Talk at Federal University of Bahia
Salvador, Brazil

P(AR)ticipate: body of experience/body of work/body as archive - an exploration of openness otherness and porosity.

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Introduction

A subjective sense of bodily movement and unique sense of touch, makes us self aware and forms our somatic and haptic engagement with the world. Through our bodies, we make contact, contain, remember and remake living stories, create memories, narratives and meaning for ourselves and others.

This talk describes how openness, porosity and audience reception of personal somatic and haptic memory affected the creation of an ongoing interdisciplinary performance work called P(AR)ticipate: body of experience/body of work/body as archive. This is an immersive, autobiographical, participatory and live installation that uses analogue drawings, improvised dance, screendance and the AR (Augmented Reality) app Aurasma to capture, access and share personal and somatic memories of living in an apartheid and democratic South Africa. These memories formed part of "the body of experience", "body of work" and "the body as archive".

The idea was conceived and developed during a six-week self funded Dance-tech.net residency at the Lake Studios in Berlin, where it premiered on 30 August 2014. It has since been performed three times in Scotland during 2015, Tanzrauschen Screendance Festival and Dance em Foco 2016.

The performance of *P(AR)ticipate* highlights and encourages revealing, extracting, capturing, sharing and participation in my personal narratives, accumulated dance archive and somatic experiences of living and working in apartheid and Democratic South Africa. This was facilitated through the use of analogue and digital technologies: a video camera, a smartphone app and the internet. My personal memories, somatic experiences, archives and narratives were written, drawn, video recorded and uploaded to a cloud on an apps server. During the performance, audiences walked on the "stage" or in the installation with

a smartphone or tablet following the channel housing my uploaded archives. The setting is not the traditional theatrical proscenium arch set up, with a seated audience in the auditorium. The audience becomes a participant by physically walk on the "stage" or in the installation space, using their mobile devices to trigger the media attached to the images in the performance space. I also dance in the installation space, reiterating the somatic memories, in real time during the performance.

P(AR)ticipate then, demonstrates a porosity between live and mediated experience as audiences enter a networked environment, a field of fleshy and digital networked media, moving through living archives of somatic memory and intimacies, negotiating and participating in visual and auditory affordances that the interaction design provides. They access the media by physically participating in, walking around, reaching for, kneeling and bending to trigger the tagged images with their smart phones. The mobile device becomes a tool of extrapolation, a magnifying glass revealing hidden layers of haptics, affect and memory. In effect they are dancing with the media, with me, my memories, a quiet dance of participation, touching intimacies, with moments of surprise in and around points of contact, using the AR as portals to other times and places.

Archiving and triggering somatic memory within AR then becomes "a means of creating social connections and moving outwards." [Kozel 2013] Somatic archiving, retrieval and the sharing of memories co-mingle with with the social and cultural. The somatic AR imagery and/or sounds that float above the tags in the interaction designs create excitable and "messy exchanges between dynamic bodies", bodies, technological objects and mobile networks. These encounters then become platforms "for the transmission of affect (and somatic memories) across bodies that themselves exist across layers of mediatization". (ibid)

AR is a mobile app technology that uses wifi or 4G and allows the superimposition of digital media over the real time view on one's smartphone camera, thereby augmenting what we can literally see with video, animation or graphics. In *P(AR)ticipate* audiences hold their devices over screen grabs of the screendance works archived on the server. The videos then spring to life mostly always eliciting positive surprised haptic responses.

DEMONSTRATION - SEE DOCCIE OF PERFORMANCE

Audiences are invited through touch to find out more about me. They touch their screens and have visceral responses to the haptic imagery captured by the technologies. Their very first reaction, when the videos that steaming from the server onto their devices is always, "Wow!", "It's amazing" or "How is this happening?" Sometimes they jump a little in their chest or they take a sharp inhalation and eyebrows shoot upwards when they view the haptic videos. Then they become more curious and try to visit all the tagged images. Some participants see me in the middle of the room with tags on my body and attempt to move with me, with their device still in their hands, their eyes and body focused on trying to keep the media playing on the connection between moving image, device, bodies and the internet. They also enjoy placing their hands in the camera's viewfinder so that it co-mingles with my video playing on the device. It is as if they desire to touch the augmented digital material and perceive a sensation of touching it. This for me is what haptic imagery is all about. It enlivens one's sense of touch, even if digital.

