THE POETICS OF TEMPORAL SCAFFOLDING AND POROSITY:
SHARING AFFECT AND MEMORY

A POETICA DA ESTRUTURA TEMPORAL E DA POROSIDADE: COMPARTILHANDO AFETOS E MEMÓRIAS

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ABSTRACTS:

P(AR)ticipate: body of experience/body of work/body as archive and *AffeXity* are two AR (Augmented Reality) and Screendance works that attempt to capture, amplify and share affect and memory using AR, mobile phones and audience participation. *P(AR)ticipate* is an immersive, autobiographical, participatory and live installation work comprising: text, analogue hieroglyphs and gestural Screendance videos, tagged to the hieroglyphs, using the AR app Aurasma, within an interaction design. The work explores the porosity between analogue and augmented gestures, personal somatic memories and mediated experiences, of living in an apartheid and democratic South Africa. *AffeXity* on the other hand, is an interdisciplinary choreographic project examining affect, dance on screen and cities. *AffeXity*, a play on both 'affect city' and 'a-fixity'. It is a collaborative project drawing together dance, visual imagery, AR and mobile phones, that audiences use for the viewing of choreographies embedded on tags in the city of Copenhagen Denmark. The project now forms part of the *Living Archives Research Project* at Malmö University. This paper describes the process and methodologies of capturing affective choreographies and memory on video, on analogue hieroglyphs and the processes of sharing them within interaction AR designs. It also describes the collaborative processes involved in both projects that attempt to allow audiences with mobile devices, to extrapolate hidden layers of affect and memory using networked mobile technology. These projects may shape choreographic formations that have not yet been explored and "is a specialised and evolving form - where the choreographic language is interrogated not for form or content sake, but in response to the changing stimuli and physical liberties of the technology itself." (KRIEFMAN, 2014). This consequentially liberates the choreographic content and language from more traditional vocabularies, narratives and settings, to poetic ones. Above all, the paper investigates the archiving of affect within a relational and dialogical field, of "unfolding the self into the world, whist enfolding the world within" (BRAIDOTTI, 2013). It explores how we anchor our bodies to the world (GREGG and SEIGWORTH 2010 cited in KOZEL, 2012) and how these "messy encounters become platforms for the transmission of affect (and memory) across bodies that themselves exist across layers of mediatization" (KOZEL, 2013).

RESUMO:

P(AR)ticipate: corpo de experiência / corpo de trabalho / corpo como arquivo e AffeXity são dois trabalhos de AR (Realidade Aumentada) e videodança que tentam capturar, amplificar e compartilhar afetos e memória usando AR, telefones celulares e participação do público . O P(AR)ticipate é um trabalho de instalação imersiva, autobiográfica, participativa e ao vivo que inclui: texto, hieróglifos analógicos e videodanças gestuais, marcados aos hieróglifos, usando o aplicativo Aurasma de realidade aumentada, dentro de um projeto de interação.O trabalho explora a porosidade entre gestos analógicos e aumentados, memórias somáticas pessoais e experiências mediadas, de viver em uma África do Sul democrática e com segregação racial. A AffeXity, por outro lado, é um projeto coreográfico interdisciplinar que analisa afeto, dança na tela e cidades. AffeXity é uma peça em "afetar cidade" e "a-fixidade". É um projeto colaborativo que reúne dança, imagens visuais, AR e telefones celulares, que o público usa para a visualização de coreografias embutidas em tags na cidade de Copenhague, Dinamarca. O projeto agora faz parte do Projeto de Pesquisa de Arquivos Vivos na Universidade de Malmö. Este artigo descreve o processo e metodologias de captura de coreografias afetivas e memória em vídeo, hieróglifos analógicos e os processos de compartilhá-los em projetos de interação em AR. Ele também descreve os processos colaborativos envolvidos em ambos os projetos que tentam permitir audiências com dispositivos móveis, para extrapolar camadas ocultas de afeto e memória

usando a tecnologia móvel em rede. Esses projetos podem moldar formas coreográficas que ainda não foram exploradas e "é uma forma especializada e em evolução", onde a linguagem coreográfica é interrogada não por causa de forma ou conteúdo, mas em resposta aos estímulos em mudança e às liberdades físicas da própria tecnologia ". (KRIEFMAN, 2014). Consequentemente, isso libera o conteúdo coreográfico e o idioma de vocabulários, narrativas e configurações mais tradicionais para conteúdos mais poéticos. Sobretudo, o artigo investiga o arquivamento do afeto dentro de um campo relacional e dialógico, de "desdobrar o eu o mundo, envolvendo o próprio mundo"(BRAIDOTTI, 2013). Ele explora como ancoramos nossos corpos para o mundo (GREGG e SEIGWORTH 2010 citado em KOZEL, 2012) e como esses" encontros confusos se tornam plataformas para transmissão de afetos (e memória) em corpos que existem em camadas de mediatização "(KOZEL, 2013)

