



## TRANSCEND TIME. DEFY PERCEPTION. CHALLENGE COMPLACENCY.

Boston's KAIROS Dance Theater is a multi-disciplinary dance-theater company committed to creating emotionally powerful, viscerally charged performances. Our work is built around the experience of creating movement, sharing stories, building connections, and using the body as an instrument of power and expression. For the past 15 years, we have enabled dancers and non-dancers to discover their voices and the importance of their own personal stories through carefully crafted & customized training programs and performances, presented throughout the New England region and internationally.

### DANCE COMPLEX

2018-19 • ARTIST-IN-RESIDENCE

### ZOU! ARTS FESTIVAL (FRANCE)

2018 • FEATURED ARTIST

### ISABELLA STEWART GARDNER MUSEUM

2017 • FEATURED ARTIST

### ROGER WILLIAMS UNIVERSITY

2017 • ARTIST-IN-RESIDENCE

### NEW ENGLAND FOUNDATION FOR THE ARTS

2017 • DANCE FUND RECIPIENT

### COMPASS THEATER (RUSSIA)

2017 • FEATURED ARTIST

### BUSAN BIENNALE (KOREA)

2016 • FEATURED ARTIST

### COTUIT CENTER FOR THE ARTS

2016 • FEATURED ARTIST

### ROSE KENNEDY GREENWAY CONSERVANCY

2015 • FEATURED ARTIST

### BOSTON DANCE ALLIANCE

2014 • FELLOWSHIP RECIPIENT

### HARVARD EDUCATIONAL REVIEW

2013 • PUBLISHED ARTIST

### URBANO PROJECT

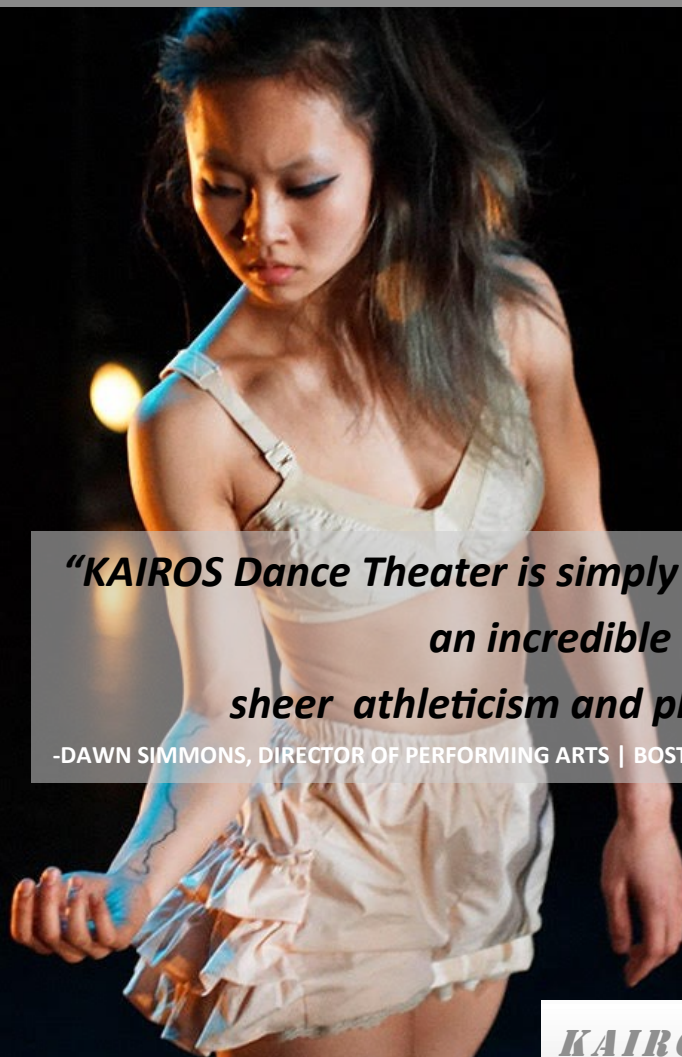
2013 • ARTIST-IN-RESIDENCE

### BOSTON CYBERARTS FESTIVAL

2012 • FEATURED ARTIST

### BOSTON CENTER FOR THE ARTS

2012 • ARTIST-IN-RESIDENCE



***"KAIROS Dance Theater is simply breathtaking...  
an incredible combination of  
sheer athleticism and physical poetry."***

**-DAWN SIMMONS, DIRECTOR OF PERFORMING ARTS | BOSTON CENTER FOR THE ARTS**

## A B O U T   T H E   C O M P A N Y

KAIROS' Artistic Director DeAnna Pellecchia crafts compelling works of performance art that empower, inspire and transform audiences and performers alike. In pursuit of creating engaging, sensory work, she brings together artists from all disciplines – musicians, composers, visual artists, digital media designers, photographers, film artists, lighting designers, and fashion designers — to collaborate on expressing ideas in innovative ways. Dancers' and collaborator's individual talents and commitment to craft play an integral role in the development of each project. The resulting performances present non-linear story mosaics combining dance, light, myth, music, visual art, memory and text, creating dynamic movement pictures and commanding visual landscapes. The choreography is athletic and daring, the performers bold and committed. By stripping away layers to expose their truest selves, the dancers do not just dance, they reveal and embody story telling as a catalyst, inviting us all to embrace our deepest humanity. KAIROS performances aim to tell stories that speak to the deep, human truths we all experience.

***"...provocative, unusual and moving...multiple art forms were joined and presented at their highest caliber. The sold out, cheering audience will be talking about this very special night for years to come."***

**- DAVID KUEHN | EXECUTIVE DIRECTOR, COTUIT CENTER FOR THE ARTS**

## KAIROS DEFINED

The Greeks believed in two types of time: *'chronos'* – referring to chronological time; and *'kairos'* – meaning unique time, or time in-between. KAIROS is a call to ignore the forward motion of chronological time; an invitation to be in the now, to dream, to feel, to expand, to remember. KAIROS is the threshold to the deeper, time-bending truths that connect us to the infinite and the universal. Mining 'kairos time' is at the heart of all of KAIROS Dance Theater's creative projects. KAIROS performances transcend time, defy perception, and challenge complacency.

**KAIROSDANCETHEATER.ORG**

# DEANNA PELLECCCHIA

## ARTISTIC DIRECTOR / CHOREOGRAPHER

DeAnna Pelleccchia has been recognized as one of Boston's "finest artists". Over the past 15 years she has established herself as one of the Commonwealth's most prominent dance-makers, creating and performing over a hundred critically acclaimed works which have toured locally, nationally and internationally. As a trained dancer, choreographer, and aerialist DeAnna has been featured in rodeos, operas, plays, fashion shows, books, movies and music videos; and magazines/publications including STUFF Magazine, Dance Magazine, Contact Quarterly, Backstage Magazine, The Boston Globe, and The Boston Herald, among others. She has shared the stage with Chuck D and Flavor Flav of Public Enemy; Roger Miller of Mission of Burma / Alloy Orchestra; Dina Finai of Trans-Siberian Orchestra; and Grammy-nominated musicians Dave Eggar, Kenny Werner and Joshua Pierce. She has performed at venues throughout the United States including The Kennedy Performing Arts Center in Washington D.C., The Los Angeles Convention Center, Museum of Fine Arts Boston, Dance Theater Workshop in NYC, and the Burning Man Festival in the Nevada desert. DeAnna has also toured throughout India, performing and teaching in Delhi, Chennai, Hyderabad, Kerala and Bangalore at venues including the National School of Drama, Abhinaya Theater, and Alliance Francaise.

