

PRESS ARCHIVE

Jérôme Meyer & Meyer-Chaffaud

Selected reviews, interviews and production traces
English catalogue · 2004-2019

Choreography · performance · artistic research

ARCHIVE EDITION 01 / 2026

About this catalogue

This catalogue gathers the press documents currently linked from the Meyer–Chaffaud archive. It is organised by production rather than by publication date, allowing recurring artistic questions—participation, intimacy, perception, technology and co-authorship—to emerge across the record.

Each entry provides an English editorial summary and a link to the original source. Short translated excerpts appear only where the source text is sufficiently legible. These are summaries, not full translations: the original articles remain the authoritative documents and the copyright of their publishers and authors.

ARCHIVE SCOPE

45 PDF documents · 9 production clusters · Dutch, French, German and English sources

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SOUL — audience, co-creation and shared authorship

4 ARCHIVE ITEMS

01

SOUL #3 — Co-creation

THEATERKRANT · DICK VAN TEYLINGEN · 24 MAY 2019

A review of the fifteenth-anniversary work, describing how Meyer–Chaffaud expose the vulnerability of making and invite the audience into the creative situation. It identifies the eruptive duets and trios as the production’s strongest material.

“The fierce duets and trios form the strongest part of the performance.”

[Open original press document ↗](#)

Source quality: text-readable archive

02

SOUL #1 — Audience

TROUW · SANDER HISKEMULLER · 13 FEBRUARY 2017

A four-star CaDance review about contemporary makers sharpening communication with their public. SOUL #1 is framed as a pleasurable dismantling of the theatre’s invisible wall, culminating in collective movement.

“That dance can produce such pleasurable anarchism is refreshing.”

[Open original press document ↗](#)

Source quality: text-readable archive

03

SOUL #1 — Audience

DE VOLKSKRANT · ANNETTE EMBRECHTS · 12 FEBRUARY 2017

A four-star account of a work in which spectators become protagonists. The review follows the gradual shift from observation to participation, noting that even resistant viewers eventually enter the floor.

“Even the most cynical spectator ends up on the floor.”

[Open original press document ↗](#)

Source quality: text-readable archive

04

CaDance festival feature

DANS MAGAZINE · 31 DECEMBER 2016

A magazine feature positioning the project within the CaDance festival and its wider field of contemporary choreographic practice. The surviving PDF is an archival press clipping with limited machine-readable text.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

LE JEUNE HOMME ET LA MORT — adaptation and critical distance

2 ARCHIVE ITEMS

05

Le jeune homme et la mort

THEATERKRANT · MARCELLE SCHOTS · 29 NOVEMBER 2013

A review of Here We Live and Now that considers Meyer–Chaffaud’s response to the canonical ballet. It describes a work built through pure dance, historical reference and a deliberate re-situation of inherited material.

[Open original press document ↗](#)

Source quality: text-readable archive

06

Le jeune homme et la mort

CADANCE / AUDIENCE POSTCARD ARCHIVE

A visual archival document preserving audience responses to the work. Because the scan contains no reliable extractable text, it is catalogued as contextual evidence rather than paraphrased.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

SHORT — perception, illusion and youth audiences

4 ARCHIVE ITEMS

07

Short

DE GELDERLANDER · 4 MARCH 2013

A press clipping connected to Introdans' youth programme Bont en Blauw. Its metadata confirms the publication and date; the article body is preserved primarily as an image scan.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

08

Short / Bont en Blauw

ZAPP YOUTH REPORTER · 4 MARCH 2013

A young reporter's response to the programme, documenting how the work communicated with its intended youth audience and how theatrical invention was perceived outside specialist dance criticism.

[Open original press document ↗](#)

Source quality: text-readable archive

09

Short / Bont en Blauw

CULTUURBEWUST · ISABELLA ZIJP · 5 MARCH 2013

A review of an energetic programme combining dance, form, image, light and multimedia. Short is situated alongside works by Alwin Nikolais and David Middendorp as part of a vivid exploration of theatrical perception.

[Open original press document ↗](#)

Source quality: text-readable archive

10

Short / Bont en Blauw

THEATERKRANT · KESTER FRERIKS · 2 MARCH 2013

A review emphasising the programme's energy, magic and visual transformation. The choreography is discussed within a theatrical world where bodies become abstract forms and perception is continuously reorganised.

[Open original press document ↗](#)

Source quality: text-readable archive

CORPS À CORPS — intimacy as choreographic structure

10 ARCHIVE ITEMS

11

Corps à Corps

EINDHOVENS DAGBLAD · 2006

The review describes an intense duet sustained by the performers' synchronised energy and mutual attention. It recognises the work's capacity to hold the audience through a precise, physically committed portrait of a relationship.

"An intense and pure performance that holds attention for sixty minutes."

