

Dr Jeannette Ginslov (Phd) - curriculum vitae

Media Artist & Independent Scholar: Screendance, Embodied Dance and Technologies

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<http://www.jginslov.com/>

education

- 2021 PhD London South Bank University School of Applied Science & Arts and Creative Industries (with full Scholarship). *Deep Flow: a tentacular worlding of dance, biosensor technology, lived experience and embodied materials of the human and non-humankind*
- 2009 MSc University of Dundee, School of Media Arts and Imaging Duncan of Jordanstone College of Art& Design (A1) Distinction *the concrete and the digital – emotional and kinaesthetic amplification of the authentic and digitalized body in Screendance*
- 1999 MA Rhodes University (1/2) Grahamstown, South Africa. *The Dance Factory, Newtown Johannesburg: 'a site of resistance'*

professional roles (extracted)

- 2022 Master's Thesis Supervisor and Examiner: Media & Communication Studies, 18 Students, Malmö University, K3, Sweden
Website Creation for Somatic Archiving <https://www.somaticarchiving.org/>
- 2021 Online lecture for Philadelphia Dance Project, USA: *Conspiracy Archives* and *Deep Flow*
Online Presentation for Digital Research in the Humanities and the Arts. *Deep Flow: a return to bodily experience* A performance provocation with Jeannette Ginslov and Dr Daniel Spikol
- 2020/1 Master's Online Screendance workshops and lectures for postgraduate performance students University of Cape Town and AFDA, South African Film School.
- 2019 Screendance Jury Member for Dances with Camera Competition, 11th SHORT WAVES FESTIVAL 19-24 March, Poznan, Poland
- 2016-2017 Part Time Gallery Assistant Hannah Maclure Centre, Dundee
- 2016 Screendance lecturer: Dundee and Angus College: The Space, Dundee
Screendance workshops for Africa in Motion at Dance Base Edinburgh, Dança em Foco International Screendance Festival Rio de Janeiro, Federal University of Bahia Salvador, Brazil and Summer Media Studio: Nida, Lithuania
- 2013-2014 Senior Lecturer and Artist in Residence, Rhodes University Drama Department, South Africa
- 2012-present Co-Director and curator for Screendance Africa (Pty) Ltd
- 2003-8 AFDA - South African School of Film and Live Performance: Lecturer in Live Performance and Film. Alba Emoting & Movement Coach 1st – 4th years, HOD Live Performance: 1st – 4th years. Discipline Champion for Physical Performance and Course Controller 1st, 2nd & 4th Yrs

residencies-projects~installations-collaborations (extracted)

CATALYSTS - somatic resonance (2021-22) Artistic research residency/collaboration at the Inter Arts Centre Malmö, Sweden August to November 2021, with Margrét Sara Guðjónsdóttir (Choreography and Full Drop somatic practice), Susan Kozel (Philosophy & Archival Concept), Jeannette Ginslov (Video, edit and effects), Keith Lim (AR/MR Creation & Development), Music Peter Rehburg. Premier at the Institute for Cultural Inquiry 22 February 2022 in Berlin at ICI – The Institute of Cultural Inquiry. See: <https://www.iac.lu.se/projects/bodily-interfaces/> and <https://www.somaticarchiving.org/>

Nanocosmic Aesthetics (2021) a collaboration with Dr. Jeannette Ginslov (embodied technologies), Keith Lim (AR/VR) and neutron scientist Emil Rofors, who were selected for the [Open Call ESS & InterArts Centre Residency](#). The project explores [Small Angle Neutron Scattering](#) (SANS), the embodiment of data and neutronic imagery, using AR/VR technologies to create a new visual aesthetic. It is funded by a collaboration between Malmö Museer, the European Spallation Source ERIC, the Inter Arts Center Malmö and Lund University.

Conspiracy Archives (2018-2020) Mixed Reality Archive of Margrét Sara Guðjónsdóttir's Conspiracy Ceremony – HYPERSONIC STATES. At: Close Encounters Choreographic Exhibition, Copenhagen 2020 <https://youtu.be/Qn3avBxgnd0>, Flutgraben, Berlin 2019, Hildesheim 2019, Malmö Form Design Centre, 2018

Somatic Archiving Project (2018) in collaboration with Susan Kozel, Margrét Sara Guðjónsdóttir, Jeannette Ginslov, Keith Lim and Daniel Spikol. An artistic research project with the [Living Archives](#) Research Project at Malmö University. https://youtu.be/vXW_KoEAa8I

AffeXity (2010-2015) on-going collaborative artistic research within context of *Living Archives*. *AffeXity: Passages & Tunnels*, with Jeannette Ginslov, Daniel Spikol & Jacek Smolicki. Augmented Reality Performance/ installation. ReNew Festival, Copenhagen 2013 https://youtu.be/oSW_VrziVPM

publications (extracted)

