

# Documentation of research expertise

## Jeannette Ginslov

### 1 Research expertise

#### 1.1 Academic degrees, date, and subject area

- 2017-2021** 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*. Subject areas: uses a performative *practice as research* (PAR) methodology, to study the human body and lived experience entwined with somatic and embodied dance practices, phenomenology, post-phenomenology, materiality, visual, interactive and biosensor technology, within a feminist posthumanist perspective. A form of embodied materiality.
- 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*. (180 credits). Subject areas: the study of emotions, the moving body and concrete experience, captured and amplified by the video camera and digital media processes. It examines how the digital body and affective images become haptic when mechanically reproduced and amplified in post-production. It highlights the influence of postmodern dance practice as well as the use of the cinematic genre of Dogme 95. It proposes that repetition in the edit and the use of vertical montage in Screendance is a choreographic tool and is a means of amplifying audience empathetic responses to informal and personal narrative content.
- 1999** MA Rhodes University (1/2) Grahamstown, South Africa. *The Dance Factory, Newtown Johannesburg: 'a site of resistance'*. Subject areas: Sites of resistance: the body, dance and the Dance Factory in Newtown, Johannesburg South Africa. The thesis explores personal, artistic and socio-political sites of resistance to dominant nationalist ideological hegemonies that enforced apartheid as well as mainstream forms of dance with nationalistic tendencies. These sites of resistance are examined prior to and after the birth of a democratic South Africa. An analysis of the dances choreographed during this period of transition, reveal shifts in form and aesthetics. These are traced during the development of the Dance Factory, which helped foster these new South African dance forms.

### 2. Research production:

#### 2.1 Publications

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/ijds.v13i1.9197> Article link: <https://screendancejournal.org/article/view/9197/7700>

Ginslov, J. and Kozel, S., (2022) <https://www.somaticarchiving.org/> A website about Somatic Archiving projects, an artistic research program into archiving and sharing bodily states. It combines choreographic, technological, and philosophical experimentation to tackle the question of how to archive and disseminate subtle bodily states that are often lost or depleted in conventional archival forms. Our artistic contribution to the technologically dominated field of AR/MR (Augmented and Mixed Reality) is *Choreographic Mixed Reality*. Publications: <https://www.somaticarchiving.org/publications>

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). Peer Reviewed: doi: <https://doi.org/10.16995/bst.8118>

Ginslov, J., (2022) *DEEP FLOW: a tentacular worlding of embodied dance practice, knowing and healing*. For Volume - From the Trenches: Health Humanities in Application, Palgrave MacMillan Publication. Peer Reviewed: to be published and printed in book form 2022.

Ginslov, J., (2021) PhD Thesis *Deep Flow: a tentacular worlding of dance, biosensor technology, lived experience and embodied materials of the human and non-human kind* 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](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. Peer reviewed <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, Screenance, 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. Peer reviewed, printed in book form and available online: <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>. Peer reviewed.

Spikol, D, Ryd, C, Smolicki, J, Ginslov, J & Kozel, S (2014) 'Using augmented reality, artistic research and mobile phones to explore practice-based learning', *CEUR Workshop Proceedings*, vol. 1154. Peer reviewed.

Kozel, S & Ginslov, J. (2012) FCI-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> Peer reviewed.

## 1.2.2 Contribution to academic conferences

### 2022

Ginslov, J., Presented a paper *Deep Flow: looking inwardly* challenging notions of the choreographic using phenomenological and artistic research methods and methodologies for the 15<sup>th</sup> NOFOD conference, at The Danish National School of Performing Arts, Copenhagen, 5-8 July.

### 2021

Ginslov, J., Online presentation for *The Aesthetics of Attention*: Annual conference of The Nordic Society of Aesthetics, Aarhus University, Denmark, May 20–21. Paper presented: *Deep Flow: a tentacular worlding of dance, biosensor technology, lived experience and embodied materials of the human and non-humankind*  
**2021**

Ginslov, J & Dr Spikol, D., *Deep Flow: a return to bodily experience* – a Zoom performance provocation for DRHA –(Digital Research in the Humanities and the Arts) for Brunel University and BST (Body, Space, & Technology Journal), <https://www.drha.uk/2021/program-2/>. September 5 – 7, 2021, Heilig-Geist Kapelle, Humboldt University Berlin, and @gather.town.

