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Contextual Choreography, AR-project-in-progress

Workshop: **Revolutionary abstraction rolled utopia bulldozing cliché rubbed atlas something else**

This workshop-proposal is approached through working with the material circumstance of the dance-studio in Theatre Academy where Carpa takes place, instead of giving a participant a report of an external research –project in the given studio. Studio is thought here as a multidirectional and layered social and material processual entity and it is thought as a common working-space of my discipline, choreography. In order to contribute to Carpa's theme, the focus here is in one particular material condition often used in the dance-studios: a dance mat. A dance-mat is a techno-industrial object, which is at the same time physical, lived, mental and conceptual. It offers a plane, which rubs off and erases the characteristics of the surface beneath it, attempting to homogenize the surface of the space. It aims to offer a feeling of safety and it is supposed to be an ideal plane to work. It lifts the bodies above the messy and noisy ground. It aims to offer neutralized and atemporal topography where the body is put, thrown and positioned on. The dance-mat aims to open a place, which is nowhere and at the same time it has a possibility to interact with all places from e.g. ballet, butoh and belly-dance. Literally, the sensuous body is rubbed against a dance-mat. With this above mentioned thought, the focus of the workshop is to explore the affectual relation between a body, a dance-mat and movement. What kind of aesthetics the mat brings out and what matters are in- and excluded when we get in touch with it? Choreography as a concept is thought here as a way to understand how the social and material circumstances take place in animate relation to the body and accomplishment of movements and vice versa. When it comes to the body, choreography here couples perception of the environment, which includes information and experience from numerous sources and accomplishment of the movement, which includes processing perceived information and experience from numerous sources. In this research, a social, cultural and material situation is turning into a choreographic 'apparatus' where we are and which produces the ways we move.

Simo Kellokumpu is a doctorate candidate at the Performing Arts Research Center at the Theatre Academy of the University of the Arts Helsinki. He received his MA in Choreography from the Theatre Academy Helsinki in 2003 and since then he has been working as a freelance-choreographer in various projects. In his art, he is interested in mixing approaches from the domains of choreography, performance, installation-art and video. As a part of his research, he is currently working with such projects as Seasons as Choreographers, Hiding, and Mesh, which explore the animate relations between the body, perception, movement and environment.