



## 60x60 Dance Toronto

Reviewed by Paula Citron

60x60 Dance Toronto

Produced by Rob Voisey and Tova Kardonne

Choreographed by 60 dance artists

Composed by 60 music and sound artists

Performed by over 100 dancer

Music Gallery

Nov. 20, 2010

Imagine 60 composers, 60 choreographers, and over a 100 dancers, and you have 60x60 Dance Toronto. This wonderfully inventive show took place this past weekend at the Music Gallery.

The concept of 60x60 Dance is the brainchild of New York-based new music producer and presenter Rob Voisey.

This is how it works. Voisey invited 60 international composers to create one minute of music each. Then in each city, 60 local choreographers create one minute of dance to each of the compositions. Toronto composer/singer Tova Kardonne, who is on that tape, co-produced the Toronto show with Voisey.

All kinds of kudos to dance artist Vivien Moore who assigned the music to the choreographers, and shaped the show to have some kind of continuity. How she merged the various dancers, and figured out exits and entrances was miraculous.

It turned out to be a thoroughly enjoyable and original hour. Now the trick is to get 60x60 put on in a theatre with great sightlines.

## LONDON 2012: TWO YEARS TO GO 60x60 Dance

Sat Jul 24 Stratford Circus,  
Theatre Square, London, E15 1BX

Time Out says:

Either a genius or crazy concept for a dance show, depending on how you look at it: 60 choreographers each create 60 seconds of movement to be performed in succession, making one hour of fast-changing, switched up dance for the age of short attention spans. Co-ordinated by East London Dance, dance styles range from ballet to Lindy hop to street, jazz and contemporary, and if there's one thing you can say for sure, it won't be boring.



P  
photo by Steven Schreiber



## 60x60 Dance

**Silke Arnold - Freelance Arts Manager and Producer**

Silke tells us about 60x60, an East London Dance and Vox Novus presentation where you watch “canapés of dance” in 60 seconds for a duration of 60 minutes.

*What's the big deal about 60x60?*

Well – it’s a BIG show. Saturday will see more than 170 performers from London, the UK and from across the globe (China, US, France,..) presenting a huge variety of dance styles. They will rock the stage within a 60-minute fast and furious show.

I’d like to call 60x60 ‘the punk rock guerrilla dance happening of the year’. It is a wild, mad, challenging and extremely sporty concept for everyone involved – on stage, behind stage, in the auditorium. And 60x60 is fresh. Fresh in the sense that it is new to London and that our audiences have never seen 60 canapés of dance within 60 minutes – each of which will be different in style, taste and aesthetic and each of which will work with a different music composition.

I can guarantee that watching 60x60 will be your maximum doses of entertainment and art – your 5 out of 5 a day! From hiphop to tap to pole dancing to salsa to lindyhop – there’s something in there for everyone. 60x60 has been celebrating huge successes in the US and North America for years and years now and has been an extremely popular concept for artists and audiences alike. We are proud to make the European debut of 60x60 Dance happening in London this summer.

*Are you tempted to participate in the next one?*

Let me see: I hopefully will be producing the next 60x60 in London again – which will keep me busy. But maybe I will find the time to come up with a little dance myself. Either way I’m sure that the next production will keep me active, creative and busy enough.

*Where's the strangest place you've danced?*

I’d like to think that any place for dance is a great place. But if you are asking about the most ‘unusual’ I’d say under the Brandenburger Tor Berlin to celebrate new year. Just because it felt so special.

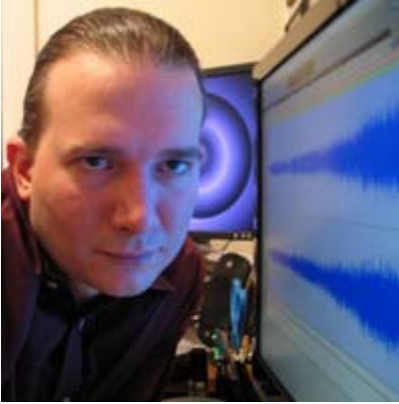
*What's your favourite dance style?*

All dance styles are my favourite dance styles. But I do love House for it’s smoothness and flow.

*Who's the greatest dancer?*

I’d like to think that we are lucky to live in London with all it’s amazing, wonderful and inspiring dancers and dance makers. There would be too many great dancers to list and too little space to credit them all. So – here’s to all of them.





## **Robert Voisey – Composer and producer**

Robert Voisey came up with the idea of 60x60 in 2003 as an electronic music project. It became an instant hit with composers from a range of musical backgrounds eager to participate in the project. Over the years, it became a natural vehicle for collaborating with other art forms and, in 2007, Rob teamed up with choreographers to create 60x60 dance.

