

“Yanira Castro’s intimate dance performance recaptures life’s most private stolen moments...Castro here challenges all your assumptions about performance, and forces you to wake up. Gamble on it.”

- Elizabeth Zimmer, *Metro*

“Castro is a law unto herself. Her eclectic work knows few rules: it is both dance and performance; it incorporates dramatic trappings of sets and costume, careens between improvisation and rehearsed movement, builds structures and texts from wildly different sources, incorporates the audience, physical site and edgy stagecraft and sound into whatever she does.”

- Martha Sherman, [dancelog.nyc](#)

“These are real human beings on the stage, after all. The algorithm which determines, for example, which text will be spoken at any given moment of *CAST*, and by whom, is not just digitally clever; it is also a catalyst for very human stuff—for humor, for struggle, for humility, and for mess. And don’t forget: these texts which are so carefully (and gleefully?) code-mangled come from real human experiences and speak to real human frailties. The system is designed to confront its own limits, to grind its own gears, and ultimately, to fall apart; or to succeed, but just barely. There’s a non-zero probability that Yanira Castro is the Rube Goldberg of contemporary dance.”

- Brian Rogers, [Fusebox: In Short](#)

“the surreally imagistic STAGE...felt like a metatheatrical, Dadaistic fantasia, reinvisioned for the 21st century.”

- Ivan V. Talijančić, [BOMB Magazine](#)

“Throughout *[Court/Garden]*, Castro maintains an interesting tension between high expectations and low-level means of delivery, between firm control of things and awkward execution, between glittering artifice and banal transparency, between seductive beauty and those things that make you seriously question what you find beautiful, why you do and who the hell you think you are to judge.”

- Eva Yaa Asantewaa, [Infinite Body](#)

“At a certain point, the dancers began to sing...Was it before or after they ran away, disappearing into the night, that Dauphinais invited us to sing along? Either way, we were left alone to carry on the tune—continue the performance without the performers, interpret the message without the messengers, and do what we would with the weight of that responsibility. We kept on singing, for a while at least. Whatever this strange paradise was, far removed from civilization, it now belonged to us as much as them.”

- Siobhan Burke on *Paradis*, [Dance Magazine Blog](#)

“Castro’s *Paradis* feels like it grew organically out of the ground (or descended from the heavens), like the lovely trees and flowers that cover the garden’s fifty-two lush acres. No mere spectacle, the piece invites the viewer to become part of a magical experience, a fitting tribute to the beauty of the Brooklyn Botanic Garden and the endless imagination of Castro and her company.”

- [This Week in New York](#)

“*Wilderness* is, among many other things, about the expectations ingrained in the minds of audiences preparing to watch dance, and about that which might emerge out of a less compartmentalized dialogue with the unknown, with the immediacy and potential of the performative moment. Watching, or rather participating, in *Wilderness*, one can just as easily lose themselves in the piece’s inherent suspense and intimacy as they can reflect on its dense and layered exploration of representation, death, and the unknowable.”

- Andrew Frank, [BOMBlog](#)

“My heart is racing... *Dark Horse/Black Forest* is a gripping, scary, adrenaline-producing work. I walked away from it with the kind of thrill of doing something totally crazy with a stranger. It feels dangerous. There’s that intensity, the intimacy, immediacy, physicality, and emotional suggestion—and the utter impossibility of being able to recreate that rush with words. Roller coasters have nothing on this.”

- Mary Hodges, [The Brooklyn Rail](#)

“*[Dark Horse/Black Forest]* takes voyeurism to a precipice. It’s about being in a scary, unsafe place. And it doesn’t happen on a stage but in a bathroom like yours. There couldn’t be a more intimate setting for this work for two: menace and mate.”

- Lori Ortiz, *The Villager*



## SCHEDULE (SELECTED RESIDENCIES & PERFORMANCES)

### 2020

Museum of Contemporary Art (Chicago, IL)	<i>Last Audience</i>	Oct TBA
SPACE Gallery (Portland, ME)	<i>AUTHOR</i>	July-Sep
Bates Dance Festival (Lewiston, ME)	<i>CAST</i>	July 29-31
Bates Dance Festival (Lewiston, ME)	<i>AUTHOR</i>	Jul-Sep
Amherst College (Amherst, MA)	<i>CAST &amp; STAGE</i>	Jan 31-Feb 1
A.P.E. @ Hawley (Northampton, MA)	<i>AUTHOR</i>	January 17-31
New York Live Arts, <i>Live Artery</i> (NYC)	<i>Last Audience</i>	Jan 13