**2019**

Ginslov, J & Dr Spikol, D., A *Deep Flow* performance and talk: *Reflecting on the Experience the Self in the Smart City*: Digital Urbanism Symposium at the Blekinge Institute of Technology, Karlskrona, Sweden, 15 November

**2018**

**11-13 April** 3 min talk with Prof Susan Kozel and Margret Sara Gudjonsdottir on the *Somatic Archiving Project* at the *To be Archived*. An event marking the end of the Living Archives Research Project Malmö Konstmuseum <http://livingarchives.mah.se/2018/02/living-archives-final-event-11-13-april-2018/>

**2012**

Ginslov, J., Presentation at MEDEA Malmö, University, Malmö, Sweden 14 May 2012  
[MEDEA Talks #19: AffeXity “Capturing Affect With a Handful of Techne”](#)

### **1.2.3 Research projects / Collaborations / Professional roles / Installations**

The following research projects and installations demonstrate my professional role as a Screendance maker and AR/MR collaborator. These collaborations enable me to explore and share with fellow researchers and practitioners, ongoing research about embodied materiality, somatic archiving, that results in a choreography of affective and somatic resonance.

**2021-22**

**CATALYSTS – Somatic Resonance** (2021-22) is an Artistic research residency/collaboration at the Inter Arts Centre Malmö, Sweden August to November 2021, <https://www.iac.lu.se/projects/bodily-interfaces/> with Margrét Sara Guðjónsdóttir (Choreography and Full Drop somatic practice), Susan Kozel (Philosophy & Archival Concept), Jeannette Ginslov (affective video creation), Keith Lim (AR/MR Creation & Development), Music Peter Rehburg. This has resulted in a choreographic exhibition of somatic body states from the archival work of [Guðjónsdóttir](#) and is a choreography of Mixed Reality technologies, kinaesthetic algorithms, archival material, and live bodies. The work 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. It premiered 24-28 Feb 2022 at the [Institute for Cultural Inquiry](#), Berlin.

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

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

**Webpage:** <https://www.somaticarchiving.org/work/catalysts-somatic-resonance>

**Video example:** [https://www.youtube.com/watch?v=I9DCh8edr1o&ab\\_channel=JeannetteGinslov](https://www.youtube.com/watch?v=I9DCh8edr1o&ab_channel=JeannetteGinslov)

**Supported by:** Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media, co-produced by Data Society Research Program of Malmö University, Inter Arts Centre (Malmö), ICI Berlin, Open Spaces festival Tanzfabrik Berlin, WUK performing arts.

**2021-2022**

#### ***Nanocosmic Aesthetics* (2021-22)**

This is an Artistic research residency and collaboration with 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](#) in 2021. 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.

This residency intended to discover how bodies, visualising techniques and visual media may be re-imagined, re-visualised and re-embodied (Ihde, 2002; Kozel; 2017). Questions revolved around modes of interaction, interfaces and embodied access to neutronic information and experiencing the nanocosmic. This resulted in the interactive work, *Scatterdance*, an interactive work that was showcased at the Copenhagen Kulturnatten

October 2021, at the Niels Bohr Institute. The installation demonstrates how the spallation process works with the “neutron balls” being fired at the participant, the sample in this case.

Video of the installation: <https://youtu.be/Qc5ipBNGCGg>

Exhibition, final presentation, and seminar 05-10 April 2022.