This dance event has been presented in more than 15 countries featuring more than 2,500 artists.

### *What is 60x60 about?*

60x60 is 60 different works by artists that are 60 seconds in length strung end to end to create a one-hour performance. 60x60 is synchronized with an analog clock so the audience can see when each piece begins and ends. The project started as an audio project with one minute contemporary works from composers and sound artists and quickly started collaborating with film, video, sculpture, art and dance. 60x60 Dance is made up of 60 choreographers who are paired with the 60 sound works to create an excited varied fast-paced one-hour performance. The point of 60x60 Dance is to present and promote a huge range of music and dance to diverse audiences all over the world.

### *Who wants to do it?*

Everybody! At least everybody should try it once.

To date, the project has promoted the work of over 2000 composers. The composers range from beginners and novices writing their first compositions to industry professionals and seasoned academics. 60x60 Dance has presented the work of more than 500 choreographers and 1000 dancers in more than 15 performances across North America. England will be 60x60 Dance's first venture into Europe. The audio and video versions of 60x60 have been performed in more than 20 countries including Europe.

### *What's the Big deal about 60x60?*

Eclectic by nature, 60x60 Dance offers an unmatched diversity of styles, making for a fast-speed, electrifying one-of-a-kind performance that never ceases to surprise. Dances will span all forms from tribal to ballet to hip-hop to ballroom and contemporary, while music includes neo-romantic, folk, tech-house, noise, rock and everything but the kitchen sink.

### *Where do people watch 60x60?*

60x60 Dance in particular has been presented in venues ranging from churches, art galleries, performance art spaces, concert halls, discos, parks and large public atriums, plus the Winter Garden Atrium at the World Financial Center.

### *Why do you think it is so successful?*

I think the project is so successful because of the drive, enthusiasm, and sincerity of every artist involved. 60x60 is a chance to get your work presented to audiences that normally would have never have been exposed to it. The one minute becomes a space in time to express a signature work of what the artist is doing.

It is in a concise format presented around other works that both contrast and compliment the work. The entire hour is art in itself, a collage of other artists work if you will. This translates well to the audience as there is always something for everyone and it is presented in way that engages the audience.

### *When/how did you know it would be promoted in London?*

I have been working on bringing 60x60 Dance to London for over two years. I knew the performance would happen when my 60x60 Dance team, Adriana Pegorer - Dance Coordinator and Silke Arnold - Producer, brought East London Dance on board. 60x60 Dance is also part of Open Weekend, Create Festival and the Big Dance keep dancing phase.

### *How closely did you collaborate with London?*

Intimately! Adriana Pegorer (who has participated in 60x60 Dance twice in New York as an artist), Silke Arnold, Polly Risbridger, Kiki Gale, and the East London Dance team have been instrumental in making this event happen. Admittedly it is hard to envision 60 audio works danced by 60 choreographers with more than 150 dancers all in a single hour. It is something you have to experience. From the open call for choreographers and dancers to the final production with two performances at Stratford Circus this London team has been in close contact over great distances. The effort is Olympic and it would be impossible without the dedication and devotion the entire team.

## **Adriana Pegorer – Dance Coordinator, 60x60 Dance**

Adriana Pegorer, a dancer and choreographer by training, is multilingual, passionate about dance and knowledgeable about its social and cultural history. A native Italian with a love for languages, she speaks Spanish, French and some Japanese, which, she says, she learnt “During long hours of butoh training behind the Moulin Rouge in Paris”.

Her love of travel, dance and arts, together with her cosmopolitan style, make her the perfect Dance Coordinator for the 60x60 Dance event.

*What is 60x60 Dance?*

It's about celebrating contemporary compositions. 60x60 Dance is about partnering choreographers to those compositions.

*Why should people get involved?*

When I went to see 60x60 for the first time, I was blown away by the explosive energy and the diverse and original pieces. The interpretation of each composition by the individual choreographer and dancers made the overall 60 minutes show a very unique gem.

*Is it suited to a particular dance style?*

It very much depends on the music and your interpretation of it. For a previous 60x60, I was given a piece of music, which consisted on an instrument playing one single sustained note: there is not much to interpret there! Another one had a beautiful guitar.

In both cases, when talking to some members of the audience later on, they commented on how well my dance worked with music and told me what my intentions were. I was stunned and genuinely pleased! Remember they had only 60 seconds...

*Were you inspired by anybody?*

I was very much inspired by an American choreographer who danced a street/hip hop solo on 'Ave Maria' and it worked so well that I can still see it in my head now after more than 10 years!

