

ADRIENNE WESTWOOD & ANGÉLICA NEGRÓN

[ ]

A PROJECT OF VIA COLLABORATIVE ARTS CORPORATION

Photo by Maria Baranova



Photo by Maria Baranova



Photo by Natalia Roberts

[ ] is a meditative dance and sonic work co-created by choreographer Adrienne Westwood and composer Angélica Negrón. Performed by 8 femme collaborators, the piece explores untold and imagined histories of female/femme ancestors through movement, sound, and live-feed video. [ ] (announced by the physical framing of one's head with curved arms or by saying "the empty space between brackets") refers to the absence of femme labor in dominant historical narratives and resists the constraints of the English language. Compelling for all ages, [ ] is set within an interactive sonic sculpture, weaving personal and ancestral memory into a mirage-like experience that reclaims and re-embodies stories of invisible labor, ultimately asking: *what is long ago, but still right now?*

[GLIMPSE IN: \[ \] in process, Film by Elizabeth Sargent/Cyprian Films](#)

A woman with curly hair, wearing a light-colored short-sleeved button-down shirt, is holding a white cutout of a chair in her right hand. She is looking slightly to the right with a thoughtful expression. The background is a deep blue with some blurred elements, including a white cutout of a bicycle hanging from above. The lighting is soft and focused on the woman.

“an evocative new  
multimedia dance  
performance” -  
*BroadwayWorld.com*

“capacity to surprise”  
-*The New York Times*

Photo by Maria Baranova

## [ ] AS PERFORMANCE

[ ] is anchored by an interactive, sonic sculpture, from which “objects of memory,” a compiling of simple, referential cut-out golden objects, are suspended. It evokes associations of a mobile, a planetary model, the branches of a tree, a constellation map, a memory palace, a machine. This sonic sculpture calls upon Negrón’s changing sound banks through use of MIDI technology, and production design incorporates video (including live-feed) using the same technology to emphasize the feel of a collective experience. Alternating dynamically synchronous movement with individual, intimate isolation, the 8 performers swing, propel, pause, and enfold through the sculpture, activating the “objects of memory” as portals into many stories, tone by tone. Each fills the space with its own resonance, thus summoning our memories through, by, and for the performers.



Photo by Maria Baranova



## [ ] AS INSTALLATION



[ ]'s multiplicities as a performance-installation invite many levels of engagement from the public. When offered as a public installation, visitors may move through the instrument, creating their own path, their own relationship to the objects, and building their own layers of meaning. These participants may also offer their own mini oral histories or other sonic contributions to be recorded, with their consent, for inclusion in future sound banks.

[GLIMPSE IN: \[ \] in the David Rubenstein Atrium at Lincoln Center](#)  
[GLIMPSE IN: Intergenerational Engagement with \[ \] at MOtiVE Brooklyn](#)



Photo by Myssi Robinson



## [ ] COLLABORATORS

[ ] is supported through intersectional co-discovery with performers: Rebecca Fitton (also audio describer), Solana Hoffmann-Carter, Amanda Kmett'Pendry, Kathryn Logan (also video dramaturg & projection designer), Katie Swords Thurman, Marissa Truitt, Sugar Vendil and Laura Witsken. Collaborators devise movement from improvisation prompts-turned scores, draw from real and imagined memories and family stories, and respond cyclically to the triggered sounds. This process is additionally supported by production designer Seth Easter, instrument designer Nick Yulman, and programmer & integrated media designer Brandon Epperson.

[GLIMPSE IN: \[ \] collaborators discuss video dramaturgy and audio description](#)

[READ THE ESSAY: \[ \]'s Audio Description as Radical Representation by Rebecca Fitton](#)

# [ ] ARTISTIC TEAM

Adrienne Westwood is a Brooklyn-based dance artist whose multi-layered work incorporates objects into embodied explorations of memory, bringing traces of other times and places into the present moment. Her work for cottages, flip books, nooks, crannies, screens, gardens, voicemails, a truck, as well as traditional theaters, been presented widely in NYC and at Jacob's Pillow, CCN-Ballet de Lorraine (France), WUK (Vienna), The Firkin Crane (Ireland), and The Philly Fringe.