### 2019

New York Live Arts (NYC)	<i>Last Audience</i>	Oct 16-20
Amherst College (Amherst, MA)	<i>Last Audience (w-i-p)</i>	Aug 6-7
Amherst College Production Residency (Amherst, MA)	<i>Last Audience</i>	Jul 28-Jul 8
The Yard (Martha's Vineyard, MA)	<i>CAST, AUTHOR</i>	Jun 30-Jul 20
Prague Quadrennial, <i>Formations</i> (Prague, Czech Republic)	<i>now.here.this</i>	June 7-14
Headlong Studios (Philadelphia, PA)	<i>Last Audience (w-i-p)</i>	May 19
Headlong Studio Residency (Philadelphia, PA)	<i>Last Audience</i>	May 15-20
New York Live Arts, <i>Live Feed</i> (NYC)	<i>Last Audience (w-i-p)</i>	April 26
New York Live Arts, <i>Live Artery</i> (NYC)	<i>Last Audience (w-i-p)</i>	Jan 5

### 2018

Museum of Modern Art (NYC)	<i>See Saw</i>	Dec 6-8
<i>Judson Dance Theater: The Work is Never Done</i>		
New York Live Arts, <i>Live Feed Residency</i> (NYC)	<i>Last Audience</i>	2018-2019
Marble House Project Residency (Dorset, VT)	<i>Last Audience</i>	Aug 6-28
Yaddo Residency (Saratoga Springs, NY)	<i>Last Audience</i>	July 22-Aug 5

### 2017

Abrons Art Center's Playhouse (NYC)	<i>STAGE</i>	Sep 14-23
The Chocolate Factory (NYC)	<i>CAST</i>	Sep 13-23
The Invisible Dog (NYC)	<i>AUTHOR</i>	Sep 7-17
The Chocolate Factory Residency	<i>CAST</i>	Jun 26-Jul 9
Gibney Dance Choreographic Center DiP Residency	<i>CAST</i>	May 1-20
Lower Manhattan Cultural Council, <i>Extended Life</i> (NYC)	<i>CAST, STAGE, AUTHOR</i>	2017-2015
The City of Chicago Dept of Cultural Affairs at Preston Bradley Hall at the Chicago Cultural Center	<i>Court/Garden</i>	March 24-25
The Invisible Dog Art Center's Glass House (Brooklyn, NY)	<i>Performance   Portrait</i>	Jan 5-15

### 2016

The Invisible Dog Art Center's Wonderland (Brooklyn, NY)	<i>Performance   Portrait</i>	Dec 3-30
Dancehouse _INResidence (Melbourne, Australia)	<i>CAST AUS</i>	Nov 9-21
Institute of Contemporary Art (Boston, MA)	<i>Court/Garden</i>	Apr 8-9
Redfern Arts Center (Keene State College, NH)	<i>Court/Garden</i>	Mar 30
Choreographic Interface Conference (Brown University, RI)	<i>Performance   Portrait</i>	Mar 3-4
15 <sup>th</sup> Biennial Symposium for Arts & Technology, <i>Open All Ports</i> (Ammerman Center for Arts & Technology, Connecticut College)	<i>Performance   Portrait</i>	Feb 25-27

## LAST AUDIENCE (2019)

Director, Choreographer, Writer:	Yanira Castro
Performance Facilitators & Collaborators:	Yanira Castro, devynn emory, Kathy Couch, David Thomson
Soloists:	Leslie Cuyjet, Kirsten Schnittker, Pamela Vail
Lighting Designer:	Kathy Couch
Composer/Performer:	Stephan Moore
Dramaturg:	Susan Mar Landau
Costume Designer for Soloists:	Miodrag Guberinic
Stage Manager:	LD DeArmon
Premiere Venue & Dates:	New York Live Arts, October 16-20, 2019

Enacted specifically and uniquely with and by each audience, *Last Audience* is a live laboratory for the communal work of conjuring. Comprised of a set of unique scores written for each performance, the piece grapples with agency and manipulation, negotiating the individual and the collective inside a theatrical context. Drawing on language and themes from requiems and Greek classical tragedy on judgement and democratic formation, *Last Audience* moves inside the unstable space between the perfunctory and the transformative.

The performance begins with a pre-show meal, *COMMUNE*, prepared by Yanira Castro. These free, communal meals are open to the public. Local guest artists share a reading and dessert.



