

Ignny Arts



DANCE PICK brian mccormick

Intensity

JENNIFER MONSON

- The Glint
- The Kitchen
512 W 19th Street
- November 18 -21, 24, 25 &28, 8:00 pm
- Tickets \$15; call 212.255.5793

Jennifer Monson, a maestra of improvisational movement and kinetic force, whose last project *Sender* earned her a Bessie Award, returns to The Kitchen with the premiere of *The Glint*. Bringing together the performing talents of the extraordinary dancer/actress Chrysa Parkinson, and esteemed musician and composer Guy Yarden, *The Glint* is an investigation of accumulating energies and transformation between performers, environment, and audience.

Monson's choreographic interest has always been the relationship to energy. "It's sort of a vague concept,"

she says, "but, as a dancer, my approach to movement has been more of an energetic interest, as opposed to a visual or conceptual one." In her latest creation, Monson faces these concerns head on: "I wanted to explore how to build these extreme energetic states, how to phrase them, transform them, then inject them with emotions, char-

acters, contradictions."

Balancing the improvisational interactions of Monson, Yarden and (first time improviser) Parkinson are "really structured line dances." Performed by Sarah Michelson, Miguel Gutierrez, Joanne Nerenberg, Robert Bingham, and Jennifer Allen, these sequences include arm-linked somersaults in unison, pelvic duets, and waltzes close to the ground. Previewed in the spring at *Martha@Mother* as *Rumpsnack*, the unison movement is tight, rhythmic, and aerodynamic. "They have to completely trust each

other," says Monson. "For me, they sort of represent queer warriors."

For Monson, the set - a collection of tiny figures by Nicole Eisenman - helps contribute to the improvisation, and its relationship to the audience. "Improv, for me," she says, "is very small, and detailed; it's very intimate. I wanted something like that on stage." She adds, proclaiming her faith, "Improvisation is integral to the experience

of the audience." The accumulation of physical and aural energy of music, movement, set, and lighting (by Lenore Doxcoe) transform not only the relationships among dancers, musician, and set, but between the performers and the audience as well.

Note that there will be a post-performance dialogue on November 21.



Jennifer Monson

A study in kinetics.

photo: anja hitzenberger

November 19, 1998 • Issue 93

Intensity

ESTABLISHED 1994

Lesbian & Gay New York

The gay-owned newspaper