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Russell
Maliphant
Dance
Company

VORTEX



For Russell Maliphant Dance Company

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Executive Director/Producer

Russell Maliphant
Martin Collins

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For Vortex

Director and Choreographer
Producer

Russell Maliphant
Martin Collins

Lighting Designer
Composer
Scoring Mixer
Mastering Engineer
Costume Designer
Rehearsal Director

Ryan Joseph Stafford
Katya Richardson
Shachar Boussani
Alex Gordon, Abbey Road Studios
Stevie Stewart
Alexander Varona Marrero

Production Manager & Relighter
Stage Manager

Charly Dunford
Zeb Burnham

Performers

Paris Crossley
Charlie Brittain
Meghan Stevens

Alex Thirkle
Gabriel Ciulli



'BRITAIN'S LEADING MODERN DANCE CREATOR' Jeffery Taylor for Daily Express

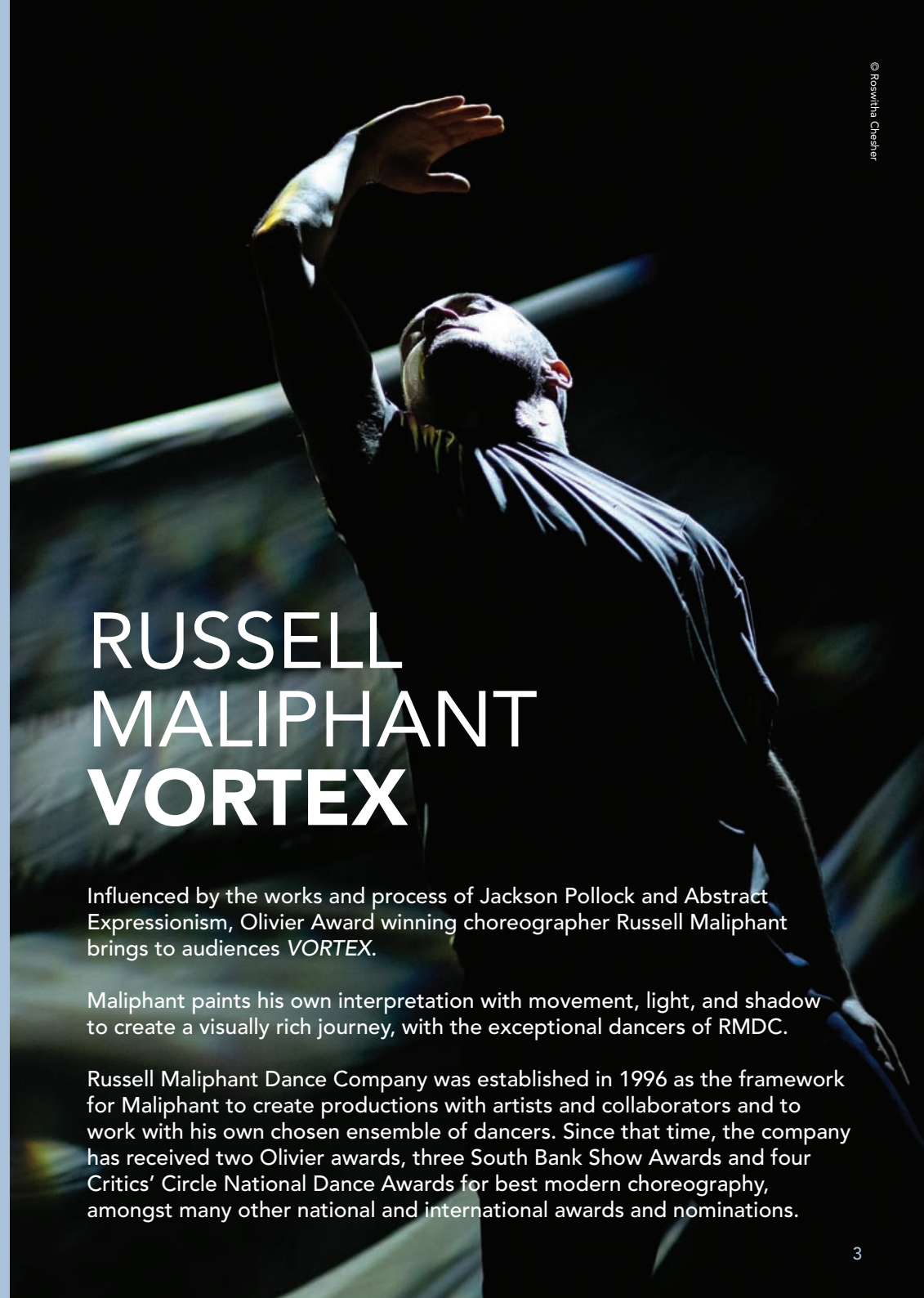
Russell Maliphant Dance Company is the DanceEast Resident Company

VORTEX is co-commissioned by Sadler's Wells, London and supported by Arts Council England, DanceEast, Cockayne, The London Community Foundation, Ipswich Borough Council, and The Foyle Foundation.