*Last Audience* (2019) at NY Live Arts ©Maria Baranova



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## ARTIST COLLABORATOR BIOS: *Last Audience*

**KATHY COUCH** has been designing and creating visual landscapes in performance and installation works for over 20 years. Primarily working in the mediums of light and space, Couch has designed performances in New York, Boston, Washington D.C., Australia, Armenia, Russia, Latvia, Serbia and throughout New England. Creating installations and designs for a variety of traditional and non-traditional spaces, Couch's artistic practice focuses on the vital role of the audience/viewer as active contributors to the work. Kathy Couch has recent and ongoing collaborations with a canary torsi, Adele Myers + Dancers, Sara Smith, Vanessa Anspaugh, Karinne Keithley Syers, The Architects and Peter Schmitz. As a member of the a canary torsi creative team, Couch received a 2009 Bessie Award for *Dark Horse/Black Forest* and a 2012-13 Bessie Nomination for their 4-hour interactive performance installation—*The People to Come*. In Fall 2013, the archive component of *The People To Come* was featured in the exhibition *Performance Archiving Performance*, at the New Museum in New York. Kathy Couch currently teaches Lighting Design at Amherst College and holds an MFA in Visual Arts from the Vermont College of Fine Arts. She is a founding board member of the Northampton Community Arts Trust that seeks innovative ways to preserve arts space in Northampton, MA.

**LESLIE CUYJET** has been performing and dancing in New York since 2004, working with a range of artists from David Gordon and Meredith Monk, to Niall Jones and Kim Brandt, to Anohni and Solange, while holding a long-standing performing and touring history with Jane Comfort and Company and Cynthia Oliver Co. Dance Theatre. Her choreographic work has been presented in New York by La MaMa (La MaMa Moves! Festival), Gibney Dance (DoublePlus), CPR (Fall Movement), Movement Research (Fall Festival, Judson Church), AUNTS (Realness, Populous), and Danspace Draftworks. Leslie was a Cycle 4/2016 Chez Bushwick Artist-in-Residence and is a 2017 Movement Research Artist-in-Residence. [lesliecuyjet.com](http://lesliecuyjet.com)

**ID DEARMON** lives in Brooklyn and works as a performer and technician/SM/PM. DeArmon has done production work for Yvonne Rainer, Faye Driscoll, Jen Rosenblit, Larissa Velez-Jackson and others. Since 2008 DeArmon has danced for Sarah A.O. Rosner and has acted as company manager for The A.O. Movement Collective, which has just begun work on a new project titled (). DeArmon also works with Yackez as a performer and with AORTA films as a performer and director.

**devynn emory** plays with their mixed race and transgender identity inside the complications of formalism utilizing maps, math, and psychoanalysis to locate the self and other. Their company devynnemory/beastproductions has toured nationally and internationally. emory is also a freelance dance artist who has worked with Andrea Geyer, Gerard & Kelly, Tere O'Connor, Kim Brandt, Yve Laris Cohen, Faye Driscoll, Jen Rosenblit, Headlong Dance Theater, Jerome Bel, White Oak Dance Project and is excited about working in a second project with Yanira Castro. In addition to being a dance artist, emory explores other realms of the body as a teacher, a massage therapist and healer who runs sage massage therapy in private practice serving the LGBTQ+ community, and is an emergency medical-surgical Registered Nurse.

**MIODRAG GUBERINIC** (Costume Designer) graduated from Northwestern University with an MFA in costume design. Recent work includes development of headpieces, masks and crafts for Madonna's *Rebel Heart* world tour; NYC Luxury retail window display projects for Bergdorf Goodman, Saks Fifth Avenue and Tiffany&Co. Theater design work includes: *Court/Garden* (River To River Festival, Danspace Project), *The Other Mozart* (Cherry Lane Theatre, HERE, St. James Theatre and more), *Hamilton* (associate designer Public theater), *The Maiden* (La Mama Theater), *Eurydice* (LIU), *Good Breeding* (NYU), *The Memory Tax* (Chernuchin Theatre), *King and I*, *Ambal and the Night Visitors*, *Lombardi*, *Steel Magnolias* (Harbor Lights Theater), *How Deep is the Ocean* (NYMF), *Ghost Girl* (The Workshop Theatre), *Special* (Theatre Row Studios), *Where We Were Born and Animals Out of Paper* (Steppenwolf Theatre, Chicago). He received a Norrenbroock Design Award from Northwestern University 2011 and The Merritt Award for the best Graduating exhibition from The Goodman theater in Chicago 2011. You can see body of his work at: [miodragguberinic.com](http://miodragguberinic.com).