*If you had to pick the dance style it is most suited for, what would you say?*

I think that contemporary dancers are better equipped for this kind of approach, or performance artists, or anyone who doesn't rely too much on external rhythm or melody for an impulse to move. So, folk dancers might find the compositions a little tricky. I'd love to see some Morris dancers trying!

*What's your role as Dance Coordinator for the 60x60 London event?*

Astor Piazzolla once said you have to be a bit mad for wanting to play the bandoneon. I think it is a little bit the same if you want to be the dance co-ordinator of 60x60!

But seriously, you just need to try to match, by divine intuition, the choreographers to the music, and, by diabolic intuition, make it all work. Crossing fingers helps but since you are often typing at a computer you may need to untangle fingers from time to time!

*Overall, what's your experience of dancing in 60x60?*

Less is more!

*What are your aims for 60x60?*

Everybody having a great time, providing a unique platform to show simple and accessible work and making sure the director is happy - not necessarily in this order

If you had to showcase a particular dance style in 60 minutes, what would it be and what music would you choose to accompany it? Forgive me, but this approach is the traditional or conventional approach, therefore not applicable to 60x60 Dance. Every minute is a different composition and a different choreographer with different dancers.

In some ways I think it reflects on some of the fragmented, layered, displaced reality we are in. It is a fact our concentration span is shortening, so a three acts dance is going to push our limit to ehm... the extreme, don't you think?

I also believe that this kind of show reflects the financial and artistic time: who can nowadays afford to produce and present a full length dance and who can work with 'linear' narrative?

Some may say it is a Tarantino-esque kind of approach, but to stay on this side of the pond, I would like to mention Mike Figgis 'Timecode' with four cameras, one take, no edits, real time, an improvised script...now that is unique!

There is such a mixture -one could say a clash- of styles and ways of thinking in every aspect of our daily life that is so amazingly inspiring... we simply had to try to represent them all! After all, Picasso and Coltrane, amongst many others,- both proved long ago that differences can unexpectedly co-exist.





Got a minute? Dance!  
BY CALVIN WILSON  
Friday, October 1, 2010 12:00 am

**stltoday.com**



Philip Edgecombe, a participant in "60x60 Dance"

Choreography is the art of coordinating bodies, space and motion to create images that live on in the mind long after they've vanished from the stage. The length of a dance is far less important than its impact. But can true artistry be achieved in only a minute?

That's the challenge posed to 60 choreographers, most of them St. Louis-based, who are contributing to "60x60 Dance," an event Sunday at the Sheldon Concert Hall. Co-presented by the Sheldon and the HEARding Cats Collective, the concert will consist of 60 pieces, each a minute long and set to the music of a different composer. Among the participating dancers will be Hettie Barnhill, a St. Louis native and member of the cast of the Tony Award-winning Broadway musical "Fela!"

"60x60 Dance" is part of an arts project created by New York-based composer Robert Voisey, who has a longstanding relationship with HEARding Cats organizers. Voisey culled the music, which reflects a wide range of styles, from more than 600 national and international submissions. But the

choreographers were selected through an open call, says Ryan Harris, producer with HEARding Cats.

"Most of what HEARding Cats does is music presentation," Harris says. "But we do collaborate a lot with dance, poetry and performance art. Essentially, what we do is try to empower creative people, who are doing adventurous art and music, to create something new."

Harris says the organization, which was founded last year by the husband-and-wife team of Rich O'Donnell and Anna Lum along with Mike Murphy and Harris, derived its name from the idea that "you can't herd a cat, and you can't tell an artist what to do. They're going to do what they do."

A different edition of "60x60 Dance" was presented last year at the Mad Art Gallery. That performance was sold out, attracting more than 100 people and indicating that a move to a larger venue might be justified. The Sheldon has a capacity of about 700 people.

"The mission of the 60x60 project is to expose the greatest number of working artists to the greatest audience possible," Harris says.

In a review of a "60x60 Dance" performance in 2008 in the Winter Garden of New York's World Financial Center, the New York Times wrote that "making work that's interesting to watch for a minute sounds easy, but it doesn't allow much time to convey a style, an aesthetic, an atmosphere."

But some of the best art is created when new ideas are explored and limitations are transcended.

"What's most important to us is producing something high-quality and adventurous," Harris says.

# '60x60 Dance' Is an Hour-Long Whirlwind of Performances

UPDATED DEC. 08

There is no attention span too deficient, no mind too meandering to appreciate "60x60 Dance." The performance, staged before a full house last month at the Winter Garden in Battery Park City, is named for the number and brevity of its pieces: 60 works in 60 minutes. Though broadly "modern," the music and choreography are too disparate to be lumped under one label. And no sooner might you decide that you like (or don't) one piece, it is gone, only to be followed by another, altogether different one.

There isn't even time to clap.

