



Canto de Toodles

"Dorian Wood reveals her complex, beautiful self in 12 hours of music." - Los Angeles Times



Artist Dorian Wood introduces an immersive vessel for possibility; a shapeshifting beast

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 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

Born in Los Angeles, of Costa Rican-Nicaraguan parents, Wood began playing piano at the age of 4, under the guidance of her grandfather, Galasanz Alvarez, a classical and jazz pianist who had enjoyed success in Costa Rica.

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. “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. 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.”





A familial space

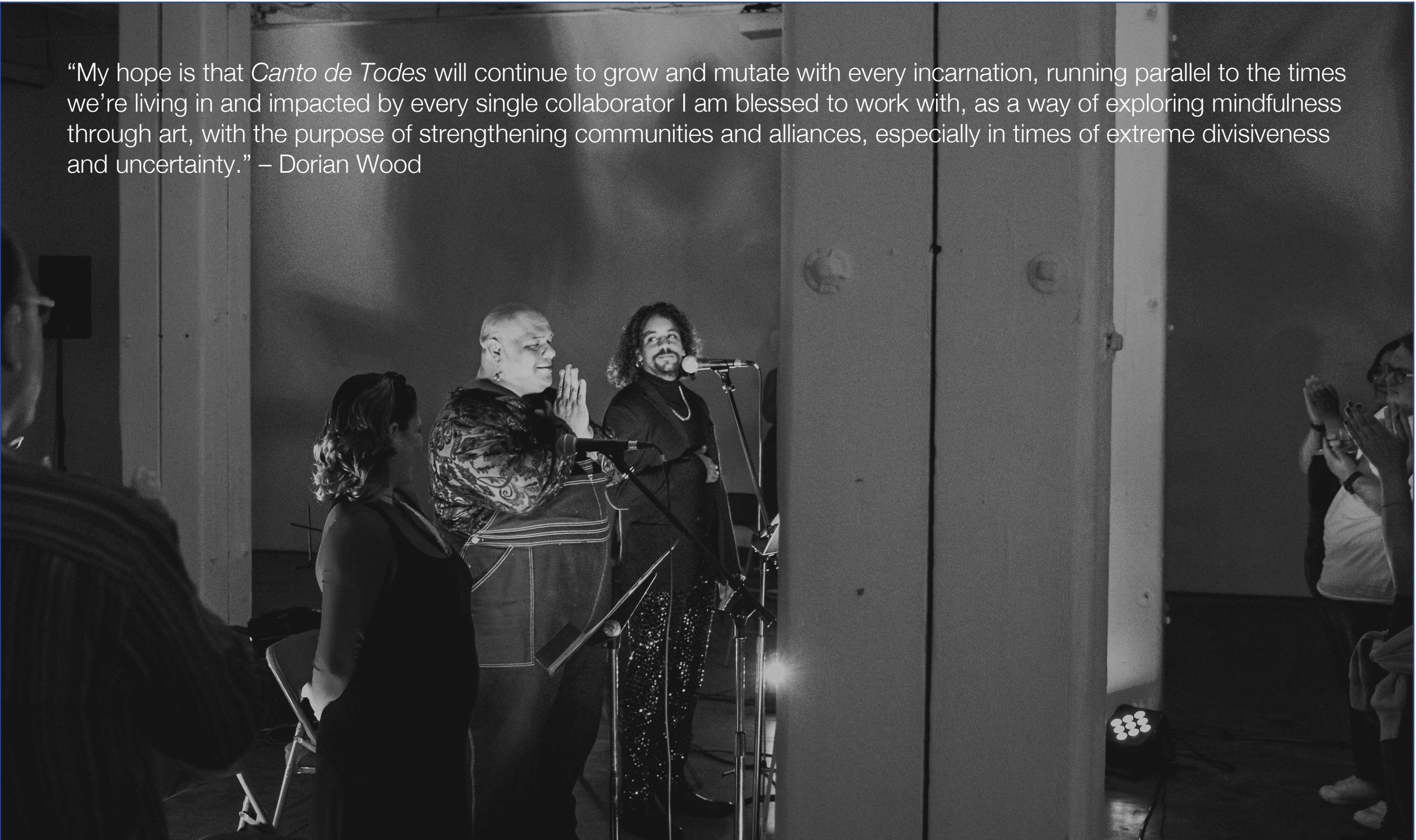
Since its 2023 debut at the REDCAT in Los Angeles, the Creative Capital-funded project continues to defy people's expectations of chamber music and installation work by inviting audiences into a wide variety of communal spaces, ranging from theaters and cultural centers, to art galleries and college campuses.