Individual Supporters: Charles Glanville, Cecile Reinaud, Niamh McCarthy



Cover photo © Dana Fouras



RUSSELL MALIPHANT VORTEX

Influenced by the works and process of Jackson Pollock and Abstract Expressionism, Olivier Award winning choreographer Russell Maliphant brings to audiences *VORTEX*.

Maliphant paints his own interpretation with movement, light, and shadow to create a visually rich journey, with the exceptional dancers of RMDC.

Russell Maliphant Dance Company was established in 1996 as the framework for Maliphant to create productions with artists and collaborators and to work with his own chosen ensemble of dancers. Since that time, the company has received two Olivier awards, three South Bank Show Awards and four Critics' Circle National Dance Awards for best modern choreography, amongst many other national and international awards and nominations.

© Roswitha Chester

RUSSELL MALIPHANT

DIRECTOR AND CHOREOGRAPHER

Russell Maliphant trained at The Royal Ballet School and graduated into Sadler's Wells Royal Ballet where he worked for 7 years before leaving to pursue a career in independent dance.

He performed with DV8 Physical Theatre, Michael Clark Company, Rosemary Butcher and Laurie Booth – with whom he was awarded a Time Out Live award for 'raising improvisational dance to new heights' in 1991. Between 1991–1994 Maliphant also studied anatomy, physiology and biomechanics, and qualified as a practitioner of the Rolf Method of Structural Integration (or Rolfing). These studies have informed both his teaching and choreographic work, alongside further studies in a diverse range of body practices and approaches, whilst exploring context and currency of movement.

Since 1994 he collaborated closely with lighting designer Michael Hulls, evolving a language where movement and light are intimately connected and the meeting point becomes a language in itself.

He formed Russell Maliphant Company in 1996 and has also worked with renowned companies and artists including Sylvie Guillem, Robert Lepage, Isaac Julien, BalletBoyz, English National Ballet, Bayerisches Staatsballett and Lyon Opera Ballet.

In 2002 he received the Time Out Live award for outstanding collaboration for his work *Sheer* and in 2003 received a South Bank Show dance award for the piece titled *Choice*. At the end of that year he created *Broken Fall* for Sylvie Guillem and BalletBoyz which premiered at the Royal Opera House and received an Olivier Award for best new dance production.

Broken Fall was restaged in 2004 as part of a programme titled *Rise and Fall*, consisting of three Maliphant's works, and received the Critics' Circle National Dance Award for best modern choreography. *Rise and Fall* toured for two years and in 2005 Sylvie Guillem invited Maliphant to create an evening of work for them both, culminating in the duet *Push*. This premiered at Sadler's Wells and received a South Bank Show award and an Olivier Award in 2006. *Push* toured throughout the world until 2014. Its creation was followed by two artistically diverse collaborations: *Cast No Shadow* with visual artist Isaac Julien, and *Eonnagata* which was created and performed alongside theatre director Robert Lepage and Sylvie Guillem, costumes designed by Alexander McQueen.



© Panayiotis Simos



In 2009 Maliphant created part one of *Afterlight* for *In the Spirit of Diaghilev*, Sadler's Wells' celebration of Les Ballets Russes. This received the Critics' Circle National Dance Award for best modern choreography in 2010 and was also nominated for an Olivier Award. Parts two and three of *Afterlight* followed and toured as a full evening together with part one. *The Rodin Project* opened at Théâtre National de Chaillot in Paris at the end of January 2012 and was also adapted for film, in a collaboration with the directors Warren Du Preez and Nick Thornton Jones, and re-titled *Erebus*.

Maliphant created *Fallen* for the BalletBoyz, winning the Critics' Circle National Dance Award for Modern Choreography in 2013. *Second Breath* was created for English National Ballet in 2014, as part of ENB's *Lest We Forget* program. In the same year Maliphant created *Spiral Pass* for Bayerisches Staatsballett.

