

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

Abstract

How to change modes of "looking outwardly" to "looking inwardly"? This performance provocation presents an Embodied dance practice *Deep Flow*, to disrupt ecologies of attention, produced by the Anthropocene, in which neoliberal subjects increasingly find themselves measured and shaped by numbers, through interactions with online and self-tracking technologies, the Attention Economy. These ocularcentric interactions require one to look outwardly to validate human experience. However, this neglects the vast storehouse of felt and bodily experience that online and self-tracking technologies, used instrumentally, cannot capture.

This performance provocation challenges "looking outwardly" by exploring strategies of "looking inwardly", proposing an Embodied dance practice, that uses a heart rate monitor to illuminate the neglected experiential aspects of bodily experience, changing ecologies of attention to ones of experiencing. By reorienting visual mastery over things in the world, we may become more dependent on our felt-sense and embodied experience rather than gazing into a digital-Other, a smart mobile phone or social media, in which we constantly inscribe ourselves to create self-identity and shareable recognition.

To explore this strategy, *Deep Flow*, uses a practice as research methodology, and phenomenological methods to; explore whole body experiences; investigate bodily and experiential interactions with technology; and to explore human relations with non-human materials. By "looking inwardly", within an ecology of lived experience, biometric data, tangible and intangible materials, *Deep Flow* collapses binary notions of inside and outside, subject and object. It proposes; a return to bodily experience and sense perception, through states of flow, relational embodiment and embodied materiality, to construct knowledge from a first-person perspective, and to expand an understanding of our bodily experiences in relation to technology, human and nonhuman materials.

BIO

Jeannette Ginslov is an artist, researcher, and freelance lecturer of Screendance, embodied dance and technologies. She is a final year PhD candidate at London South Bank University exploring: *Deep Flow: a tentacular worlding of dance, biosensor technology, lived experience, and embodied materials of the human and non-humankind*. She has an MSc in Screendance (Distinction) from Dundee University, and an MA in Choreography, Rhodes

University. Ginslov is also a Screendance maker, producer, workshop facilitator and director of Screendance Africa (Pty) Ltd. She collaborates with Susan Kozel, Margrét Sara Guðjónsdóttir, Keith Lim and Daniel Spikol on Screendance and AR projects: *AffeXity* (2010-2014), *Somatic Archiving* (2017), *Conspiracy Archives* (2018), and *Bodily Interfaces* (2021-ongoing).

BIO

Dr Daniel Spikol is Associate Professor of Computational Thinking at the Center for Digital Education, Departments of Computer Science and Science Education at the University of Copenhagen. His research investigates how people collaborate with multimodal learning analytics (inspired by social signal processing ambient computing). He develops technologies that support learning, play, and reflection. His current work uses physical computing to inspire learners for computational tinkering and thinking.