DeAnna is a principal dancer with internationally acclaimed Paula Josa-Jones / Performance Works (since 2000). She has also danced with Bennett Dance Company, ANIKAYA Dance Theater, Kinodance Company, Nicola Hawkins Dance, Anna Myer & Dancers and Heidi Latsky Dance.

Ms. Pelleccchia received a B.A. in Dance / Performance with a dual minor in Business Management and Latin from Roger Williams University. She currently resides on dance faculty at Boston University and Boston Ballet. She has also taught at Boston Conservatory, Simmons College, Mount Holyoke College, Dean College, Salem State University, Massachusetts College of Art, Concord Academy, Cambridge Rindge and Latin School, Cambridge School of Weston, Russia's Evolution Dance Project and India's National School of Drama and the University of Calicut, among others.

*"DeAnna Pelleccchia is an artist grounded and driven in her vision and choreographic voice. KAIROS is a unique and edgy dance company that creates lush, stunning work we are always proud to showcase on our campus."*

—ANDREA BLESSO | DANCE PROGRAM MANAGER, BOSTON CENTER FOR THE ARTS



KAIROS' immersive, multi-sensory performances have been featured as a 'Critic's Pick' fifteen times by the Boston Globe. The company's work has been produced throughout New England and in New York, Korea, France and Russia at galleries, museums, theaters, and site-specific venues including Boston University, Tufts University, Curry College, Roger Williams University, Medicine Wheel Productions, Provincetown Dance Festival, Booking Dance Festival (NYC) / Jazz at Lincoln Center, Cotuit Center for the Arts, Boston Cyber Arts Festival, Boston Exhibition & Convention Center, Lawn on D, Institute of Contemporary Art Boston, Charles Street Playhouse / Broadway Across America, Isabella Stewart Gardner Museum, The Rose Kennedy Greenway Conservancy in partnership with Museum of Fine Arts Boston, Boston Center for the Arts, Critical Moves Performance Series, ARTBEAT & Dancing In The Streets / Somerville Arts Council, URBANO Project, Jose Mateo's Dance for World Community Day, HATCH Presenting Series (NYC), and its invitation-only follow-up series HATCHED (NYC), University Settlement (NYC), National Convention of Artists & Innovators / Cue Ball Capital, Busan Biennale (Korea), ZOU! Arts Festival (France), Compass Theater (Russia), Massachusetts Dance Festival, Nave Gallery, Dance Complex, Green Street Studios and Strand Theatre. KAIROS has received funding from New England Foundation for the Arts and Boston Dance Alliance; and has been in residence at Dance Complex, Roger Williams University, Medicine Wheel Productions, URBANO Project, Newton Country Day School and Boston Center for the Arts.





## RECOGNITIONS & AWARDS

### RESIDENCIES

- Dance Complex | 2018 - 19
- Roger Williams University | September 2017 & April 2012
- Medicine Wheel Productions | June 2014
- Newton Country Day School | January 2013
- Boston Center for the Arts | June 2012
- URBANO Project | January – May 2012

### GRANTS

- New England Foundation for the Arts | New England Dance Fund | 2017

### FELLOWSHIPS

- Boston Dance Alliance Rehearsal & Retreat Fellowship | 2014

### NOTABLE COMMISSIONS

- Isabella Stewart Gardner Museum | *Stocks & Bonds*, a site-specific performance piece | July 2017
- Rose Kennedy Greenway Conservancy in partnership with Museum of Fine Arts Boston | *Gesture III: One Great Turning*, a performance video created with visual artist Shinique Smith | July – August 2015

### PUBLIC ART INSTALLATION

- Art on the Marquee a Boston Cyber Arts Special Project at The Boston Exhibition & Convention Center featured *You Will Be Safe*, KAIROS' collaboration with digital media artist Alison Kotin | September – December 2012

### PUBLICATIONS

- Harvard University - KAIROS' curriculum for creating collaborative performance projects with teenagers, originally implemented at URBANO Project, was chosen for publication in *Expanding Our Vision for the Arts in Education*, a special issue of Harvard's Educational Review | Spring 2013

### RECOGNITIONS

- President Obama's Committee on the Arts and Humanities recognized URBANO Project as one of the top 50 exceptional youth programs in the United States for their work in presenting rich learning opportunities to young people in the field of arts during KAIROS' 2012 residency | May 2012
- Boston Peace Prize from the Harvard School of Public Health for outstanding work in fostering peaceful neighborhoods for KAIROS' production of TURF in collaboration with Medicine Wheel Productions Youth Employment Program | August 2002

### CONTACT US

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@KAIROSDancetheater

#### WEBSITE

kairosdancetheater.org

#### AGENT

Jodi Kaplan & Associates / Booking Dance  
bookingdance.com

# PRESS & BUZZ

## DANCE INFORMA MAGAZINE

*"They moved with both grace and strength...All of the dancers shaped the space with daring and skill...So much beautiful, yet simple, magic... Each layer upon layer made it all sparkle further and deeper into viewers' hearts and minds."* – KATHRYN BOLAND

## THE BOSTON HERALD

*"Ingrid Schatz and DeAnna Pellecchia might be the sexiest and most ironic duo on the local scene...they represent a new wave in contemporary dance..."* – THEODORE BALE

*"You never know exactly who will show up in Boston University's annual Dance Showcase...highlights this year include the stunning Ingrid Schatz and DeAnna Pellecchia..."* – THEODORE BALE

## THE BOSTON GLOBE

*"...provocative...epic performance..."* – KAREN CAMPBELL

## NINE DOTS BOSTON

### BOSTON ARTS OUTSIDE THE BOX (ONLINE BLOG)

*"DeAnna Pellecchia and Ingrid Schatz form a compelling team, and the images were often striking...Their no-holds-barred physicality was violently compelling."*

## BOSTON UNIVERSITY'S ONLINE MAGAZINE

*"Pellecchia and Schatz are a frighteningly powerful force onstage. The duets they performed...were the ones that lingered after the curtain closed. The duo is athletic and daring... the excerpts were fierce and compelling."*

## DAWN SIMMONS | DIRECTOR OF PERFORMING ARTS

### BOSTON CENTER FOR THE ARTS

*"KAIROS Dance Theater is simply breathtaking...DeAnna Pellecchia's choreography is an incredible combination of sheer athleticism and physical poetry."*

## CATHY NICOLI | ASSISTANT PROFESSOR

### ROGER WILLIAMS UNIVERSITY DANCE DEPARTMENT

*"...the evening was powerful...the performance couldn't be more timely...I especially liked the tableaux section, ironically since I am such a fan of high intensity movement. I think that section, because you took your time with it, seemed more like a meditation – one that slowly turned my stomach."*  
(on KAIROS' performance of "MINISTRY of ♀")

## GARY SHORE | DIRECTOR OF DANCE

### ROGER WILLIAMS UNIVERSITY

*"Many thanks...the show was striking, stimulating and beautiful...a memorable and incredible performance."*

## LUCAS COWEN | CURATOR

### ROSE KENNEDY GREENWAY CONSERVANCY

*"KAIROS pushes the limits of the physical body and draws viewers in with their mesmerizing repetitious and rhythmic arrangements."*



## THE BOSTON GLOBE

CRITICS' PICK FIFTEEN TIMES — 2018: SEPT 5 | 2017: SEPT 7  
| 2016: MAY 25 & SEPT 9 | 2015: MAR 29 & SEPT 27 | 2014:  
AUG 24 & 28, SEPT 7 & OCT 15 | 2013: NOV 28 | 2012: JUL  
19 & NOV 29 | 2011: SEPT 15 & NOV 24