His Company evenings, continued 2013- 2017 with the program *Still Current* (2013-2015) and *Conceal/Reveal* (2015-2017)

Maliphant also choreographed, curated and performed in the programme *maliphantworks1* at The Coronet in 2017 and *maliphantworks2* at The Coronet in 2018 - The same year that he completed a creation combining contemporary and Greek traditional dance, with music by Vangelis, lighting by Michael Hulls and costumes by Mary Katranzou in 2018. Russell Maliphant Dance Company was awarded the National Critics Circle Dance Award for Best Independent Dance Company in 2018.

In 2019 he created *Silent Lines* for RMDC which toured up until the beginning of the pandemic.

Maliphant also created a new programme for The Coronet in the shape of *maliphantworks3*, which included a new duet titled *The Space Between*, danced by long term collaborator and composer Dana Fouras and Maliphant, alongside 2 short films made in collaboration with the photographer Julian Broad.

Maliphant was the guest artistic director of National Youth Dance Company in 2019, creating work on 40 young dancers, presented at Sadler's Wells in 2020.

Maliphant gained his PhD in 2020, to stand alongside the honorary doctorate received from Plymouth University in 2011. Maliphant has been an Associate Artist of Sadler's Wells since 2005, and is the Artistic Researcher at the Sidney De Haan Research Centre for Arts and Health at Canterbury Christ Church University.

RYAN JOSEPH STAFFORD LIGHTING DESIGNER

Ryan works across the UK and Europe as a Lighting Designer for theatre and dance. He trained at Rose Bruford College, graduating with a First Class BA Honours Degree in Lighting Design.

In 2019, Ryan received the 'Michael Northern Award for Excellence in Lighting Design' from the Association of Lighting Designers.

Recent designs include: *Shades of Blue* (BBC Arts); *Natalia Osipova: Force of Nature* (Bloom Dance Project); *Grimeboy* (Birmingham Rep); *Dance for Ukraine* (London Coliseum); *Codi* (National Dance Company of Wales); *Young Associates: Mixed Bill* (Sadler's Wells); *Isla* (Theatr Clwyd & Royal Court); *Generation Goldfish* (Bayerisches Staatsballett, Munich); *NYDC X Russell Maliphant* (Sadler's Wells); *Left from Write* (Norwegian National Ballet II, Linbury, Royal Opera House); *Cyrano de Bergerac*, *Easy Virtue* (Watermill); *Together, Not the Same* (Sadler's Wells); *The Island* (Fio, UK Tour); *The Secret Lives of Baba Segi's Wives* (Elufowoju, Jr. Ensemble, Arcola Theatre).

Ryan has credits as an Associate Lighting Designer for Michael Hulls, Richard Howell, Nic Farman and Hansjorg Schmidt.

Ryan is an Associate Artist of Red Oak Theatre Company and Bohemian Theatre Company.





LIQUID, LITHE CHOREOGRAPHY THAT CAN DRAW THE SPECTATOR INTO A SPELLBINDING WORLD OF HEIGHTENED SENSATION AND SCINTILLATING BODY SCULPTURE

Debra Craine, Times





KATYA RICHARDSON COMPOSER

With a background in classical composition and jazz piano, Katya is best known for her looping textures and cinematic orchestrations. She has written for a variety of ensembles, such as the Los Angeles Philharmonic and Hollywood Bowl Orchestra, and premiered works in internationally acclaimed venues such as Walt Disney Concert Hall, Musikverein in Vienna, and the Rudolfinum in Prague. In 2016, Katya composed an orchestral fanfare exclusively for the Hollywood Bowl Opening Night, a piece which Billboard reviewed as an “impressive composition.”

Her recent scores for dance include *Left From Write* (Norwegian National Ballet II, Linbury, Royal Opera House); *Generation Goldfish* (Bayerisches Staatsballett, Munich);

Wired to the Moon (Ballet Cymru, Lilian Baylis, Sadler’s Wells); *Piggy in the Middle* (Clare Studio, Royal Opera House), and two movement films - *On Lost Time* (Joffrey Ballet) and *10 Million Tonnes* (Royal Opera House).

As a film composer, Katya has scored a variety of commercials and documentaries, most recently collaborating with Oscar-winning director, Ben Proudfoot, on two films for New York Times Op-Docs. Most notably, she has worked with A-list composers Danny Elfman (*The Nightmare Before Christmas*), Hans Zimmer (*Inception*) and with Rob Simonsen on *Ghostbusters: Afterlife* (2021).

