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From Tania Perez-Salas, Symbolism And Eroticism

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Tania Perez-Salas is not the kind of choreographer who spoon-feeds an audience the meaning of her dances. Her work, presented at the [Kennedy Center](#) Terrace Theater on Friday, is so rife with symbolism and detail that her choreographic themes come across in a refreshingly open-ended way, leaving ample room for inference and interpretation.

Instead of dancers leaving the audience's view by exiting through the wings, nearly all the exits in "The Hours" were created by lighting design, with a blackout on one dancer while lights came up on another. The result was a seamless montage of thought-provoking images: a woman clad in white cloaking herself in a swath of red fabric; three women dancing together in a single skirt; and finally, a group of women clutching ropes that dangled from the ceiling. In this work about femininity based loosely on the novel of the same title, the dancers gave remarkably restrained, understated performances that let the movement tell the story.

Program notes described "Anabiosis" as a work about love, but the skimpy costumes, steamy glances and thrusting hips seemed to say even more about eroticism. The dancers conveyed sensuality in a way that was overt but not excessive, and Perez-Salas's smart choreography resulted in character relationships that felt authentically intimate.

In "Waters of Forgetfulness," the stage was covered by a large basin filled about two inches deep with water. The dancers' jumps created splashes and their kicks sent water splashing upward. The ritualistic, serene quality of this dance sharply contrasted with the pulse-raising style of "Anabiosis," proving this troupe's versatility.

-- [Sarah Halzack](#)