## DAVID KUEHN | EXECUTIVE DIRECTOR COTUIT CENTER FOR THE ARTS

*"...provocative, unusual, and moving. The recent installation of STRETCH / HOOK transformed our gallery. The culminating performance by the remarkable DeAnna Pellecchia, whose intense choreography was paired with the exquisite improvisation of Kenny Werner, was one of those events where multiple art forms were joined and presented at their highest caliber. The sold out, cheering audience will be talking about this very special night for years to come."*

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*"DeAnna Pellecchia is an artist grounded and driven in her vision and choreographic voice. KAIROS Dance Theater is a unique and edgy dance company that creates lush, stunning work we are always proud to showcase on our campus."*

## SHINIQUE SMITH | VISUAL ARTIST

*"Working with KAIROS was like a meeting of kindred spirits. I admire and respect KAIROS' intuitively crafted works and their ability to translate invisible forces into movement."*

## PAULA JOSA-JONES | DIRECTOR / CHOREOGRAPHER

*"DeAnna Pellecchia is one of my favorite and fiercest performers...she is possessed of a wild, inquisitive and far-reaching mind which gives her choreography and her performances a wild, unpredictable and always exciting edge that I find rare in the dance world."*



*"DeAnna has made me understand that I can truly transform in whatever way I want, and I've stunned myself at my own capabilities in only a semester of studying with her. As a theatre major I've seen tremendous benefits in my acting."*

— OLIVIA OBIDAH  
COLLEGE OF FINE ARTS STUDENT,  
BOSTON UNIVERSITY



## DANCE EDUCATION TECHNIQUE & IMPROVISATION

KAIROS Dance Theater is committed to utilizing dance to inspire, empower, and build connections. We are passionate about giving our students the tools they need to bring clarity and meaning to movement. Artistic Director DeAnna Pellecchia has taught classes, workshops, and arts-based educational curriculum at schools, universities and institutions throughout the US, Russia, and India. She has worked with movers of all backgrounds and abilities including professional dancers, musicians, actors, opera singers, non-arts-identified teenagers, youth labeled as at-risk, the elderly, and individuals with disabilities. DeAnna resides on dance faculty at Boston University (since 2002); and on faculty at Boston Ballet as a fitness and conditioning specialist. She has taught at Boston Conservatory, Mount Holyoke College, Colby College, St. Joseph College, Roger Williams University, Massachusetts College of Art, Dean College, Salem State College, and Concord Academy, among others.

### MODERN DANCE TECHNIQUE

The first half of each class focuses on building strength, flexibility, and coordination with an emphasis on understanding proper alignment, re-patterning learned movement behavior and cultivating body awareness. Exercises and warm-ups incorporating Capoeira, Bartenieff Fundamentals, Initiation work, improvisation, partnering and more, invite students to find a fuller use of space, nuance and strength. The second half focuses on learning new vocabulary and phrases that focus on spatial awareness, musicality, and performance qualities. Students will learn phrase work from KAIROS repertory that blend free-wheeling turns and leaps with sudden inversions, extreme suspended shapes, rhythmic isolations, quirky gestures, and intricate footwork.



KAIROS  
DANCE THEATER

### IMPROVISATION COMPOSITION PERFORMANCE SKILLS & AERIAL DANCE

#### MOVEMENT HAS MEANING

This introduction to composing with intention and emotional power uses Laban Movement Analysis, choreographed phrases, improvisational methods, movement and theater games to create a workshop environment that invites inspiration and ensures a deep connection to the work for each individual student.

#### THE EXPANSIVE PERFORMER

This introduction to movement practices including 1,000 voices, Action Theater, and Listening Strategies will increase the potential of your performative power and amplify your stage presence.

#### CONDITIONING FOR DANCERS

This class combines exercises from Yoga, Pilates, dance technique, martial arts, and cardio-training to improve stamina, strength, and flexibility.

#### AERIAL DANCE

Expand your movement vocabulary through the exploration of Aerial Dance Techniques on ropes and invented apparatus. Develop solo & duet works through improvisation. Redefine the idea of gravity and push your physicality to a new level. Structured warm up, followed by aerial experimentation. Aerial experience not required.

*"I had to step out of my comfort zone to recognize what I could really do."*

*KAIROS is my new dance family."*

— SHANE HAMPTON | MEDICINE WHEEL YOUTH



## OUTREACH & SOCIAL CHANGE WORK COMMUNITY ENGAGEMENT

KAIROS is passionate about working with movers of all ages and abilities, and inviting all to experience and understand the power of performance. For the past 15 years, KAIROS has enabled dancers and non-dancers to discover their voices and the importance of their own personal stories through carefully crafted & customized training programs. We apply art for social change specifically to the areas of women's issues and at-risk youth. Our community based projects promote collaboration, risk-taking, border-crossing, and thinking deeply about the boundaries of art and lived experience; they are built on the foundation that engaging with the creative self, a person can break the chains of fear, doubt and trauma.

The company offers a wide range of educational opportunities and is available to lead classes, workshops, and residencies. In addition to classes and creating new work with students, we offer discussions, post-performance conversation, and opportunities for community engagement, including the incorporation of community members into performances. We are excited to customize a residency program that suits the specific needs and goals of your students / community! Please contact us for more details.

### NOTABLE TEACHING PARTNERSHIP

Artistic Director DeAnna Pellecchia began collaborating with Medicine Wheel Productions (MWP) in 2002, working as a teaching artist and creating performances for the organization's youth programs. In 2014, KAIROS became *Dance Company in Residence* at MWP. This collaboration engages youth who are in recovery from drug and alcohol addiction and are involved in the Massachusetts Department of Youth Services; offers KAIROS dancers jobs as Teaching Artists; affords MWP Youth the opportunity to be trained by dance professionals; and creates opportunities to collaborate and perform together.

### HARVARD EDUCATIONAL REVIEW

KAIROS' strategies and curriculum for creating collaborative performance projects with teenagers, originally implemented at Urbano Project, was chosen for publication in the Spring 2013 issue of the Harvard Educational Review: *Expanding Our Vision for the Arts in Education*.

The article "*Speak Out. Act Up. Move Forward. Disobedience-Based Arts Education*" discusses the potential of contemporary art to empower youth, provoke audiences, and foster conversations, and offers a model for the development of arts education.

**KAIROS**  
DANCE THEATER

### PAST COMMUNITY PROJECTS

#### URBANO PROJECT

with Medicine Wheel Productions, Institute of Contemporary Art Boston and Massachusetts State House  
Created and ran a weekly 4-month-long movement & poetry residency with 16 at-risk youth giving voice to one's beliefs, defying social expectations and peer pressure, resulting in a multi-media dance performance.

#### BOSTON CENTER FOR THE ARTS

with URBANO Project, Cambridge Rindge & Latin School, and The Dance Studio

Created and ran a month-long, weekly, writing & movement residency with 12 professional dancers and 10 young women exploring female aggression, and bullying, resulting in a dance performance.

#### NEWTON COUNTRY DAY SCHOOL

Created and ran day-long writing and movement workshops for 80 students exploring female aggression & bullying, culminating in a discussion about identity, and physical & emotional empowerment.

#### BOSTON UNIVERSITY

Created and ran a month-long, weekly movement residency with 8 professional dancers, 2 children and a chorus of 30 women exploring female aggression, bullying resulting in a multi-media dance performance.

#### ROGER WILLIAMS UNIVERSITY

Created and ran a 2-month long, weekly writing & movement residency with fem and female identifying pre and professional dancers exploring the female experience resulting in a dance performance.