She resides in Los Angeles and is an alumna of the University of Southern California.

STEVIE STEWART COSTUME DESIGNER

Stevie Stewart first made her impact with the innovative and influential fashion label BodyMap which she co-founded with David Holah. Enjoying great success and cult status during the label’s heyday, Stevie has since gone on to work with top creative names in fashion, music, film and advertising, as a costume, set, and production designer, a fashion stylist and often a combination of all of the above, bringing her range of talents to each project. Stevie has a long standing relationship with the choreographer Michael Clark whom she first started collaborating with in 1984 creating memorable costumes for many of his productions, including 2012’s untitled Barbican show that received rave reviews.

Since 1998, Stevie has worked with Olivier Award Winner and acclaimed choreographer Russell Maliphant, creating the costumes to compliment his renowned dance language of flow, form and dynamics.

Her film credits include: Production Designer and Costume Designer for *Ruby Blue* directed by Jan Dunn featuring Bob Hoskins and Josiane Balasko; Costume Designer for Baille Walsh’s *Flashbacks of a Fool* starring Daniel Craig; Costume and Production designer for Jan Dunn’s *The Calling*.

Stevie has been responsible for the costume design for several international music tours including Kylie Minogue’s *Aphrodite Les Folies* 2011 tour, KYLIEX2008 world tour, previous *Showgirl* and *Homecoming* international tours, as well as *The Circus Starring Britney Spears* 2009 tour.



© Stevie Stewart

MARTIN COLLINS PRODUCER

An award-winning producer, Martin Collins founded Arts Trust Productions in 2012. An arts production company that produces high end captures of staged Music and Dance productions for broadcast; develops large scale music and dance festivals; and is currently developing a Equality, Diversity and Inclusion programme which will commission new productions and a national talks and events programme.

He has a burgeoning career in Music and Dance, producing over 30 touring productions and holding Executive Director positions for Arts Trust Productions, Russell Maliphant



Dance Company, Boy Blue Entertainment, and Darren Ellis Dance. Prior to that he was the Manager of the Centre for Advanced Training at Trinity Laban, funded by the DFE. This developed alongside a freelance portfolio where he holds long term producing relationships with Dame Evelyn Glennie, Jill Jarman, Jonathon Goddard and others. Martin is currently a Trustee for Kings Place Music Foundation.

He has produced a number of feature films for the BBC and Sky Arts including collaborations with Boy Blue and Danny Boyle; been a First Assistant Director for BBC feature films such as *Young Men* by the Ballet Boyz; Producer of *Kes Reimagined* by Ross MacGibbon and Jonathan Watkins; the Broadcast Director for the award winning Rambert production, *Draw from Within*; and will be the Film Director or the BBC4 broadcast of *Vortex*. He is currently working towards his PhD in the Digitalisation of Intangible Cultural Heritage.

His festival portfolio includes roles as Producer of *Greenwich World Cultural Festival* (2014 - 2018), Producer of *Summer in the Park*, and since 2017 has been the Festival Director of *Kings Cross Summer Sounds*, a two-week music and street arts festival, in partnership with King's Cross, Kings Place, Universal Music, Lafayette, Queer Britain, Aga Khan Centre, EFDSS, and Anthony Whitworth-Jones.

ALEXANDER VARONA REHEARSAL DIRECTOR

Alexander Varona is a Cuban born dancer, choreographer and singer who trained at The National School of Dance in Havana specialising in contemporary as well as Afro-Cuban music and dance.

He joined the National Folkloric Company of Cuba after graduating where he became a principal dancer and choreographer for 12 years. He was also a founding member of one of Cuba's leading contemporary dance companies, Danza Abierta and toured internationally with both companies.



In 2005 he moved to London and joined the Russell Maliphant Company and the following year won the Critics' Circle National Dance Award for best contemporary dancer. During his four years working with Russell he performed various works including *Push*, *Still Current* and the solo *Flux* which was created for him and in the Isaac Julien collaboration *Cast No Shadow* and *Small Boats*.

He has collaborated with Carlos Acosta in various projects, creating the role of El Moro in Acosta's *Tocororo* which premiered at Sadler's Wells and *Cubania* at The Royal Opera House.

Varona appeared in *Feast* directed by Rufus Norris at the Young Vic and *The World's Greatest Show* by choreographer Arthur Pita. He created and directed the critically acclaimed *Cuba Libre* show and has worked as a choreographer for various commercial projects.

