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**Abrons Arts Center, The Invisible Dog Art Center  
and The Chocolate Factory Theater Present**

***CAST, STAGE, AUTHOR***

**A trilogy of works by Yanira Castro / *a canary torsi***

**September 7-23, 2017**

August 7, 2017 – **Abrons Arts Center, The Invisible Dog Art Center, and The Chocolate Factory Theater** are thrilled to announce the premiere of *CAST, STAGE, AUTHOR* – a trilogy of new works by interdisciplinary artist **Yanira Castro** which will premiere concurrently at all three venues. In an unprecedented collaboration between three venues and a single artist, this trilogy will take the form of one interactive installation and two live performance works.

All three works draw from a collection of audio and video recordings (the project’s “archive”) generated with fifteen accomplished NYC performing artists concerning the process of performing and casting, and the complexities of representation. *CAST, STAGE, AUTHOR* examines the dynamics and politics in three elements of performance: the cast, spectacle, and authorship.

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. A rotating cast for *CAST* and *STAGE* offers a multitude of approaches and interpretations, continuously crafting and devising the live experience.

The trilogy furthers *a canary torsi*’s longstanding examination of the relationship between artists and audiences in the performance-making process: how agency is structured, how decision-making is distributed and how both parties participate in the creation and witnessing of images and narratives. It persists in the idea that live performance is uneasy communal action.

Audiences may experience all 3 works in a single day (from September 13-17) or at their leisure. The show times for *CAST* (7pm) and *STAGE* (9pm) allow for easy travel between venues in a single evening.

**Individual performance tickets are \$20; or \$30 for single-day access to all three venues. Admission to *AUTHOR* is free and open to the public.**

*AUTHOR* (September 7-17, **The Invisible Dog Art Center**) opens the three week-run of the trilogy. It is a participatory video installation that invites each audience member to share their memories as spectators and narrators by interacting with the project’s archive through a computer

game. Forming a poetically mediated stream-of-conscious between each visitor and the archive generated by the project's 15 performers, audiences will walk away with a printed transcript of their interaction. The gallery at the Invisible Dog Art Center will be open Wednesday to Saturday from 1-7pm, Sunday from 1-5pm, and Monday and Tuesday by appointment ([shannon@theinvisibledog.org](mailto:shannon@theinvisibledog.org)). An opening reception will be held on Saturday, September 9 from 6-10pm.

An invited press preview will take place on Thursday, September 7 from 1-5pm. Yanira Castro and collaborators will be present to answer questions and offer contextual information regarding the trilogy. Come experience an intimate view of the video installation before it opens to the public. RSVP encouraged by contacting [tara@acanarytorsi.org](mailto:tara@acanarytorsi.org).

*CAST* (September 13-23, **The Chocolate Factory Theater**) is a concentrated study of what constitutes a cast. Each performance features a random selection of four performers from the ensemble of fifteen who negotiate a new score of movement and text at each performance. A computer-generated script is culled each night from transcripts of over 100 hours of conversation with the full ensemble. Performances will take place Wednesdays, Fridays, and Saturdays on September 13, 15, 16, 20, 22 and 23 at 7pm. Tickets are \$20 and may be purchased in advance at (212) 352-3101 or at [www.chocolatefactorytheater.org](http://www.chocolatefactorytheater.org).

*STAGE* (September 14-23, **Abrons Arts Center**) is a visual and aural fantasia that explores the Playhouse at Abrons Arts Center as a center for spectacle. Guided by longtime *a canary torsi* collaborators, environment and lighting artist Kathy Couch and composer Stephan Moore, three improvising musicians will compose a score with amplified sound sources: instruments, objects, and software. *STAGE* explores the role of theatrical devices in forming what an audience sees through a choreography of performer and stage machinations. A different cast of four perform the work each night. Performances will take place Thursdays, Fridays, and Saturdays on September 14, 15, 16, 21, 22, 23 at 9pm. Tickets are \$20 and may be purchased in advance at (212) 352-3101 or at [www.abronsartscenter.org](http://www.abronsartscenter.org).

**Director & Choreographer:** Yanira Castro. **Collaborators & Performers:** Kyle Bukhari, Simon Courchel, Leslie Cuyjet, devynn emory, Iréne 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. **Transcribers:** Stormy Budwig, Emie Hughes. **Marketing Assistant:** Tara Sheena. **Stage Managers:** Lillie De (CAST), Reilly Horan (STAGE)

### **About a canary torsi**

In 2009, artist and choreographer **Yanira Castro** formed the interdisciplinary collaborative *a canary torsi*, an anagram of her name. *a canary torsi*'s work examines the moment of encounter between public bodies: performer and audience. We investigate issues 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, how we form meaning and how power is structured. The indeterminate performative systems we develop often utilize technology as a catalyst of spontaneous structures, patterns, and instructions to complicate authorship, ensure multiplicity and to impart the work with unpredictability.

