

Jeannette Ginslov: three examples of Practice as Research

Practice as Research 1 *DEEP FLOW (2017-21)*



Figure 1 Ginslov in *Deep Flow*. Photo: Spikol 2019

Deep Flow is an embodied dance practice that was born out of Dr Jeannette Ginslov's practice as research PhD studies at London South Bank University, Arts and Creative Industries Department, where she obtained her doctorate in 2021. The full title of the thesis is: *Deep Flow: a tentacular worlding of dance, bio-sensor technology, lived experience and embodied materials of the human and non-humankind*.

The embodied and meditative dance practice *Deep Flow* explores how to find relations between lived experience and biosensor technology in dance practice? The practice as research (PaR) presents a novel methodology, *tentacular worlding*, to explore Embodied Dance practice as lived experience, using phenomenological methods and biosensor technologies to better understand experiential aspects of dance more fully, by looking inwardly. It challenges dance practice intersecting with biosensors that visualise invisible physiological events such as heart rate, in external mediated environments, to which dancer's respond. These ocularcentric practices illustrate only certain aspects of a dancer's bodily engagement with technology thereby privileging vision over bodily experience. Looking outwardly neglects the vast storehouse of lived experiences that technologies used instrumentally, cannot capture.

Deep Flow explores the strategy of *looking inwardly*, where a relational methodological approach *tentacular worlding* is applied. This inspires an interdisciplinary study of the human body in dance practice, phenomenology, technology, and ecofeminist posthumanism. Phenomenological dance methods are used to; explore whole bodily experiences; investigate bodily interactions with differing environments; and discover human relations with biosensor technologies and differing materials. It challenges ocularcentrism by blindfolding the practitioner to augment bodily sensing in the absence of visual information. Multimodal qualitative and quantitative methods are used to interpret these experiences and methods of analysis emphasise tentacular relations between lived experience, the heart, and biometric data.

Tentacular worlding gave birth to the Embodied Dance practice *Deep Flow*, to foreground relations between lived and bodily experiencing, meditation, fascia release and heart rate variability. By looking inwardly, within an ecology of embodied experience, visible and invisible, tangible, and intangible materials, *Deep Flow* collapses binary notions of inside and outside, subject and object, an embodied materiality. It proposes; a return to bodily experience and embodied states of flow, to construct knowledge from a first-person perspective and to explore the complexity of relations between the heart, the human and nonhuman.

More videos and images are available here: <http://www.jginslov.com/deep-flow.html>

The full thesis may be found here:

http://www.jginslov.com/uploads/2/1/9/5/21959466/30_june_2021_final_thesis_deep_flow_jginslov.pdf

Practice as Research 2

NANOCOSMIC AESTHETICS: *Scatterdance* (2022)



Scatterdance 2021. Screenshot: Ginslov 2021

Nanocosmic Aesthetics was selected for the artistic residency program Nanocosmic Investigations by the European Spallation Source (ESS), Malmö Museet and Inter Arts Centre, Artistic Residency Program. It premiered at Copenhagen Kulturnatten 15 October 2021, at the HC Ørstedt Institute Copenhagen University, Copenhagen. It will be performed again at the Copenhagen Kulturnatten 16 October 2022.

Scatterdance was co-created during the residency by by Dr Jeannette Ginslov (embodied technologies), Keith Lim (AR/VR) and Dr Emil Rofors (neutron scientist), who were selected for the Open Call ESS & InterArts Centre Residency. *Scatterdance* is a representation of Small-angle neutron scattering (SANS), a technique that uses neutron scattering at small scattering angles to investigate the structure of various substances at a mesoscopic scale of about 1-100 nm. The scattered neutrons are captured by the detector board and create a distinctive pattern. Scientists then use these patterns to interpret the internal structure of the sample - where and what the atoms are doing.

Scatterdance uses dance, embodied interactions with Mixed Reality & ESS inspired simulations to visualise and represent what happens when neutrons scatter off samples

being investigated: here the sample is the dancer/participant. The dancer/participant in *Scatterdance* embodies the avatar and through their own movement and embodied interactions with the neutrons flying toward them, they create a nique *Scatterdance* pattern on the detector. This could be re-defined as an “embodied materiality” (Ginslov, 2021).