Varona is currently developing a new solo show with two other choreographers.

PARIS CROSSLEY PERFORMER

Paris, who joined RMDC for this tour, is a movement artist specialising in Popping. She's an original member of powerhouse popping crew Fiya House and has recently become an associate artist for DanceEast with which she will collaborate, build and create her own performance works.

Paris' work is heavily influenced by her lived experiences, social sciences, political activism and her relationship to nature. She is currently working on her first solo piece called *Rewiring*, which she premiered at Resolution 2022 at The Place, London and expanded in a Choreodrome residency in summer 2022.

As well as creating and performing professional works, Paris also dominates the battle scene in the HipHop community, having represented and won for the UK globally.



CHARLIE BRITAIN PERFORMER

Charlie studied as 'Artist in Process' at the Salzburg Experimental Academy of Dance (S.E.A.D.), majoring in choreography. He is a graduate of the Professional Dance Course at Tring Park School for the Performing Arts and the Centre for Advanced Training, London Contemporary Dance School.

His independent choreographic work is performed internationally, and he regularly delivers commissions for dance and theatre companies, festivals and vocational schools.

Charlie joined RMDC in 2022, having worked internationally as a performer with companies and choreographers such as Kale Companhia de Dança (POR), Helder Seabra (BE), Christine Hassid (FR), Milan Tomášik (SK/SLO), Julyen Hamilton (UK/ESP), Helen Parlor/Parlor Dance (UK), NOCTURN (UK), and in projects with English National Ballet, Rambert Dance Company, the Royal Opera House, East London Dance, Dance GB and Big Dance (UK).

He is a sought-after rehearsal director and dramaturg working across a range of artistic environments and ventures as well as a passionate teacher, regularly invited to lead classes and workshops for dance companies, educational institutes and festivals worldwide. He has been Associate Artist at English National Ballet and Associate Creative Director at the National Youth Ballet of Great Britain.

Alongside his commitment to dance, he is a practising Clinical Sports Therapist, movement rehabilitator, musculoskeletal health specialist and integrative health practitioner, specialising in the treatment, rehabilitation and education of dancers and movement practitioners as well as lecturing and examining on higher education and professional training programs in the U.K. and Europe.



© Roswitha Chesher

GABRIEL CIULLI PERFORMER

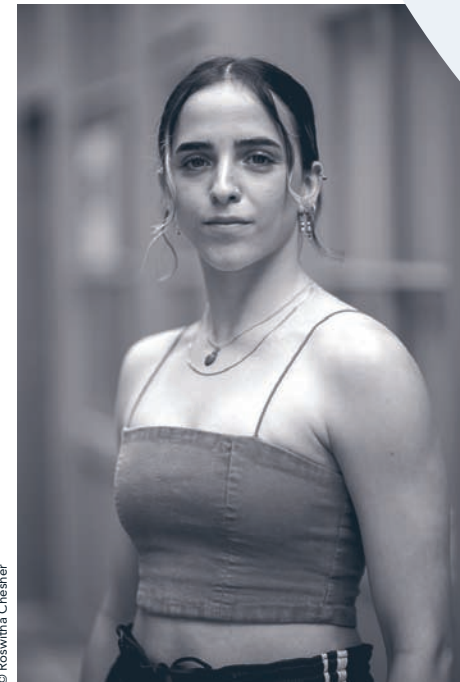
Gabriel was born in Monza, Italy, but grew up in the UK in Cambridge. After completing his training at Rambert School of Ballet and Contemporary Dance, Gabriel was invited to work in Beijing as part of ArtsCross 2019.

He then moved on to join the Ballet Junior de Genève in 2020, where he furthered his training, dancing works by Marcos Morau, Jan Martens, Cathy Marston, Ambra Senatore, Roy Assaf and Sharon Eyal. Gabriel began working with RMDC as an apprentice, before joining the main company in 2022.

MEGHAN STEVENS PERFORMER

Meghan began dancing at age 4 with Samara Ballet School and later went onto train under the Centre for Advanced Training scheme at DanceEast. She further continued her training at Northern School of Contemporary Dance. Following this she joined VERVE21, working with and touring works by Matthew Robinson, Botis Seva, Caroline Finn and Barnaby Booth.

Meghan began working with RMDC as an apprentice, before joining the main company in 2022. Recently Meghan has worked with Bakani Pick-Up Company to produce private performances for Qasimi Frieze Exhibition at the ICA London, as well as Tom Dale Company touring new work SUB:VERSION.



