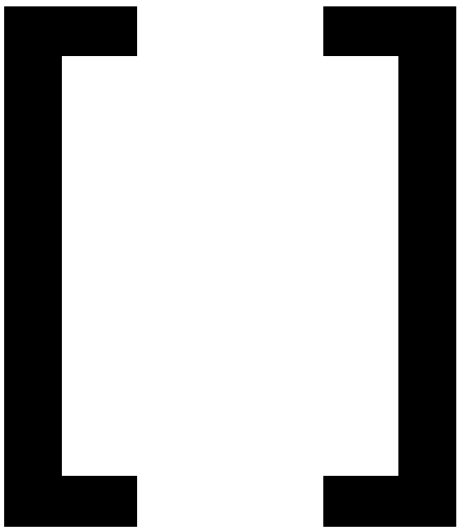
ADRIENNE WESTWOOD & ANGÉLICA NEGRÓN



DIRECTION Adrienne Westwood & Angélica Negrón
CHOREOGRAPHY Adrienne Westwood
MUSIC Angélica Negrón

PERFORMED AND CO-CREATED BY
Rebecca Fitton*, Solana Yemaya Hoffman-Carter, Kathryn Nusa Logan, Amanda Kmett'Pendry, Marissa Truitt, Katie Swords-Thurman, Sugar Vendil and Laura Witsken

PRODUCTION DESIGN Seth Easter
VIDEO DRAMATURGY/PROJECTION DESIGN Kathryn Nusa Logan
LIGHTING DESIGN Sasha Finley
SOUND DESIGN & ABLETON TECHNICIAN Drew Sensue-Weinstein
INSTRUMENT ELECTRONICS DESIGN Nick Yulman
COSTUME DESIGN Quinn Czejkowski
DIGITAL CONSULTANT AND CODING Brandon Epperson
AUDIO PROGRAMMING Alex Ring Gray
ASSOCIATE LIGHTING DESIGN Elijah Thomas
REHEARSAL DIRECTOR Katie Swords-Thurman
COORDINATING PRODUCER Lilach Orenstein

**not performing Oct 23-25 due to injury*

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OCTOBER
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2026

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scan for full program

From the Directors

[ ] is an ongoing meditation through cycles of dance, sound, and image. Our work reflects upon the historical omission of the collaborators' female lineages and embodies their stories in the present. *[ ]* stems from a timely intersectional call to recognize, make visible, and celebrate "invisible" labors. We use *[ ]* (expressed by physically framing one's head with curved arms or by saying "the empty space between brackets") to mark the absence of femme labor in white, Eurocentric, and patriarchal histories. The title also resists a singular spoken name, decentering the English language in recognition of our collaborators' diverse backgrounds.

We met in 2013 and found immediate synergy, as if our work were already in dialogue. We share an interest in how objects, sounds, and gestures conjure the past in relation to the present. Our respective practices—Angélica's electroacoustic compositions for plants and other unconventional instruments, and Adrienne's choreography incorporating "objects of memory"—laid the groundwork for this collaboration. With *[ ]*, our shared interests meet within new processes, finding interconnectedness, possibility, and dialogue through explorations of sound, movement, story, and image.

[ ] is a radical collaboration. The music is inherently created by the choreography, and the choreography is defined by the music. We hope that through cycles of contemplative meditation, *[ ]* offers you an opportunity to access your own memories, imaginations, and ancestral stories.

– Angélica Negrón & Adrienne Westwood, October 2026

creative archiving of *[ ]* by Myssi Robinson

The creation and development of *[ ]* was supported, in part, by the Greater New York Arts Development Fund of the New York City Department of Cultural Affairs, administered by Brooklyn Arts Council (BAC); New York State Council on the Arts Support for Artists; the Emily Hall Tremaine Foundation; The Howard Gilman Foundation; a Foundation for Contemporary Arts Emergency Grant; Harvestworks Digital Media Arts Center through the Artist-In-Residence Program; and The Charles and Joan Gross Family Foundation, which provided full commissioning funds for the musical score by Angélica Negrón. [ ] was also made possible by a production residency at Brooklyn Academy of Music, and by preview presentation at ODC Theater, San Francisco. It was also made possible by residencies and space grants at Lincoln Center, BRIC Brooklyn, MOtiVE Brooklyn, The Movement Lab in the Milstein Center of Barnard College, SLIPPAGE Lab at Northwestern University, Lower Manhattan Cultural Council's Arts Center on Governors Island, Groundworks, and Mercury Store.

