



*“Dorian Wood reveals her complex, beautiful self in 12 hours of music.” – Los Angeles Times*



**Artist and 2020 Creative Capital Awardee Dorian Wood introduces an immersive vessel for possibility; a shape-shifting 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 their grandfather, Calasanz 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. “*Canto de Todes* 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. The connections that artists like Violeta Parra, Victor Jara, Mercedes Sosa and Inti-Illimani made with their communities was crucial in their radical mass uprisings against oppression, and also unjustly put the lives of these artists in danger.”



The first and third movements of *Canto de Todes* are hour-long chamber pieces, while the second movement is a 10-hour pre-recorded 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.



### *A familial space*

Wood began developing *Canto de Todes* in 2019 during an artist's residency in Zaragoza, Spain, six months before the Covid-19 pandemic. Says Dorian: "I was invited by an organization called FUGA to create new work at Etopia, Centro de Arte y Tecnología. I recorded dozens of layers of my voice to create an initial four-hour aural panorama. I was happily surprised to witness people remain in the space for long periods of time during those four hours. This became the seed for what *Canto de Todes* is today." In 2020, Wood received a Creative Capital award, which allowed them to fully realize this project.

In the final hour of the work is Movement III, a cantata for three voices, featuring Wood and 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 the project's culmination; a tribute to the artist's family, bringing this inspired journey full circle.



Says Wood: “My long-term goal with *Canto de Todes* is to tour it around the world, curating each presentation to incorporate collaborations with local artists whom we invite to permanently incorporate their respective visions into the body of this evolving piece.”



## *Accumulated layers of ancestral energy*

Wood also intends to bring *Canto de Todes* to a wide variety of spaces. “It 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. This project is an apex in my ongoing practice of exploring mindfulness through art as a means of strengthening communities and alliances, especially in times of extreme divisiveness and uncertainty. My dream would be that five, 10, 20 years from now, audiences will enter their own versions of *Canto de Todes* with the curiosity of experiencing something new and of the moment, custom-modified for their community, and informed by accumulated layers of ancestral energy.”



## **General Technical Specifications**

### **Movement I**

Duration: 60 minutes

*Specs:*

- Conventional stage set-up, with two chairs, one vocal mic, one guitar mic, one cello mic, three monitors, three music stands

Ensemble:

Voice  
Guitar  
Cello

### **Movement II**

Duration: 10 hours

*Specs:*

- Minimum of eight speakers/sound monitors, spread out through the totality of the space, each one transmitting a different channel of the composition playback
- Special lighting
- Soundboard and sound technician to play back multi-channel mix
- Two video projectors on opposite sides of the space, one of them with sound

Performers:

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

### **Movement III**

Duration: 60 minutes

*Specs:*

- Conventional stage set-up, with four chairs, three vocal mics, one cello mic, four monitors, four music stands

Ensemble:

Voice 1  
Voice 2  
Voice 3  
Cello



**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. 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 Creative Capital Award (2020) and the Art Matters Foundation grant (2020), and a past artist-in-residence at MacDowell Residency, Peterborough, New Hampshire (2022), Loughaven 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), 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 *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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