**Webpage:** <http://www.iginslov.com/nanocosmic-aesthetics.html>

## 2018-2020

**Conspiracy Archives** was an artistic residency and collaboration exploring Screendance, archival video and AR that resulted in a Mixed Reality Archive of Margrét Sara Guðjónsdóttir’s dance work *Conspiracy Ceremony – HYPERSONIC STATES*. It was an artistic research project with the [Living Archives](https://youtu.be/vXW_KoEAa8I) Research Project at Malmö University. [https://youtu.be/vXW\\_KoEAa8I](https://youtu.be/vXW_KoEAa8I). Several Artistic Residencies in support of *Conspiracy Archives* took place in Berlin in support of researching somatic archiving versus dance documentation: 14-19 July, 22-24 August and 24-27 September 2017 with Kozel, Guðjónsdóttir, Ginslov as well as dancers: Johanna Chemnitz, Catherine Jodoin, Laura Sigmund, Marie Topp, Suet-Wan Tsang and composer Peter Rehberg.

**Exhibitions:** Close Encounters Choreographic Exhibition, Copenhagen 2020 <https://youtu.be/Qn3avBxgnd0>, Flutgraben, Berlin 2019, Hildesheim 2019, Malmö Form Design Centre, 2018

**Conspiracy Archives Prototype 2018:** [https://youtu.be/vXW\\_KoEAa8I](https://youtu.be/vXW_KoEAa8I)

**Online Materials:** <https://livingarchives.mah.se/2018/12/conspiracy-archives/>

<https://livingarchives.mah.se/collaborating-researchers/> : Jeannette Ginslov

**Webpage:** <https://www.somaticarchiving.org/work/conspiracy-archives>

## 2013

*AffeXity: Passages & Tunnels* was an artistic research project exploring affect, memory, and archives. It grew out of the *AffeXity* collaboration between Susan Kozel and Jeannette Ginslov and took a dance and choreographic approach to AR with the aim of fostering meaningful relationships between dancers, audience members, archival media, and physical locations. Dance improvisation, screendance techniques for video capture and editing were combined to explore affect in urban spaces. The free AR browser Aurasma was used to suspend the choreographies as hidden layers of media living in physical space, so that AR became part time-machine and part performance of memory.

**Collaborators:** Susan Kozel (artistic direction & concept), Jeannette Ginslov (video & concept), Wubkje Kuindersma (dance), Camilla Ryd (images & interaction design), Jacek Smolicki (sound), Daniel Spikol (technical production), Oliver Starpov (dance). Photo: Daniel Spikol

**Outcomes:** *AffeXity: Passages & Tunnels* 31 Oct @ Re-New Digital Arts Festival 2013 by Jeannette Ginslov

<https://youtu.be/LmeKI01xUjo>

### Artistic Residencies:

*AffeXity: Passages & Tunnels* (16-21 May 2017) with Susan Kozel, preparing for *Somatic Archiving Project*, Malmö University

*AffeXity: Passages & Tunnels* mini residency (14-18 Nov 2015) with Susan Kozel at [MEDEA Interactive Institute](https://www.medeainteractiveinstitute.com),

**Webpage:** <https://www.somaticarchiving.org/work/affexity-passages-and-tunnels>

## 2011

*AffeXity* was about choreographing affect using the Argon AR browser on a mobile phone to look for hidden choreographies and layers of movement in a city. Playing on both ‘affect city’ and ‘a-fixity’, *AffeXity* was an interdisciplinary, collaborative, social choreography project drawing together dance, geo-spatially tagged visual imagery, and people using mobile-networked devices. Short dance video narratives, shot in the city with a focus on amplifying affect and corporeality, were geospatially tagged and accessed by audiences using Argon, a free open-source AR browser on their mobile phones. Audience members could then experience the hidden choreographies as part of a performance event or on their own, using their own devices according to their own rhythms.

**Collaborators:** Susan Kozel (Malmö University, Sweden), Jeannette Ginslov (Screendance) Timo Engelhardt (MA student, Malmö Högskola), Jay David Bolter (Mixed Environments Lab, Georgia Tech, USA) Maria Engberg (Blekinge Institute of Technology, Sweden, & Georgia Tech USA), Wubkje Kuindersma (Dance Artist, Copenhagen) Video documentation: <https://youtu.be/O3uTRXtdi3A>

**Webpage:** <https://www.somaticarchiving.org/work/affexity>

### 1.2.4 Research studies supervision

**2022**

Part-time Master's Thesis Supervisor and Examiner: Media & Communication Studies, Malmö University, Sweden. Two second year research students.

