

Community

FEMINIST FUSION

NEW PERFORMANCE GROUP BLENDS CLASSICAL, MODERN AND JAZZ DANCE

CONTINUED FROM PAGE 1

14) will perform the second piece, a solo called "Woman Secrets." The final performance set to music from the soundtrack of the movie "The Jackal." The piece is about "a man's selfish desires of wanting many faces of a woman," and was originally written for three women and one man. The company is currently without a male dancer, so Kris has altered the piece and uses other imagery and gestures to tell the story, representing a masculine presence through sculptural images of male figures.

Founder Kris Cangelosi is an experienced teacher and performer who has served on the jazz and modern dance faculties of the Atlanta School of Ballet and Ballet Tennessee. She founded her Dance Project and Professional Dance Center four years ago to provide advanced education for experienced and accomplished dancers.

Kris not only teaches the technically

challenging movements - a fusion of classical, modern and jazz dance - but encourages dancers to participate in the creative process. The company's six members follow an intense schedule: six classes and five rehearsals every week in addition to performances. "It's hard work, but I think you need it to be as good as we are," said member Ellen Tshudy.

Ballet, modern and jazz dance are strikingly different forms. Ballet, Kris said, is "very structural, with the center of gravity on the ball of the foot." Modern dance has an inner tempo and the pelvis is the center of gravity. In contrast, jazz is stylized and contains "syncopated movements, like hips jerking side to side," Kris explained. Hips and shoulders are isolated, and movements accent a definite tempo.

When creating a dance, Kris draws on the classic positions of the three forms, but she also borrows gestures remembered from personal experience. For example, to tell a story about love, Kris thought of "how a simple touch of the hand can create a feeling of warmth - and that image formed a shape that became a gesture in the dance."

Kris draws inspiration from the other company members, too. "Sometimes she'll pick a word - 'ongoing' was a recent one - and ask us to improvise moves to it," Ellen Tshudy said.

Another method Kris uses is to

demonstrate a particular movement and ask each dancer to interpret it. Every interpretation is different, Kris said, because members are physically diverse. Kris does not look for one particular body type when choosing members. "The only requirement is that they're physically in shape and strong in mind and soul," she said. "I like the uniqueness of each dancer."

Kris Cangelosi's choreography is ambitious - the subjects of some of her other works include a manic depressive puppet master, a range of emotional disorders, and the end of the world. She hopes to use this ambitious and innovative style to raise awareness of social and political issues. It seems appropriate that a method of dance that challenges tradition might encourage audiences to challenge and re-examine the traditions of their own lives.

The June performances will take place in the Push/Push Theatre at 1123 Zonolite Road. Tickets to the June 13 and 14 performances are \$10 in advance and \$12 at the door. Call 404-874-5060 for more information. **X**



CANGELOSI DANCE PROJECT MEMBERS ARE FRONT ROW, LEFT TO RIGHT, AUTUMN ECKMAN, SUSAN FERGINTT, CANDISS GYAN; BACK ROW, KRIS CANGELOSI, TEBB MILLER, ELLEN TSHUDY AND CINDY MCGUINNESS.