[Open original press document ↗](#)

Source quality: text-readable archive

12

Corps à Corps

NIEUW KAMPER DAGBLAD · 2005

A review approaching the duet as a loving study of relationships: pursuit, capture, support and distance become physical metaphors through which two performers continually renegotiate connection.

[Open original press document ↗](#)

Source quality: text-readable archive

13

Corps à Corps

ARCHIVAL REVIEW — 'TWO SOULS'

A scanned press response centred on the encounter between two distinct bodies and subjectivities. The degraded scan limits reliable translation; the item is retained as part of the production's reception history.

[Open original press document ↗](#)

Source quality: text-readable archive

14

Corps à Corps

PREVIEW / INTERVIEW

A preview presenting the duet as an inquiry into shared and divergent perceptions inside a relationship. Meyer and Chaffaud stress that the work is not autobiographical but opens a recognisable relational field for spectators.

[Open original press document ↗](#)

Source quality: text-readable archive

15

Corps à Corps

DE VOLKSKRANT · ARCHIVAL REVIEW

A review placing the work within a programme of duets and examining intimacy on a sliding scale—from closeness and dependency to separateness and friction.

[Open original press document ↗](#)

Source quality: text-readable archive

16

Corps à Corps

ARCHIVAL REVIEW — 'DANCING HANDS'

A press clipping focused on the choreography's detailed articulation of hands and gestures. The image-based source is catalogued without a full translation because the text extraction is unreliable.

[Open original press document ↗](#)

Source quality: text-readable archive

17

Corps à Corps

PREVIEW ARCHIVE I

An early preview documenting the conceptual and performative context of the duet. The scan is retained as a historical reference; its body text is not sufficiently legible for a responsible summary.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

18

Corps à Corps

PREVIEW ARCHIVE II

A second preview clipping connected to the creation and presentation of the duet. It supplements the more legible interview and review material in this section.

[Open original press document ↗](#)

Source quality: text-readable archive

19

Corps à Corps

NRC HANDELSBLAD · 6 DECEMBER 2005

A review describing playful physical dance and striking stage images. It highlights how live bodies, projected images and the couple's shared performance history create a shifting relation between the real and the virtual.

[Open original press document ↗](#)

Source quality: text-readable archive

20

Corps à Corps

THE HAGUE PRESS ARCHIVE

A clipping on the unity of the choreographic couple and the duet's presentation at Korzo. The scan is retained as reception evidence although its OCR is incomplete.

[Open original press document ↗](#)

Source quality: text-readable archive

TRANS-FIGURE-ACTION / TRANS-FIELDS — body, light and computation

4 ARCHIVE ITEMS

21

Trans-figure-action

NRC HANDELSBLAD · FRANCINE VAN DER WIEL · 3 MARCH 2010

A review of Dance Works Rotterdam's 3 Sense/Scene/Scenarios noting the interaction of movement, music, light and computer animation. It situates the duet within Meyer and Chaffaud's post-NDT trajectory.

[Open original press document ↗](#)

Source quality: text-readable archive

22

Trans-figure-action

3 SENSE/SCENE/SCENARIOS — PRESS CLIPPING I

A second archival version of the NRC review, retained to preserve the original press record and its relation to the wider programme.

[Open original press document ↗](#)

Source quality: text-readable archive

23

Trans-figure-action

3 SENSE/SCENE/SCENARIOS — PRESS CLIPPING II

A separate critical response to the same programme. It offers a more reserved assessment of how the duet's movement language occupies the scale of the stage.

[Open original press document ↗](#)

Source quality: text-readable archive

24

Trans-fields

AUDIENCE RESPONSE FORWARDED BY KORZO · 12 OCTOBER 2010

An audience testimony from the DansClick presentation in Den Bosch, praising Isabelle Chaffaud's visually and emotionally forceful performance.

"Breathtaking, both visually and emotionally."

[Open original press document ↗](#)

Source quality: text-readable archive

KAMERDANS — chamber scale, touring and transatlantic reception

5 ARCHIVE ITEMS

25

Kamerdans

PRESS CLIPPING — 'PEACE DANCE' I

An archival review connected to the work's chamber-scale encounter between bodies, space and spectators. The source is heavily image-based and is retained without speculative translation.

[Open original press document ↗](#)

Source quality: text-readable archive

26

Kamerdans

PRESS CLIPPING — 'PEACE DANCE' II

A companion clipping on the production's intimate performance logic. The surviving OCR is insufficient for a dependable English synopsis.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

27

Kamerdans

PRESS CLIPPING — 'ANGEL APPEARING'

An archival response associated with the work's visual and poetic imagery. The document is listed as part of the production record, with the original scan linked below.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

28

Kamerdans

PRESS CLIPPING — 'ANGEL AT HOME'

A further review documenting the reception of Kamerdans. Because the typography and scan quality prevent accurate extraction, no detailed claims are made here.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

29

Kamerdans

PHILADELPHIA LIVE ARTS FESTIVAL & PHILLY FRINGE

A festival archive announcing performances from 31 August to 14 September 2007 and documenting the production's presence in Philadelphia.