Laura U Marks (2000) states that the haptic imagery is about tactility, the visceral, texture, proximity, contact, touch. They may be extreme close-ups, disturbing the mastery of reading the image, engaging the viewer with the moving images rather than narrative or character.

P(AR)ticipate also explores affect: its capturation, amplification and sharing. According to phenomenologist Susan Kozel (2013) affect is located beyond the domains of logic and reason. It is about changes of shape, color and form and about varying experiences of intensity,

> *Affective forces need not be forceful, they can be barely detectable shifts in relationality between ourselves and our built environments, or between bodies in urban spaces mediated by technologies exploring a body's ongoing "immersion in the world's obstinacies and rhythms"* (Gregg & Seigworth 2010 1 cited in Kozel 2012 76).

Porosity of experience: processes and outcomes

The research for *P(AR)ticipate* started with my exploring the notion of otherness that I experienced whilst growing up and living in an apartheid and democratic South Africa, the moment of my becoming aware of being part of a dominant racial group, of being White in a White racist society. Most importantly I remembered those moments when that oblivion lifted. I also focused on the events where I encountered racism and oblivion in others, of

being oblivious to racial identity and privilege and the inevitable invisibility to one's own identity that usually accompanies this oblivion.

"body of Experience"

It started with my recalling events in my life, that seemed pivotal to my understanding of what was going on around me in South Africa during the oppressive apartheid years. Investigating and revisiting these events on my own in a rehearsal studio, I tried to locate where in the body emotions were arising from, which could also mean where the the emotion is possibly remembered or stored. During this reflective and creative process, which lasted many hours working through various states and phases, I danced, moved, cried, wept, laughed, talked, yelled, wrote, drew, and recorded vocally, narratives of my life, capturing them with a small Sony Handycam. These were later used in the text that became part of the final performance and formed part of the *"body of experience."*

READ:

Example: *Oblivion lifts* (1973)

My father picked me up three times a week, after my Ballet classes in the centre of town, at the Rita Liebowitz Ballet School, West Street Durban. I would wait anxiously sometimes inside the building if he was late. A White thirteen year old, in a deserted centre of town, after the shops were closed, was not a good thing...Anyway, after picking me up one day, chatting about this and that, we came to an intersection where we often stopped on the way home. I looked up the street past the intersection. I saw a throng of Black people, men and women, walking or rather trudging down Warrick Street on their way to the Station. It was a wide pavement and full of adult Black people intent on getting home. I looked at this and grew silent. My father waited for the lights to turn green. We drove past and I continued staring at the mass of people. I turned to my father and asked: "How come I'm in a car being driven home and all these people are walking to the station?" My father's head snapped round to look at me directly. "Well!" he said, "A young girl like you should not be thinking about things like that!"

"body as archive"

Additionally, I drew out my experiences in analogue shapes using pen and paper, recording in abstract form somatic drawings or hieroglyphs. Drawing hieroglyphs is a methodology created by choreographer Nancy Stark, enabling one to describe or draw or capture somatic states occurring in the body, in analogue form.

I then choreographed ten somatic movement sequences, using the hieroglyphs as an impulse for a sequence of movements. The movement sequences were short, improvised and were physically connected to the remembered event, the location of the event, and how it felt emotionally at the time. Most importantly I tried to locate where in my body the impulse, or memory was located, or how I felt at the time and how I felt upon revisitation. These were video taped and edited using the X-ray effect in iMovie. These screendance works are in effect haptic as they are grounded in triggering visceral responses from viewers and reveal close up parts of my body that seem strange or unclichéd. Below is an example of a hieroglyph and a haptic video that I drew and choreographed to describe an intense personal experience in South Africa:
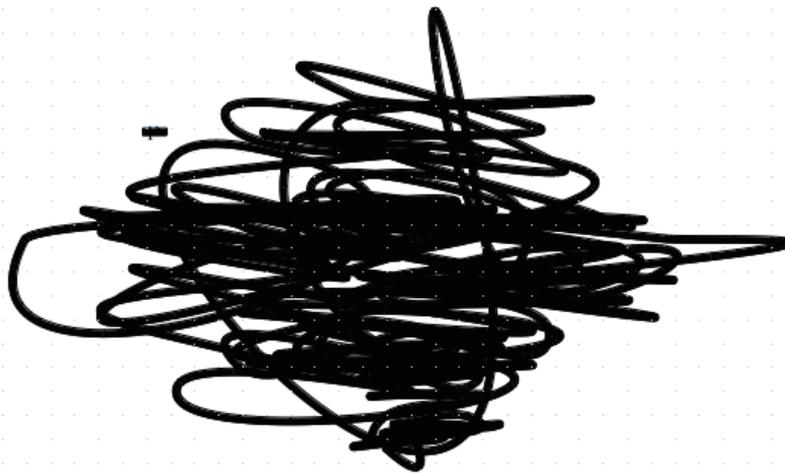
* In order to access the video tagged to this image, download Aurasma from the App Store or Google Play. Open the app, search for **P(AR)ticipate** and follow the Channel. Hold your device over this image and it will start to play the video tagged to it.