**2021-22**

Part-time Master's and 3<sup>rd</sup> Year Screenance studies supervision with development of a Screenance curriculum and theory development for the University of Cape Town. A total of 15 students.

### **1.3 Personal research activities and future research plans**

#### **2022 onwards**

I am proposing two future research projects I feel would work in relation to Malmö University's strategic platform and Arts-based research that has an emphasis on critical and interdisciplinary approaches. Both focus on performativity, activism, and phenomenological methodologies, as well as K3's concerns on material experimentation. This artistic research interweaves creative practice with critical theory formation that can contribute to knowledge development and societal change.

#### **STOLPESTEINE: Memorial Archiving**

I would like to take the lead in a project that is based on the holocaust memorial archive, the Stolperstein. The artist Gunter Demnig remembers the victims of German National Socialism by installing commemorative brass plaques in the pavement in front of their last address of choice. These Stolpersteine, or "stumbling stones or blocks" are now found in at least 1200 places in Germany, as well as in many EU countries. Demnig cites the Talmud saying that "a person is only forgotten when his or her name is forgotten". The Stolpersteine in front of the buildings bring back to memory the people who once lived here. Almost every "stone" begins with HERE LIVED... One "stone". One name. One person. Before being taken away by the Nazis.

<http://www.stolpersteine.eu/en/home/>

However, my ambition is to give each person represented on the Stolpersteine a digital archive in the form of visual documentation, using documents or photos, as well as a short artistic expression using Screenance. Depending on the state of the Stolpersteine, as many have worn down over time, this visual and aural data would be tagged onto the Stolperstein, commemorating each person, using location-based AR. In this way family members would be able to upload their memories of a family member to this memorial stone, honouring and sharing their memories of their deceased before they fade. These would come alive again in the viewer's hand-held device, using an AR app, which they would need to download beforehand to access the memorial archive.

One big question begs an answer: how may one create an artistic digital work or expression out of documentary data and memory? This brings up other questions about ethics, humanity/inhumanity, memorial archiving, embodied interaction design and dilemmas of digitising memory abound and would serve as a basis for extensive research.

#### **Embodied materiality and artificial creativity**

This artistic research would be an extension of my PhD studies that examined an embodiment of the human and non-human through a relational performative phenomenology. This I concluded became an embodied materiality where the *doing* of artistic practice and research, bridges phenomenological philosophy, with dynamic material configurations, without losing the human subject. The idea is to create a new visual aesthetic using a combination of human and artificial creativity, with video and AI, MR, VR or AR. This would then be an extension of my artistic research already encountered in *CATALYSTS – somatic resonance* (2021-2). For example, one of the tags in the exhibition, *Twisting*, revealed a unique 3-dimensional dynamic visual image each time it was encountered when the viewer kept moving around the tag.

The form of artistic research could unearth how AI, artificial creativity, human intervention, and invention may work hand in hand to amplify affective resonance, embodied materiality with our embodied interactions with technologies. This could be an extension of my PhD research *Deep Flow*, the phenomenological methodology and methods that I used to explore relations between the human and non-human by using an embodied dance practice, drawings, verbal description, and heart rate variability data from a heart rate monitor. This embodied materiality could be visualised using Screenance with AR, MR, VR or AI. However, one may ask if such lived experience is fungible and how may it be revealed? This could reveal to us the ethical implications inherent in

any so-called creative AI and to ask how human is AI? And how human is creativity if we become more reliant on the automatization of aesthetics and image culture?

Both research projects I feel would work in relation to Malmö University's strategic platform and Arts-based research that has an emphasis on critical and interdisciplinary approaches. Both focus on performativity, activism and the phenomenological, as well as K3's concerns on methodological and material experimentation. They are forms of artistic research that interweave creative practice with critical theory formation with the ambition to contribute to knowledge development and societal change. This aligns with one of K3's research platforms researching *artificial creativity*.