"The point of the project is to get as many artists as we can out to as many audiences as we can," said composer Robert Voisey, the event's producer, whose organization, Vox Novus, produces and promotes new music. Voisey has organized more than 150 "60x60" events showcasing dance, music and video. All of them feature a clock, always there as a reminder of time elapsed, time remaining. As Voisey says, it's a way to prove the artists aren't cheating.

The result is an eclectic and delightful stew of original music and choreography. "Every single show surprises me," Voisey says.



Photo by Carl Glassman

## BYTE-SIZED

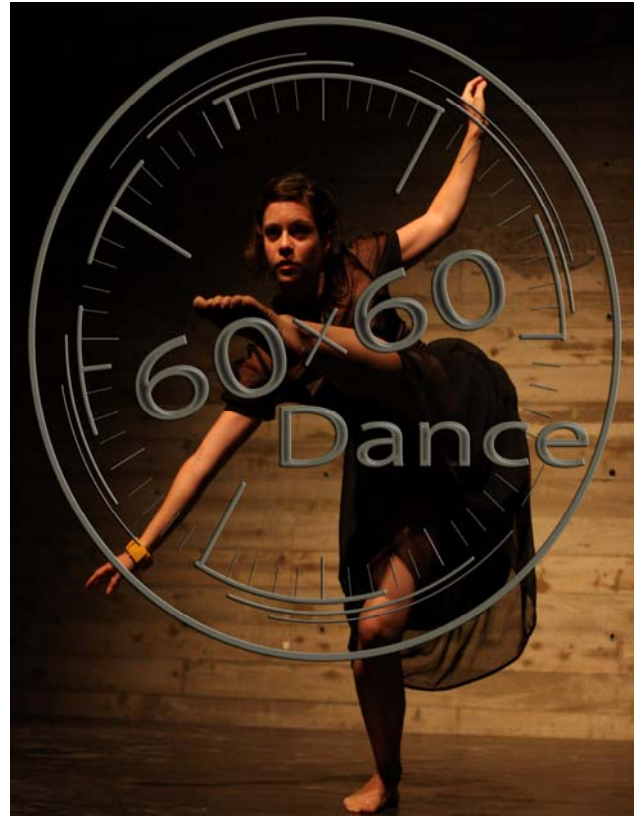
60x60 fills the stage with minute-long masterpieces

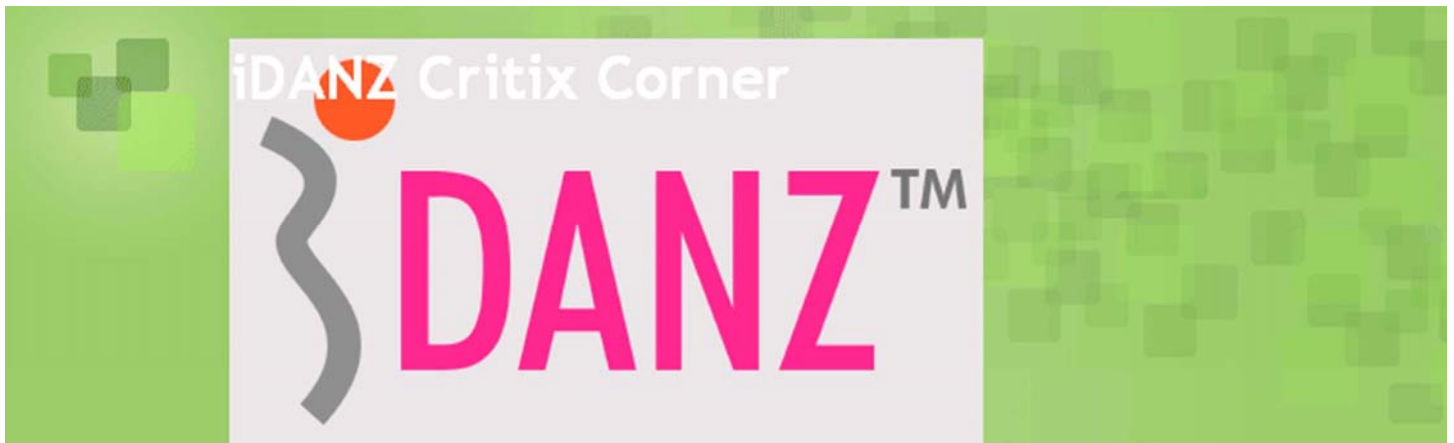
By **Lindsey Thomas**

Wednesday, November 11th 2009 at 3:40am

What do you get when you combine 60 composers with 60 choreographers in 60 minutes? It might sound like a recipe for sensory overload, but **60x60 Dance** has managed to pull it off since 2007. For the performance on Friday, the multimedia smorgasbord will showcase a new batch of 60 one-minute audio works—mostly electronic music, with influences ranging from folk to house—to be paired with one-minute dance pieces by local contemporary choreographers. The audience will experience these collaborations as an uninterrupted performance synchronized to an onstage clock.