Recent support includes residencies at Barnard Movement Lab, SLIPPGE Lab at Northwestern University (dir. Prof. Thomas DeFrantz) and Harvestworks, and the 2024 New Jewish Culture Fellowship. Adrienne was a 2023 Lead Artist at Mercury Store for her interdisciplinary project *box/truck*, and a 2018-19 CUNY Dance Initiative recipient through which she created *s o u n d i n g l i n e* for Snug Harbor's historic Gardener's Cottage.

Her work has also been called “a finely crafted progression” (Lisa Kraus, The Philadelphia Inquirer) and noted for its “precision, attention to detail and unspecific but tangible sense of the barely remembered” (Andy Horwitz, Culturebot). From 2011-2018, she served on the selection committee for “The Bessies” NY Dance and Performance Awards. She holds an MFA from Hollins University/the American Dance Festival where she studied under the close mentorship of Donna Faye Burchfield, and a BFA from University of North Carolina School of the Arts.

Puerto Rican-born composer and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) while The New York Times noted her “capacity to surprise.” Negrón has been commissioned by the New York Philharmonic, Bang on a Can All-Stars, Kronos Quartet, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, the Louisville Orchestra and the New York Botanical Garden, among others.



Angélica holds a master's degree in music composition from New York University where she studied with Pedro da Silva and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León. She has collaborated with artists like Sō Percussion, Lido Pimienta, Mathew Placek, Sasha Velour, Cecilia Aldarondo, Mariela Pabón & Adrienne Westwood and is a founding member of the tropical electronic band Balún. As Artist-in-Residence at WNYC's The Greene Space working on *El Living Room*, she created a 4-part offbeat variety show and playful multimedia exploration of sound and story, of personal history and belonging. She was the recipient of the 2022 Hermitage Greenfield Prize. Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, Louisville Orchestra and NY Philharmonic Project 19 initiative and multiple performances at Big Ears Festival 2022. Negrón continues to perform and compose for film.

Photo of Adrienne by Whitney Browne, Photo of Angélica by Catalina Kulczar

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Quinn Czejkowski (costume designer) is a multidisciplinary exploring movement, costumes, floral design, and tattooing. Based in Brooklyn, they are intensely curious about how we move, dress, treat, adorn, and otherwise ascribe meaning and identity to and from our bodies. Most recently, they were constructing costumes for the new immersive show, Life & Trust. Past collaborators include: Helen Simoneau, Kimberly Bartosik, Jen Rosenblit, among others.

Seth Easter (production designer) is an Emmy-award-winning designer for theater, large-scale live events, and broadcast. He has been collaborating with Adrienne since 2005, and their works together include Lullaby in Surrealism, Record, s o u n d i n g line and box/truck. Off-Broadway credits include The Summer Play Festival (Courting Vampires and How Love is Spelt at Theater Row Theaters) and The Boy In The Bathroom (Urban Stages) for which he received the New York Musical Theater Festival (NYMF) Award for Best Design. He also designed Sonnet Repertory Theater's Twelfth Night (for which his "sharp set" was hailed by the New York Times), Nighttime Traffic for NYMF at Urban Stages, Harry Connick Jr.'s run at the Neil Simon Theater, and James Taylor/One Man Band for PBS. Seth is a graduate of the University of North Carolina School of the Arts.

Brandon Epperson (digital consultant and coding) works in design and custom software development for entertainment, fashion, and fine art industries after years of performing in classical and Broadway-related fields. He works on media-centric events with interactive LED walls, projection, sound and broadcast camera delivery, high fashion, live music tours, dance, interactive experiential, theater shows, interior installation, XR/AR television, VR, and 360 workflows. He has 18 years of experience with different techniques of projection mapping and camera tracking for real-time effects. He specializes in custom media servers and CMS situations, workflows across many 3D environments and programming languages, sound design, lighting design, data visualization, and UI development. Current and past clients include ABC News, Viacom, Sony, Alicia Keys, Momentum Worldwide, McCann Worldwide, Red Bull, IMG, Mercedes, Ferrari, Acura, Honda, Tiffany and Co, JP Connelly Productions, Verizon, Villa Eugenie.

Solana Yemaya Hoffmann-Carter (ensemble, she/her) is a dance artist and Waldorf teacher living in Chestnut Ridge, New York. Since receiving her BFA in dance and minoring in Religion and Philosophy at the University of the Arts, she has worked with many NYC-based companies and projects, as well as, traveled internationally to pursue her passion of discovering and connecting with new people and places. Driven to work within creative spaces that continuously strive to provide an inclusive and equitable environment, she has found many opportunities to teach, which furthered her desire for a practice in education. With the desire to move in the direction of therapeutic teaching practices the language of movement is always at the forefront of Solana's work.

