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## DANCE

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### Encountering Perils And Moving Beyond Them

Jennifer Monson  
*The Kitchen*

"Sender" told no stories. Yet it did send powerful messages in movement. The taut hourlong work for six dancers that Jennifer Monson presented on Friday night abounded with images of confinement, struggle and alarm. Ms. Monson never revealed what bedeviled any of the troubled people she created. No matter; what was really important was how they coped with the perils that threatened them.

There were many passages of compulsive-looking running, including sequences in which the runs came to sudden stops and everyone looked confused. At one point, dancers standing in a line raised their hands, spread their fingers as if signaling in a private code and then let their arms swing wildly. Moments later, Eduardo Alegria, Heather Cunningham, D. D. Dorvillier, Christine Pichini and Daniela Pinto held hands and formed another line, while Ms. Monson clambered over their bodies as if negotiating an obstacle course.

Moving in semidarkness and guided by the beam of a flashlight, the dancers cast ominous shadows on the back wall. At various times they braced themselves against the wall and tried to climb it. Dancing together, Ms. Monson and Mr. Alegria made what resembled boxing movements with their hands while they leaped. And the conclusion found everyone slogging forward, as if hacking away at invisible obstacles in the air.

"Sender" was exciting, and slightly scary as well. Its churning choreography was enhanced by a tumultuous score by Zeena Parkins that combined live music for a chamber ensemble with recorded sounds.

JACK ANDERSON

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