

Engagement with wider society

Jeannette Ginslov

My engagement with the wider society has taken place through talks, online or “in the flesh”, workshops, provocations, artistic residencies, and collaborative projects, that reveal a blurring of divisions between arts practices and disciplines, research, and society. This also includes my vast Screendance production and having created over 250 Screendance works, many of them have been screened internationally at major Screendance Festivals. These works reveal my concerns with the body and it’s digital materiality, the relationships between the body, culture, location and society, as well as haptic, affective and somatic resonance, that emanates from embodied interactions with digital media and technologies.

1. Talks and online presentations

The following are examples of talks based on my artistic collaborations, Screendance practice and my PhD research, that I presented on Zoom or Skype or live:

2022

15th NOFOD CONFERENCE PRESENTATION The Danish National School of Performing Arts, Copenhagen 5-8 July 2022 Deep Flow: an embodied materiality of dance, technology, and bodily experience By Dr Jeannette Ginslov 07 July 2022. The talk is here:

http://www.jginslov.com/uploads/2/1/9/5/21959466/nofod_presentation_7_july_jginsov.pdf

Live talk at Inter Arts Centre, *Nanocosmic Aesthetics* 05 April 2022 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](#). 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

2021

Online lecture for Philadelphia Dance Project, USA about *Conspiracy Archives*, the AR and Screendance project and *Deep Flow*, my PhD Research, the 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.

DRHA: 2021 Digital Matters: Designing/Performing agency for the Anthropocene Deep Flow: a return to bodily experience A performance provocation by Jeannette Ginslov and Dr Daniel Spikol 15 May 2021

http://www.jginslov.com/uploads/2/1/9/5/21959466/revised_2_abstract_deep_flow_jeannette_ginslov_and_dr_daniel_spikol.pdf

Aesthetics of Attention Conference 2021 hosted by Aarhus Univeristy.

http://www.jginslov.com/uploads/2/1/9/5/21959466/edited_02_deep_flow_aesthetics_of_attention_conference_paper_jginslov.pdf

2020

VRYSTAAT ARTS FESTIVAL – Bloemfontein, South Africa. *SCREENDANCE: diversity & representation matters*. An online panel discussion about racial diversity and race and its representation in Screendance via Zoom 02 July 2020 14-15:30 BST. Hosted by Georgina Thomson and Jeannette Ginslov who originated the topic of the discussion.

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

2019

A Live Presentation about *Deep Flow: a tentacular worlding*, my PhD research at the Dansehallerne Artistic Research Lab: *On the Notion of Practice* at Forsøgsstationen Copenhagen with Dr Daniel Spikol, May 2019 who demonstrated the prototype heart rate monitor that I used in my practice.

2018

07 September *Conspiracy Archives Installation/Live Presentation* that was part of the Somatic Archiving and Living Archives project for for the K3 celebration and *The Festival in Malmö* at Form/Design Centre in Malmö. Here we presented the use of the AR apps Argon & Unity.

06 June PhD Research presentation on Skype for the London South Bank University Summer School, *DIGITAL SOMA: INTRUSIONS and EXTRUSIONS* – How may wearable embodied biosensors and video technology be adapted to make readable invisible experiential states, when dancing a “hyperstate”?

02 May Bristol University: A 60 min live presentation of my PhD research: *DIGITAL SOMA: INTRUSIONS and EXTRUSIONS* – entwining somatic dance performance with biosensor and digital technologies to revisualise the moving body to other PhD students exploring AR, Chemistry and Dance

2016

31 May-02 June Screendance and AR Live Workshop and Talk, at the Federal University of Bahia Salvador, Brazil. Invited by Prof Ivani Santana. Open to the public and students of dance and media. P(AR)ticipate: body of experience/body of work/body as archive. An exploration of openness, otherness and porosity.

24-28 May Dança em Foco International Screendance Festival Rio de Janeiro at Castelinhof do Falmengo. A Live Screendance and AR Workshop 24-27 May, and 28 May a public talk: *P(AR)ticipate: body of experience/body of work/body as archive*.

2015

18 Sept The D-Word - P(AR)ticipate Live showing, talk and Q&A at the CCA (Centre of Contemporary Arts) in Glasgow <http://www.cca-glasgow.com/programme/55f061a0eb33140072000001>

6 Sept The Online Ar(t)chive Conference: The BodyTech: Tech Chutzpah. On skype, for the iThuba Gallery in Johannesburg. Demonstrating P(AR)ticipate with Aurasma. *The medium is the massage - mediating the body from site to site: from analogue to digital to augmented*.

10 March University of Johannesburg Conference - Arts & Culture Trust Conference in partnership with the British Council. Spoke remotely on Google Hangout with Whit MacLaughlin in USA, Nqobizitha Engore Mlilo in RSA and myself in UK.

26 January Screendance & AR Live Lec-Dem at Northampton University - Screendance and AR Masterclass with Screendance and Third Year dance students.

2013

A Dundee University/ ART & MEDIA / Augmented Reality Live Presentation & Workshop. Artist Talk by South African/Danish Media artist Jeannette Ginslov at Dundee University, 12 March

2011

Keynote Speaker at GIPCA (Gordon Institute of Performing and Creative Arts) Film and Dance Conference, University of Cape Town South Africa “Screendance and the Global Network - Online Dance Communities. The rise of social media, telematic performance, online curating and platforms dedicated to Screendance.”

2. Artistic residencies and collaborative projects

I have been involved in many artistic residencies here in Malmö University as well as abroad, however many are also collaborative projects that mainly concern my Screendance making skills as well researching how AR and MR may amplify the sharing of somatic and affective resonance.