The more subtle videos reveal affect and, thinking back now, connect with times after the Apartheid era had ended.

DEMONSTRATION of Nancy Stark Stark Smith hieroglyph creation
SHOW Haptic video nr 08

"body of work"

This section includes a number of my stage works that resonated with the notion of otherness and racism or that I felt that I had created in resistance to the Nationalist government during the time of apartheid. One critical work was *Sandstone* (1988) which was banned after its first live performance at the Rand Afrikaans University in Johannesburg, for being in "poor taste" and became part of the agit-prop movement that grew during the Cultural Boycott of South Africa. Many regard this work as the first South African screendance work.

Sandstone (1988)
Banned after its first live performance at The Rand Afrikaans University
Johannesburg SA

* In order to access the video tagged to this image, download Aurasma from the App Store or Google Play. Open the app, search for **P(AR)ticipate** and follow the Channel. Hold your device over this image and it will start to play the video tagged to it.

I also curated dance works that I had choreographed which reflected a time of democracy, awareness and "freedom" and created a soundtrack for the performance layering the sounds of the haptic videos in recurring and layered loops.

Performance and porosity, virtuality and the 'real'

The participant enters the space after downloading the Aurasma app and following the *P(AR)ticipate* Channel. I am dancing in the middle of the space, sometimes performing snatches of the haptic choreography or movements of my solo dance works. The narratives are pasted on the walls to be read, the hieroglyphs are pasted on the walls and scattered on the floor. The viewer negotiates and accesses the media floating in this space

that is suspended over the images on the wall, the floor and on my moving body. The soundtrack plays. The entire space feels suspended, networked with invisible layers, mutable, dialogic and relational.

Researching the convergence between the virtual and the physical world and investigating mobile learning, computer scientist Prof Daniel Spikol from Malmo University , commented on the connection between the media and tags during the AffeXity project I was involved in: "Complementing the affective approach to archival material is a rhythmic approach, which identifies the rhythmic pull that both visuals and sound exert on one who experiences media, and explores how media can place the archival material into counterpoint with the urban spaces vibrating around it". Furthermore Susan Kozel (2011) stated that it is a convergence of materialities, which allows the research to be pulled in different directions with the notion that vision is material, as is the tactile engagement with objects and concepts have their own materiality, and the movement between creates a sense of materiality and meaning.

The dominant aesthetic mode of digital culture today, one that is "polyaesthetic", where a porosity between the mediums exist, where the "boundaries between representation, reality and simulation in a highly mediatized and computerized world collapse." (ibid) In our art works and daily life we are surrounded by this polyaesthetic condition. Art Nicolas Bouriaud calls this a Relational Aesthetics, where mediums become dialogical. Auratic medium specific art forms are replaced by immersive polyaesthetic layered environments.

The polyaesthetics and locative capabilities of AR clearly engages multiple senses, not only the senses of perception: sight, hearing, and touch but affect and proprioception as well. This is durational rather than lasting and it is the viewer who uncovers the relationships between these senses by entering into a field of polyaesthetic media. The locative technology affords meeting points, relational structures, rather than a linearity of experience and narrative formats.

A sense of 'being here and there' at the same time pervades. We see, experience, feel, hear relationships between things that are invisible to the eye, but once triggered the layers of media create a vertical montage of mediated experience. The viewer moves through the art work rather than around it and experiences a 3 dimensionality rather than the auratic. Worm holes of time may also be experienced, amplified and located in one

place. The reception and sharing of this experience affective and haptic. The media floats in a dialogic and relational field that is accessed by physical and haptic negotiations and affordances laid out by the interaction design. In this interaction design my somatic memories, haptic events and personal emotional memory reflecting events twenty five to thirty years ago are being expressed and released as data that is stored in a cloud and shared. My re-membered body up is in the cloud, archived and stored and shareable, I have essentially become data. My lived time has become data. I don't know how to respond to this as I share a lot of information online and I enjoyed the experience of sharing my personal memories with my audiences.