[ ] is a project of VIA Collaborative Arts Corporation, a 501(c)(3) public charity.
Our Federal EIN is 20-2838552 and our NYS Charities Registration Number is 21-21-53.
Our mailing address is 3109 Beverley Road, Brooklyn, NY 11226. viadance.org.

ADRIENNE WESTWOOD PROJECTS | VIA COLLABORATIVE ARTS CORPORATION

COMPLETE CREDITS

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CHOREOGRAPHY.....Adrienne Westwood
MUSIC.....Angélica Negrón

PERFORMED AND CO-CREATED BY

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ASSOCIATE LIGHTING DESIGN.....Elijah Thomas
ADDITIONAL PROJECTION CONTRIBUTIONS.....Allison Costa
REHEARSAL DIRECTOR.....Katie Swords-Thurman
COORDINATING PRODUCER..... .....Lilach Orenstein
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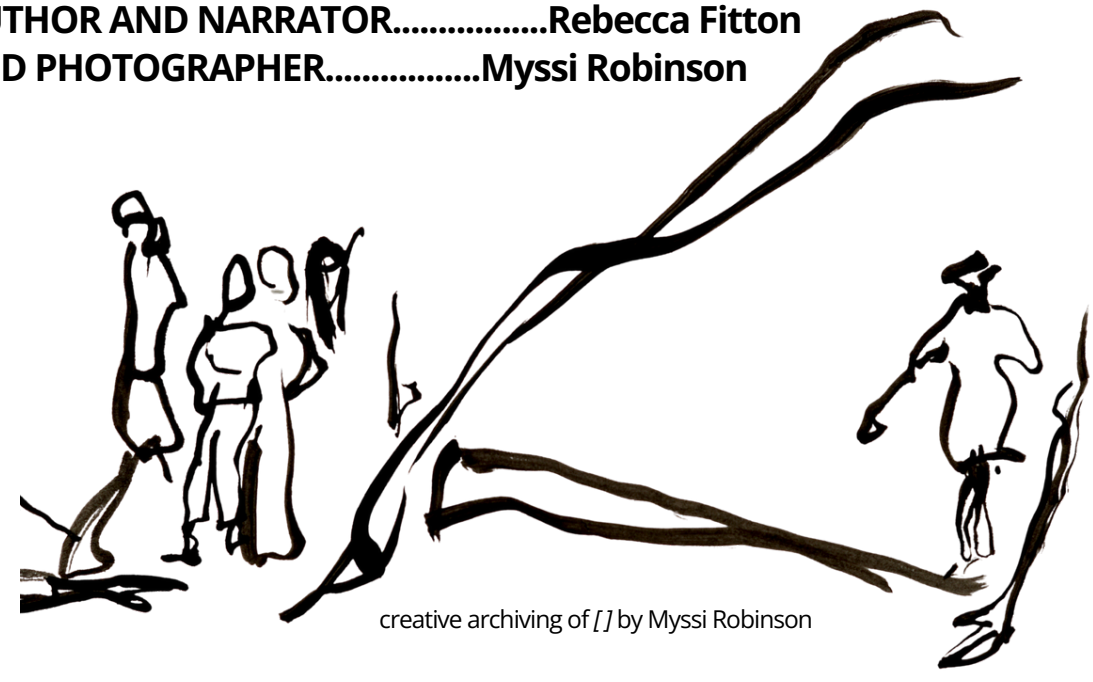
ASL INTERPRETATION.....Felice Shays
AUDIO DESCRIPTION AUTHOR AND NARRATOR.....Rebecca Fitton
CREATIVE ARCHIVIST AND PHOTOGRAPHER.....Myssi Robinson



creative archiving of *[ ]* by Myssi Robinson

Adrienne Westwood is a Brooklyn-based director, choreographer, and interdisciplinary 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), ODC Theater (San Francisco), and The Philly Fringe.

Her work has 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).

