

philadelphia**dance**projects

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PDP Presents,

Sunday, March 28, 2021 at 4PM (US ET) on a Zoom platform facilitated by PDP.

The event will follow the format of PDP's Informances, a live artist /audience conversation: that includes a conversation with the audience on Zoom.

CONSPIRACY ARCHIVES AND DOWNSCALING IN DEEP FLOW

INTRODUCTION

Today I'm presenting two dance and technology works, *Conspiracy Archives* and *Deep Flow* that involve embodied dance practice, screendance and the use of the technologies: Augmented Reality and Heart Rate Monitors.

But let me just give you a bit of a background about myself before showing you the works. As a young dancer and choreographer, in the 1980's. I explored my own body as a site of resistance, to express my anger about Apartheid in South Africa.

IMAGE - Sandstone

Then later, I used screendance and interactive technology, to explore the body's digital materiality.

IMAGE – sanctum II

After getting my MSC in screendance, in 2009, I started collaborating with phenomenologist Susan Kozel from (Malmö University, Sweden) exploring how screendance and augmented reality (AR),¹ mediates affect.² Since 2010 we have created several projects together, [AffeXity](#), [DansAR 01& 02](#) and [AffeXity: Passages & Tunnels](#) (on my website). In these collaborations we worked with several dancer/choreographers, where I filmed and edited short screendance works and using the AR app Aurasma, we created installations in various urban environments.

IMAGES: AffeXity Passages & Tunnels day

Video <https://youtu.be/41gB7exGZGo>

AffeXity Phase 01 #5 Red Wall Feet

<https://www.youtube.com/watch?v=aRbm7BNYVfU>

IMAGE: Affexity Passages & Tunnels night

¹ *Augmented reality (AR)* overlays digital content such as video, imagery, text or sound on a hand-held device such as a mobile phone, enhancing the user's physical world.

² Affect: These are often thought of as human emotions; however, they are, according to Kozel (2007), dynamic flows or intensities that are felt by the body, between bodies and things. They are felt as nuanced sensations that arise from being in a situated body.

More recently we have been collaborating with Icelandic Berlin based choreographer Margrét Sara Guðjónsdóttir who has developed an embodied dance practice, the *Full Drop*. The *Full Drop* is an embodied dance method that investigates *body-mind* integration and the experiences we have when listening to bodily cues.

It is a physical practice that allows the participants to enter visceral, emotional and psychological sub worlds and bring them to the surface. The practice substitutes the rigour of physical training and performance to explore interiority, mindfulness and body-mind integration. Our first project together was Somatic Archiving and more recently, the Conspiracy Archives project together with AR media programmer Keith Lim.

First I need to film the dancers with the notion of an embodied camera. We always asked how it is possible to archive artistic processes that occur within the bodies of the dancers? Particularly processes that are somatically rich and affectively complex. So that instead of shooting and/documenting the dance I extrude, see/feel through my camera the affective forces of resonance, emanating from the dancers, into me. In the edit process I try to feel my way through so that the translation of affect is not lost in the digital.

IMAGES – 2

VIDEO – Screendance of Laura <https://youtu.be/OsorFGb1lrU>

Then we need tags or images to trigger the AR app on one's phone

IMAGES: TAGS and AUDIENCE IMAGES X6

VIDEO – Doccie of the CA Malmo: https://youtu.be/vXW_KoEAa8I

IMAGES – CA in Cph 2020

This intense and powerful choreography was made from many hours in the studio working with reflective somatic (bodily) practices. The deep and meditative quality of the work makes it a fascinating archiving challenge: how is it possible to archive the dynamic, moving meditation of the dancers? Here you find archival design prototypes using 2 different Augmented Reality browsers intended to convey some of the qualities of Guðjónsdóttir's work. This is an example of research that has philosophical, technological and performative qualities. It is a collaboration between Susan Kozel, Margrét Sara Guðjónsdóttir, Jeannette Ginslov, Keith Lim and Daniel Spikol. It is artistic research from the Living Archives Research Project at Malmö University.

IMAGES – CA in Cph 2020

PROGRAMME NOTES

VIDEO - Latest video in Copenhagen: <https://youtu.be/Qn3avBxgnd0>

SLIDE DOWNSCALING IN DEEP FLOW

The *Full Drop* inspired a new era of research for me to explore interiority, mindfulness and body-mind integration in my own dance practice. This led me to my PhD research at London South Bank University where I developed *Deep Flow: a tentacular worlding of biosensor technology, lived experience and embodied human and nonhuman materials*, with a scholarship from the Department of Creative Technologies and the School of Applied Sciences and Centre for Media and Culture Research (2016-2021).