ALEX THIRKLE PERFORMER

Alex began dancing with house dance and voguing as a teenager. After competing internationally, they began exploring ballet and contemporary dance at the Centre for Advanced Training at Dance City, before training at Rambert School of Ballet & Contemporary Dance. They were also a member of the National Youth Dance Company from 2016-2018, working with artistic directors Damien Jalet and Sharon Eyal.

Alex began working with RMDC as an apprentice, before joining the main company in 2022. Alex has worked professionally with Humanhood Dance Company as an apprentice, and as a guest dancer with Tanzmainz and LEV Dance Company (Sharon Eyal & Gai Behar).



DANCE ENCOUNTER FUND

Together with our partners the Victoria Wood Foundation and The Foyle Foundation, Russell Maliphant Dance Company has established the Dance Encounter Fund which will provide subsidised workshops and tickets for young people across the UK.

The programme will enable us to make experiencing and engaging with live performance a reality for diverse young people, who might not otherwise have this opportunity.

We will work in partnership with our touring venues to identify and engage schools, colleges and harder to reach young people aged 25 and under in up to ten cities across the UK. In addition to delivering workshops, we will create educational tools and digital resources around the production which will be made available to participating schools and venues. This offer is suitable for learners at Key Stage 4 and beyond.

We will launch the programme in April 2022, in line with the tour of *Vortex* and inspired by the work of the abstract expressionist fine artist Jackson Pollock.

The programme will provide a unique opportunity to diversify our audience and engage younger people. The programme will enable Russell Maliphant Dance Company to strengthen our networks with venues and schools across the UK. Furthermore, we will deliver an artistic and civic contribution through education and community building in chosen locations across the U.K.

THE WAY POLLOCK PAINTS LOOKS LIKE A DANCE TO ME

BY SARAH CROMPTON

"Try to get some energy through your collar bones and scapula," says Russell Maliphant, speaking calmly into a darkened space. "And now, the swoon..."

We are in his studio in West London and Maliphant is in the middle of creating *Vortex*, his new work inspired by the works and process of artist Jackson Pollock. It is July and he has reached the point of the first run through, the moment when he sees the broad-brush shape of his creation, before adding more detail.

Katya Richardson's piano score is still being composed, but the dancers are already working in Ryan Joseph Stafford's lighting on a floor dominated by a wall, on wheels, that they push around. As it tilts and pivots their shadows flicker and swerve over its surface, as if they are the paint that transforms a blank canvas into art. "Often I've made pieces where you light a figure or an aspect of the figure," Maliphant explains. "In this I am looking more at the shadow and the way it morphs. It's like pouring paint."

This is just one way he is conjuring the spirit of Pollock and the Abstract Expressionists. "I didn't want to make a piece that was literally about Pollock, that said this is his life" he says. "*Vortex* is more tangential than that. It's about energy, paint, gravity, form, physicality."

Nevertheless, it is full of images of making art. From the 1940s to his premature death in a car crash in 1956, Pollock electrified the world with his radical "action painting", transforming what people thought of as art and the ways in which colour could define space. Maliphant studied the films and portraits of the artist making his work, pouring, flicking and dripping paint across huge canvases placed on the floor, bending and straightening, his body full of energy.

"He spends quite a lot of time with his arms loose, and to counterbalance he pushes his leg out," Maliphant says. "It looks like a dance to me. There's the physicality of the slouching and the reaching. I thought that was interesting and we began to make phrases using those physical elements."





MALIPHANT'S CHOREOGRAPHIC UNIVERSE IS UNIQUE

Emma Byrne, Evening Standard, 2019



© Dana Fournas



But that wasn't what first attracted him to the subject. "I've always loved Pollock's work because of the abstract expressionist nature of it," he says. "It talks to you without being the same for everybody. There's a flow and an energy, that sometimes seems figurative. I started to ask myself what created the dynamic between the parts of the painting."

Because he wanted to catch the idea of paint pouring, Maliphant began to explore the effects of letting something drip from high above the stage. He knew he couldn't use paint or water, and experimented with rice, desiccated coconut and quinoa, before settling on the idea of sand. "I was already interested in Native American sand paintings, where they pour the sand with their hands," he says. "And we discovered that sand gave a beautiful effect in the light, gave patterns and spirals and there was also something that was left to chance. Using the sand became a task and a constraint as we developed the language of the piece."

