

Wayne McGregor | Random Dance, Entity, Sadler's Wells

- **Performer/company:** [Wayne McGregor | Random Dance \(http://www.londondance.com/reviews.asp?Company=Wayne+McGregor+%7C+Random+Dance\)](http://www.londondance.com/reviews.asp?Company=Wayne+McGregor+%7C+Random+Dance)
- **Production:** [Entity \(http://www.londondance.com/reviews.asp?Company=Wayne+McGregor+%7C+Random+Dance&Production=Entity\)](http://www.londondance.com/reviews.asp?Company=Wayne+McGregor+%7C+Random+Dance&Production=Entity)
- **Venue:** [Sadler's Wells \(http://www.londondance.com/reviews.asp?Venue=Sadler%27s+Wells\)](http://www.londondance.com/reviews.asp?Venue=Sadler%27s+Wells)

londondance.com - Graham Watts

Performance: 4 - 6 Jun 09

Every 'McGregor' movement seems to follow a logical sequence, each flowing seamlessly from the one before and arriving with absolute purpose into the next. Hardly a single action out of tens of thousands seems misplaced or unnecessary and, remarkably, *Entity* keeps this clarity of intent going for over an hour.

The work is effectively split in two, fragmented both by separate musical scores joined in the middle and represented by two different – but equally bare – arenas of action. The whole work is book-ended by the early moving photography of **Eadweard Muybridge's *Whippet in rotatory gallop***, which packaged McGregor's ongoing theme of the neurological impulses for movement very neatly in context.

The first four scores are provided in **Joby Talbot's** compositions, thus repeating the successful composer/choreographer partnership from the **Royal Ballet's** outstanding success, *Chroma*, and its clear throughout why Talbot's work is so appealing to modern, neoclassical choreographers (such as McGregor and **Christopher Wheeldon**); his music is undoubtedly of this age, spiky, edgy and yet grounded in a classical base; the looping and layering of rhythmic patterns (especially in the first and last of the four pieces) offers itself perfectly to compliment McGregor's skill in looping and layering choreographic phrases to match. **John Hopkins'** dense, pounding 35-minute electronic composition - *Insidest* - is utterly different but still shares the intense, overlapping rhythmic structure that melds into the body formations of McGregor's choreography. The Talbot and Hopkins' segments are distinct but totally conjoined; it may seem that they could live separately but – like the head and the body – they can only function as one.

McGregor's harmonious integration of movement flow is not just in relation to one body but in the inter-connectivity of all ten Random dancers. The academic intent of McGregor's choreography, driven by inspiration from art, science and Maths (the Fibonacci Sequence is portrayed on screens alongside other numerical images in the Hopkins' section) is on an intellectual plane alongside **William Forsythe's** work. Both are on a quest to investigate the geometry of the body's kinaesthetic sphere; and both explore the neurological impulses that drive one movement from another. Unsurprisingly, both are integral to a choreographic research project looking at the development of choreographic thinking tools and the extent of physical intelligence in movement. The excellent programme for this performance contains a stimulating piece to this effect by McGregor himself, entitled *The Beauty in Science*.

There is a rolling concept underpinning McGregor's recent works that explores these principles of physical intelligence and the motives for movement impulses. His next work for Random – *Dyad 1909 – In the Spirit of Diaghilev* – looks likely to take this practical academic thesis further.

If this sounds very dry and high-brow, it's vital to stress that the dance in *Entity* is remarkably lucid and has a progressive flow that is never short of exciting and full of fascination no matter how many times it has been seen. That this is possible is of course due to an ensemble of ten superb dancers.

If you haven't been able to catch the work live then it is available on a new – and, at £9.99, very reasonably priced – DVD which captures a performance of *Entity* at the **2008 Biennale de la Danse in Lyon**. Also surprisingly for a dance DVD it is packed with extras, including a *Making of* feature and interviews with McGregor, Joby Talbot and the dancers and the filming of a post-performance discussion at Sadler's Wells. It's a pleasure to signpost something of such good value both artistically and for your pocket! Buy on [Sadler's Wells website \(https://tickets.sadlerswells.com/shopitems.asp?StxCode=1011\)](https://tickets.sadlerswells.com/shopitems.asp?StxCode=1011). (Postage & packing extra).