Adrienne was a 2024 Harvestworks artist in residence for *[ ]*; a Lead Artist at Mercury Store in 2023 (*box/truck)* and 2026 (*MIGRATION PATTERNS)*; and a 2018-19 CUNY Dance Initiative recipient, through which she created *s o u n d ing line* for Snug Harbor’s historic Gardener's Cottage. Recent support includes BRIClab, NYSCA Support for Artists, Puffin Foundation, a Lincoln Center space grant, the 2023 New Jewish Culture Fellowship, and Foundation for Contemporary Arts (Emergency Grant). Recent residencies include Barnard Movement Lab and SLIPPAGE Lab at Northwestern University (dir. Prof. Thomas DeFrantz). Adrienne is proud to have received the pilot Parent-Artist Space Grant from Brooklyn Arts Exchange, through which she developed her work *Record* (2012). She co-leads, with Sugar Vendil, peer pressure, a mostly artist support cohort in partnership with Mercury Store, and co-organizes the Care Making zine with Katie Swords-Thurman. From 2011-2018, she served on the selection committee for “The Bessies” NY Dance and Performance Awards. BFA: UNCSA; MFA: Hollins University/ADF under the close mentorship of Donna Faye Burchfield.

Angélica Negrón is a Puerto Rican composer and performer who writes music for voices, orchestras, ensembles and film as well as robots, toys, and plants. At the intersection of classical and electronic music, she blends unusual instruments and acoustic, electronic and found sounds “to underscore the inventive sound world that she brings to her music…” (San Francisco Chronicle). Rooted in her experience as a Puerto Rican artist living in the diaspora, her work explores migration, memory, absence, and belonging.

Recent and upcoming projects include a cello concerto commissioned by the Los Angeles Philharmonic for Yo-Yo Ma and Gustavo Dudamel, and The Puerto Rico Experiment, a song cycle for Roomful of Teeth and Balún commissioned by PAC NYC that examines Puerto Rico’s history as a site of political, scientific, and economic experimentation.

Her music has been commissioned and performed by the Dallas Symphony Orchestra, Seattle Symphony, Kronos Quartet, Brooklyn Rider, and Sō Percussion. She has also created multidisciplinary projects with drag performers, filmmakers, botanical artists, and comedians.

Negrón was the first composer-in-residence at the New York Botanical Garden and has received honors including the Hermitage Greenfield Prize. Her screen credits include the HBO docuseries Menudo: Forever Young, the Netflix documentary Karol G: Tomorrow Was Beautiful, and Through Our Eyes for Sesame Workshop. Her arrangements can be heard on Rosalía's acclaimed 2025 album LUX (Columbia Records).

A founding member of the tropical electronic band Balún, she lives in Brooklyn, where she looks for ways to incorporate her love of drag, comedy, and the natural world into her work.

Kathryn Nusa Logan (performer and video dramaturg) is an interdisciplinary artist whose work spans contemporary dance, film and video, music and sound design, and multimedia installation and performance. She has presented work internationally in countries including Scotland, France, and Brazil, and throughout the US at venues including Lincoln Center's Clark Studio Theater, The Wexner Center, and Center for Performance Research. Her screendance work includes creative documentation, video installation, video dramaturgy, and dance film, all informed by her academic research investigating power and the camera through a somatic lens. Logan holds degrees from the University of North Carolina School of the Arts and The Ohio State University and currently serves as Executive Director of an Integrative Arts office at James Madison University.

Solana Yemaya Hoffmann-Carter (performer) 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, and has 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.

Rebecca Fitton (performer* and audio description author/narrator) is a queer, mixed race asian american, disabled, and immigrant artist, administrator, and advocate. Their writing has been published by Triskelion Arts, *InDance*, *The Dancer-Citizen*, *Etudes*, *Critical Correspondence*, *Dance Research Journal*, and the *American Journal of Arts Management*. She has been an artist-in-residence at Winslow House Project, the Maggie Allesee National Center for Choreography, the National Center for Choreography – Akron, SPACE 124, Center, LEIMAY/CAVE, and The Croft. She holds a BFA in Dance from Florida State University and an MA in Performance as Public Practice from the University of Texas at Austin. rebeccafittonprojects.com
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Amanda Kmett'Pendry (performer), 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 staged works at Movement Research, Venice Biennale College Danza, Emory University, New York University (NYU), Purchase College, and Rutgers University.

Katie Swords Thurman (performer and rehearsal director) is a Philly-based dance artist whose pedagogic and choreographic work is influenced by the power, disquiet, and joy stirring within oneself. A co-founder of VIA since 2004, she has performed or collaborated with numerous

choreographers, including Douglas Becker, Daniel Charon, Daniel Condamines, Helen Simoneau, Adrienne Westwood, and Jesse Zaritt. 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 BFA from the University of North Carolina School of the Arts, and her MFA from Hollins University/The American Dance Festival under the direction and mentorship of Donna Faye Burchfield. Katie is an Adjunct Professor at Bennington College.