# MINISTRY OF ♀

*'Who I am is for me to define, no one else.'*

*We all experience stereotypes. Each and every one of us is in conflict with a story that has been told for and about us. How do we defy those stories? Is there any part of those stories we might come to love? How do we find the courage to be authentically ourselves? And how do we fully support others in doing the same?*

*When we are denied the opportunity to define our stories, to define our perspectives, that denial comes to define us. When we own our story, we have the power to create our very own brave ending.*

*MINISTRY of ♀*, an evening-length multi-media dance theater performance, explores the feminine experience, the question of gender, and the resilience present in communities of survivors, fems, and womxn. The age-old stories, passed down to us in lore and song, plastered on billboards and in magazines, consumed in movies and television, bind femininity to specific roles. They describe exactly how to look and how to act. They prescribe, how to exist in our own bodies and minds. Through the examination of media driven archetypes and clichés, *MINISTRY of ♀* exposes the world of unattainable standards created by gender stereotypes.

The choreography, influenced by hip-hop, contemporary, pole dance, jazz, and video dance, draws inspiration from iconic images generated by Hollywood and the fashion industry; poetry by Eve Ensler, Maya Angelou, and Chimamanda Ngozi Adichie; and personal stories from female-identifying community members. The dancers, costumed in vintage 'undergarments,' perform in and out of 7-inch platform stilettos and smile-masks vacillating, sometimes violently, between myth and truth. Fashion designer Carlos Villamil, filmmaker Lindsay Lapointe, and visual artist Corinne Chase add dimensions of texture and imagery that directly inform the choreography and intensify the physical story-telling. The evening culminates in a 'fashion show' spectacular that incorporates members of the community, showcasing the beauty of diversity and the strength of all who identify as femme.

Featuring music by PJ Harvey, Ani DiFranco, Beyoncé, Fiona Apple, Rachel's and DJ Fraction, *MINISTRY of ♀* aims to shine a light on the damaging effects of stereotypes and feminine objectification, and offer a fuller understanding of the complexities of the feminine identity. It also strives to provide a platform for a further conversation about the stereotypes we all experience.

**KAİROS**  
DANCE THEATER

**ARTISTIC DIRECTOR / CHOREOGRAPHER**

DeAnna Pellecchia

**LIGHTING DESIGNER**

Lynda Rieman

**COSTUME DESIGNER**

Carlos Villamil

**SET DESIGNER**

Corinne Chase

**FILM & PROJECTION**

Lindsay Lapointe

**DANCERS**

Olivia Blaisdell, I.J. Chan,

DeAnna Pellecchia,

Kristin Wagner, & Tracy Wu



*"The problem with gender is that it prescribes how we should be rather than recognizing how we are. Imagine how much happier we would be, how much freer to be our true individual selves, if we didn't have the weight of gender expectations."*

-Chimamanda Ngozi Adichie



# KAIROS

DANCE THEATER

## ARTISTIC DIRECTOR / CHOREOGRAPHER

DeAnna Pellecchia

## REHEARSAL DIRECTOR

Kristin Wagner

## LEAD INSTRUCTORS

DeAnna Pellecchia

Kristin Wagner

IJ Chan

## ***FREE TO BE ME, YOU, HE, SHE & THEY*** MINISTRY OF ♀ RESIDENCY

*'Who I am is for me to define, no one else.'*

*We all experience stereotypes. Each and every one of us is in conflict with a story that has been told for us and about us. How do we defy those stories? Is there any part of these stories we might come to love? How do we find the courage to be authentically ourselves? And how do we fully support others in doing the same?*

*When we are denied the opportunity to define our stories, to define our perspectives, that denial comes to define us. When we own our story, we have the power to create our very own brave ending. When we truly listen to each other's story we create a path through tolerance and acceptance to inclusion and love.*

The *MINISTRY of ♀ Residency* features the company's evening-length performance *MINISTRY of ♀* in conjunction with workshops offered to the community which aim to give voice to women, fem and female identifying (womxn).

Artistic Director DeAnna Pellecchia has specially developed workshops exploring the ideas of identity and empowerment. Through the process of writing, moving and listening we will transform language and physicality into a powerful story-telling experience. By generating stream-of-consciousness word lists and improvisational movement structures utilizing Listening Strategies® we will create a space where we can hear, see, feel, experience and support each other's brave stories.

The workshops are structured to welcome movers of all levels and abilities. The content specifically focuses on fostering the voices of female identifying womxn but are open to everyone -- all sizes, all colors, all cultures, all sexes, all beliefs, all religions, all ages, all types, and all people are welcome and encouraged to attend.

Participants are also invited to perform in the evening-length production of *MINISTRY of ♀*. Performing is not required but is strongly encouraged. Students and community members interested in this opportunity will be required to attend 15 hours of rehearsal with the company; attend all technical and dress rehearsals; and be available for all performances.

The *MINISTRY of ♀ Residency* can be structured to suit the specific needs and goals of your students / community. Please contact us for more information.





# STRETCH / HOOK

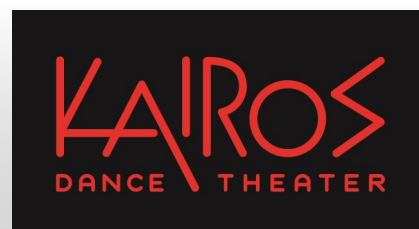
INSTALLATION | COLLABORATION | PERFORMANCE



**STRETCH / HOOK** is a powerful and provocative live performance integrating sculptural installation, dance, and live music. The installation, consisting of mammoth rays of illuminated spandex growing out of the ground and surrounding architecture, slices across the space, creating an immersive landscape for dancer / choreographer DeAnna Pellecchia to discover and traverse. The kinetic facades alternate from obstacle to vehicle; friend to foe as she climbs, dives, swings, disappears into, and emerges from the towering walls of fabric. The accompanying musician (either violinist Emily Stewart or jazz pianist Kenny Werner) plays a spontaneous composition, acting as a fluid partner for the athletic choreography. The three elements intertwine and drive each other, culminating in a literal unraveling and exciting transformation of the installation itself.

**STRETCH / HOOK** is ready for touring; can be installed / performed in galleries, museums, and outdoors spaces; and can feature a rotating cast of musicians. Each of John Cira's installations is specific to the space it occupies; Pellecchia's choreography is designed in response to the installation and performed improvisationally in real time conversation with the musical composition. Every performance of **STRETCH / HOOK** is distinctly different — with each rendering, each space, each musician, the piece changes, offering a unique and exciting experience for both performers and audience.

**STRETCH / HOOK** premiered on May 28, 2016 at Cotuit Center for the



## ARTISTS

John Cira | VISUAL ART

DeAnna Pellecchia | DANCE

Kenny Werner | MUSIC

Emily Stewart | MUSIC

Carlos Villamil | COSTUME DESIGN

*"One of the greatest joys of my professional life is to present work that is provocative, unusual, and moving. The recent installation by John Cira of **STRETCH / HOOK** transformed our gallery. The culminating performance by the remarkable DeAnna Pellecchia, whose intense choreography was paired with the exquisite improvisation of Kenny Werner, was one of those events where multiple art forms were joined and presented at their highest caliber. The sold out, cheering audience will be talking about this very special night for years to come."*

— David Kuehn | Executive Director, Cotuit Center for the Arts

**MORE INFORMATION:** [www.stretchhook.wordpress.com](http://www.stretchhook.wordpress.com)

Arts to sold out audiences and standing ovations. It made its international debut in La Brousse, France at ZOU Arts Festival on September 21 & 22, 2018.

