



Photo of Isabelle Chaffaud in *Corps à Corps* by Joris-Jan Bos

The ripeness and inevitability of their duet stood in contrast with *Seed*, the dance made with the Philadelphia dancers, which came to the stage newly-minted. As with *Hell*, the group of four dancers seemed acted upon by external forces. In *Seed*, a powerful repetitive sound score and darkened space set a desolate frame. Through a build-up of repeating sections of movement, moments of tension were brought to fever pitch in sound and exertion, exemplifying the "tension bow" concept that Meyer has articulated in recent writings [related link: [http://meyer-chaffaud.com/Tension\\_bow.html](http://meyer-chaffaud.com/Tension_bow.html)]. Meyer has argued for filling an image to completion, intensifying distinct sections through repetition, contrast, and amplification of elements until change must occur.

Showcasing the extraordinary physical lushness that Meyer and Chaffaud cultivated in the dancers, this piece remained a study, with bits of text by Pablo Neruda that required more time and practice to be spoken convincingly. Still, a favorite section was one where dancer Gabrielle Revlock (who under Meyer and Chaffaud's watch exponentially developed her theatrical presence) stage-whispered into the ear of Renee Robinson-Buzby. Revlock's darting eyes and conspiratorial stance were as exciting as any movement.