Marissa Truitt (performer) 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," in Kate Digby’s “Search for Simurgh,” and in Sarah Campen’s “Fish Dance” dance film.

Laura Witsken (performer) is a dancer based in NYC. Her current choreographic and improvisatory work explores alliance of articulation and effort. Recently, she has shared a work in process at SUPR OMEN (Faster, 2026) and her collaborative work with multidisciplinary artist Izzy Leung at the 6BC Botanical Garden (Slow Violence, 2025) and The Woods (SWAN SONG, 2025). Laura has performed in the work of Ella Dawn W-S, Gillian Walsh, Moriah Evans, Madeline Wilcox, Adrienne Westwood and Nicole Mannarino. She holds a BFA in Dance from The University of the Arts (Philadelphia, PA).

Sugar Vendil (she/they) (performer) 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. She grew up in El Sobrante, CA, and lives in Lenapehoking/Brooklyn with her partner and child. Vendil’s “Antonym: the opposite of nostalgia” premiered in 2026, presented by Pioneers Go East Collective at Judson Memorial Church. Residencies include MacDowell, Mercury Store, CUNY Dance Initiative, and Topaz Arts. Her forthcoming album “Late Bloomer” for voice, piano, and electronics will be released in early 2027 on Gold Bolus Recordings. Subscribe to her e-letter here: http://sugarvendil.com/eletter.

Quinn Czejkowski (costume designer) is a multidisciplinarian exploring movement, costumes, and tattooing. Based in the Hudson Valley, they are intensely curious about how we move, dress, treat, adorn, and otherwise ascribe meaning and identity to and from our bodies. They are building a slow fashion brand, Sequined Chaos, elevating secondhand clothing with embroidery and appliques, reviving heirloom pieces, and taking on custom builds for performances and events. Most recently, they have constructed costumes for Alvin Ailey and Life & Trust. Past collaborators include Helen Simoneau, Pam Tanowitz, Kimberly Bartosik, and Jen Rosenblit, among others.

Seth Easter (production designer) is a multi-Emmy-award-winning designer for Broadway, large-scale live events, broadcast, and theater, collaborating with partner Adrienne Westwood since 2006. Works together include *Lullaby in Surrealism*, *Record*, *s o u n d ing 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 the first and only Production Designer to receive the DuPont-Columbia Award from Columbia Journalism School. He is a graduate of the University of North Carolina School of the Arts.

Drew Sensue-Weinstein (sound design and Ableton technician) is a sound and stage artist whose artistic background includes contemporary theatre, performance art, ambient music, death metal, and more. Drew's recent work crisscrosses Field Recording with environmental research, guitarscapes, live hydrophone, and ambient screaming to explore the connections between Earth's decaying ecosystems and the decline in our collective mental health. Drew has recently designed projects with BAM's Next Wave Festival, Beth Morrison Projects, LEIMAY, The Goat Farm, Harvard University, Pacific Opera Projects, RIP Space, National Sawdust, and REDCAT. Drew holds an MFA from CalArts in composition. He currently lives in Los Angeles but is often bi-coastal.

Sasha Finley (lighting designer) is a New York based lighting designer. Her design credits include *The Bergman/Lansbury Test 2* (Life World), *Mother Courage and Her Children* (Brown/Trinity Rep), *Blue Seal, Blue Sea* (Makers Ensemble) and *Cabaret* (Northern Stage). 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.

Alex Ring Gray (audio programmer) is a composer, performer, and producer working in classical, electronic, and improvised musics. He serves as Music Production Manager for Philip Glass, co-founder of cmntx records, and Technical Director of InfraSound Ensemble. He has also worked in varying capacities for composers Nico Muhly, Angélica Negrón, and Alex Weston, among others. Recent projects include "Be the Sky" with Philip Glass and Tenzin Choegyal, several short film scores, and solo LP "The Organ That Breathes." He holds degrees from New York University and the University of Tennessee.

Elijah Thomas (associate lighting designer) is a New Jersey-based lighting designer whose work spans theatre, dance, and opera. An alumnus of the University of North Carolina School of the Arts' Lighting Design and Technology program, his recent work includes *Don Giovanni* with Opera Delaware and Opera Baltimore, *Rodgers & Hammerstein's Cinderella* with Charlottesville Opera, *Awaken!* with Circus Evo, *Aladdin* with Macholah Escuela de Danza at the National Theatre of San Salvador, and *The Last American Newspaper* with Capital Rep Theatre.