Kathryn Nusa Logan (video dramaturg, ensemble) is an interdisciplinary artist working in dance, music, video, sound design, and multimedia performance. She has shared work internationally in Scotland, Cyprus, Sweden, France, and Brazil, as well as at U.S. venues like Lincoln Center's Clark Studio Theatre, Movement Research, and the Wexner Film/Video Theater. Her iterative screendance work The Maya Project explores power and the camera through a somatic lens. As a video dramaturg, she collaborates with choreographers on multimedia performances, experimental dance films, and documentation. Logan holds Dance degrees from UNCSA and Ohio State and serves as the Executive Director of the Office of Creative Propulsion at James Madison University.

Sasha Finley (lighting design) is a New York-based lighting designer. Her design credits include She Kills Monsters (Weehawken High School), Cabaret (Northern Stage), In the Throes of Death (Curiosity Cabinet) and Tomorrow We Love (Proud Image Theatre Company). She was the Lighting Design Intern at San Francisco Opera in the Fall of 2023 and was a 2021 participant in the ETC Fred Foster Mentorship. She holds a BA in English and Theatre from Smith College and an MFA in Lighting Design from Carnegie Mellon University. Follow her work at [sashafinley.com](http://sashafinley.com).

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Rebecca Fitton (ensemble, she/they) is a queer, mixed race asian american, disabled, and immigrant person. Their work as an artist, administrator, and advocate focuses on arts infrastructure, asian american identity, and disability justice. She has been an artist-in-residence at the Maggie Allesee National Center for Choreography, the National Center for Choreography – Akron, SPACE 124 @ Project Artaud, Center, LEIMAY/CAVE, EMERGENYC, and The Croft. Their writing has been published by Triskelion Arts, In Dance, The Dancer-Citizen, Etudes, Critical Correspondence, and Dance Research Journal. They are currently a co-director at Bridge Live Arts.

Amanda Kmett'Pendry (ensemble), hailing from Southern Maryland, is a dancer living in New York City. Since receiving her BFA from The University of the Arts in Philadelphia, she has had the pleasure of working with artists Madeline Hollander, Wally Cardona & Jennifer Lacey, Jodi Melnick, Limón Dance Company, Romeo Castellucci, Adrienne Westwood, and Netta Yerushalmy, among others. She danced with the Trisha Brown Dance Company (TBDC) from 2016-2022. As a teacher, Amanda has taught and restaged works for TBDC at Movement Research, Venice Biennale College Danza, Emory University, New York University (NYU), and Purchase College. She has also restaged works by Netta Yerushalmy at NYU, Rutgers University, and the University of the Arts. Currently, she is the Marketing Manager at Trisha Brown Dance Company and a Digital Scenic Designer at ABC News.

Katie Swords Thurman (ensemble) is a Philly-based dance artist whose pedagogic and choreographic work is influenced by the power, disquiet, and joy stirring within oneself. She has performed or collaborated with numerous choreographers, including Douglas Becker, Daniel Charon, Daniel Condamines, Helen Simoneau, Adrienne Westwood, and Jesse Zaritt. She was a performer with and co-founder of VIA Dance Collaborative. Her choreography having been seen worldwide has led her to expand her teaching throughout the United States, Europe, Israel, and Mexico. She taught modern dance techniques at The University of the Arts in Philadelphia for 13 years, where she was an Associate Professor. While at UArts, she choreographed several original works in collaboration with her students and colleagues, and she co-directed student educational

and work-exchange projects in partnership with academic and art institutions in France (Ecole Supérieure Musique et Danse and CND Pantin), Belgium (Beursschouwberg Brussels, Royal Conservatory Antwerp), and Luxembourg (Trois C-L Centre Création Chorégraphique). She received her B.F.A. degree from the University of North Carolina School of the Arts, and her M.F.A. from Hollins University/The American Dance Festival under the direction and mentorship of Donna Faye Burchfield.

