

ADRIENNE WESTWOOD & ANGÉLICA NEGRÓN

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[] is a corporeal and sonic exploration into histories of womxn ancestors co-created by choreographer Adrienne Westwood and composer Angélica Negrón. Together with six performers, they develop an embodied exploration of untold and imagined histories. Weaving throughout a sonic sculpture, the group uses performance's hyper-attentive care to call in and hold experiences of private and personal memories of family lore, real and imagined histories, and womxn's visible/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 voluminous curly hair, wearing a black long-sleeved top, is shown in profile, looking upwards. She is holding a thin, light-colored object in her right hand. The background features stylized, glowing patterns in shades of blue and green, including a tree-like structure and circular motifs. The lighting is dramatic, highlighting her face and hair.

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

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

[] 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 moments of 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 six performers swing, propel, pause, and enfold through the sculpture, activating the “objects of memory” tone by tone. Each fills the space with its own resonance, thus summoning our memories through, by, and for the performers.





[] 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](#)



[] COLLABORATORS

[] is supported through intersectional co-discovery with performers: Solana Hoffmann-Carter, Laura Witsken, Katie Swords, Kathryn Logan (also video dramaturg), Rebecca Fitton (also audio describer), and Amanda Kmett'Pendry. 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 instrument designer Nick Yulman and production designer Seth Easter.

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

[] LEAD ARTISTS

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 has 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 Festival. She was a 2020-21 BRIClab artist through which she began [] in radical collaboration with composer Angélica Negrón.



She is currently a 2022 Artist in Residence at MOtiVE Brooklyn, and a 2022 Lincoln Center Space Grant Recipient. As a CUNY Dance Initiative recipient, she created “s o u n d i n g l i n e” for Snug Harbor’s historic Gardener’s Cottage in 2019; it was described as “an evocative new multimedia dance performance” (BroadwayWorld.com).

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). She has had extensive residencies at One Arm Red in DUMBO, and the pilot Parent-Artist Space Grant from Brooklyn Arts Exchange, through which she developed her evening-length work “Record.” From 2011-2018, she served on the selection committee for “The Bessie” NY Dance and Performance Awards on the Current Practices subcommittee. 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 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.

[] DEVELOPMENT PARTNERS

BRIC Brooklyn (2021)

Lincoln Center for the Performing Arts (2022)

MOtiVE Brooklyn (2022)

Anticipated to premiere at ODC Theater,
San Francisco in 2024.



CONTACT & MORE INFORMATION

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