Fri., Nov. 13, 12:30 & 7 p.m., 2009





Thursday, November 19, 2009

### Dance Review: 60X60, A New Family Reunion



60x60 is the dance equivalent of a crazy family reunion where everyone is inextricably linked by one thread, dance, but everyone has interpreted what that means differently. Whether wielding eight foot dowels drowned in silk as modern shoulder pads, goggles, face paint and flippers to achieve that amphibious look certain music just calls for or throwing caution to the wind and busting out some old fashioned bowling pins for juggling because they match your favorite sequined onesie, 60x60 lets anything slide aside from full on nudity or sexual exploitations. 60 dancers/groups write the story in between these limitations against the backdrop of 60 second musical pieces by 60 different choreographers.

Housed at the World Financial Center, a venue with endless ceilings stuffed to the gills with palm trees and dancers in various states of costume milling through the audience, waiting in the pseudo wings or plopped in front of the 48 foot stage, it resembles a dance convention in Southern Florida. Flanked by Starbucks and escalators and World Financial Center workers seemingly unscathed by the infiltration of stretchy men and women in their workplace, audience members can freely enjoy the show without stuffy etiquette procedures or ushers. Two giant clocks face the audience ticking down the 60 seconds each group gets while the group on-deck-motifs create living, breathing sculptures on the stage. This allows for seamless transitions despite the rapid turnover. However, given the extreme costume choices of some groups I spend a lot of time wondering why and how certain dancers share the space. I reiterate – 60x60 is the weirdest family gathering you've ever been to but in a farcical way. If you will it's a



family talent show where you pull out your surprised face as Aunt Margaret touches her toes and Uncle Melvin reveals a harbored penchant for Butoh and break dancing.

Justin Hashimoto and Alicia Hill's duet set to Pasquale Mainolfi's piece oozes child wonderment as they scurry across the stage clutching an oversized present.

Choreographed by Kathryn Luckstone and titled *1000msx60*, the daring, explosive and curious nature of the piece conjures up images of Hansel and Gretel traipsing about the woods in search of the gingerbread house. Hashimoto says that they wanted to "use the juxtaposition of the tranquil music and its rrrrr sounds to create the movement."

Grounded in technique and interrupted by moments that scream "reboot" their bodies flail about teetering on the edge of control causing me to lean forward and take in every movement. They chose to structure the piece around the idea of two children finding a present and their obsession with its contents. Like many of the pieces, the ending causes me to wonder what happens next.

In a more adult sphere, the full company, Amalgamate, performs *Uneven Motion* set to HyeKyung's music. Choreographed by Artistic Director, Alanna Marie Urda, it features all eight company members and 3 apprentices in full cocktail attire "motifying" in postures that exude conflict with wrists cocked mid slap, feet grounded mid stomp or lips curled into readable grimaces even from 100 feet away. As their music begins the conflicts come to life, and I feel like the women from *Mad Men* have come to the World Financial Center to state their business with no holds barred, fully aware that the clock is ticking.



Categorized as a contemporary or modern collaborative company, Urda tells me they aim to tell authentic stories with every piece they create. For this piece company members selected relationships, real or fictional to create their physical connections ranging from piggybacking, throwing, and even the occasional spank. It takes them less than 60 seconds to throw the cavernous space into a frenzied tizzy and then with a spin of their well-healed shoes, they abandon the playing space to make room for the next group.

Also on the program, Lea Fulton's group performs *Speak to Dwight* Ashley's string heavy quartet. Wobbly careening in on a green bicycle, Sarah Sadie Newett is stopped by Heather N. Seagraves, and, with Katy Clancy and Fulton's help, Newett stretches over the handlebars hand-standing to the ground. Clothed in vintage dresses and suspended trousers Fulton creates a whimsical, dreamy space in which the quartet carve the space with swirling movements punctuated with controlled moments of stillness and sharpness.

"The mysteriousness of Dwight Ashley's musical composition inspired an image that was both playful and haunting as the basis for the one minute piece of choreography. It was a great exercise to work within such clear boundaries of time and music and attempt to create a piece that was transcendent," comments Fulton.