As the sand falls, from above and from slings they carry, and the dancers move through it, they create patterns. The result, at the end of the piece, looks uncannily like a Pollock painting. "It is like painting space," Maliphant says, with a smile.

All the ideas of flow and gravity that he finds in Pollock are, of course, central to Maliphant's own work. This piece effectively forms the third in a trilogy he has made about artists, beginning with *Afterlight* in 2009, which took as its starting point paintings made by the dancer Nijinsky, and continuing with 2012's *The Rodin Project*, which was spurred by Maliphant's interest in the sculptures of August Rodin.

He likes working within a frame in this way. "There is clearly a theme there, but I see it more as an approach," he says. "If you are working abstractly and openly as a dance-maker, you can just go into a room and have no idea of what you are going to do. You ask the dancers to start moving around and see what starts growing. Certainly, I have done that in my career, but it's quite scary and it gets more scary as I go on."

"There is a certain amount of leaving everything to chance and to the process. Sometimes that has worked very well for me. But with *Afterlight* and *The Rodin Project*, I was able to do a lot of research in advance – digging into archives, looking at photographs, exploring ideas, translating something visual into a physical language. It's the same here."



It is also significant that *Vortex* succeeds *Silent Lines* in Maliphant's career. "That piece was almost the reverse of this. There it was a physical entity that inspired me. We used magnifications of fascia and cells as a starting point and projected them into space to see what kind of movements worked. That was a very physically focused work and I wanted this to be quite open and visual."

The two pieces represent the sources of his choreography. "There is always a dialogue between the visual and the kinaesthetic," he says. "What drives what? Is a piece physically or visually driven? Of course, every dance ends up being visual, but they might have different origins."

It's also noticeable that *Vortex* explores a wide choreographic vocabulary, its movements encompassing everything from classical dance, which was Maliphant's own starting point, to breaking, popping and the martial arts which he has also studied. "It felt important to me to have an open palette," he says. "There were classical influences on Pollock that he was moving on in reaction to. He made this huge shift from classical painting to creating a whole new set of rules."

"I felt that was interesting for me in terms of movement because there are so many different movement styles that I appreciate and enjoy. There is classical at the start, and then contemporary and martial arts. I've also spent a lot of the past three years working on people's bodies therapeutically, helping them move better, looking at how the joints work. Because of that I am more interested in analysing movement that is variable than in any specific technique."

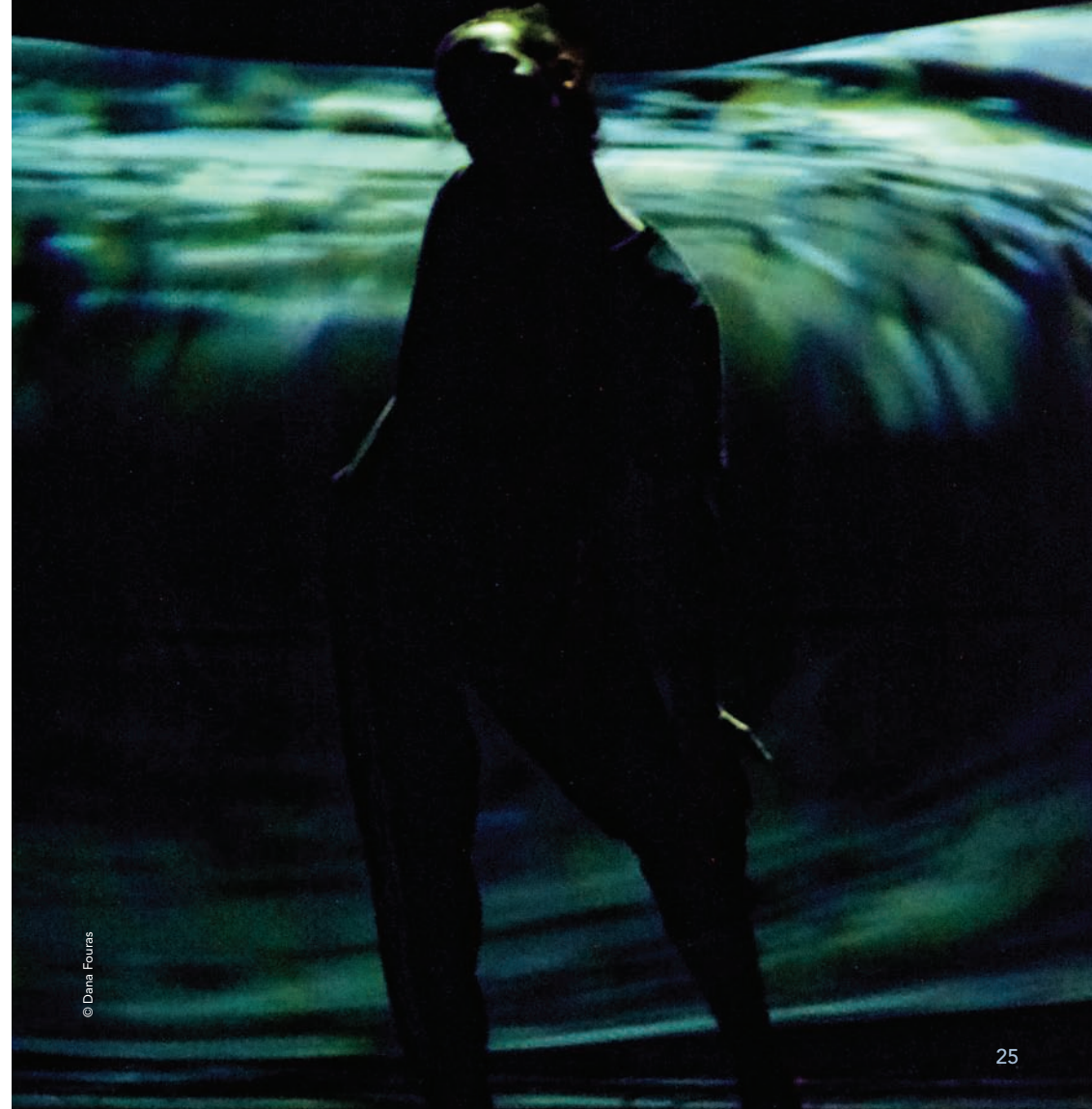
This richness, this sense of the possibilities of dance and the body springs from a career as a choreographer that has stretched back more than 30 years. Maliphant is 61 now, but still endlessly fascinated by the way bodies move, by the way that an idea can be embodied and expressed through gesture and shape.