**SUSAN MAR LANDAU** is a New York City based dramaturg and interdisciplinary artist. Her work has been shown in exhibitions and arts festivals in both the USA and Europe. As a dramaturg she has collaborated with choreographers and performance makers Vanessa Anspaugh, Aretha Aoki, Massimiliano Balduzzi, Yanira Castro, Daria Faïn, Levi Gonzalez, and RoseAnne Spradlin. She was a 2011/2012 recipient of the Joyce Theater's Rockefeller Dance-Theater Partnership Residency, which supported her collaboration on a new project with choreographer Zoë Scofield. Landau holds a BA from Hampshire College, a M.A. in Performance Design and Practice from Central Saint Martins College of Art and Design, University of London, and a Graduate Certificate in Performance and Interactive Media Arts from Brooklyn College, CUNY. From 1997-1999 she attended the Ecole Nationale Supérieure des Beaux-Arts de Paris as a recipient of the Harriet Hale Woolley Scholarship. Landau was a Visiting Assistant Professor of Art at Hampshire College from 2006 – 2008. In addition, she has taught classes at the Fashion Institute Of Technology (FIT), State University of New York, and the College of Staten Island, City University of New York. She has given workshops in cultural theory and performance practice at MELT (Movement Research's summer institute), Moving Arts Lab Festival, Movement Research, Fresh Tracks (New York Live Art's residency program for emerging artists), and Laboratorio Arte Alameda, Mexico City.

**STEPHAN MOORE** is a sound artist, designer, composer, improviser, coder, teacher, and curator based in Chicago. His creative work manifests as electronic studio compositions, improvisational outbursts, sound installations, scores for collaborative performances, algorithmic compositions, interactive art, and sound designs for unusual circumstances. He is the curator of sound art for the Caramoor Center for Music and the Arts, organizing annual exhibitions since 2014. He is also the president of Isobel Audio LLC, which builds and sells his Hemisphere loudspeakers. He was the music coordinator and touring sound engineer of the Merce Cunningham Dance Company (2004-10), and has worked with Pauline Oliveros, Anthony McCall, and Animal Collective, among many others. He is a senior lecturer in the Sound Arts and Industries program at Northwestern University.

**KIRSTEN MICHELLE SCHNITTKER** has been dancing, creating, and coordinating in New York City since 2010. Most recently, she has performed in works by Hadley Smith, stevie may, Diana Crum, Michael Portnoy. This is her fifth project with *a canary torsi*. She has presented her improvisational and personally distinctive dances at Danspace Project's *DraftWork* series, Movement Research at the Judson Church, Vital Joint, Triskelion Arts, and Center for Performance Research; and has received recent residency support from AUNTS at Mana Contemporary. Schnittker co-founded *Pie and Performance* (with Tara Sheena and Amity Jones), an intimate performance series that nurtures artistic community.

**DAVID THOMSON** has worked as a collaborative performer/creator in the fields of music, dance, theater and performance with such artists as Bebe Miller ('83-'86; '03-'06), Trisha Brown ('87-'93), Susan Rethorst, Remy Charlip, Grisha Coleman | Hot Mouth, Ralph Lemon ('99-'10), Sekou Sundiata, Tracie Morris, Meg Stuart, Dean Moss/Layla Ali, Alain Buffard, Marina Abramović, Tere O'Connor, Deborah Hay, Yvonne Rainer, Kaneza Schaal, David Bowie, Yanira Castro and Maria Hassabi among many others. His artistic concerns have centered around the investigation of the beliefs and contradictions of identity. Thomson's work has been presented and supported by The Kitchen, Danspace Project at St Mark's Church, Dance Theater Workshop, Movement Research at Judson Church, Baryshnikov Arts Center, Gibney Dance Center, LMCC, The Invisible Dog and Performance Space New York. Thomson is a Bessie award-winning artist for Sustained Achievement (2001) and most recently for Outstanding Production for *he his own mythical beast*. He is a 2012 USArtist Ford Fellow, a 2013 NYFA Fellow in Choreography as well as a Yaddo, MacDowell and Rauschenberg Fellow. He is a 2018-19 Queer Arts Mentor. Thomson holds a BA in Interdisciplinary Studies from SUNY Purchase.