Not everyone wants to go to family reunions but at the end of the day you know it's your duty, you are born into something to which you'll be tied forever and not showing up is never an option. 60x60 applies the same concept: if you have in any way ever loved dance, or music or palm trees you owe it to yourself to check out 60x60 to see what a body can do to your mind in less than a minute or at least watch 60 groups try.



iDANZ Critix Corner

Official Dance Review by Eileen Elizabeth

Performance: 60x60

Venue: The World Financial Center

Show Date: November 12, 2009

[www.iDANZ.com](http://www.iDANZ.com)



DANCE

## Minute hand to sweep performers on, offstage

Saturday, October 3, 2009 3:34 AM

By Amy Saunders

The Columbus Dispatch

One number stands out: 60 minutes featuring 60 dances choreographed to 60 songs written by 60 composers.

A different sound and look each minute -- that's what "60x60 Dance" promises for its two shows on tap Downtown tonight at the Wall Street Night Club.

Vox Novus, a contemporary-music group from New York, produces "60x60" nationwide, with local choreographers and dancers conceiving a performance unique to each city.

"It's about the 60 minutes and your 60 seconds within it, but the show's not about you; it's about the project," said Amiti Perry, the director of a New York dance studio, who earned a master of fine arts at Ohio State University.

"It's about the bigger picture and highlighting the community."

In 2003, Vox Novus founded "60x60" as an onstage audio show: As two stereo speakers played a new electronic piece each minute, a presenter flipped a card displaying the composer's name.

The show has evolved through 150 performances in 10 countries, with the soundtrack sometimes set to a changing video show or, as in Columbus, to 60 dances.

Founder Robert Voisey said the 60-centric format -- inspired by other intermission-free performances in New York -- is designed to retain audiences' attention. And through "60x60," he hopes to expose newcomers to electronic music.

Music coordinator David Morneau, an Ohio State doctoral candidate in music composition, is among the international composers whose work is featured. (The same soundtrack is used at all "60x60" shows, except those in Canada.)

Morneau's former schoolmate, Perry, was responsible for matching the songs to the area choreographers and their chosen dancers. (With a July call for choreographers yielding just 32 in Columbus, most of them developed two dances, with each limited to 60 seconds.)

At the Columbus shows, dances will be timed to a large analog clock onstage.

"There's not much time in a minute -- it's amazing how quickly it goes," said Shawn Hove, an OSU dance lecturer and production director for Columbus Movement Movement, a contemporary-dance group that helped produce the performance.

"There's no bowing or anything. You do your piece, and you're off."

The choreographers -- representing dance styles ranging from ballet to jazz to modern -- include professionals as well as students, graduates and instructors from OSU, Otterbein College and Denison and Ohio universities.

In one piece by Kristina Isabelle, she and two other dancers from her self-titled dance company will perform in multiple locations in the club -- even on tables.

In the other, Isabelle will perform somewhere offstage -- in the bathroom, potentially -- as her dance is projected onto video screens.

She won't find out until a rehearsal this afternoon, the first time anyone -- including Perry, the director -- will know how the 60 pieces will be interwoven.

"That's kind of the fun and beautiful part of it," Perry said. "We give them creative license to do what they want in their minute. They have complete freedom."

• The Columbus version of "60x60 Dance" will be performed at 7:30 and 9 tonight in the Wall Street Night Club, 144 N. Wall St. Admission is \$5; only those age 18 and older are permitted in the club.



ALSO ON TAP

Thursday, October 1, 2009 3:16 AM

## '60x60 Dance'

**WALL STREET NIGHTCLUB, 144 N. WALL ST. (614-464-2800, WWW.WALLSTREET NIGHTCLUB.COM)**

Sixty new pieces by central Ohio choreographers and dancers -- with each work accompanied by new contemporary music and lasting no longer than 60 seconds -- represent the goal of the project by Vox Novus, a New York music organization.

*SHOWTIMES* 7:30 and 9 p.m. Saturday

*ADMISSION* \$5 for age 18 and older



**DANCE DANCE REVOLUTION:** There's an almost Olympic urgency to 60x60 Dance, an express marathon of choreography that presents 60 new dance pieces set to 60 pieces of music, each lasting 60 seconds. The madcap, exhilarating event -- happening twice today, at 12:30 and 7PM -- is perfect for those with cultural ADD. Free in the World Financial Center Winter Garden.



**Best things to do in New York from November 12 - 18, 2009**



### **60x60 Dance**

**Time** Fri., November 13, 12:30pm, Fri., November 13, 7:00pm

**Where:** World Financial Center Winter Garden

**Price:** free

What do you get when you combine 60 composers with 60 choreographers in 60 minutes? It might sound like a recipe for sensory overload, but 60x60 Dance has managed to ... [More>>](#)



## Performance art for the sound-bite culture

By Lyndsey Teter

Published: Thursday, October 1, 2009 10:29 AM EDT

The program for Saturday's 60x60 dance event is a hefty 10 pages long. Still, the concept is simple: A large analog clock keeps time as a full cast of dancers move in and out to seamlessly perform 60 dance pieces by 60 different composers—each lasting only 60 seconds.

