

With a committed global fanbase stretching across Europe, the United States, South America and beyond, CocoRosie has consistently released cutting edge studio records and performed to sold-out concert venues for two decades. Recording artists most recognized for their masterful poetry and timeless harmonies accompanied by lo-fi toy folly, classical instrumentation and genre-defying rhythms, sister duo CocoRosie continue to elevate their sound and art with each recording project.

Sierra Casady is a classically trained opera singer and stage actor, and Bianca Casady is a published poet, theatre director and accomplished visual artist. Together the sisters utilize music, theatrical practices of movement and character study, fashion and contemporary art to create a body of work that reflects the beauty and sorrow of our collective experience. Through radically subversive and highly developed conceptual art, CocoRosie uses irreverence and play to stand up for human rights and challenge social norms, often engaging with taboo themes. Widely celebrated, often misunderstood, and always unwavering, CocoRosie is a rigorously structured art and music project spanning over 20 years.

CocoRosie has released eight studio albums to date, with their highly anticipated eighth record expected in Spring 2025. Albums include *Little Death Wishes* (2025), *Put The Shine On* (2020), *Heartache City* (2015), *Tales of a Grasswidow* (2013), *Grey Oceans* (2010), *The Adventures of Ghosthorse and Stillborn* (2007), *Noah's Ark* (2005), and *La Maison de Mon Rêve* (2004).

In addition to CocoRosie tours and festival performances worldwide, CocoRosie has composed original scores for four full-length theatrical works by acclaimed director Robert Wilson; *Peter Pan*, *Pushkin's Fairy Tales*, *Edda*, and *Jungle Book*. They have also worked with the Kronos Quartet at their Jazz Festival in San Francisco for two seasons, creating a new collection of songs that will become a collaborative album. As a visual artist, Bianca Casady has mounted solo art exhibitions internationally, including at Deitch Projects (2007) and Cheim & Read Gallery (2012). As an experimental theater director, Bianca Casady has continuously developed her theatre practice, with several multimedia dance theatre works created in residences and theatre schools around Europe. Her style is raw and handmade, simultaneously visually and musically driven. Her narratives often revolve around archetypal characters from a distorted fairytale world. Her theatre explores themes of madness, exile, and servitude through shadowed, poetic tableaux and transgressive imagery, shaped by her signature use of found objects, historical costuming, and site-specific staging. The work reflects Bianca's continuing evolution as an interdisciplinary artist, drawing from her history in poetry, music, and visual arts to produce haunting stage visions marked by both intimacy and provocation. Bianca has created several plays, including *NightShift* (2012) at Kampnagel in Hamburg, Germany, *Mother Hunting* (2015) at the National Theater in Oslo, Norway, and *The Angel Show* (2017) at the National Theater Academy in Norway. Bianca hosts an ongoing experimental poetry course titled *Remembering The Miracle* and in 2023, the artist published her first poetry book, *Au bord du ciel: Heaven bound*. Sierra Casady has arranged and performed music globally, including with the Symphony Orchestra of Amsterdam, The ICA in London and The Sydney Opera House and created "Soul Life," an Opera staged at the Donau Festival in Krems.

CocoRosie's latest theatre and music project, *La Mort de la Mer* premiered this September in Bozen at Festival Transart. It was developed initially at Robert Wilson's foundation, Watermill Center last year in NY under the concept supervision of Robert

Wilson within the 2024 Nina von Maltzhan fellowship for the performing arts which CocoRosie has been awarded. La Mort de la Mer features world renown Butoh dancer Ichihara Akihito who has been a principal dancer in the prestigious Butoh dance company Sankai Junko for 28 years.

*ROLLING STONE* wrote on La Mort de La Mer: "It is a tableau vivant that exudes melancholic irony and broken lyricism. Here, the music remains untouchable but all around, the stage becomes a living world, inhabited by presences that make the experience complete. CocoRosie free themselves from the registers of song form and invent a form that is ritual, collage, cinema and dance. It is the return of two sisters who have been able to transform marginality into method, strangeness into grammar."