

*Practice by chance, with Merce*  
Justin Tornow

Zen  
on  
Cunningham,  
noting  
the  
parallels  
between  
the  
values  
of  
Zen  
and  
somatic  
practices  
in  
the  
classroom,  
and

Can a practice be created without predictability?  
Can a practice be created without predictability?  
a case for a slippery pedagogy for the Cunningham technique

bring their  
full human selves to the work,  
and help them shift their mindset  
from external validations to inner sensing.

What's the point? (Merce might say FREEDOM)

*classroom discipline to be moments of dancing  
too. And not in any sense the  
feeling that each class gives an eager*

Where's the rigor? Did we lose it? Is it lose-able? Where else could we find it?  
What are the implications of shifting the methods by which we teach the Cunningham  
Technique?

structure: There is still space available  
for me to decide on pacing  
inside the counts, if I want to play  
with

Where's the rigor? Did we lose it? Is it lose-able? Where else could we find it?

is connective tissue, it exists as both ideas  
and execution. Applying a somatic approach to a  
technical practice.

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Where's the rigor? Did we lose it? Is it lose-able? Where else could we find it?  
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of a beginner. To quote Shunryu Suzuki,  
"in the beginner's mind there are many  
possibilities, but in the

What conventions do we avoid by teaching in alternate ways? Is this okay? Are conventions  
okay?

Experimentation

What's left behind, potentially? Will we still miss it next summer?  
Can we find the legacy here? Where is Merce? Can we lose him again and again and again?

Justin Tornow  
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Explanation for the work:

This piece was created using simple chance procedures on two documents from a recent research process on the pedagogy of the Cunningham Technique entitled *Cunningham Technique as a Practice of Freedom* in which I examined connections between the technique, somatic practices, and Zen thinking. Using the final written presentation and a collection of research questions, I used chance operations to select lines of text or questions, total number of lines, sequence and repetition of questions, and number of words on a line. Note that the italicized portion is a partial quote from Cunningham's 1951 essay "The Function of a Technique for Dance."