"It's like a collage—sort of," said music coordinator David Morneau. "It's something that's hard to describe, but must be experienced."

The concept for 60x60, created in 2003 by New York native and composer Robert Voisey, has been described by The New York Times as "quite mad." But it's the kind of madness that Morneau said gives underexposed contemporary composers and dancers a chance, though a quick one, to make an impression on the audience.

"It forces everyone to be concise," Morneau said. "We often say that it allows each artist to put their signature piece front and center. You really see what the composer and dancer are most about."

To hear him talk about it, 60x60 seems like the Twitter-ized version of performance art. But the enforced brevity doesn't mean the individual dances can't be meaningful, Morneau said.

"It seems like it's really short, but you can fit a lot into a minute when you want to."

The show has been said to mess with the audience's perception of 60 seconds, as some pieces seem to drag on while others are over before you've established who is performing, Morneau said.

Though 60x60 is scheduled to be performed Saturday at the Wall Street Nightclub, the entire group of dancers actually rehearsed the show for the first time on Tuesday.

"Everyone knows what number they are, but they haven't seen how each piece will fit together," Morneau said.

The mission of the 60x60 project is to expose contemporary music, modern dance, experimental video and other contemporary art forms to as large an audience as possible. It has offered exposure to some 1,200 different artists since it was created in 2003, organizers said.

Though the current program obviously crams lots of dancing into its 60 minutes, early versions put the emphasis on experimental music rather than dancing, Morneau said. Choreographers didn't become involved until 2007.

The program is being performed locally by a 5-year-old dance organization called Columbus Movement Movement, or cm2 (pronounced "cm squared").

While the 60x60 concept has been paired with video, sculpture and other mediums in performances across the country, "this will be the first time we've taken the dancing outside New York City," Morneau said.

Morneau, a New York native and an Ohio State graduate, said he knew Columbus would be the perfect city to host the fast-paced, large-cast dance show.

"We have to perform in cities where we know we can recruit quality dancers," he said. "We knew that Columbus has a very strong and supportive dance community."

You'll probably catch most, if not all, of this community onstage Saturday night.



The clock is ticking: Dancers Amiti Perry and Amy Campbell perform a 60-second dance featured in the 60x60 show (photo by Steven Schreiber)



## Dance

DANCE REVIEW | 60X60 DANCE

# An Express Without Any Delays

By ROSLYN SULCAS

Published: November 17, 2008

The first thing to be said about “60x60 Dance” is that it is a masterpiece of organization. The idea — 60 new dance pieces are performed to 60 new pieces of music, each lasting no more than 60 seconds — is quite mad. But it’s this kind of madness that makes the cultural world go round, and so our thanks are due to the composer Robert Voisey, who first came up with the concept in 2003. He has apparently staged more than 100 “60x60” performances since then, and on Friday he and the choreographer Jeramy Zimmerman added two more in the Winter Garden of the World Financial Center.

Two large clocks, on either side of the stage, provided checkpoints as each minute passed at the afternoon show, and to the credit of all concerned the timing was as tight as a German train schedule.

As the dancers and their music unspooled through a seamless hour, there were frequent cheers from the large crowd packed into rows of chairs and on the broad flight of stairs at the other end of the hall. (The people descending the escalators also provided a mobile audience and a source of theater as they tried to comprehend exactly what was going on during their lunch hour.)

The choreography was far less compelling. Making work that’s interesting to watch for a minute sounds easy, but it doesn’t allow much time to convey a style, an aesthetic, an atmosphere.

Surprisingly few dances felt like stand-alone possibilities. Exceptions were Erin Jennings’s fluid trio, “Shelly (The Red-Eared Slider),” to music by Dan Sedgwick and Marji Gere, and Germaul Barnes’s muscular male duo, “Broken Spaces,” to a score by Nicholas Chase.

Some choreographers, perhaps wisely, didn’t even attempt a coherent piece. In a blatant crib of Jérôme Bel’s “Shirtology” — or sheer coincidence — Jason Dietz Marchant removed one T-shirt after another for 55 seconds, then coyly left the final one on. And in Rachel Wynne’s “Plastic Edge ver2,” to Junya Oikawa’s score, Alicia Walshe stood dead still for a minute, eventually smiling at the audience in a [Pina Bausch](#)-like complicitous way.

In the end “60x60” provided a lesson in perception; it’s astonishing how elastic a minute can be. Some of these pieces were over by the time you had checked a name in the program; others seemed to drag on well beyond their allotted time. But they didn’t. The clocks told us so.