Ranging from immersive dance environments to responsive video installations and online archives, *a canary torsi* explores the relationship between spectator and event, developing scenarios where the audience's presence dramatically impacts the experienced outcome of the work. [www.acanarytorsi.org](http://www.acanarytorsi.org)

### **About Yanira Castro**

**Yanira Castro** is a Puerto Rican born interdisciplinary artist making work in New York for 20 years. Castro's work borrows from dance, performance, theater, and visual art often utilizing interactive technology to form hybrid projects. The work takes different forms — performances, installations, online and site-based projects — developing scenarios that places the public in unique relationships to the work.

Her work has been commissioned and presented by The Chocolate Factory Theater, Danspace Project, The Invisible Dog Art Center, Dance Theater Workshop, ISSUE Project Room, The Lower Manhattan Cultural Council, and Abrons Arts Center. Her work has toured nationally and internationally including to the Institute of Contemporary Art/Boston, City of Chicago's Department of Cultural Affairs & Special Events, Vermont Performance Lab, The Experimental Media and Performing Arts Center (EMPAC), The Granoff Center for the Creative Arts, SPACE Gallery and the Redfern Arts Center at Keene State College. She is a 2016 New York Foundation for the Arts Choreography Fellow, 2017 Gibney Dance DiP Resident Artist, and a 2017 participant of the Lower Manhattan Cultural Council's Extended Life program. She received a 2009 BESSIE award 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](http://thepeopletocome.org)), was featured in The New Museum's exhibit, *Performance Archiving Performance*, in 2013.

Castro's fellowships and residencies include: Maggie Allesee National Center for Choreography, Vermont Performance Lab, Dance New Amsterdam AIR, LMCC Process Space and Swing Space, and Rockefeller Foundation Bellagio Fellowship. She has been recognized with various awards for her work, including from The New England Foundation for the Arts' National Dance Project, The Jerome Foundation, MAP Fund, New Music USA, Trust for Mutual Understanding, and USArtists International.

### **About Abrons Arts Center**

The Abrons Arts Center is the 2014 Obie Award-winning performing and visual arts program of the Henry Street Settlement. The Abrons supports the creation and presentation of bold multi-disciplinary work; cultivates artists in all stages of their practice through residencies, educational programs, and commissions, and serves as an international intersection of cultural engagement for artists and audiences. Each year, the Abrons offers over 250 performances, 12 gallery exhibitions, and 25 residencies for emerging and international performing and visual artists. The Abrons also provides New York City public schools with teaching artists, involving more than 3,000 students annually.

### **About the Chocolate Factory Theater**

The Chocolate Factory Theater exists to encourage and support artists in their process of inquiry. We engage specifically with a community of artists who challenge themselves and, in doing so, challenge us. We believe that by supporting the labor of these artists, we contribute to elevating New York City as a thriving marketplace of ideas.

Each year 9-10 lead artists and their collaborators receive more than \$50,000 in support including salaried residencies, commissioning funds, dedicated access to our space, equipment, and more culminating in NYC, national and world premiere performances.

The Chocolate Factory is artist founded and artist led. They invest in a local, national and global community of forward-thinking artists working at all stages of their careers.

### **About the Invisible Dog Art Center**

The Invisible Dog Art Center opened in October, 2009, a raw space in a vast converted factory building with a charmed history and an open-ended mission: to create, from the ground up, a new kind of interdisciplinary arts center. Over 50,000 people have attended our events: visual art exhibits; dance, theater, and music performances; film screenings; literary arts and poetry readings; lectures; community events; and more.

Long-term collaborations with artists are integral to The Invisible Dog's mission, which is to create not only a new kind of art center, but also a new kind of artistic community. The Invisible Dog brings together artists of all career stages, offering them unique opportunities for involvement.

Neither a commercial gallery nor a concept-driven non-profit, The Invisible Dog has a unique role in the New York arts scene. It has become a place where artists working in all media can do things they wouldn't be able to do anywhere else in New York. The Invisible Dog's core values of experimentation and collaboration are kept in view throughout the curatorial process, and as a result, our artists are freer and more autonomous than is typical.

### **Funding Credits**

The creation of *CAST*, *STAGE*, *AUTHOR* is made possible, in part, by generous commissions from the three presenting organizations: The Chocolate Factory, Abrons Art Center and The Invisible Dog Art Center.

*CAST*, *STAGE*, *AUTHOR* is also being made possible by the continuing support of The Jerome Foundation and by New Music USA, made possible by annual program support and/or endowment gifts from Andrew W. Mellon Foundation, Mary Flagler Cary Charitable Trust, Baisley Powell Elebash Fund, and Gladys Krieble Delmas Foundation. *CAST*, *STAGE*, *AUTHOR* is also made possible by our generous Kickstarter donors.

The development of *CAST*, *STAGE*, *AUTHOR* is being made possible, in part, by **Yanira Castro's** participation in Lower Manhattan Cultural Council's Extended Life Dance Development program and the work is being developed as part of the Extended Life Dance Development program made possible in part by The Andrew W. Mellon Foundation (LMCC.net). *CAST*, *STAGE*, *AUTHOR* is also being researched, developed and honed with financial, administrative and residency support from the Dance in Process program at Gibney Dance with funds provided by The Andrew W. Mellon Foundation.

We wish to thank Amilcar Guzman for the donation to the making of *CAST* given in the name of the artistic legacy of his husband, choreographer André Gingras (1966 – 2013).

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