Brandon Jowperson (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 has 2 decades of experience working on media-centric events with interactive LED walls, projection, sound and broadcast camera delivery, often in high fashion, live music tours, dance, interactive experiential, theater shows, XR/AR television, VR, and

360 workflows. 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 Childish Gambino, Martin Garrix, Boris Acket, Fred Again, ABC News, Viacom, Sony, Alicia Keys, Momentum Worldwide, McCann Worldwide, Red Bull, IMG, Mercedes, Ferrari, Acura, Honda, and Tiffany and Co.

Nick Yulman (instrument electronics designer) 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.

Lilach Orenstein (coordinating producer) is a mother of two, multidisciplinary artist, performer, and producer known for her innovative performative installations. Her works have been invited for performance at MIT, New York Live Arts, Impulstanz-Vienna, L1dancefest-Budapest, and EMERGENYC2020, among others. She received NYSCA's Support for Artists and LMCC's Creative Engagement grants. Lilach is the director of MOtiVE Brooklyn, a community space co-founded in 2021 for independent movement practitioners, and has produced 140+ large-scale projects in 16 countries, including for zoe | juniper and Faye Driscoll. She excels in pioneering ground-breaking projects and believes in the power of community to lead change.

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support

We're still raising the final 15% of our production budget that brings this ambitious work fully to life, and if you have the means, your support would mean so much.

Your support fuels the daily, often invisible labor of bringing this ambitious project to fruition: rental equipment to round out Target Margin's gear; artist fees for eight performers and four designers; rehearsal time; the crew who runs the show; and our ability to offer these performances on a sliding-scale.

The work itself celebrates caretaking, and over the course of its development we have witnessed that care firsthand. We have welcomed new babies and marked the transition of dear elders into ancestors. The lives of the people making this work have changed over these five-plus years, and those changes have become part of what *[ ]* carries with it to the stage.

Every gift—$25, $50, or whatever feels meaningful to you—moves us closer to our goal.

Thank you for being part of this journey and for helping us bring *[ ]* to life.

Thank you

Deepest gratitude to over 70 individual donors who made development of this project possible over the course of the past five-plus years. Thank you to the foundations, organizations, spaces and individuals who believed in this project and fostered its growth through grants, residencies, advice, and more. Thank you to Aly Candland and Alison Costa for their vital contributions during our Barnard Movement Lab residency, the impact of which has lasted well beyond our time together there. Thank you to creative archivist Myssi Robinson for being a witness to this work, and for offering your continued reflecitons of it through your archiving practices. Thank you Laurie Uprichard, Marya Warshaw, and Christie Bollingbroke, who provided invaluable guidance at many stages of the project. Thank you JT Robertson and Le Dú for providing the wine for our opening night toast! And thank you to David, Adam, Trey and the whole Target Margin team for making this production easeful for us.

Thank you to the performers who have remained dedicated and present through all of life's changes: births, deaths, relationships, breakups, cross country moves. You are the ones who create the special alchemy of *[ ]*, and we are so grateful for your contributions and continued presence throughout all these shifts.

Adrienne: Thank you to my family, and especially Auntie Barbie and my mom, Wendy for helping with our children during many residency and intensive rehearsal periods...it is not lost on me that in order to bring the work about affective labor into the world, I have had to pass along many of my own daily family tasks to the other formative caretakers in my life. Thank you to Seth for being my partner-in-everything. And, of course, thank you to Angélica for this journey together.

Angélica: Thanks to Nick Yulman for the continuous collaboration on expanding my notion of musical instruments and for his commitment to this project and to the creative partners and participants who helped us deepen our understanding of this project, particularly El Puente in Brooklyn, NY. Infinite thanks to Alex Gray for his technical support, to the dancers and performers for their trust and openness to play and to Adrienne and Seth for their endless commitment to making this project possible.

Honorary Committee for the Premiere of *[ ]*

Emily Bass

Sofia Beata

Shayna Dunkelman

Parijat Desai

Kathryn and Eric Easter

Anne Goforth

Cynthia Hammond and Joe Samulski

Meredith Glissson

Anna Kohler

Cindy Liu

Michelle Mankins

Tracy Mendez

Jennifer Nugent

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