[Open original press document ↗](#)

Source quality: text-readable archive

DIABLE AU CORPS — restless bodies and identity

3 ARCHIVE ITEMS

30

Diable au corps

REVIEW — ‘SILENCE AND SLOWNESS ARE NOT SELF-EVIDENT’

A critical response to a work of five restless bodies, contrasting poetic visual framing with the production’s demanding physical and theatrical construction.

[Open original press document ↗](#)

Source quality: text-readable archive

31

Diable au corps

ARCHIVAL PRESS CLIPPING

A second scanned review of the production. It is preserved in the catalogue as part of the work’s reception history; the source image does not permit a reliable full-text summary.

[Open original press document ↗](#)

Source quality: text-readable archive

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Diable au corps

ONLINE REVIEW — IDENTITY

A review describing the French expression as the ‘restless body’ and reading the performance as a hunger for life and a search for identity, enacted by three men and two women.

[Open original press document ↗](#)

Source quality: text-readable archive

COMPASS FOR FOOLS — poetic movement and encounter

3 ARCHIVE ITEMS

33

Compass for Fools

LE BERRY RÉPUBLICAIN · 20 NOVEMBER 2004

A festival review celebrating the return of poetic movement. It connects the work's threads, embraces, violence and contemplative passages to a sustained search for the other.

"The poetry of movement returns."

[Open original press document ↗](#)

Source quality: text-readable archive

34

Compass for Fools

BOURGES PRESS ARCHIVE

A second clipping from the work's presentation in Bourges. The source is retained as historical evidence, while its degraded scan prevents a precise English synopsis.

[Open original press document ↗](#)

Source quality: text-readable archive

35

Compass for Fools

REVIEW — 'POETIC JOURNEY'

An archival review framing the choreography as a poetic journey through connection and disorientation. The linked scan remains the authoritative source.

[Open original press document ↗](#)

Source quality: text-readable archive

OTHER WORKS, COMMISSIONS AND CONTEXTS

10 ARCHIVE ITEMS

36

Master of Puppets

INTRODANS GALA REVIEW

A one-page visual press clipping documenting the work's appearance in an Introdans gala context. No machine-readable text survives, so the catalogue avoids reconstructing the review's argument.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

37

With Love from Zürich

ZÜRICHSEE-ZEITUNG · 16 DECEMBER 2014

A review of the inaugural Bachelor Contemporary Dance presentation at Zurich University of the Arts. It praises the cohort's preparation and range, noting black costumes, an extreme musical collage, live voice and spectators drawn in as dance partners.

[Open original press document ↗](#)

Source quality: text-readable archive

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TWOOLS — Fierce Youth

PRESS ARCHIVE

A scanned response to Fierce Youth within Scapino Ballet's TWOOLS platform. The source is preserved as a commission record, but the OCR is too unstable for a detailed translation.

[Open original press document ↗](#)

Source quality: text-readable archive

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Dance Advance residency

PHILADELPHIA ARCHIVE · PAGE 3

One of four documents tracing a Dance Advance residency and the international circulation of Dutch contemporary dance. It discusses embodied research, process and the conditions that support choreographic experimentation.

[Open original press document ↗](#)

Source quality: text-readable archive

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Dance Advance residency

PHILADELPHIA ARCHIVE · PAGE 2

A residency diary reflecting on the Dutch dance 'hothouse' and on Meyer-Chaffaud's physical inquiry. The text situates their work within a culture of research, production and exchange.

[Open original press document ↗](#)

Source quality: text-readable archive

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Dance Advance residency

PHILADELPHIA ARCHIVE · PAGE 1

A continuation of the residency documentation. Its scan is partially degraded, but it remains useful evidence of the project's transatlantic research context.

[Open original press document ↗](#)

Source quality: text-readable archive

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Dance Advance residency

PHILADELPHIA ARCHIVE · INTRODUCTION

An introductory archive page on the ecology of Dutch dance and the residency's institutional framework, linking artistic inquiry to international exchange.

[Open original press document ↗](#)

Source quality: text-readable archive

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The Power of Empty Spaces

INTERVIEW

An interview on emptiness, depth and the conditions through which dance becomes perceptible. The archival scan is difficult to decipher in full, so this description remains deliberately broad.

[Open original press document ↗](#)

Source quality: text-readable archive

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Imagine

KREFELD · 2011

A visual archive related to the 2011 presentation in Krefeld. With no extractable article text, the document is catalogued as a production trace rather than translated.

[Open original press document ↗](#)

Source quality: image-based or partially legible archive

45

Voorjaarsontwaken

FESTIVAL REVIEW · 26 APRIL 2012

A review of a mixed dance evening that places the Meyer–Chaffaud contribution within a programme of contrasting choreographic energies and theatrical approaches.

[Open original press document ↗](#)

Source quality: text-readable archive

Archive index

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