**PAMELA VAIL** is a performer, choreographer, improviser, and teacher who has been working with Yanira Castro since the mid-1990s. She is a co-founding member of the Architects, a performance improvisation ensemble, and has also worked with independent choreographers including Peter Schmitz, Terry Creach, Heidi Henderson/elephant JANE dance, and Tori Lawrence, in addition to producing her own work. Her screendance collaborations with filmmaker Jeremy Moss have been presented at prominent festivals around the world. She is currently Associate Professor of Dance at Franklin & Marshall College in Lancaster, Pa.

## WORKS in REP

### CAST, STAGE, AUTHOR (2017)

Director & Choreographer:	Yanira Castro
Collaborators & Performers:	Kyle Bukhari, Simon Courchel, Leslie Cuyjet, devynn emory, Irène Hultman, Luke Miller, Sai Somboon, David Thomson, Jeremy Toussaint-Baptiste, Pamela Vail, Tara Aisha Willis, Darrin Wright
Contributing Artists:	John Hoobyar, Shayla-Vie Jenkins, Heather Olson
Installation/Lighting Designer:	Kathy Couch
Costume Designer (Masks for STAGE):	Miodrag Guberinic
Dramaturg:	Susan Mar Landau
Composer/Programmer/Interaction Designer:	Stephan Moore
Musicians for STAGE:	Scott Smallwood, Suzanne Thorpe
Video for AUTHOR:	Peter Richards
Stage Managers:	Lillie De (CAST), Reilly Horan (STAGE)
Premiere Venue & Dates:	CAST @ The Chocolate Factory Theater, September 13-23, 2017 STAGE @ Abrons Art Center, September 14-23, 2017 AUTHOR @ The Invisible Dog Art Center, September 7-17, 2017

*CAST, STAGE, AUTHOR* is a trilogy of modular works that draw from a collection of audio and video recordings generated with 15 accomplished NYC performing artists concerning the process of casting and the complexities of representation. In a series of conversations, each of the performers sat with choreographer Yanira Castro to discuss a broad array of personal and formal questions about representation in the theater. Each piece in the trilogy is a standalone work. Rearranging the relationships between audience, performer, and event, the individual works inform one another and can be viewed in any order or combination.

*CAST* is a performance by four of the 15 performers that created the trilogy. At each performance, a new, computer-generated script is culled from transcripts of the conversations on casting and representation. The performers receive their roles and the never-before-seen script in front of the audience and perform it for the first time in their presence, grappling with the challenge of immediate interpretation and building the work as a cast.

*STAGE* is a visual and aural fantasia with live music. *STAGE* explores the role of theatrical devices in forming/defining what an audience sees through a choreography of performer and stage machinations.

*AUTHOR* is a participatory video installation that invites each spectator to interact with the project's collection of recordings and transcriptions through a text-based computer game. Forming a poetically mediated stream-of-consciousness between visitors and the text and video archive generated by the project's 15 performers, audiences walk away with a printed transcript of their interaction.



CAST (2017) at Abrons Arts Center ©Maria Baranova



STAGE (2017) at Abrons Arts Center ©Maria Baranova

*"It is enough to make us stop in our tracks and reconsider everything we have been led to believe about theater."*

-Hilary Tanabe, [Culturebot](#)

## now.here.this (2019)

### Lead Collaborators

Yanira Castro & Kathy Couch

### Premiere Venue & Dates

Prague Quadrennial  
December 3-30, 2016



*now.here.this* is a public art work. It utilizes the form of a 16' protest banner constructed of mylar to offer the public a meditative march. A choreographed street procession starts in locations important to a city or town's revolutionary/activist history. Songs, chants, gestures are developed for each march specific to the protest activity researched. The public is invited to join the procession. As we wind through the streets, the mylar reflects, distorts and illuminates the surrounding architecture and public, offering both delight and disruption to the daily-ness of the streets. Considering the use of mirrors in recent protests as practical tools for whimsy and de-escalation, *now.here.this* calls people forward to join the weaving through the streets.

## PERFORMANCE | PORTRAIT (2016)

### Lead Collaborators

Concept & Choreographer:

Yanira Castro

Installation Designer:

Kathy Couch

Interaction Designer:

Stephan Moore

Filmmaker:

Julie Wyman

### Performers

Anna Azrieli, Leslie Cuyjet, Peter B. Schmitz, David Thomson

### Premiere Venue & Dates

The Invisible Dog Art Center  
December 3-30, 2016



©Maria Baranova

*Performance | Portrait* is a responsive video installation that invites each visitor to an encounter with a performer. Grounded in questions of intimacy and connection within the performance experience, four distinguished performers were recorded maintaining their focus on a future audience. A life-size video image is projected in portrait mode onto an approx 6' by 10' vertical screen to form the environment. The spectator upon standing on a 3'x3' platform in front of the screen is met with one of the four performers. Using a Kinect2 sensor, the movement of the spectator is tracked and specific moments of the video are mapped to each spectator. In *Performance | Portrait* time is arrested and manipulated, and the live action is that of the audience – whose performance as spectator determines playback of the recorded image.