Marissa Truitt (ensemble) is a dancer, choreographer, and teaching artist based in Brooklyn, New York. Marissa graduated from the University of North Carolina School of the Arts with a BFA in Contemporary Dance in 2020. Since graduating from UNCSA, Marissa has choreographed and directed her first dance film "*Gū' Nū'Ku*" which was later featured at the American Dance Festival's Movies by Movers; received the Kenan Fellowship at Lincoln Center for the Performing Arts; performed in Doug Varone's DEVICES 7 Choreographers Showcase for choreographer Nicole Pierce's "*And It Lingers*," Kate Digby's "*Search for Simurgh*," and performed in Sarah Campen's "*Fish Dance*" dance film.

Laura Witsken (ensemble) is a New York-based dancer and improviser. She collaborates with sculpture and multi-media artist Izzy Leung. As a performer, she has worked with choreographers Nicole Mannarino, Gillian Walsh, Adrienne Westwood, and Madeline Wilcox. She has recently worked in production assistance for Stacy Grossfield, Gwendolyn Knapp, and Anna Thérèse Witenberg. Laura is a 2019 alumna of The University of the Arts where she received a BFA in dance and minor in business.

Sugar Vendil (ensemble, she/they) is an award-winning Filipinx-American composer, pianist, and interdisciplinary artist. Vendil's work spans acoustic and electronic music, and performance integrating sound and movement. A serious notebook fiend, she grew up in El Sobrante, CA, and lives in Lenapehoking/Brooklyn with her partner and child. Vendil's "*Antonym: the opposite of nostalgia*" premieres in 2026. She is working on her solo album

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for piano and voice and is an artist in residence at TOPAZ and CUNY Dance Initiative at York College/JCAL. Her album "May We Know Our Own Strength" is on Gold Bolus Recordings. Subscribe to her e-letter here: <http://sugarvendil.com/eletter>.

Nick Yulman works with sound and technology in a variety of ways including musical robots and interactive installations. He has presented his own work at venues around the world and has collaborated extensively with composers, choreographers, animators, designers, and other artists. He studied and taught creative technology at NYU's Interactive Telecommunications Program. He is currently Head of Design & Technology at Kickstarter and previously worked with the national oral history project StoryCorps.

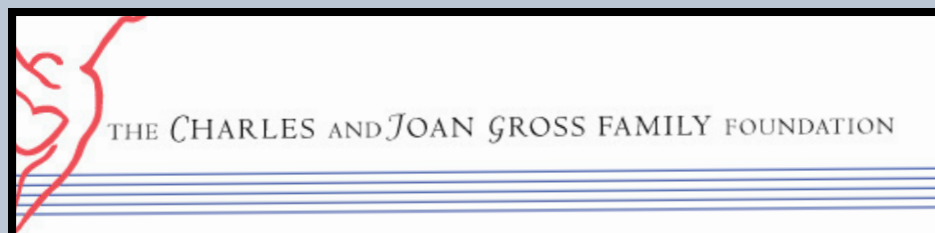
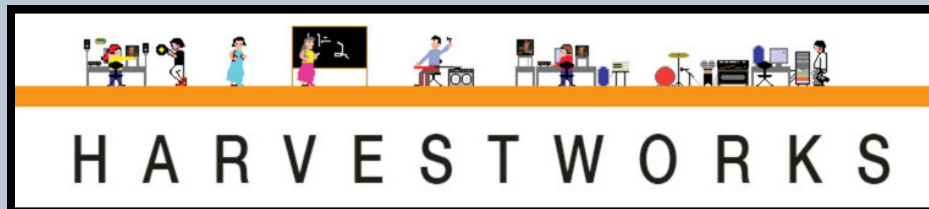


**Council on  
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## BROOKLYN **ARTS** COUNCIL



photos by Whitney Browne,

# UPCOMING PREMEIRE

October 23, 24 and 25, 2026

Doxsee Theater Target Margin, Sunset Park, Brooklyn

# DEVELOPMENT PARTNERS

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MOtiVE Brooklyn (2022)

Foundation for Contemporary Arts Emergency Grant (2022)

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SLIPPAGE Lab at Northwestern University, Dir. Prof. Thomas DeFrantz (2023)

LMCC Arts Center on Govenor's Island (2024)

Harvestworks (2024)

New York State Council for the Arts (2024)

Brooklyn Arts Council (2024, 2025, 2026)

Emily Hall Tremain Foundation (2024, 2025)

Groundworks (2024)

The Charles and Joan Gross Family Foundation (2025)

Mercury Store (2025)

ODC Theater, San Francisco (Preview Performances, 2025)



## CONTACT & MORE INFORMATION

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Photo by Toby Tanenbaum

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