

*Excuse me  
But I just have to  
Explode this body  
Off me.*

– Björk, “Pluto” (1997)

*I’m levitating.*

– Dua Lipa, “Levitating” (2020)

Danced between two partners in classical ballet, the *pas-de-deux* traditionally has five parts: the opening entrée, the collaboratively synchronized adagio, two individually danced variations, and the coda, the concluding duet. In a tender reciprocation of control and release, the dancers alternate holding and being held, exchanging weight and oscillating roles between lead, shadow, and barre for one another. At times, they are two autonomous bodies; at times, they are one, periodically performing for themselves, for each other, and for an unseen audience beyond the stage.

In Coco Klockner and John-Elio Reitman's choreography of *Floaters*, this ebb and flow presents as an ethereal loop of sound and space, a collaboration of practice and kinship. The two engage in a sonic call-and-response of breathy *ha-has* and resonant hums over a repeating drone of beeps and tones, weaving in and out of distortion and probing towards harmony as language searches for form. Held within these reverberating sound waves are a handful of dreamlike objects: footage of mysterious lights dimming on and off, either triggering or being triggered by these echoing vocals; an artifact of sole and rock; suspended orbs extended from mapped bodies on the wall; and, at the room's center, a fragile bubble, rebirthed and dropped from the ceiling every 90 seconds, falling to the ground below. Momentarily weightless, the floating body reflects and refracts its surroundings as it drops, an iridescent mirror of the room. Watching and being watched.

Slowly, each of these blurring features begins to wake and come into focus. A presence, a charge that drifts and flutters in and out of recognizability. A negotiation of sound and space, a dance.



*Floaters*  
Coco Klockner  
John-Elio Reitman  
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