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 cantata for three voices, featuring Wood and experimental vocalists Carmina Escobar and Roco Córdova. The cantata is a dream-like narrative piece about Wood's childhood home in Los Angeles, and the 30+ years their family spent there after emigrating from Costa Rica. It is a tribute to the artist's family, bringing this inspired, immersive journey full circle.



“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 two (2) chairs, one (1) vocal mic, one (1) guitar mic, one (1) cello mic, three (3) monitors, three (3) music stands

Ensemble: Voice, Guitar, Cello

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, three (3) vocal mics, one (1) cello mic, four (4) monitors, four (4) music stands

Ensemble: Voice 1, Voice 2, Voice 3, Cello

Bio

Dorian Wood (b. 1975, pronouns: she/her/they/them) is a multidisciplinary artist based in Los Angeles. Her intent of “infecting” spaces and ideologies with her artistic 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 (2018), REDCAT, Los Angeles, CA (2019), Los Angeles Contemporary Exhibitions, CA (2010), Museo Nacional Del Prado, Madrid, Spain (2019), the City Hall of Madrid, Spain (2015), Teatro de la Ciudad Esperanza Iris, Mexico City, Mexico (2019), Museum Folkwang, Essen, Germany (2017), Mousonturm, Frankfurt, Germany (2014), Kampnagel, Hamburg, Germany (2014) and Moods, Zurich, Switzerland (2019), and at festivals that include Pacific Standard Time, Los Angeles, CA (2011), OUTsider Fest, Austin, TX (2019), Festival Cruilla, Barcelona, Spain (2017), WorldPride Madrid, Spain (2017), Festivals Kometa, Riga, Latvia (2016), Moers Festival, Germany (2017), Cully Jazz Festival, Switzerland (2015) and Saint Ghetto Festival, Bern, Switzerland (2017).

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 (2022), La Carboneria, Huesca, Spain (2020), Fierman Gallery, New York (2020) and the Queer Biennial, Los Angeles (2018). 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 the NALAC Fund for the Arts Grant (2023), Creative Capital Award (2020) and the Art Matters Foundation grant (2020), and a past artist-in-residence at MacDowell Residency, Peterborough, New Hampshire (2022), Loghaven Artist Residency, Knoxville, Tennessee (2022), Building Bridges Art Exchange, Santa Monica, California (2020), Etopia, Centro de Arte y Tecnologia, under the FUGA program, Zaragoza, Spain (2019) and MASS Gallery, Austin, Texas (2017). They have been invited as a visiting artist to speak at institutions that include Northwestern University (2021), Museu de Belles Arts, Castelló de la Plana (2023), Occidental College (2019), Syracuse University (2020), UCLA (2021), CalArts School of Music (2021) and Institute of Contemporary Art, Los Angeles (2020).

Wood has released over a dozen recordings, among them the albums *You are clearly in perversion* (with Thor Harris) (Astral Editions, 2023), *Invasiva* (Dragon's Eye Recordings, 2022), *ARDOR* (Independent, 2020), *REACTOR* (Independent, 2020), *XALÁ* (Atonal Industries, 2017), *Down, The Dirty Roof* (Atonal Industries, 2013), *Rattle Rattle* (Atonal Industries, 2013), *Brutus* (Independent, 2010) and *BOLKA* (Independent, 2007).

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