During my Practice and Research studies over the last four years, I have developed my own mindful dance practice, *Deep Flow*, using phenomenological and meditation methods, turning my attention to *looking inwardly* to the body, the pre-reflective and direct experiencing, as a means to construct knowledge about dance as lived experience, from a first-person perspective. Furthermore, a heart rate monitor (HRM) is used to record how the heart and central nervous system respond to the state of *Deep Flow* and how this data supports and deepens the practice. The practice aspires to reinstall a sense of trust in one's own subjective experience and sensuous embodiment³ whilst interfacing with technology, as currently our lives are being quantified, controlled and mediatized over many hand held-held devices and social media platforms.

JG IN DEEP FLOW: KARLSHAMN SWEDEN

<https://youtu.be/xsLt7xKX1nY>

How to find relations between felt bodily experience and biosensor technology in dance practice? To do this, current dance practices using biosensor and interactive technologies are studied. These practices visualise invisible bodily events such as heart rate, in external media environments, illustrating certain aspects of a dancer's experience, to which they respond. This neglects the storehouse of felt experience that technologies, used instrumentally, cannot capture. Consequently, this research challenges artistic strategies of looking outwardly to *looking inwardly* to understand dance as *experience* (Fraleigh, 2018) more fully. It explores phenomenological methods of dance practice and biosensor technology to; explore the *felt sense* (Gendlin, 2003) and whole-body situated experience; investigates experiential interactions with different environments; and explores human relations with technologies and both human and non-human materials.

A practice as research (PaR) methodology is used to explore this strategy. This relational theoretical approach is an interdisciplinary study of the human body in dance practice, phenomenology, technology and feminist posthumanism. Phenomenological methods are explored in dance practice that uses biosensor technologies. Multimodal qualitative and quantitative methods of data collection are used to reveal and interpret the experiences of these practices. Methods of analysis generate an understanding of the relations between these experiences, the body and biometric data.

METHODS

Doing a phenomenology, *dwelling*, *listening* and using *flow* could be described as *direct experiencing* (Gendlin, 2003) of the *unsaid*, the pre-reflective, the *felt-sense*:

³ Embodiment is a term used in phenomenological theories to describe our subjective selves, experiencing and perceiving the world with and through our bodies, our senses and social presence.

that *Direct experiencing* is the messenger of the *unsaid* as it cannot be reduced to language and can only be experienced. Therefore, the longer one *dwells* in and *listens* to *direct experience*, the more one experiences the *unsaid*. Gendlin (2003, p., 3) describes this as experiencing of the *mores* of the bodily senses or the “(...)”, as one’s body-sense expresses and includes “more than you can think by thinking one thing at a time”. These methods of practice turn one’s focus *inwardly* to *listen* to and pay more attention to the *unsaid* and the pre-reflective *mores* of the body, the bodily senses, thoughts, emotions, moods and the imagination, that may be stimulated.

DRAWING

HIEROGLYPHS

FIGURING/FIGURES

QUANTITATIVE DATA

The methods and research methodology have given birth to the practice of *Deep Flow*, that reveals relations between states of *flow* (Csikszentmihalyi, 1990; 2004), movement meditation, fascia release and heart rate variability. This replaces practices with biosensor technologies that quantifies and visualises human experience. By *looking inwardly*, within an ecology of embodied experience, biometric data, tangible and intangible materials, *Deep Flow* collapses notions of inside and outside. It proposes *a return* to lived and felt experience, to construct knowledge from a first-person perspective and to explore relations between the human and nonhuman.

Phenomenology is a branch of philosophy focused on the study of subjective experience centered on the integration of the mind and body from which first-person lived experience is used as the basis for the construction of knowledge. It is “interested in our encounters with phenomena as they appear to us in consciousness” (Boden & Eatough, 2014, p. 160) and the *felt-sense* (Gendlin, 2003). This is a “bodily knowing [that] is not an immediately identifiable sp2003). This is a “bodily knowing [that] is not an immediately identifiable specific emotion or sensation, but something ‘fuzzy’ and difficult to pin down, yet also clearly ‘there’ inside you, telling you about your situation” (Boden & Eatough, 204, p.162). Through this internal awareness, one actively acknowledges phenomena that arise and appear as unfiltered thoughts or felt experiences in the body. If explored in dance it could enable the dance phenomenologist-practitioner to describe immediate encounters and experiences within a dance practice, not as a theoretical system, but as a method for describing the experience of *being-in-a-dance* pre-reflectively and reflexively without prejudice or expectation. This enables a methodology for understanding *dance as experience* and a method for dancers to become more aware of their subjective presence using mind-body integration whilst dancing.

