

MOVE: the company (NYC Review) Industry Dance Magazine



**Joshua Beamish and Vancouver-based *MOVE: the company*
Joyce SoHo, NYC, Sept. 29-Oct. 2, 2011**

“Dance world, look out.”

Josh Beamish and his company, *MOVE*, are doing just what their name suggests, and more. Beamish, the current Artistic Director, founded the powerhouse group in 2005 with twenty volunteer dancers; seven years later, *MOVE* boasts 24 paid company members and almost 30 pieces in its repertoire. Prolific and sophisticated far beyond his twenty-four years, Beamish brought seven dancers with him to New York City to perform his three most recent works in a stint at the Joyce SoHo (Sept. 29-Oct. 2).

The dancers, all markedly individual movers even during perfectly synchronized unisons, were well-rehearsed and attacked Beamish’s demanding choreography with

thrilling dynamism and intensity. Without exception, the performers exhibited supreme muscular control and a heightened awareness of transitions between movements, absolutely necessary to catch the sweeping momentum and rise to the technical challenges of Beamish's work. The performers of *MOVE* made use of their eyes and focus to build the intensity onstage, and connected to one another with a rawness that read as genuine and wholly human. Appearing for mostly brief solos and unison phrases, Beamish displayed rock-solid ballet technique and an ability to move between steps with a velocity and precision that were breathtaking.

Beamish's choreography was Forsythe-esque in its fluidity and its use of initiating currents moving through the body, incorporating continuous phrases of deep lunges, high extensions, and precisely executed turns, interspersed with idiosyncratic arm gestures performed at lightning speed. His dense sequences left behind fleeting impressions of silhouettes vibrating with energy and heightened emotion.



In *Allemande*, a male and female dancer came together in a seamless pas de deux comprised entirely of floorwork; its use of shape and partnering were unconventional and exquisite, and strangely evocative. *black tent on the plains* explored the use of pointe shoes as an appendage, an unnoticeable and potentially mundane extension of the feet, rather than as the focal point of the choreography. *Marcato*, positioned directly after and juxtaposing an all-male cast with the females of *black tent*, showcased the abilities of five men who were as good as, if not (dare I say it?!) better than their female counterparts. Shirtless and glistening with sweat, they danced literally until they

dropped, with an urgency, athleticism, and animalistic ferocity that left the audience thundering its delight.

A post-performance discussion shed light on Beamish's creative process and inspiration, providing insight into the evolution of his choreography from unadulterated phrases learned in the studio through to the multi-layered final product that appeared onstage. With a mind so brimful of ideas and such strong dancers at his disposal, Josh Beamish is a force to be reckoned with, and *MOVE: the company* is a kinetic experience not to be missed.

For more information about ***MOVE: the company***, visit:

www.movethecompany.com



- *Debbie Schneider (New York Rep)*