

arts & culture

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Dance Review: "Max"
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"Max"
Batsheva Dance Company
Suzanne Dellal
March 13

The superb ensemble work of 10 bright dancers makes *"Max"*, Ohad Naharin's latest creation, an evening to remember.

I doubt if Batsheva's dancers ever looked better, with each individual dancer compressing his utmost attention inward, yet concurrently aware of the surrounding space and action. Each dancer's personal manifestation becomes a part of the larger picture. In the first half, one might compare the dance to a group of birds, each a part of a grandiose pattern, yet busy within their own private space. Then suddenly, for no apparent reason, the group turns into a flock which swishes swiftly, shifting direction and speed in perfect sync.

Original music composed for "Max" by Maxim Waratt (a name Naharin assumed for himself) contains numerous gibberish lyrics with various accents, all sung in Naharin's deep low voice.

The lexicon of the dancers expands all the time following the GaGa technique, which is geared toward exploring new ways to move the body. It often leads to contrived, exaggerated and distorted motions. But sometimes the results produce truly touching new ways to perceive the body. In "Max", it all comes together. The range of the dance language is impressive in its originality and individuality and the audience enjoys the self-assured maturity of a talented group of dancers.