## EMILY STEWART | VIOLINIST / COMPOSER

Hailed for her rich, enveloping sound and vibrant stylistic execution, violinist Emily Stewart has distinguished herself as a stand-out artist in the evolving world of violin performance. Classically trained, Emily holds a Doctorate of Musical Arts in violin performance from Boston University. She has performed across the globe with Stevie Wonder, Rod Stewart, and Delta Rae. She is a former member of the Cape Cod Symphony Orchestra and has served as Associate Concertmaster of the New England Repertory Orchestra. [emilystewartviolin.com](http://emilystewartviolin.com)

## KENNY WERNER | PIANIST / COMPOSER

Kenny Werner has been a world-class pianist and composer for over forty years. His prolific output of compositions, recordings and publications continue to impact audiences around the world. Kenny, a Grammy-nominated musician, was awarded the 2010 Guggenheim Fellowship Award for his seminal work, *No Beginning No End*. Kenny has performed and/ or recorded with Toots Thielemans, Dizzy Gillespie, Stan Getz, Elvin Jones, John Scofield, Mel Lewis, Jack DeJohnette, Joe Williams, Bobby McFerrin, Lou Rawls, Joe Lovano, and Betty Buckley, among many others. He is currently Artistic Director of The Effortless Mastery Institute at Berklee School of Music. [kennywerner.com](http://kennywerner.com)





GOLDEN LION PHOTOGRAPHY

## ISABELLA STEWART GARDNER MUSEUM SITE-SPECIFIC COMMISSIONS

### MASCARADA

A COLLABORATION WITH FASHION DESIGNERS CARLA FERNÁNDEZ (MEXICO / NYC)  
& CARLOS VILLAMIL (COLUMBIA / BOSTON)

KAIROS Dance Theater premiered *Mascarada* on March 30, 2017 in Hostsetter Gallery at Isabella Stewart Gardner Museum. *Mascarada* featured original garments designed by Carla Fernández and handmade masks, inspired by Mexican mythological creatures, designed by Carlos Villamil.

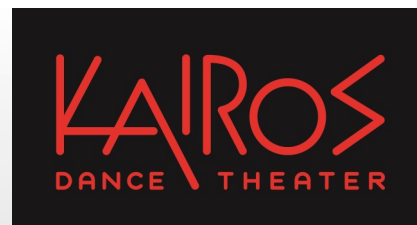
*"I feel truly inspired by the work of Carla Fernández and her team. They not only create amazing clothes but also empower people, mostly women, in the indigenous communities of Mexico while supporting traditional textile techniques. Carla's clothes are simple in construction but sophisticated in design, most of her pieces are done using squares and rectangles of fabric and follow the efficient geometric patterns of Mexican Pre-Hispanic clothes that still nowadays are used by indigenous people in different regions of the country."* – CARLOS VILLAMIL

### STOCKS + BONDS | LISTEN HEAR: THE ART OF SOUND

#### SITE-SPECIFIC PERFORMANCE PIECE

KAIROS Dance Theater presented *STOCKS + BONDS*, a site-specific performance piece commissioned by Isabella Stewart Gardner Museum in conjunction with *LISTEN HEAR: The Art of Sound*, a sound installation exhibit. Six performances took place at the museum throughout the day on July 7, 2017 in two different spaces: Calderwood Hall & Hostsetter Gallery. The performance was inspired and accompanied by two different sound installations: one created by Philippe Rahm — an immersive landscape of sound and light that shatters the melody of a piece of music by Claude Debussy; and the other by Helen Mirra & Ernst Karel — constructed with a set of quadraphonic location recordings made in three specific public places, combined with recordings from an unpolished and understated performance by Mirra on orchestral bass drum, tom, and snare in Boston's acoustically remarkable Cyclorama.

*"The convergence of visual, auditory and kinesthetic aspects came together to offer a simply beautiful and compelling aesthetic experience. It was movement that came together with color and sound, not confined to a proscenium stage — and further freed with the possibilities of each dancer's movement choices. Within the structure of choreographer (and KAIROS Founder and Director) DeAnna Pellecchia's improvisational scripts, sequencing and staging, they could allow their own individual and diverse bodies to create magic together. So much beautiful, yet simple, magic...Each layer upon layer made it all sparkle further and deeper into viewers' hearts and minds."* – DANCE INFORMA MAGAZINE



### ARTISTIC DIRECTOR / CHOREOGRAPHER

DeAnna Pellecchia

### DANCERS

Olivia Blaisdell

I.J. Chan

Amy Green

DeAnna Pellecchia

Kristin Wagner

Alyssa Vernet

Tracy Wu



*"Limbs branched, swooped and swayed in plant-like fashion — all continuous and fluid, with some angularity and accenting interspersed. The performance space was a sound installation, and the movement harmoniously echoed the qualities of the music, in which all in the room were immersed."*

- DANCE INFORMA MAGAZINE





# KAIROS

DANCE THEATER

**KAIROS is committed to partnering with artists from other disciplines to push the sensory aspects of our work, collaboratively expressing ideas in innovative ways.**

KAIROS has collaborated with acclaimed visual artists Shinique Smith, Michael Dowling, and John Cira, and digital media artist Alison Kotin, among others. The company is always open to forming new partnerships and pursuing visionary collaborations with artists from all disciplines.

## VISUAL ART COLLABORATIONS

KAIROS Dance Theater specializes in creating immersive, multi-sensory performances for galleries, museums, theaters and site-specific venues that seamlessly integrate dance with visual art, fashion design and digital technology. KAIROS dancers enmesh themselves in unexplored environments, realizing and revealing a sense of poetry and fearlessness beyond mere technique or physicality.

### ANNUAL SITE-SPECIFIC PERFORMANCE

MEDICINE WHEEL is an epic work of art created by world renowned visual artist Michael Dowling. Produced annually since 1992 in conjunction with World AIDS Day, MEDICINE WHEEL is the largest recurring site-specific public art event in Boston. Designed in response to the dramatic circular space of the historic Cyclorama at Boston Center for the Arts, MEDICINE WHEEL'S annual installation commands the 23,000 square-foot grand interior with understated power. Every December 1st it exists as a 24-hour vigil of prayer, dance, song and ritual that brings people from every walk of life together to commemorate the tragedy of the AIDS epidemic.

KAIROS opens THE WHEEL annually with a site-specific performance created in response to Dowling's installation which changes every year. Artistic Director DeAnna Pellecchia has been collaborating with Michael Dowling since 1999, fusing sight, sound and space through live performance, producing large-scale art installations that become suddenly, deeply alive.

### NOTABLE COMMISSION

*Gesture III: One Great Turning*, a performance video made collaboratively with internationally acclaimed visual artist Shinique Smith, was commissioned by The Rose Kennedy Greenway Conservancy. The video was filmed in front of Smith's 70-by-76 foot mural *Seven Moon Junction* temporarily installed at Boston's Dewey Square Park. *Gesture III: One Great Turning* has been featured in galleries and art festivals both nationally and internationally, including South Korea's *Busan Biennale 2016*.

### DIGITAL MEDIA COLLABORATION

*You Will Be Safe*, a collaboration with digital media artist Alison Kotin, was created during the company's 2012 residency at the Boston Center for the Arts. *You Will Be Safe* exists as a live performance piece using an infrared camera to project dancers' movements in real-time; and as standalone video art – the digital capture was selected for feature on the four-story-tall marquee of the Boston Convention & Exhibition Center by Boston CyberArts Festival.



*"Working with DeAnna and KAIROS Dance Theater was like a meeting of kindred spirits. She understood what I was trying to achieve in my video and we worked well together to manifest beautiful art. I admire and respect KAIROS' intuitively crafted works and their ability to translate invisible forces into movement."*

- SHINIQUE SMITH





## THAT GIRL & THE OTHER ONE

*That Girl and The Other One* is a 45-minute contemporary dance-theater duet that explores the intense dynamics that are cultivated in relationships between women from the on-set of adolescence.

*Dirty looks, taunting notes, exclusions from social groups, non-verbal gesturing, secrets* – beginning at an early age and continuing into adulthood, there is a hidden culture of female aggression in our society which is as widespread as it is painful.

