

Meyer and Chaffaud seem to have absorbed salt and sun from their time dancing for Batsheva in Israel. The body for them is less about representation and philosophy, less a site for discourse than a vehicle of experience. Their physical practice is rooted, tactile, and hypnotic. Dancers enter, carrying out long stretches of exploration of one action—a weight shift with feet grounding sequentially into the floor as arms twine, or a lilting shuffle of a jump with shoulders bobbing up and down and arms flinging energy to the fingertips in response.

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