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

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Choreographic Practices

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
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
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Volume 6

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
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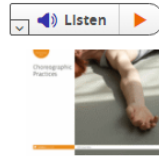
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The orchestrated crowd: Choreography, chorus, conceit in Tino Sehgal's These Associations

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Author: E Richards, Mary

Source: Choreographic Practices, Volume 8, Number 2, 1 December 2017, pp. 181-198(18)

Publisher: Intellect

DOI: https://doi.org/10.1386/chor.8.2.181_1

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Abstract

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In 2012 artist Tino Sehgal created *These Associations*, the last in the Unilever series of commissions for the Tate Modern's Turbine Hall, London. Within this space Sehgal transformed and challenged the role of the public and 'participants' or interpreters in the creation of a relational art piece which represents '[...] a direct response to the shift from a goods to a service-based economy' (Bishop 2004: 54). In common with earlier works by Sehgal, and with the 'social turn' of relational aesthetics, *These associations* (2012), is centrally concerned with alternative modes of production. And as has been extensively noted elsewhere (Umathum 2009, Pape, Solomon and Thain, 2014, Green 2017) Sehgal is uninterested in adding to the ever-increasing mass of objects in the world. Instead he asks: how do we think of production in our times? How (and what) can we produce without producing objects?

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Volume 8 Number 2
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EDITORIAL

ELAINE O'SULLIVAN AND JANE BACON

Three beginnings

'In the space of the beginning, we as an audience are still asking what direction this performance will take. It seems there are many possibilities, almost pure potential' (Goulish 2012). *9 beginnings* is a live performance by 'Every house has a door' that restages and re-imagines the beginnings of nine performances from archival footage.¹ The idea of multiple beginnings, of 'starting again and again' (Goulish 2012), is evoked.

Our first beginning is hesitant; we arrive at writing late. We arrive after a process of sifting through the articles gathered here, reading line by line to extract individual quotations. As we read we are writing and rewriting – we are creating notations and emergent lines of thought. The direction the Editorial will take is not clear. So beginning is something we do more than once. It is a process we repeat: it is a necessary rehearsal.

Our second beginning is expectant; we expect to find what we are looking for. Reading between the lines and comparing extracts we trace points of confluence and points of dispersal. We begin to bring together seemingly disparate elements. For our third and final attempt at introduction, we find

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ourselves reflecting on the question: 'What is an Editorial? Does it have a connection to philosophies of beginning and of framing?'
Is it 'another thinking of beginning' to quote from Royle, wherein the 'beginning is already haunted' (2003: 1) – prefaced somehow? Is it a lead in, an act of curation, of choreographic assemblage similar to how Hildebrandt in this issue describes editing (see below)? Is it a constellation, a gathering together of ideas, of contradictions, of disconnected threads? Is it an act of weaving together the incongruent, the disobedient, the impossible? Is it possible to start with the impossible and to move through it or with it? What is with it? What is an Editorial and why does it come first? (It is usually the last thing to be written). How does it issue forth? How to give form to the formless without containing it or holding it back? How to introduce the articles while simultaneously allowing them to speak for themselves?

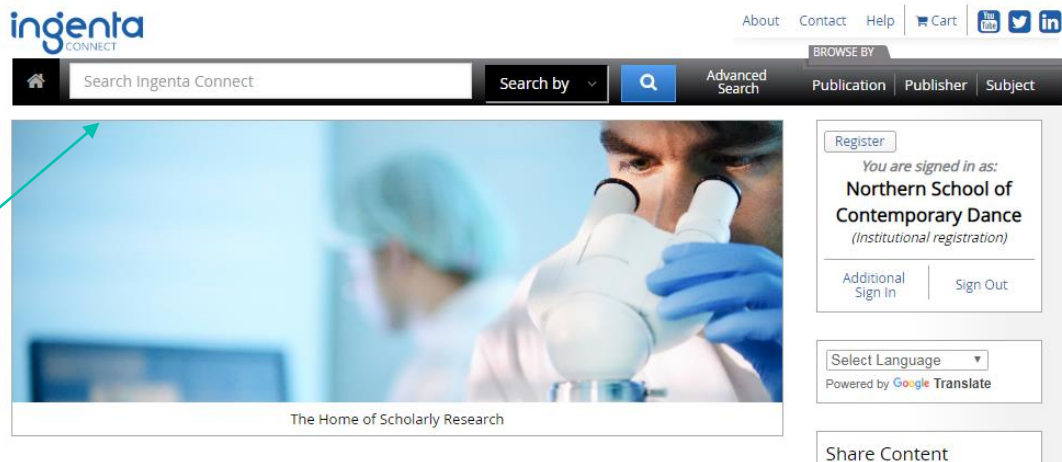
These are some of the questions we asked ourselves when putting together this general rather than themed issue of *Choreographic Practices*. At first glance the articles appear not to be connected but on closer reading a number of common threads and resonances can be discerned – for example, the relation between the door and the architecture, the foundation and the deconstruction.

