

#CHARP is the second artistic part of Simo Kellokumpu's doctoral artistic research project in the Performing Arts Research Center, Theatre Academy, University of the Arts Helsinki.

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#CHARP

Simo Kellokumpu

Performing Arts Research Centre
Theatre Academy
University of the Arts Helsinki

Research Pavilion, Venice, 30.6.2017

Duration: 75 min + discussion



#CHARP is a choreographic work that forms with planetary and intergalactic movements. The work exposes choreographic hyper-reading practice, its embodiment, and choreographic materialization with three performers. The project experiments with the questions: How to take place in and with the movements, which extend beyond telescopic vision? How to embody hyper-reading of the planetary movements that set conditions for the choreographic (hypertext) to emerge? What happens to the movement when it is mediated to choreography?

The second artistic part of Simo Kellokumpu's doctoral artistic research project is a choreographic work, which examines and exposes the artistic practice, which is developed in the research. Kellokumpu calls this practice *Choreography as a reading practice*.

Choreography as a reading practice indicates to that history of choreography in which choreographic practice is understood as a writing practice. I approach choreography as a reading practice based on the artistic and experiential shift that has happened in my choreographic practice when it comes to thinking about the situational relations between movement, choreographic thinking, materiality, and embodiment. *Choreography as a reading practice* is a specific artistic body-practice, which focuses on decoding the movements that are moving my human body. In the ongoing doctoral artistic research project, I re-define the concept of 'reading' and take it into practice in the realm of choreography. The starting points for the re-definition of reading in *Choreography as a reading practice* are:

- 1) reading as choreographic practice is something else than reading understood as decoding the literal two-dimensional text with the movements of the eyes
- 2) reading does not mean reading written signs and symbols but reading movements in various registers that surround the human body and makes the human body move
- 3) reading happens through embodied decoding of these surrounding movements and their relations
- 4) reading produces artistic forms and traces, and in choreographic terms potential to writing

By the word reading I do not mean only the bodily skill to decode a certain number of surrounding movements, but it includes also the creative and wild act of putting them into an artistic relation between themselves in order to produce meaning and imagination.

In the artistic process of #CHARP, the working group approaches movement as a broadly understood phenomenon that constitutes and realizes the intimate and immediate situatedness of the body. The project specifies how do I understand the relations between movement and embodiment through choreographic thinking and practice. The project articulates how choreography operates when I examine how the body takes place without the idea of mastering the movement; how do I couple in another way to the surrounding movement-mesh, and from which position towards movement my body operates in this approach? How choreographic thinking and broadly understood movement operate together when choreography no longer indicates to the act of composing of a linear coherent unity, but is understood as processing of simultaneous incoherent multiplicity? How to articulate the movement from choreographing towards choreoreading?

