

### **At Seine-Saint-Denis, The appearance of the decomposed body**

It is surprising to notice at this point, the young generation of European choreographers carries a particular attention to the appearance and to its codes. When most are done with the norms and would not maintain obesity or unnecessary weight, they pull at defacing the skin that defines them socially. Nudity, prothesis, body art painting, piercing, tattoos: all these methods pose questions about the violence taken against the body and the more and more rigorous norm. ... Heat. One can see a lot clearer with *BASCULE*, by David Wampach. In a box, partly white, partly black, open and closed, the French choreographer circles a trio – two women, one man – and troubles the perceptions. The metrical music, a mathematical bass and metronome, is totally independent of the dance. It has its own logic. The lighting by Caty Olive creates an optical illusion. The costumes by Rachel Garcia don't exist: the dancers are naked, although they apparently wear pants, a swimming suit, and some spots of color. The movements are identified one after the other. A little of legs, but some impulsive rhythms from the head, a shoulder, a pelvis. When all appears extremely frozen, stripped of any expression and sentiments, the dancers seem to be moved by waves of heat. Sometimes alone, sometimes in twos. They leave room for the public's gaze. It's rather fascinating, hypnotic also. One leaves here with references to media, to consumer society, one discovers that the body has found again a certain integrity, beauty, and sensuality, the body has finished struggling. They walk naked and clothed, alone in the hostile box, without any gentleness, and win our interest. In this linear piece, his second, David Wampach proves his maturity and authenticity.

**Marie-Christine Vernay – LIBERATION, Tuesday 9 May 2006**