As we read we
are writing and
rewriting – we
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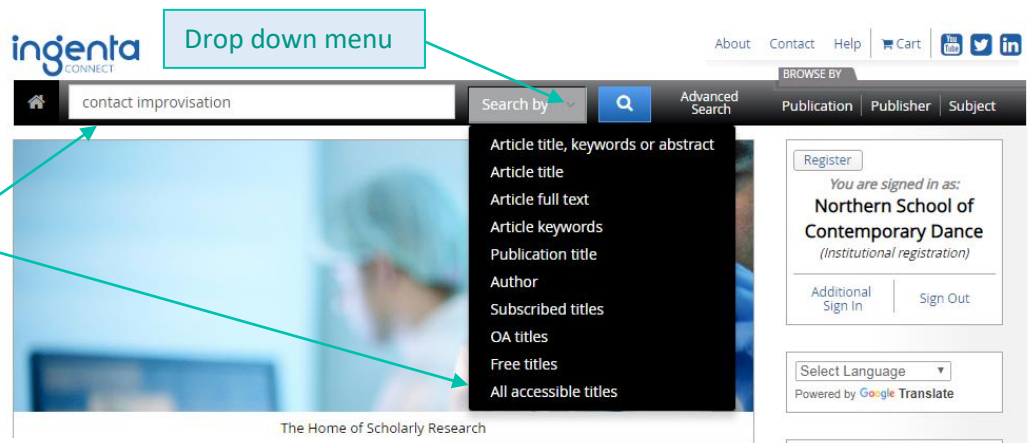
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- Author:** Lalitarāja Lalitarāja (Joachim Chandler MA) lectures in dance at Roehampton University where he teaches choreography, contact improvisation and improvisation. Performance credits include Scottish Ballet, Michael Clark, Adventures in Motion Pictures, Laurie Booth, Yolande Snaith and Charles Linehan among others. He has presented more than 25 choreographic works and continues to choreograph and perform. The name Lalitarāja was given on ordination into the Triratna Buddhist Order. He has been meditating for more than 30 years and teaches meditation and Buddhism in London. University of Roehampton Dance Department Froebel College Roehampton Lane London SW15 5PJ UK j.lalitarajaroehampton.ac.uk
- Source:** Journal of Dance & Somatic Practices, Volume 9, Number 2, 1 September 2017, pp. 281-294(14)
- Publisher:** Intellect

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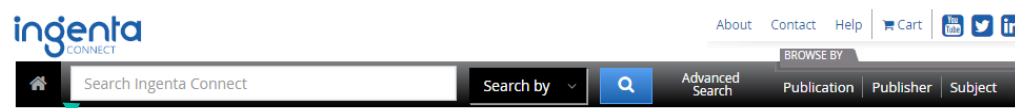
- Beyond skin boundaries in contact improvisation and poetry**
- Author:** Pallant, Cheryl
- Source:** Journal of Dance & Somatic Practices, Volume 6, Number 2, 1 December 2014, pp. 139-142(4)
- Publisher:** Intellect

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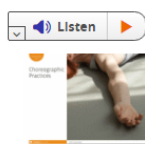
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Considering postmodern cultural disconnects and cultural paradigms in Chinese dance creation through the lens of ArtsCross/Danscross

Author: Rui, Xu
Source: Choreographic Practices, Volume 7, Number 2, 1 December 2016, pp. 197-212(16)
Publisher: Intellect
DOI: https://doi.org/10.1386/chor.7.2.197_1

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ArtsCross/Danscross created a visual juxtaposition of dance forms on a shared stage. The project not only reflected the cultural disconnects between Chinese and western dance creation, but also brought to light the hybridization of cultural states which were present within the project. Since we lack an awareness of the roots of western society and culture, the understanding of western modern dance that we have developed remains relatively general and one-sided. While we have sought wholeheartedly to apply modern dance choreography approaches to the creation of Chinese dance, we have not paid attention to, or sought to understand the emergence and spread of western postmodern artistic values, and this is the primary source of the cultural disconnects that were witnessed within the ArtsCross/Danscross project. In recent Chinese history, a hybridized cultural paradigm has evolved, characterized by imitation of the external/foreign and feelings of conflict towards the internal/self. In China's dance field, the concepts of 'modern', 'contemporary', and 'postmodern' overlap and are difficult to distinguish. In reality, both 'modern dance' and 'contemporary dance' contain Chinese and western

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Looking at different cultural contexts in the contemporary dance of ArtsCross/Danscross
Xin, Wang et al., *Choreographic Practices*

Repetition as a methodology: Costumes, archives and choreography
Rachel Fensham, *Scene*

Transformation of visual culture in relation to the spatial experience of postmodern films: the impact of MMORGs on contemporary Chinese cinema
Chan, Kim Mui E, *Journal of Contemporary Chinese Art*

What is a transmitter?
Gardner, Sally et al., *Choreographic Practices*

Copyright, media and modernization in China: A historical review, 1890–2015
Ren, Xiang, *Interactions: Studies in Communication & Culture*

Louis Kahn's Silent Space of Critique in Tehran, 1973–74
Shima Mohajeri et al., *Journal of the Society of Architectural Historians*

Review: Saint John's Abbey Church: Marcel Breuer and the Creation of a Modern Sacred Space, by Victoria M. Young
Catherine R. Osborne et al., *Journal of the Society of Architectural Historians*

Laboratories, Museums, and the Comparative Perspective: Alan A. Boyden's Quest for Objectivity in Serological Taxonomy, 1924–1962
Bruno J. Strasser, *Historical Studies in the Natural Sciences*

Somatic Hybridization: The Rise and Fall of a Mid-Twentieth-Century Biotechnology
Matthew Holmes, *Historical Studies in the Natural Sciences*

Caring for Women From Culturally Diverse Backgrounds
Jane Cioffi et al., *Medscape*