That is what he has done, just as much as Jackson Pollock. Creating images that paint the space and fill the mind, exploring possibilities, voyaging onwards.



A BRILLIANT EXPLORATION OF HUMAN ANATOMY

Christine Lindy, Morning Star, 2019 - *Silent Lines*







THE PROCESS OF MUSIC BY KATYA RICHARDSON

The process of creating the Vortex score parallels the exploration of Abstract Expressionism, with nearly all the sounds derived from a singular instrument - the piano.

The first conversations surrounding music began when I improvised at the piano in Maliphant's studio, reacting in real time to the dancers and lighting, as if scoring a film. In this early stage of distilling the choreographic language, the dancers' movement was largely improvised, so it seemed only natural that the soundtrack germinate from a reactive space as well.

What initially began as an improvisatory sandbox, however, soon evolved into an overarching concept; drawn to the versatility of the piano, Maliphant and I were curious to explore the extent to which the keyboard could be manipulated. As an instrument so closely associated with classical tradition, the question of distorting that association quickly rose to the fore: in what ways can a piano be reframed and distorted, and how does limiting oneself to a singular parameter influence creativity?



By layering my live recordings and electronically processing the piano, I created a palette of musical colors to experiment with. Throughout my creative process, I was largely influenced by Pollock's contemporary, composer John Cage. Cage is known for his response to Abstract Expressionism through his development of the "prepared piano" - utilizing it most famously in his collaborations with choreographer Merce Cunningham in the 1940s. From using the body of the instrument for percussive knocks, to sampling the thundering effect of the sustain pedal, I similarly employed Cage-like techniques to alter the sound of the piano. I "prepared" the instrument by placing everyday objects such as screws and putty on the strings, along with close-miking the soundboard in order to amplify the inner- mechanisms of the instrument.

Through the thematic lens of Pollock, I deconstructed the piano's duality as both a stringed and percussive instrument - juxtaposing the melodic and the mechanical. The score nods at neoclassical harmonies akin to Beethoven sonatas and explicitly quotes J.S. Bach's Prelude in C minor BWV 846, playing with reframing within the classical space. This is contrasted by more abstract soundscapes that develop in motivic relationship to the moving wall, and evolve as the wall is repurposed throughout the piece.





RUSSELL MALIPHANT IS NOW BRITAIN'S LEADING MODERN DANCE CREATOR

Jeffery Taylor, Daily Express