This changes the notion of choreography:

AR sets up a relational aesthetic and has the ability to shape choreographic and theatrical formations that have not yet been fully explored. This may challenge the current perception and framing of theatre, dance and choreography. For Laura Kriefman from *Guerilla Dance Project,* augmented dance and theatre "is a specialised and evolving form - where the choreographic language is interrogated not for form or content sake, but in response to the changing stimuli and physical liberties of the technology itself" (Kriefman 2014) and she goes on to say: "I use the term augmented dance because we use technology to enhance one's current perception of dance, and the physical environment." These experiential encounters consequently liberate the choreographic language from more traditional vocabularies and settings. Audiences partake rather than consume. The production and reception of this mediated dance form is dialogical, inter-human and temporal. *P(AR)ticipate* encourages rendez-vous experiences for the audience. They participate and engage physically in the space, in the work and archive, rather than remain seating gazing upon an auratic object such as a Henry Moore statue for example or a live dance performance within a traditional proscenium arch setting.

It could be seen to reflect a form of posthuman subjectivity, "with relational linkages of the contaminating kind/viral kind, which interconnect it to a variety of others, starting from the environmental or eco-others and include the technological apparatus". This then is an act of "unfolding the self into the world, whist enfolding the world within" (Braidotti 2013 193). Apartheid is no longer!

Some questions: As an artist I have opened my internal somatic liminal self to others using the internet? Should I worry about this? Data mining is taking place even as I walk to the local supermarket, my every step traceable as I carry my iPhone on me all the time. I write on my laptop, wifi streaming through the walls and my finger tips. I feel this has become the norm and nothing is going to stop this. Questions then surface: Where are the filters? How do I block this? Do I need to? Is the sharing of information and data diminishing my sense of agency? Is this ethical? What happens to all my online data? How is it being used? Has my body become viral? Do I know about this? Should I worry?

This paper was first published at:

https://medium.com/the-politics-practices-and-poetics-of-openness/p-ar-ticipate-body-of-experience-body-of-work-body-as-archive-b19446c9ce5d#.1ymy4rjyq

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Massumi, B. (b) 2002. *Parables for the Virtual, Movement, Affect, Sensation.* London : Duke University Press

Merleau-Ponty, M. 2005. *The World of Perception.* Trans. Davis O., London : Routledge

Paasonen, S. 1975. *Carnal resonances : affect and online pornography.* Spain : MIT Press

Noë, A. 2005. *Action in Perception (Representation and Mind).* USA : MIT Press

Online Documents

Bourriaud, N. 2002. English Edition. Relational Aesthetics. Trans. Pleasence, S. & Woods, F. www.les pressesdureel.com

Kozel, S. 2013 *Somatic Materialism or "Is it Possible to do a Phenomenology of Affect?"* Original paper 2013 pp. 01-14. Published in *Site* issue on senses, no.33, 2013. 153-167. (accessed 13 September 2015)

Kozel, S. 2012. *AffeXity: Performing Affect with Augmented Reality* (pp.72-97).

http://twentyone.fibreculturejournal.org/fcj-150-affexity-performing-affect-with-augmented-reality/#stha (accessed 13 September 2015) Cited in: Fritsch, J & Markussen, T. eds.

Exploring affect in interaction design, interaction-based art and digital art in. Fibreculture Journal 150 Issue 21, *Exploring Affective Interactions.* Open Humanities Press:

http://twentyone.fibreculturejournal.org/

Kriefman, L. 2014. *Augmented Dance.* http://www.microethology.net/augmented-dance/ (accessed 10 January 2015)

Online Video resources
P(AR)ticipate Haptic videos playlist:
https://www.youtube.com/playlist?list=PL-byKtwPMjA49PItB0rtOtOjX9_4ciVVh
P(AR)ticipate Dance Archive videos playlist:
https://www.youtube.com/playlist?list=PL-byKtwPMjA4YAc9ABDS0CExW0rI3SQux
P(AR)ticipate Introductory video: https://youtu.be/_7j_CoDUhKQ
P(AR)ticipate Documentary of the premier: https://youtu.be/GAIm0PnX-0s
Sandstone (1988) https://youtu.be/BZjDA7GMm6k.