*“an experience to be seduced by, to breathe with”* – Eva Yaa Asantewaa, [InfiniteBody](#)



## COMPANY CONTACTS

YANIRA CASTRO

Director | Choreographer

917.495.6975

[yanira@acanarytorsi.org](mailto:yanira@acanarytorsi.org)

[www.acanarytorsi.org](http://www.acanarytorsi.org)

Tara Sheena

Marketing Assistant

[tara@acanarytorsi.org](mailto:tara@acanarytorsi.org)

## MEDIA LINKS

[www.vimeo.com/acanarytorsi](http://www.vimeo.com/acanarytorsi)

[www.facebook.com/acanarytorsi](http://www.facebook.com/acanarytorsi)

[www.instagram.com/acanarytorsi](http://www.instagram.com/acanarytorsi)

[www.twitter.com/acanarytorsi](http://www.twitter.com/acanarytorsi)

## FOR PRESS

<http://acanarytorsi.org/category/press/>

password: pressonly

## BOOKING INQUIRIES

Laura Colby

Elsie Management

223 Jay Street, Suite 203

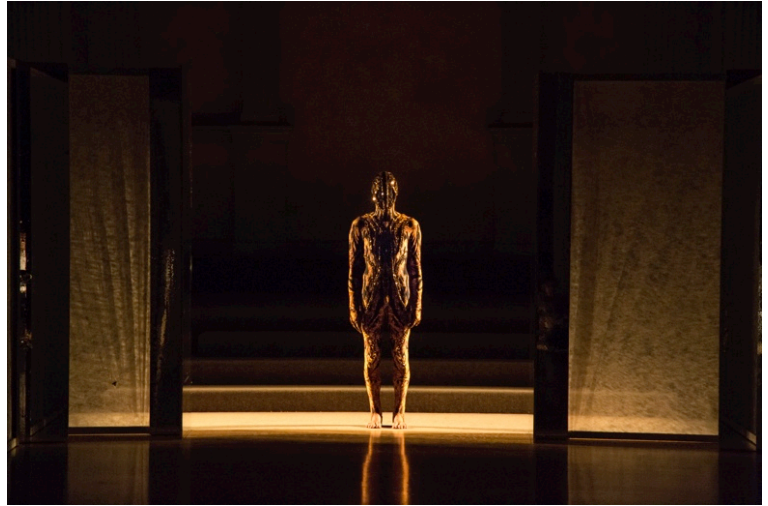
Brooklyn, NY 11201

718. 797.4577

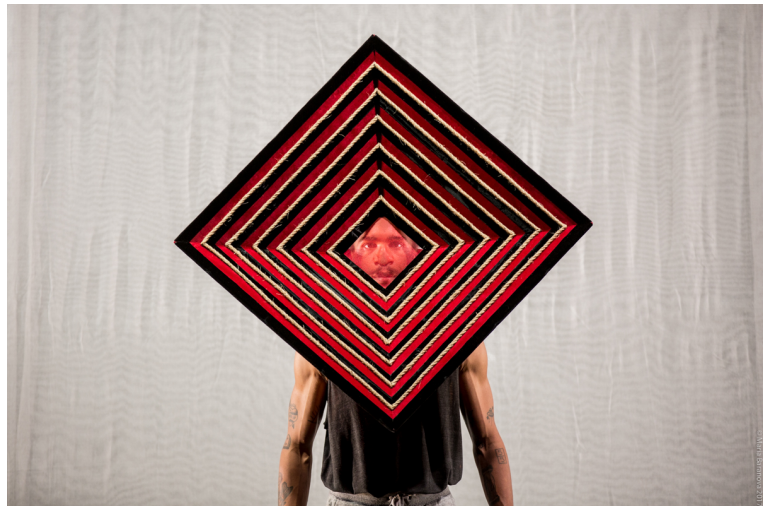
[laurac@elsieman.org](mailto:laurac@elsieman.org)

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Court/Garden at Danspace Project © Jose Espallat



STAGE (2017) at Abrons Arts Center © Maria Baranova