Ginslov, J., (2022) “DEEP FLOW: an embodied materiality of dance, technology, and bodily experience” for Digital Research in the Humanities and Arts (DRHA) online journal *Body, Space & Technology* 21(1). DOI: <https://doi.org/10.16995/bst.8118>

Ginslov, J., (2022) *DEEP FLOW: a tentacular worlding of embodied dance practice, knowing and healing*. For Health Humanities in Application, A Palgrave MacMillan Publication. To be published Oct 2022. See: <https://link.springer.com/book/9783031083624> ISBN: 978-3-031-08359-4

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: <https://screendancejournal.org/article/view/9197/7700>

Ginslov, J., (2021) PhD Thesis *Deep Flow: a tentacular worlding of dance, biosensor technology, lived experience and embodied materials of the human and non-humankind* from London South Bank University School of Applied Science & Arts and Creative Industries. http://www.jginslov.com/uploads/2/1/9/5/21959466/30_june_2021_final_thesis_deep_flow_jginslov.pdf

Ginslov, J. co-authored with Susan Kozel, Margrét Sara Guðjónsdóttir and Keith Lim (2018) *Conspiracy Archives – A Process Archive of an Archival Process*. Researching in/as Motion: A Resource Collection, eds. V. Midgelow, J. Bacon, P. Kramer and R. Hilton. Helsinki: Artistic Doctorates in Europe/TEAK Publications <https://nivel.teak.fi/adie/conspiracy-archive>

Ginslov, J., 2017 *The Poetics of Temporal Scaffolding and Porosity: Sharing Affect and Memory*. Repertoire Magazine, Year 20 - Number 28 - 2017.1, in Technological Poetics in the Performing Arts A production by the Postgraduate Program in Performing Arts of the Federal University of Bahia, Brazil. ISSN 2175-8131 <https://portalseer.ufba.br/index.php/revteatro/article/view/25008>

Ginslov, J. (2016) Temporal Scaffolding: A Collaborative and Networked Infrastructure of Techne, Screendance, AR, Affect, Audiences and Smart Mobile Devices, in: Baker, C. C. and Sicchio, K. (eds.) *Intersecting Art and Technology in Practice. Techne/Technique /Technology*. Routledge Taylor & Francis Group, New York and London, pp. 112-127. <https://doi.org/10.4324/9781315678092>

Ginslov, J. (2015) *P(AR)ticipate: body of experience/body of work/body as archive* <https://medium.com/the-politics-practices-and-poetics-of-openness/p-ar-ticipate-body-of-experience-body-of-work-body-as-archive-b19446c9ce5d#.ov7lij6pf>

Kozel, S & Ginslov, J. (2012) FCJ-150 *AffeXity: Performing Affect with Augmented Reality in The Fibreculture Journal* DIGITAL MEDIA + NETWORKS + TRANSDISCIPLINARY CRITIQUE. Issue 21: Exploring Affective Interactions edited by Jonas Fritsch and Thomas Markussen. Issn 1449 1443 <https://twentyone.fibreculturejournal.org/fcj-150-affexity-performing-affect-with-augmented-reality/#sthash.dwy9d2h6.dpbs>

BIOGRAPHY

Dr Jeannette Ginslov (PhD, MSc, MA) is a media artist, researcher, lecturer, collaborator and published scholar. Her practice as research and collaborations with Screendance and AR/MR/AI combine choreographic, technological and philosophical experimentation, exploring embodiment, materiality and embodied technologies. Her current research focuses on *embodied materiality*, Screendance and visual aesthetics using AR/MR/AI. She is an independent Screendance maker, producer, online workshop facilitator, and has screened her works internationally. In 2021 she was awarded a PhD from the Arts and Creative Industries Department at London South Bank University, where she researched *Deep Flow: a tentacular worlding of dance, biosensor technology, lived experience, and embodied materials of the human and non-humankind*. She also has an MSc in Screendance Dundee University (Distinction), and an MA in Choreography, Rhodes University. Currently Ginslov is living in Malmö Sweden, and has worked on: CATALYSTS – Somatic Resonance, an MR/AR/AI and Screendance collaboration with Prof Susan Kozel from Malmö University, choreographer *Margrét Sara Guðjónsdóttir* and AR/AI interaction designer *Keith Lim* that premiered in Berlin ICI, in Feb. 2022 and, *Nanocosmic Aesthetics*, a collaboration with *Keith Lim* and nuclear scientist *Emil Rofors*, selected for the [Open Call ESS & InterArts Centre Residency](#) in Malmö, exploring Small Angle Neutron Scattering (SANS), the embodiment of data and neutronic imagery, using AR/VR technologies to create a new visual aesthetic. In January 2022 she joined the School of Arts and Communication (K3), Malmö University, Sweden, as an Media and Communications Master's Thesis Supervisor and Examiner, and taught online Screendance workshops to postgraduate students at Cape Town University – Institutes of Creative Arts, 2020-2021. <http://www.jginslov.com/>