

# New York Art Life Magazine Presents Extraordinary Dancer And Choreographer Beatriz Castro

*Discover the Artistic Vision and Advocacy of a Voice in Dance*

CHELSEA, MANHATTAN,, NY, UNITED STATES, May 14, 2025 /EINPresswire.com/ -- [New York Art Life Magazine announces an exclusive interview](#) with [Beatriz Castro](#), a transformative figure in contemporary dance, whose work transcends traditional boundaries to create visceral experiences that resonate globally. This interview will delve into Castro's career milestones, artistic vision, and her unwavering commitment to accessibility in the arts.

In this revealing conversation, Castro shares insights into her journey as a dancer and choreographer, reflecting on her time with the Spark Dance Collective and Verbal Animal, where she collaborated with innovative artists like Michelle Thompson Ulerich and Johnny Butler. "Collaboration is the lifeblood of my practice," Castro explains. "Each partnership enriches my vocabulary, allowing my body to become both a storyteller and an architect of possibility."

During a time in which dance outgrows pure performance to take on the function of cultural sustenance and interhuman understanding, Beatriz Castro is a change agent in dance todFrom redefining Stravinsky's Rite of Spring with Lauri Stallings to empowering students with Notes in Motion, Castro's work encapsulates dance as rebellion and birthright. New York Art Life explores the philosophy and works that make her a visionary of kinetic storytelling.

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Without choreography, dance is emotion without a voice.”

*Beatriz Castro*

Beatriz Castro's time as a member of Spark Dance Collective developed her artistic identity as she worked in collaboration with creatives such as Kar'mel Smalls and



Beatriz Castro photo by Joe De Angelis

Jonathan Colafrancesco. "Working with choreographers such as Kar'mel Smalls and Jonathan Colafrancesco at Spark Dance Collective was akin to existing in two separate worlds of movement—each requiring a fundamental alteration in the way I occupy my body and receive intention," she reflects. She learned to tap vulnerability from Smalls: "A single breath or pause could have more to say than a technically flawless bound." Colafrancesco's style, on the other hand, was centered on structure as a "canvas for freedom," where rhythmic accuracy existed alongside improvisation. These two influences now infuse Beatriz Castro's music, where phrases "begin as tightly wound rhythms and unravel into something wild."

Castro's recent performance in Lauri Stallings' *Rite of Spring* was the ultimate expression of dance's ability to bring artists and audiences together.

"What stays with me most is how the energy of the audience became its own heartbeat in the room," she remembers. The performance went beyond conventional performance, becoming a "communal ritual" in which gasps and silences from the audience blended with choreography. "It wasn't a performance; it was a conversation," Castro told *New York Art Life*, pointing to the alchemy of bodies, sound, and collective presence.

Castro's capacity to switch between creating and performing relies on the acceptance of duality. "It's always a negotiation," she told *New York Art Life*. As she choreographed *Girl Crush*, she created improvisational scores such as "trace the edges of your shadow" to balance structure and spontaneity. Through performance, "creator and interpreter are no longer separate; they're two rhythms in the same heartbeat." For Castro, this dialogue requires radical honesty: "Creating is future-oriented—'What needs to be said?'—but when I'm performing, I need presence, this radical honesty with the body right now."

*New York Art Life* asked about her positions at Verbal Animal where Castro walked a tightrope between roles as performer and Marketing Associate, seeing advocacy as inextricable from art. "Balancing my work at Verbal Animal was like learning two dialects of the same language," she says.

Fostering shows she worked on meant converting kinetic energy into engaging storytelling: "A grant application became storytelling; a donor meeting, an opportunity to humanize our process." Her blended mentality reflects that she holds "advocacy is not divorced from



Dancer Beatriz Castro during rehearsals .  
Photo by Ed Cotton

artistry—it's a matter of crossing the divide between what occurs in the studio and how it strikes a chord outside of it."

Castro's teaching with Notes in Motion and Brooklyn Dance Conservatory reiterates the position of dance as a language that knows no borders. "Teaching has been a mirror and muse—it reminds me daily why dance is a living, breathing language," she says. Whether working with toddlers and imaginative play or teenagers working through self-expression, her technique flexes according to each age's "rhythm." In preschool, there are jungles made of classroom time where scarves "brush the air"; for teenagers, prompts for improvisation such as "map your heartbeat through space" encourage autonomy. "Their fearlessness invigorates mine," Castro offers. "Each class is a reminder that dance is about stories we bring with us, risk-taking, and communities we make.

Castro's eleventh-hour integration into David Dorfman Dance's residency demonstrated her flexibility. "Picking up on David Dorfman Dance's residency at the last minute was like jumping into a river in mid-current," she remembers. By immersing herself in the company's spirit and embracing "rigorous generosity," Castro erased the distinction between guest and collaborator. The experience reinforced her philosophy: "Adaptation doesn't mean smallening yourself. It means spreading the work's DNA with everybody that inhabits it.

Castro's path—from Spark Dance Collective to international stages—is based on self-confidence. "I would not have gone so far in my professional life if I had not taken myself seriously before anyone else did," she states. Her practice pushes institutions to reclaim dance as a birthright, rather than a privilege, and redefines perfection as honest feeling rather than slick production. For Castro, movement is both refuge and rebellion: a language in which each body co-writes its changing story.

New York Art Life Magazine, based in the heart of Chelsea, Manhattan, is dedicated to celebrating innovators and visionaries in the art world. Every week, within its studios, NYAL conducts exclusive interviews with artists who have significantly contributed to their fields through innovation and unique perspectives. These interviews highlight creative journeys and acknowledge artistic influence. New York Art Life values every individual behind artistic production and strives to bring their stories to the forefront. The NYAL team scouts talent across disciplines, leveraging its network of galleries, theaters, and museums to showcase diverse expressions, from traditional fine arts to avant-garde performances. By fostering connections within the art community, New York Art Life Magazine plays a pivotal role in sustaining the cultural landscape.

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