*That Girl and The Other One* is a narrative stream depicting the interactive landscape between women and their struggle to exist in a culturally 'look-obsessed', 'competitive', 'jealous' environment. The two dancers move from one enigmatic vignette to the next; scenes are skewed, thrown away and then curiously reappear, following the ever determined emotional 'logic' of girls' relationships with each other. The intimate partnering walks the line between love, sensuality and hate; the two physically battle under the weight of one another and then tenderly fix each others hair. Women whisper, throw themselves against walls and compete for attention from the audience. Inside bruised and beating hearts, the thin line between friend and foe, love and hate, pride and jealousy blurs...

Danced to diverse music including French cabaret by Tino Rossi, Techno-dance music by Royksopp and jazz by Me'shell Ndegeocello, *That Girl and The Other One* can be presented as a 45-minute performance event or as 10-30 minute excerpts. *That Girl* has been performed throughout New England, New York and Moscow and is ready for touring.

**KAIROS**  
DANCE THEATER

### ARTISTIC DIRECTOR

DeAnna Pelleccchia

### CHOREOGRAPHERS

DeAnna Pelleccchia & Ingrid Schatz

### LIGHTING DESIGNER

Lynda Rieman

### COSTUME DESIGNER

Carlos Villamil

### DANCERS (BOSTON CAST)

I.J. Chan & Kristin Wagner

### DANCERS (MOSCOW CAST)

Anastasiya Efimova &

Valeria Migalina

### PRODUCERS / PRESENTERS

Compass Theater (Russia)

Jennifer Muller Studio (NYC)

Somerville Theater

Boston Center for the Arts

Boston University

Cambridge School of Weston

The Dance Complex

Provincetown Theater

Roger Williams University

Strand Theatre

Green Street Studios







# HER

*"Provocative...epic performance..."* - Karen Campbell, The Boston Globe

## ABOUT THE PROJECT

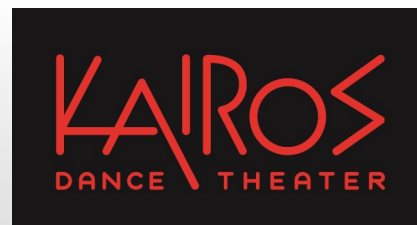
Based in the personal experiences of Founding Directors, DeAnna Pelleccchia and Ingrid Schatz, *HER* began as a series of duets exploring the intense dynamics between women that lead to bullying and it's traumatic after effects. After every performance of the duets, crying women would wait to speak with them and talk about their own experiences. Galvanized by these powerful conversations, DeAnna and Ingrid were inspired to turn these duets into an evening length work. *HER* is a 90-minute contemporary dance production that explores the experiences of women and girls of all ages. This narrative journey weaves together powerful, multi-sensory images depicting aggression, bullying, friendship, love, conformity, identity, and isolation, demonstrating the varied and powerful pathways that women walk as they relate to each other and their world. It has grown to include a multi-generational, multi-racial cast of 7 professional dancers, 2 children and a chorus of 30 women from the community. Featuring digital-media, sets, theater lighting and couture costumes, *HER* is a compelling testament to the beauty, power, fragility and strength of women.

## PERFORMANCE HISTORY

*HER* premiered at Boston University Dance Theater on October 17 & 18, 2014. Excerpts of *HER* (3—30 minutes in length) have been performed over 40 times.

## PRODUCERS / PRESENTERS:

**Boston Center for the Arts**  
(Boston, MA)  
**Provincetown Dance Festival**  
(Provincetown, MA)  
**Hatched Series**  
(New York, NY)  
**Dancing in the Streets Festival**  
(Somerville, MA)  
**Dances at Noon/Tufts University**  
(Medford, MA)  
**Curry College**  
(Milton, MA)  
**The Nave Gallery**  
(Somerville, MA)  
**Boston University Dance Showcase**  
(Boston, MA)  
**Six Degrees of Separation**  
(New York, NY)  
**Roger Williams University**  
(Bristol, RI)  
**Strand Theatre**  
(Boston, MA)  
**Jose Mateo / Dance for World Community Festival** (Cambridge, MA)  
**The Lawn on D / Boston Convention & Exhibition Center** (Boston, MA)



## ARTISTIC DIRECTOR

DeAnna Pelleccchia

## CHOREOGRAPHERS

DeAnna Pelleccchia & Ingrid Schatz

## LIGHTING & SET DESIGNER

Lynda Rieman

## DIGITAL MEDIA ARTIST

Alison Kotin

## COSTUME DESIGNER

Carlos Villamil

## DANCERS

Erin McNulty, Amyko Ishizaki, Vivian He, Mikayla Martin, DeAnna Pelleccchia, Ingrid Schatz, Katie Von Wald, Kristin Wagner

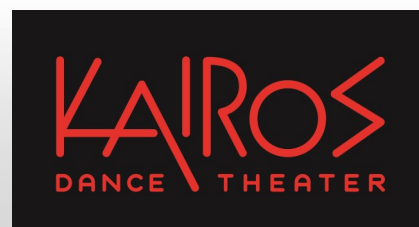
## SUPPORTERS

The creation of *HER* has been supported by Boston Center for the Arts, Boston Dance Alliance, The Dance Complex, Boston University, Cambridge School of Weston, Northfield Mount Hermon School, CUE BALL Capital, Inc., Medicine Wheel Productions, and countless individual donors.



*"I shake off restrictions and illegitimate rules, I shake off your suffocating warnings, I dance to the heart-beat of life, I dance because girls are the ultimate survivors."* - Eve Ensler





#### CORE COMPANY MEMBERS

I.J. Chan

Olivia Blasidell

DeAnna Pellecchia

Kristin Wagner

Tracy Wu

# MOVEMENT INSTALLATIONS

FOR CORPORATE EVENTS, PARTIES, FUNDRAISERS, GALLERIES, OUTDOOR FESTIVALS AND MORE!



*KAIROS Dance Theater can provide existing repertory or create new work for your corporate event, party, club event, wedding, fashion show, fundraiser, art gallery, art event, outdoor festival and more!*



*Costumes, make-up, choreography and concepts can be tailored to your event.*

*Types of dance include Contemporary, Modern, Partnering, aerial dance, interactive or ambient moving statues, and more.*





#### ARTISTIC DIRECTOR /

#### CHOREOGRAPHER

DeAnna Pellecchia

#### REHEARSAL DIRECTOR

Kristin Wagner

#### DANCERS

I.J. Chan

Olivia Blaisdell

DeAnna Pellecchia

Kristin Wagner

Tracy Wu

**KAIROS**  
DANCE THEATER

## DANCERS BOSTON CAST

**I.J. CHAN (Principal Dancer)** is a dance artist and educator born, raised and now based in Boston. She joined KAIROS Dance Theater in 2015, after graduating from James Madison University with a BA in Dance and Journalism. IJ is also currently dancing with choreographers McKersin Previlus/Lakaï Dance Theater, Jennifer Lin, and Jean Appolon. In addition to performing, she is passionate about bringing quality dance instruction to low-income and minority youth populations within the city. IJ is interested in exploring the Asian-American narrative in her own choreographic work which was recently presented in *"...that's what she said"*, a dance theater production focused on presenting works from the female perspective.

**OLIVIA BLAISDELL (Apprentice)** was born in Connecticut, but raised in Los Angeles where she grew up studying dance at The Vonder Haar Center for the Performing Arts. Olivia returned to the East Coast to attend high school at The Walnut Hill School for the Arts where she studied ballet and modern primarily under Michael Owen and Diane Arvanites. She has also trained at Hubbard Street Chicago, Joffrey Chicago, and Central Pennsylvania Youth Ballet. In her first year of college, Olivia joined KAIROS Dance Theater as an apprentice for their 2017 season. She is currently in her junior year of the Doctor of Physical Therapy program at Boston University. In her free time Olivia never strays too far away from dance, for she runs her photography business "halfasianlens / Olivia Blaisdell Photography" where she specializes in dance photography and portraits.