A version of this article appeared in print on November 18, 2008, on page C2 of the New York edition.



Andrea Mohin/The New York Times  
60x60 Dance: A short-order dance menu was served twice at the World Financial Center’s Winter Garden.

# ARTS ELECTRIC

EMF'S GUIDE TO MUSIC, SOUND ART, AND TECHNOLOGY WORLDWIDE

## Rob Voisey: 60x60 Dance

World Financial Center, NYC  
Suzanne Thorpe



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*Photos by Steven Schreiber*





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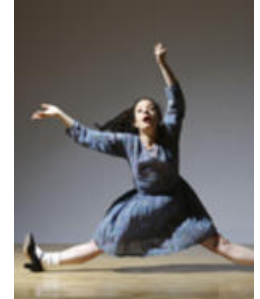
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The composers, from far and wide, were paired with choreographers from New York gathered by Jeramy Zimmerman, a contributor as well. The fact that there are 60 choreographers in the city able and willing to participate in this project is pretty remarkable, a testament to the city's cultural chops. Some names are familiar (among them, Guta Hedwig, Germaul Barnes, and Kathleen Dyer/[KDN Dance](#)) while most are not, but therein lies a big attraction—discovery.

The music is recorded. The dances, including many solos and duets but some larger groups, will be performed live on an indoor stage in front of the North Cove marina. The pairings were made randomly, bringing into play the element of chance. A big clock will be on display to keep things moving along; each new work begins at the stroke of twelve.

The program is one of many 60×60 programs put together by Vox Novus, which aims “to produce and disseminate new music to a large and diverse audience.” The 60 concept began with musical composition, and has broadened to encompass video, sculpture, film, and dance. CDs are made of each collection for posterity.

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**Photo of Jeramy Zimmerman by Steven Schreiber.**

# ARTS ELECTRIC

EMF'S GUIDE TO MUSIC, SOUND ART, AND TECHNOLOGY WORLDWIDE

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## Dance

DANCE REVIEW | 60X60 DANCE

# An Express Without Any Delays

By ROSLYN SULCAS

Published: November 17, 2008

The first thing to be said about “60x60 Dance” is that it is a masterpiece of organization. The idea — 60 new dance pieces are performed to 60 new pieces of music, each lasting no more than 60 seconds — is quite mad. But it’s this kind of madness that makes the cultural world go round, and so our thanks are due to the composer Robert Voisey, who first came up with the concept in 2003. He has apparently staged more than 100 “60x60” performances since then, and on Friday he and the choreographer Jeramy Zimmerman added two more in the Winter Garden of the World Financial Center.



Andrea Mohin/The New York Times

60x60 Dance: A short-order dance menu was served twice at the World Financial Center’s Winter Garden.

Two large clocks, on either side of the stage, provided checkpoints as each minute passed at the afternoon show, and to the credit of all concerned the timing was as tight as a German train schedule.

As the dancers and their music unspooled through a seamless hour, there were frequent cheers from the large crowd packed into rows of chairs and on the broad flight of stairs at the other end of the hall. (The people descending the escalators also provided a mobile audience and a source of theater as they tried to comprehend exactly what was going on during their lunch hour.)

The choreography was far less compelling. Making work that’s interesting to watch for a minute sounds easy, but it doesn’t allow much time to convey a style, an aesthetic, an atmosphere.

Surprisingly few dances felt like stand-alone possibilities. Exceptions were Erin Jennings’s fluid trio, “Shelly (The Red-Eared Slider),” to music by Dan Sedgwick and Marji Gere, and Germaul Barnes’s muscular male duo, “Broken Spaces,” to a score by Nicholas Chase.

Some choreographers, perhaps wisely, didn’t even attempt a coherent piece. In a blatant crib of Jérôme Bel’s “Shirtology” — or sheer coincidence — Jason Dietz Marchant removed one T-shirt after another for 55 seconds, then coyly left the final one on. And in Rachel Wynne’s “Plastic Edge ver2,” to Junya Oikawa’s score, Alicia Walshe stood dead still for a minute, eventually smiling at the audience in a [Pina Bausch](#)-like complicitous way.

In the end “60x60” provided a lesson in perception; it’s astonishing how elastic a minute can be. Some of these pieces were over by the time you had checked a name in the program; others seemed to drag on well beyond their allotted time. But they didn’t. The clocks told us so.

A version of this article appeared in print on November 18, 2008, on page C2 of the New York edition.



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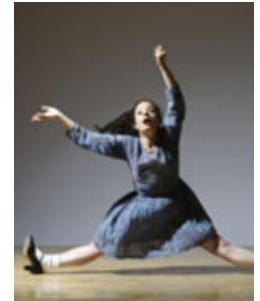
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