AR and Screendance

Online resources:

Jeannette Ginslov
Collaborations & Projects
http://jeannetteginslov.weebly.com/

Collaboration: AffeXity Project

AffeXity
http://jeannetteginslov.weebly.com/affexity.html

AffeXity Blog
https://web.archive.org/web/20140829105502/http://affexity.se/

AffeXity You Tube Channel
https://www.youtube.com/playlist?list=PL-
byKtwPMjA7fRGApjAAqKDavNaW8VHSA

DansAR Project

AffeXity: DansAR
http://jeannetteginslov.weebly.com/dansar-01--02.html

DansAR Playlist YT.
https://www.youtube.com/playlist?list=PL-
byKtwPMjA7ALv_9QoJ35Zg04ucs_Zao

AffeXity: Passages & Tunnels
http://jeannetteginslov.weebly.com/affexity-passages--tunnels.html

Projects

P(AR)take - Dance Theatre Archive South Africa
http://jeannetteginslov.weebly.com/partake.html

P(AR)ticipate - P(AR)ticipate: body of experience | body of work | body as archive
http://jeannetteginslov.weebly.com/participate.html

YT Channel P(AR)ticipate

https://www.youtube.com/playlist?list=PL-byKtwPMjA49PItB0rtOtOjX9_4ciVVh
l

JG - AR & Screendance Workshops

https://www.youtube.com/playlist?list=PLFD4ACA939A8524C0

TEXTS

JG texts

http://jeannetteginslov.weebly.com/texts.html

JG PAPER ON AR and OPENNESS

https://medium.com/the-politics-practices-and-poetics-of-openness/p-ar-ticipate-body-of-experience-body-of-work-body-as-archive-b19446c9ce5d#.1figl8l74

Talk on Affect, Techne and AR

http://jeannetteginslov.weebly.com/uploads/2/1/9/5/21959466/jeannette_ginslov_capturing_affect_with_a_handful_of_techne_medea_14_may_2012.pdf

Paper for fanzine

http://jeannetteginslov.weebly.com/uploads/2/1/9/5/21959466/jeannette_ginslov_medea_fanzine.pdf

With others:
AR and Practice based learning
Using Augmented Reality, Artistic Research and Mobile Phones to Explore Practice-based Learning Daniel Spikol*, Camilla Ryd, Jacek Smolicki, Susan Kozel, & Jeanette Ginslov. Malmö University, Sweden 2014

http://cloudworks.ac.uk/cloud/view/8600

On learning and AR Affective and Rhythmic Engagement with Archival Material:

Experiments with Augmented Reality. Authors: Susan Kozel, Jacek Smolicki and

Daniel Spikol 2014

http://livingarchives.mah.se/augmented-reality-performing-memory/

Susan Kozel

http://jeannetteginslov.weebly.com/uploads/2/1/9/5/21959466/fibreculturejournal_affexity_susan_kozel_page_79.pdf

Kozel: Performing Memory
http://livingarchives.mah.se/augmented-reality-performing-memory/

Kozel: Performing and sharing Memories
http://livingarchives.mah.se/2013/04/performing-and-sharing-memories/

GPS Based tags & Laura Kriefman

http://www.microethology.net/augmented-dance/

http://www.dcrc.org.uk/research/nesta-digital-rd-project-location-based-dance-app/

AR IN GENERAL:

JG Playlist on AR
https://www.youtube.com/playlist?list=PL-byKtwPMjA6VBMb57NMhcFs0OfYkY-GR

Wiki
https://en.wikipedia.org/wiki/Augmented_reality

AR Marketing
https://youtu.be/jcZEkqzcCyc

Hide and Seek - activating books
https://youtu.be/0HFi_sUpybc

GPS Gaming
https://youtu.be/deZf5k0CDlQ

Kinect and Fashion with smart phone
https://youtu.be/s0Fn6PyfJ0I

National Geographic with AR projections of dinosaurs
https://youtu.be/D0ojxzS1fCw

Augmented Environment
https://youtu.be/9jpWiTVR0GA

Panorama AR FestivalProgramme
https://youtu.be/cXs3sIOl9I4

Just Dance on ground activation
https://youtu.be/OgSDb_IX0-0

AR Cinema
https://youtu.be/R6c1STmvNJc

AR on Maps - Time Out Tokyo
https://youtu.be/5gpnpCvthIQ

AR on iOS media
https://youtu.be/jHA_Tn6LcLg