**KRISTIN WAGNER (Rehearsal Director / Principal Dancer)** is a dance performer, choreographer, educator, and administrator based in

Boston, MA. She has performed at Jazz at Lincoln Center, Boston Center for the Arts, Isabella Stewart Gardner Museum, and Jordan Hall, among others. Kristin has been dancing with KAIROS Dance Theater since 2012, and currently serves as principal dancer and rehearsal director for the company. Kristin also performs with Brian Feigenbaum and Peter DiMuro/Public Displays of Motion, and has been creating a series of collaborative duets with Tony Guglietti. Independently, Kristin has presented choreography at the Salem Arts Festival, Boston University, The Dance Complex, the Third Life Choreographers Series, NACHMO! Boston, and the American College Dance Festival. Kristin is currently on teaching faculty at the New England Conservatory, Wilmington Dance Academy, and Koltun Ballet Boston. [kristincwagner.com](http://kristincwagner.com)

**TRACY (YAQI) WU (Dancer)** is an international dance artist. She received her MFA and BFA in Dance from Minzu University of China, the most renowned dance program in the country. Yaqi is a virtuoso of various folk dance forms in Asia including Han, Tibetan, Mongolian, Uyghur, Korean, Han, Dai, Yi, Miao, and Wa. She is also professionally trained in Ballet and Contemporary dance. Yaqi has performed in major festivals and venues across China including the National Centre for the Performing Arts, Beijing Dance Festival, and Guangzhou Dance Festival. Since arriving in Boston in 2017, she has performed with KAIROS Dance Theater, Pasy Contemporary West African Dance Company and Abilities Dance Company. Yaqi currently resides on faculty at Harvard Asian Dance Troop and Bright Pearl Academy. Her Chinese Dance choreography has won several top awards at the Taoli World (Chinese) Dance Competition.



## DANCERS MOSCOW CAST

**ANASTASIYA EFIMOVA (Principal Dancer)** is a professional dancer based in Moscow, Russia. She is a graduate of the Moscow State Academy of Choreography commonly known as Bolshoi Ballet Academy which is an affiliate school of the Bolshoi Ballet. From 2014 – 2016 she played the role of Meg Giry in Moscow's production of *Phantom of the Opera*. Anastasiya joined KAIROS Dance Theater in 2017.

**VALERIA MIGALINA (Principal Dancer)** is an award-winning professional dancer based in Moscow, Russia. In 2013 she became a principal dancer with The Russian Ballet Theater performing solos in *The Nutcracker*, *Swan Lake*, *Gizelle* and *Sleeping Beauty*. From 2014 – 2016 she played the role of Meg Giry in Moscow's production of *Phantom of the Opera*. In 2017 Valeria became a dancer and choreographer for the musical *Catch Me If You Can*; and began dancing with KAIROS.

**KATARINA ZELENSKAYA (Company Manager / Rehearsal Director)**, a native of St. Petersburg, Russia is an international actress, dancer, model, clown and TV personality. Katarina has toured throughout Russia, Germany, Poland and Latvia with the St. Petersburg-based theater company Rain People. She has worked with Moscow's acclaimed Bulgakov's Theater Troupe and appeared as a cast member on the Russian TV series Stolipin. Unlearned Lessons. Katarina joined KAIROS in 2012 while living in Boston. As a soloist and original cast member of HER, she performed with the company throughout New England and New York. After returning to Russia, Katarina worked with award-winning choreographer Vladimir Varnava and hosted a television program on RBK TV. Katarina is currently studying opera directing at the acclaimed Russian Academy of Theater Arts. In 2017 she rejoined KAIROS as the company's manager, international liaison, and rehearsal director in Moscow.

**ARTISTIC DIRECTOR / CHOREOGRAPHER**  
DeAnna Pellecchia

**REHEARSAL DIRECTOR / COMPANY MANAGER**  
Katarina Zelenskaya

**DANCERS**  
Anastasia Efimova  
Valeria Migalina  
Katarina Zelenskaya

**KAIROS**  
DANCE THEATER



# COLLABORATORS

## JOHN CIRA | VISUAL ARTIST

John Cira is a visual artist involved in the creation of site specific sculptural installations. Cira's work is designed to elicit an experience, provoke thought, create a moment of pleasure, dilemma, or outrage. He intervenes in spaces – whether two or three dimensional – in ways that draw on the volumes of influences contained in his own personal experience with past and present masters, advanced or primitive cultures, peers and collaborators. His installations utilizing spandex fabric have been commissioned by Hyfield Hall, The Fuller Museum, Cape Cod Community College, Bridgewater State College, Heritage Museums and Gardens and the Hyannis Harbor Art Center. [johnciraarts.com](http://johnciraarts.com)

## ALISON KOTIN | DIGITAL MEDIA ARTIST

Alison's work explores the interplay of performance and digital media through motion- and touch-activated projects modeled on musical instruments. Her works invite play, creation, and audience participation, incorporating sound and movement through site-specific installations and interactive digital objects. She has shown work at the Boston CyberArts Festival, the Massachusetts College of Art and Design's Bakalar and Doran Galleries, among others. Her writing has appeared in the Teaching Artists' Journal and the Harvard Educational Review, among others. Alison holds an MFA from the Dynamic Media Institute at the Massachusetts College of Art and Design, a BA in English Literature from Brown University, and a Diploma and Post-Baccalaureate Certificate from the School of the Museum of Fine Arts, Boston. [akotin.com](http://akotin.com)

## SHINIQUE SMITH | VISUAL ARTIST

Shinique Smith is a New York based painter and sculptor known for her monumental creations of fabric, clothing and calligraphy that are inspired by the vast nature of 'things' that we consume and discard, which resonate on a personal and social scale. Her work has been exhibited in numerous exhibitions at prestigious venues such as The Museum of Fine Arts, Boston, The Brooklyn Museum of Art, Denver Art Museum, Los Angeles County Museum of Art, The Bronx Museum of the Arts, The Smithsonian National Portrait Gallery, Busan Biennale in Korea, Bienal de Cuenca in Ecuador, Istanbul Biennial, and Manifesta 4 in Frankfurt. Smith earned her BFA (1992) & MFA (2003) from Maryland Institute College of Art, and her MAT (2000) from The School of the Museum of Fine Arts and Tufts University. She is represented by David Castillo Gallery in Miami. [shiniquesmith.com](http://shiniquesmith.com)

## CARLOS VILLAMIL | FASHION DESIGNER

Carlos Villamil is a Colombian designer based in Boston, MA. His background is in Industrial Design and he has worked extensively in graphic design and marketing, as well as fashion and footwear design. In 2013 Carlos was selected to be part of *The Launch*, Boston Fashion Week's emerging designers' platform. In 2014, he won the 1st edition of *Descience – Science On the Runway*, a global competition organized by MIT scientists with the aim of bringing scientific research to a broader audience through fashion. His personal work is oriented in Zero Waste clothing and currently he is Master candidate in Sustainability and Environmental Management at Harvard University. [carlosvillamil.com](http://carlosvillamil.com)

## JOHNNY REINHARD | MUSICIAN / COMPOSER

Johnny Reinhard has made a number of major contributions to music. A virtuoso bassoonist, polymicrotonal composer, and performer on numerous musical instruments, he has premiered music from among the most accomplished contemporary composers (Haas, Sollberger, Eaton, Johnston, Vieru, Stahnke). He has directed and produced the American Festival of Microtonal Music centered in NYC for over 35 years. Reinhard realized the Charles Ives Universe Symphony, conducting its premiere on June 6, 1996 in Alice Tully Hall in New York's Lincoln Center; as well as the European premiere of Edgard Varese's octet *Graphs and Time* at the Centre Pompidou in Paris. [afmm.org](http://afmm.org)