2021-2022

Nanocosmic Aesthetics (2021) was an artistic residency and 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. <https://www.iac.lu.se/ess-artistic-residency-dr-jeannette-ginslov-keith-lim/>

CATALYSTS – somatic resonance (2021-22) Artistic research residency and collaboration at the [Inter Arts Centre](#) Malmö, Sweden August 2021 to February 2022, 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 Berlin. 24-28 February 2022:

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

Video example: https://www.youtube.com/watch?v=I9DCh8edr1o&ab_channel=JeannetteGinslov

2020

Conspiracy Archives (2018-2020) and Living Archives Project Malmö University: A 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

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

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

2017

16-21 May, 14-19 July, 22-24 August and 24-27 September *Somatic Archiving Project* & Residency, in Berlin with Susan Kozel Professor of New Media Medea at Malmö University and Choreographer, Margrét Sara Guðjónsdóttir, Videographer and Editor Jeannette Ginslov

2015

AffeXity: Passages & Tunnels mini residency 14-18 November with Susan Kozel at [MEDEA Interactive Institute](#), Malmö University.

2012

Jeannette Ginslov Artist in Residence [MEDEA Interactive Institute](#) (March-May) as Videographer, Editor and Researcher, Malmö University with Prof Susan Kozel, researching affect and screendance with Augmented Reality with the AR Aurasma app for [AffeXity & DansAR](#) and <http://affexity.se/>

AffeXity Presentation to lecturers at Malmö, University – 24 October

[MEDEA Talks #19: AffeXity "Capturing Affect With a Handful of Techne"](#) 60mins at MEDEA Malmö University. Malmö, Sweden 14 May 2012

2010

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

3. Screendance projects

I have produced over 250 Screendance works, and due to their digital materiality have reached a wider society. From 2007- 2022 I have acted as a Screendance director, producer, choreographer, camera operator and editor. This has also involved managing the distribution of my works to several Screendance Festivals internationally. I have cited three Screendance works that have been screened internationally at mainstream events and which best reflect my Screendance making skills and my leadership in the field in terms of my concerns, content and methods:

CoNCrEte (2010) reveals our ever-changing responses to the environment, relationships and events that result in a display of emotions and/or affordances. Through the handheld camera, it blends close-ups creating de-familiarization, with wide shots framing the body against a concrete location, uses post-modern dance choreographic strategies with authentic emotional expression, to create haptic and affective imagery. Repetition in the edit considers vertical montage as means of drawing upon the viewer's empathetic responses. <https://vimeo.com/manage/videos/25124354>

Sanctum I (2009) reveals & amplifies the emotional and kinaesthetic struggle of silenced, yet complicit women, bound by the cultural practice of FGM or female genital mutilation. It was inspired by the autobiography, *Desert Flower* by Waris Dirie (1998), a Somali model, social activist, and a UN Special Ambassador (1997-2003) against FGM. <https://vimeo.com/manage/videos/55685512>

Freedom (2008) is part interview, part dance video, that explores five female South African dancers grappling with their own notions of freedom, authenticity, and democracy within a postcolonial South Africa. <https://youtu.be/la2PYdfdlpc>

My complete Screendance playlist is found here:
<https://youtube.com/playlist?list=PL796AD4CCF7582CCC>

4. Leadership and administrative skills

The following projects and organisation demonstrate and reflect my leadership and curatorial qualities as well as administration skills, outside of a university environment.

Dance Theatre and Screendance Company Management

The following Screendance and multimedia dance theatre projects reflect my skills of artistic direction, skills in leadership, curatorial thinking, jury decision making, administration, and co-ordination in several organisations that I founded and led.

2019

Short Waves Film Festival 11th Edition, Screendance jury member, for *Dances with Camera Competition*, Poznan Poland (19&20 March).

2012-2018

[Screendance Africa \(Pty\) Ltd](#). Co-Founder, Co-curator and Co-Director with Dominique Jossie, Cape Town South Africa. The goal was to promote Screendance made in Africa by Africans. Curated, and screened dance films, and ran Screendance workshops internationally. Funded by major Screendance Festival contracts such as Cinedans (Amsterdam), Dance Camera West (Los Angeles) and Dance Films Association (New York City). Partly funded by The National Arts Council, South Africa.

2010-2014

[ScreenMoves](#), Founder and committee member (2010-2014). ScreenMoves was a collaborative platform in Dansehallerne, Copenhagen, Denmark, promoting dance on screen, funded by the Danish Arts Council.

[60secondsdance.dk](#), Co-Ordinator, founder and Screendance jury member (2010-2014). An international online competition for one minute dance films. Co-produced with Loikka Dance Film Festival, Dansehallerne/ ScreenMoves, ScreenDance Festival and DansiT.

<https://www.youtube.com/user/60secondsdance>. Funded by the Danish Arts Council.

2010-2016

[www.dance-tech.net](#) and [dance-tech.TV](#) Associate Producer. Founder and creator of the sites by Marlon Barrios Solano in 2010. These sites are social networking websites connecting people concerned about innovation and experimentation on art, dance, embodiment, cognition, science, networks, post-humanism, media and the unstable landscape of contemporary culture and life.

[MoveStream](#) Founder, vlogger and producer. This was a vlogging channel about Screendance makers, their work and Screendance festivals. Funded by the Danish Arts Council who funded my visits to Dance Camera West in Los Angeles and Cinedans in Amsterdam, 2012.

<https://www.youtube.com/playlist?list=PL844D4941266CF607>

2003-2014

Walking Gusto Productions: multimedia dance theatre company. Founder, director, choreographer, and producer where I employed dancers, composers, filmmakers, editors, and workshop facilitators. Funded by The National Arts Council, South Africa. I ran the finances and administration of WGP and was head producer of my Screendance works from 2007 onwards.

Live performance play list:

<https://youtube.com/playlist?list=PLAFB1C13FBF99745C>