

Canto de Todes

An immersive composition and installation by Dorian Wood





"Dorian Wood reveals her complex, beautiful self in 12 hours of music"

Los Angeles Times

Canto de Todes is a community-oriented project exploring the potential of music as a conduit for social change. It is a 12-hour composition influenced by worldwide folk, popular and experimental music, and divided into three movements. It is intended to exist as a long-duration performance, in which the second movement is a 10-hour pre-recorded piece that unfolds through multiple channels across the length and breadth of a large space.

Says Wood: "Since as far back as I can remember, I have been obsessed with infecting spaces, with my brownness, with my fatness, with my overall individuality, all with the purpose of representing the often-marginalized communities I pertain to—at times referred to and treated as 'infestations' or 'infections'—with the urgency to create and support spaces in which we can all feel welcome."



Song of Everyone

The name *Canto de Todes*—Spanish for “Song of Everyone”—is taken from a song by the late Chilean singer-songwriter Violeta Parra.

“This project is an ode to the folk music I was brought up listening to,” says Wood, who was born in Los Angeles to Costa Rican-Nicaraguan parents. “The idea that music could simultaneously provide comfort and inspire social change has always excited me. My intention with *Canto de Todes* is to tour it as far and wide as possible, to offer a 12-hour communal space in which people can project their joys and traumas, for as long as they wish.”

Canto de Todes premiered at the REDCAT in Los Angeles in 2023, and has since been presented at concert halls, universities and other cultural institutions to hundreds of attendees.

Says Wood: “Every presentation is custom-modified for each institution, and counts on collaborations with local artists of all mediums, whose respective interactions are permanently incorporated into the body of this evolving piece.”

To date, *Canto de Todes* has welcomed over 30 collaborating artists.





A familial space

The Creative Capital-funded project continues to defy people's expectations of chamber music and installation work by inviting audiences into a wide variety of communal spaces, saturated with sounds and visuals of liberated expression.

The first and third movements of *Canto de Todes* are hour-long chamber pieces, while the second movement is a 10-hour pre-recorded, multi-channel composition comprised of several layers of Wood's voice, creating an immersive, meditative and at times challenging environment for people to enter, experience and engage.



Canto de Todes culminates in its final hour with a composition that acknowledges and honors the the laborers, service workers and contractors responsible for the construction and upkeep of the hosting institution. Adding an element of audience participation, Wood invites everyone present to pay a communal tribute to the ancestral energy that is the driving force behind *Canto de Todes*.

“My hope is that *Canto de Todes* will continue to grow and mutate with every incarnation, running parallel to the times we’re living in and impacted by every single collaborator I am blessed to work with, as a way of exploring mindfulness through art, with the purpose of strengthening communities and alliances, especially in times of extreme divisiveness and uncertainty.” - Dorian Wood



General Technical Specifications

Movement I

Duration: 60 minutes

Conventional stage set-up, with four (4) chairs for cellists, one (1) vocal mic, one (1) guitar mic, four (4) cello mics, four (4) monitors, six (6) music stands

Ensemble: Vocalist, Guitarist, Four Cellists

Movement II

Duration: 10 hours

Minimum of eight (8) speakers/sound monitors, spread out through the totality of the space, each one transmitting a different channel of the composition playback

Computer equipped with QLab or equivalent to play back 10-hour multitrack composition

Special lighting

Two (2) video projectors on opposite sides of the space, one of them with sound

Performers: One to two (1-2) artistic collaborators (music/dance/performance/visual), selected at hosting city to each perform within a pre- determined segment of the 10-hour movement

Movement III

Duration: 60 minutes

Conventional stage set-up, with four (4) chairs for cellists, one (1) vocal mic, one (1) guitar mic, four (4) cello mics, four (4) monitors, six (6) music stands

Ensemble: Vocalist, Guitarist, Four Cellists

BIO

Dorian Wood (b. 1975, pronouns: she/her/they/them) is an anti-disciplinary artist, based in the U.S. Her intent of “infecting” spaces and ideologies with her creative practice is born from a desire to challenge traditions and systems that have contributed to the marginalization of people. Wood has performed at institutions that include The Broad, Los Angeles, CA; Museo Nacional Del Prado, Madrid, Spain; the City Hall of Madrid, Spain; Teatro de la Ciudad Esperanza Iris, Mexico City, Mexico; Museum Folkwang, Essen, Germany.; Park Avenue Armory, New York; and Paris Fashion Week.

From 2019 to 2020, Wood completed several successful international tours with their chamber orchestra tribute to Chavela Vargas, *XAVELA LUX AETERNA*. In 2022, Wood debuted their tribute to the singer Lhasa De Sela, entitled *LHASA*, at the Festival Internacional de Arte Sacro in Madrid, in collaboration with singer Carmina Escobar and composer Adrián Cortés. That same year, Wood presented *Mares Ocultos*, a multimedia chamber music project exploring the nature of male heterosexuality, at the Institute of Contemporary Art/Virginia Commonwealth University in Richmond, Virginia. In 2023, Wood premiered the 12-hour composition/installation *Canto de Todes* at REDCAT in Los Angeles.

As a visual artist, Wood has created illustrations and video installations that have been exhibited in galleries around the world, including Vincent Price Art Museum, Los Angeles; La Carboneria, Huesca, Spain; Fierman Gallery, New York; and the Queer Biennial, Los Angeles. They have also directed several short films, among them *The angel* (2023), *Low's Disappearing* video (2021), *American Savagery* (2021), *FAF* (2021), *The World's Gone Beautiful* (2020), *PAISA* (2019, co-directed with Graham Kolbeins), *O* (2014) and *La Cara Infinita* (2013).

Wood is a recipient of an Foundation for Contemporary Arts Grant for Artists, a Los Angeles County Performing Arts Recovery Grant, a City of Los Angeles Individual Master Artist Project Grant, a NALAC Fund for the Arts Award, a Creative Capital Award and an Art Matters Foundation grant.

Wood has released over a dozen recordings, most recently the albums *You are clearly in perversion* (with Thor Harris) (Astral Editions, 2023) and *Excesiva* (Dragon's Eye Recordings, 2023).



For booking and other inquiries: contact@dorianwood.com

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