## COMPOSERS / MUSICIANS

KENNY WERNER

DAVE EGGAR

JOHNNY REINHARD

JOSHUA PIERCE

ELENA RUEHR

SAM OU

EMILY STEWART

EDWARD BROMS

ERIC RAYNAUD

MATT SAMOLIS

## VISUAL ARTISTS

SHINIQUE SMITH

JOHN CIRA

MICHAEL DOWLING

## FASHION DESIGNERS

CARLA FERNANDEZ

CARLOS VILLAMIL

## FILMMAKERS

GARY SHORE

CHRISTIAN DE REZENDES

LINDSAY LAPOINTE

## DIGITAL MEDIA ARTIST

ALISON KOTIN

## LIGHTING DESIGNER

LYNDA REIMAN



## REVIEWS

# KAIROS Dance Theater's 'STOCKS & BONDS' at Listen Hear: The Art of Sound



GOLDEN LION PHOTOGRAPHY

KAIROS DANCE THEATER AT THE ISABELLA STEWART GARDNER MUSEUM. PHOTO BY GOLDEN LION PHOTOGRAPHY

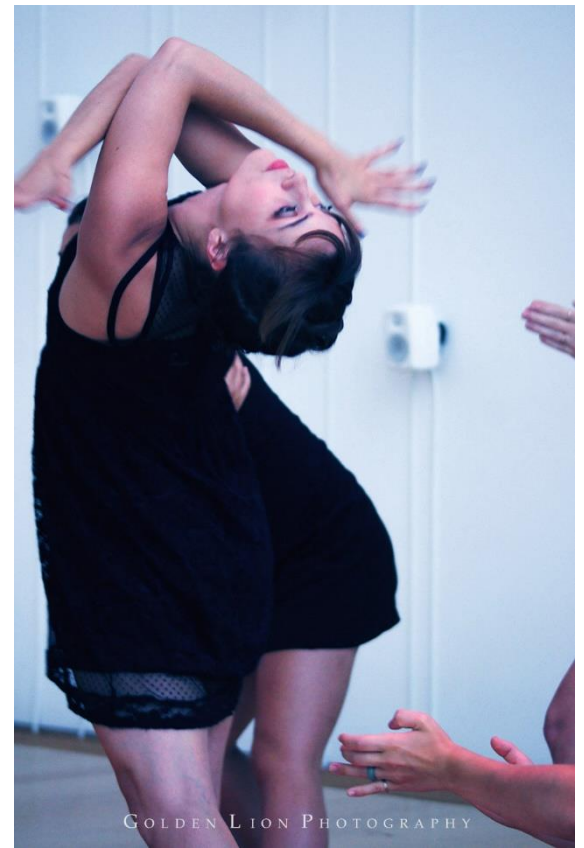
Isabella Stewart Gardner Museum, Boston, Massachusetts.

July 7, 2017.



Part of artistic modernism is a chipping away at – even, sometimes, a knocking down of – the walls between the worlds of separate art forms. Between visual art and dance, for instance, dance performances in art galleries and museums are increasingly common. This unity seems, in some way, intuitive; is not dance also “visual”? The trend furthers the questioning of audience and artist roles, actions and qualities, as well as where art can occur – all also within modern art.

This broad complexity was within KAIROS Dance Theater’s recent performances (several throughout the day) of *STOCKS* & *BONDS* at the Isabella Stewart Gardner Museum within Phillipe Rahm’s *Sublimated Music* sound installation exhibit (as part of the *Listen Hear: The Art of Sound* exhibit). At the same time, complexity aside, the convergence of visual, auditory and kinesthetic aspects came together to offer a simply beautiful and compelling aesthetic experience.



The dancers began with their hands behind their back, wrists crossed. A unique positioning, with a closed-ness at the crossing but an openness through the chest. They started to move with a blend of angular and circular movement – elbows bending, swooping of hips and torso that matched circles of varied colors on the ground. Black empire dresses (with a fully female cast) played off all of that color in intriguing contrast. They all moved within their unique signature, each holding to the kinesthetically innate truth of that for herself. It was evident that the movement grew from an improvisational structure,

and the dancers made intuitive choices that were true to their body. This illustrates a wonderful demonstration of a change in the character of dancers with the onset of modernism (and even within classical forms today); rather than shaped into “cookie-cutter” perfection, they are allowed, and furthermore urged, to embrace their own individuality as artists and as people.

There was unity as well, however; their group seemed to be a garden or forest put in fast-forward videography, as if in a nature documentary, to show growth over months and years. Limbs branched, swooped and swayed in plant-like fashion – all continuous and fluid, with some angularity and accenting interspersed. The performance space was a sound installation, and the movement harmoniously echoed the qualities of the music, in which all in the room were immersed.



Signature movements evolved, dancers sharing and following in them, such as bending elbows and hands falling to shoulders with upward gaze. Their placement in the space seemed stationary, dancers moving in their own kinesphere, until one might observe that they shifted slightly closer to the center of the room, ever so slowly and subtly.

More animation came with two dancers, unexpectedly enough, creeping away from the group. They moved with both grace and strength. Extensions were smooth and sweet, yet powerful; grounding into the floor was fluid, yet rooted. Movements from ballet vocabulary, such as bourrées and petit allegro, were gracefully interwoven. It offered a grace and lightness to the overall diverse and nuanced movement. Even more petit allegro could have potentially added explorative possibility on the strong and quick side of things. One dancer re-joined the group for a time, then came back to her duet partner. Of all the movers, she seemed to consciously and actively embrace the most autonomy. All of the dancers shaped the space with daring and skill, executing a phrase of turning and lunging toward and then away from each other. The group as a whole similarly grabbed attention with moving in a line to a whole other section of the room, all moving in individual iterations of bending and swooping limbs. It might have been compelling to see what possibilities could have come from other line formations in the performance. It might have led to a more frenetic and rushed feeling, however. Meanwhile, the two soloists moved in compelling opposition. So much beautiful, yet simple, magic was happening, it was hard to know where to look. Such it can feel like in modern life – there's so much excitement and possibility in front of us everyday, every minute; where are we to put our energies?





The dancers individually, however, stayed present and focused in their own body, breath and continuous movement. All came together once again in a group. They found locomotive potential in their limb-driven, angular-and-circular blend of movement to exit the room in a somewhat clumped, fluid line. Their heavy, strong breath was audible as they passed (but inches away from some audience members).

Hearing this brought to mind that this was one of several performances of the day. Yet there was not the slightest sign of fatigue throughout the performance. The fact of their stamina became part of the overall beauty of the work. Realizing that this gradual exit signaled the end of the performance, the audience applauded. The sound and circles of color remained in the room. Somehow, the resonance of the dancers' movement remained there as well.



It was movement that came together with color and sound, not confined to a proscenium stage – and further freed with the possibilities of each dancer's movement choices. Within the structure of choreographer (and KAIROS Founder and Director) DeAnna Pellecchia's improvisational scripts, sequencing and staging, they could allow their own individual and diverse bodies to create magic together.

Each layer upon layer made it all sparkle further and deeper into viewers' hearts and minds. With all of the challenges of the modern world, we've been creating and honing artistic frameworks with the openness to let this magic of convergence happen. As our art comments more specifically on those very challenges, let's not forget how it can also celebrate the beauty that we can create, and the beauty already always around us.

By Kathryn Boland of [Dance Informa.](#)