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Dance improvisation: Movement, space and improvisational awareness

Michel de Certeau has said that improvisation is the tactic for the poor and poetry of our own acts. He has named mundane improvisations tactical actions and politics of the margin. De Certeau offers me a way to think about improvised dance/movement as a means to construct empowered bodily agency. Beside those questions of agency that are processed in improvised performance, as a dance artist and doctoral student I am interested in asking what kind of body, movement and relation to space emerges from improvisation performances. Where does the potential of our human kinaesthesia reach in this heightened presence and self-reflective corporeality of improvisation? In improvisation there are moments where individual movement merges into collective movement of listening, seeing, breathing, resting together. As this happens it creates multiple space-place where interrelatedness between interior and exterior movement is materialized.

When articulated movement of the improviser is deeply rooted on the proprioception of the body it reveals alternative approaches to spatial embodiment. Movement that is sensitive toward the inner experience of the body and at the same time responsive to the outside of the body is not common in every day social spaces. Kinaesthetic consciousness engages inner and outer spaces and supports communicative expressivity and spatial multi-directionality of the movement.

During the improvisation performance I won't exclude spoken language completely because my aim is to verbalize bodily experiences and spatial associations momentarily while dancing. Part of the improvisation is digital sound world that is created right at the moment by sound artist. Sound opens up an other dimension of space and it affects directly to kinaesthetic sense of the dancer/mover.