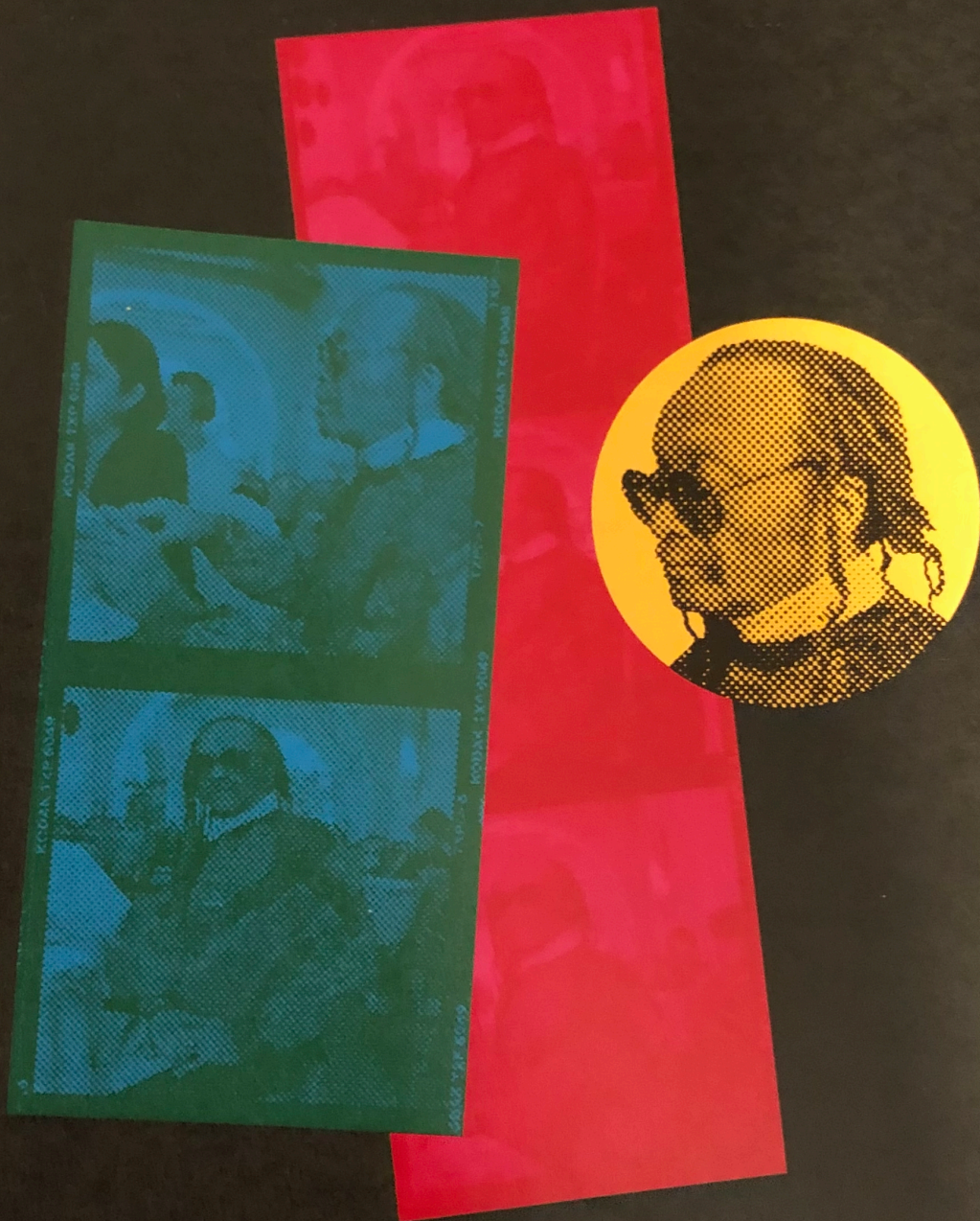


# UNIT STRUCTURES

# THE ART OF CECIL TAYLOR



**Oct. 23-26, 2019**  
**The Graduate Center, CUNY**  
**and Brooklyn College**

Photos of Cecil Taylor by Allen Ginsberg,  
courtesy Stanford University Libraries/Allen Ginsberg Estate

4:15-4:45 pm, Magdalena Dukiewicz, "Equilibrium"

There is this one specific album cover that brought me to Cecil Taylor's music. It's the album cover of *Solo*, which has what looks to be an image of foam leaking from squeezed fruit and two quarters of peel, although the image is taken as a rather abstract form. As a visual artist merging art and biology, it caught my attention because I saw a similarity with my own body of work. *Akisakilais* is another album with the cover that has this organic reference. A cold metal sheet precisely cut with surgical blades reveals bubbly forms. This contrast between a precise and structured frame with a wild, unrestrained insides is how I understand Cecil Taylor's music. When I saw those two album covers, I started to wonder about the relation between those organic forms and his music. When I begin to listen to his compositions and improvisations but also watched him play, I started to comprehend that improvising is something very organic and primal, though very specific to each performer. Repeatedly listening to Cecil Taylor's music I discovered that those "ugly" rough sounds and cacophonous tones turn into a whole new experience. It became clear to me that there is more structure than it may seem at first and it needs repeated listening for appreciation. There is an amazing amount of pure expression, rhythm and melody but also risk as the most extreme way to build tension and to release it. For me it's like sounds falling, a disintegration, or transformation of the sound that's happening naturally but also rigorously. The contrast between organized and chaos, intent of taking control over nature. I can relate to this in my practice since the nature of my pieces is to deconstruct. My work is all about performance and temporality but most important about process. I am trying to find a balance between organized and chaos but at the end chaos always take over because all matter strives to unify energy. This is how I perceive of Cecil Taylor's music and this is what I am trying to emphasize in my own body of work. Those are universal laws that drive the Universe. Generally my works revolve around the binomial art-nature. I use organic materials like hydrolyzed collagen, bones, squid ink, hair and blood among others, sometimes also found materials. Then I combine them in an unusual mixture to create a new order. Pieces are fragile and meant to deconstruct and finally, decomposed. The performativity of each piece is a part of the creative cycle. I like the contrast between material and appearance. I have an interest in playing with

t: Body as Paragraph"

native response to Cecil Taylor's  
or's March 11, 1973 performance  
agraph" was composed while  
ying with at a distance, an  
he piece comes from a book-  
in progress, *Janky Materiality*, which  
interfaces between page, screen