
Two moving displays

Kinodance Company combines visuals and vocals with dances

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Published: Wednesday, February 24, 2010

Updated: Thursday, February 25, 2010 11:02

A touring dance group based in Boston, Mass. called Kinodance brought their abstract live and filmed show to KSC on their first New England tour last Wednesday. The night's performance was in the Redfern Arts Center on Feb. 17. The unique inter-media staging had an exotic feel and inspired interest in other cultures by way of a mystical, magical approach fusing music, shadow work and movement together.

Originating in Boston in 1999 by choreographer and dancer Alissa Cardone, filmmaker Alla Kovgan and visual artist Dedalus Wainwright, Kinodance toured the world since its beginning. They premiered one of their dance pieces in St. Petersburg, Russia and their performance last Wednesday included two pieces. The first, "Fuse," was based off the movie "Blade Runner" and the second titled "Denizen," was a performance which included film footage Kinodance shot in Armenia. This footage was used as background the act used in the second half of the performance.

Kinodance formed through the lack of interest the three original Kinodance members felt in their original jobs. Cardone, Kovgan and Wainwright became tired of feeling isolated from the world in their jobs. Cardone explained how Wainwright felt before the three founders formed the group.

"Being a visual artist is very secluded, you're in your studio alone, you're very isolated. As a



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A Kinodance dancer feigns death during the second act, Denizen.

dancer I was feeling the same way, kind of disconnected," Cardone said.

Cardone said she was inspired by video work from the 1960s she saw while on tour with a modern dance company. This led to collaboration with Kovgan and Wainwright. One of their earliest works was "Site-specific" in the Boston Public Gardens. After that they produced a multi-media collaboration at a small experimental arts space in Boston called "Mobius." Kovgan shot footage of Cardone dancing in different locations around Boston and then Wainwright built five different set pieces.

All in all, it was a "wild show," according to Cardone. In 2004, two more joined Kinodance, choreographer Ingrid Schatz and lighting designer Kathy Couch. Schatz and Cardone have worked together for ten years and they danced in the same company and toured together as well. Since its beginning, Kino has gained even more members.

The performance received very positive feedback from the audience members. José Cantillo from Shelburne Falls, Mass. described the two different pieces as "juxtaposed quite well." Kinodance made the audience see things differently. For instance, in the first piece, "Fuse," the set design was set up so the audience looked at a television set and could only look at things. In "Denizen" the audience could look through things because of the different set structure. "Denizen's" stage layout was like "looking through branches," as Cantillo described it. "Fuse' makes viewers wonder if they are looking at the future," while in "Denizen" they are seemingly looking at reality through the culture of Armenia.

Both pieces dealt with shadows and media versus the dancers often and one concern was whether an even balance between the two remained. The film projected on the stage's backdrop corresponded with the dance numbers and the lighting cast the dancer's shadows on the film, making it look like their shadows were part of the footage. The dancers had to practice dancing to filmed fire, along with other videos but when executed well, the mix of live dance and filmed background fit flawlessly.

Cantillo described the effect it had on the audience as putting the spectator outside their head.

"It stops being intellectual and your body has to make sense and figure out how you make sense of being part of that light," Cantillo said. "It is as if at one point the dancers become shadows themselves."

Senior and dance major Hannah Fluet said while she enjoyed the choreography, props and technique, she did think the use of recorded film footage was a little distracting.

"I like to focus on the movement more than the structure or what they put together because I want to watch dance. I don't want to watch the videos so much," Fluet said.

Denizen was inspired by Armenian filmmakers and their connections to land, and asks the question, who are we? As a whole, the performance was creative and talented with its mix of

media and dance and was most likely something new for everyone in the audience.

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