VIDEO: *Scatterdance* installation video by Jeannette Ginslov <https://youtu.be/Qc5ipBNGCGg>
The residency was part of the collaborative project Wisdome Innovation, funded by the European Regional Development Fund among others.
<https://www.iac.lu.se/ess-artistic-residency-dr-jeannette-ginslov-keith-lim/>

Scatterdance was produced for the European Spallation Source's (ESS), Malmö Museet and Inter Arts Centre, Artistic open Call Residency Program.
<https://www.iac.lu.se/open-call-ess-residency/>
<http://www.iac.lu.se/ess-residency-nanocosmic-investigations/>

A live talk was held at Inter Arts Centre, about *Scatterdance* 05 April 2022 by Dr Jeannette Ginslov (embodied technologies), Keith Lim (AR/VR) and Dr Emil Rofors (neutron scientist). We talked about how the project explored Small Angle Neutron Scattering (SANS), the embodiment of data and neutronic imagery, using interactive technologies to create a new visual aesthetic. This was a funded collaboration between Malmö Museer, the European Spallation Source ERIC, the Inter Arts Center Malmö and Lund University. Exhibition: 05-10 April 2022. The talk is here:
http://www.jginslov.com/uploads/2/1/9/5/21959466/final_jg_scatterdance_talk.pdf

Practice as Research 3 **CATALYSTS – Somatic Resonance (2022)**



CATALYSTS – Somatic Resonance (2022) is a choreographic, Screendance and Augmented Reality exhibition of somatic body states from the work of Icelandic choreographer Margrét Sara Guðjónsdóttir. The exhibition is a choreography of Mixed Realty technologies, Screendance, kinaesthetic algorithms, archival material and live bodies. Visitors are invited to download the CATALYSTS app to immerse themselves in the resonant states of the dancers informed by Guðjónsdóttir's deep tissue release practice “FULL DROP into the

Body". States of affective potential arise from awakening latent energies over time, across media and flesh, expanding what dance can be and how bodies can remember.

This work is created by an interdisciplinary team of artists and researchers and is an intervention into the tensions and potential of current digital cultures. It participates in ongoing discussions around the expanded choreographies of interconnectivity of mediated bodies, healing, feminism, notions of energetic citizenship, AI and the pathology of the wider social-political body within our own bodies. Visitors to the exhibition carry the states from this choreographic exhibition outwards, like ripples in a collective somatic field.

In this research Jeannette Ginslov proposes that augmented reality (AR) and mixed reality (MR) have the potential to expand the notion of a Screendance archive. This takes the form of a hybrid installation, where visitors are invited to download an AR app onto their mobile phones, or tablets, to access a Screendance archive tagged to images in an installation space. This type of archive highlights temporal shifts between past and present and demonstrates how archived somatic states may ripple outwardly across technologies, bodies, and space, to audiences who embody these states within the wider somatic field. For these MR interactions to work, methods in relation to filming, editing, and archiving are re-examined. Documentation and archiving methods are reviewed through a phenomenological lens and once distributed within the AR/MR archive installation, a postphenomenological perspective reveals how new relations with technology and media are discovered. Furthermore, the use of AI is discussed and how it may enhance the rippling out of affect and somatic states and become an *embodied materiality* (Ginslov, 2021) (orig. emphasis), permanently changing ways of seeing dance on screen and the notion of an archive.

Main Collaborators:

Margrét Sara Guðjónsdóttir: Concept, Choreography, author "FULL DROP into the Body"

Susan Kozel: Philosophy and Archival Concept

Jeannette Ginslov: Affective Screendance Creation and Visual Concept

Keith Lim: AR/MR/AI Creation and Interactive Technologist

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CATALYSTS – *Somatic Resonance* première 24-28 Feb 2022 at the [Institute for Cultural Inquiry](#), Berlin.

Trailer: <https://youtu.be/mfVtNX36-uk>

Promo Video: <https://youtu.be/acocqkeUjWc>

Video discussing the use of AI: <https://youtu.be/Jnn9S0asxe0>

Promo Video: <https://youtu.be/acocqkeUjWc> by Jeannette Ginslov

Website: <https://www.somaticarchiving.org/work/catalysts-somatic-resonance> created by JGinslov.

Paper by Ginslov, J., (2022) *RIPPLING OUTWARDLY: expanding the notion of Screendance archives with Augmented and Mixed Reality* for the International Journal of Screendance Vol 13, Choreographing the Archive, 2022 DOI: <https://doi.org/10.18061/ijsd.v13i1.9197> Article link: DOI: <https://screendancejournal.org/article/view/9197/7700>