INTRODUCTION

A **SUBJECTIVE** sense of bodily movement and unique sense of touch makes us self-aware and informs our affective and somatic engagement with the world. Through our moving bodies and technology, we can make contact, contain, remember and remake living stories, create memories, narratives and meaning for ourselves and others.

This paper highlights the notion of *"temporal scaffholding"* and porosity as poetic devices used in two AR (Augmented Reality) and Screendance projects: *AffeXity* and *P(AR)ticipate: body of experience/body of work/body as archive*. It describes how openness, collaboration and the audience reception of personal, affective, somatic and haptic memory form part of the creation and negotiation of these projects. In both these projects I collaborated in and worked on as videographer, editor, dancer, performer and choreographer in the projects. There is a crossover or synergy of process and outcome with these two projects and so I have included them both here, in an attempt to explore a "Technological Poetics in Dance".

The project *AffeXity*, playing on both 'affect city' and 'a-fixity', is an interdisciplinary, collaborative project drawing together screendance, affect, AR, tagged visual imagery and people, using mobile-networked devices. This paper will describe the collaborative process that shaped the creation of *AffeXity* within a "temporal scaffholding". The main artistic collaborators are Susan Kozel, professor of New Media at MEDEA, Malmö University, as artistic director and myself, the screendance maker and editor, with a team of academics, Computer Science master students, interaction designers, dancers, choreographers, composers and software developers[1]. The project commenced in 2010, when Jay Bolter, Professor of Media and Technology at Georgia Tech, invited Susan Kozel, to experiment with Argon, an AR app. Realizing that AR and Screendance have the potential capture affect in city spaces, Kozel contacted me to collaborate on the project as a screendance videographer. My task was to research, digitally capture, direct, choreograph and edit affective movements in the cities of Copenhagen and Malmö. Since then there have been several outcomes using the AR apps Argon and Aurasma: *AffeXity Phases 01 & 02, DansAR 01 & 02* and *AffeXity Passages & Tunnels.* Approximately fifteen collaborators have joined the "scaffolding" and another mini residency is planned for June, July and August 2017[2]. It also forms part of the <u>Living Archives Research Project</u> at MEDEA, Malmö University, Sweden.

The project *P(AR)ticipate* is an immersive, autobiographical, participatory and live installation that uses analogue drawings, improvised somatic dance, screendance and the AR app Aurasma to capture, access and share personal and somatic memories of living and working in an apartheid and democratic South Africa. There are three parts to the archive: "the body of experience" or lived narratives, "the body as archive" somatic memories and "body of work" or an archive documenting my live dance performances, all spanning twenty-five years of working and living in South Africa. The idea was conceived and developed during a six-week self-funded <u>Dance-tech.net</u> residency at the Lake Studios in Berlin, where it premiered on 30 August 2014. It has since been performed in Scotland 2015: <u>Senses</u> showcase at the Dance Base in Edinburgh, Hannah Maclure Centre, Dundee as part of the *decoding space* exhibition, CCA (Centre for Contemporary Arts) Glasgow for the <u>D-Word</u> screendance showcase. In 2016 it was presented at the Federal University of Bahia Salvador

and at the Dança em Foco International Festival of Vídeo and Dance - Rio de Janeiro, Brazil and at the SUMMER MEDIA STUDIO 2016 Lithuania. On 21 April 2017 was performed at London South Bank University *TaPRA* (Theatre and Performance Research Association) Conference: No Way Out: Theatre as a Mediatised practice - Day 2.

Before describing these projects and poetic processes and outcomes in more detail, I would like to define a two artistic modalities that guided the projects:

- *Screendance*

   Screendance, a genre, spanning dance film, dance video or dance video dance, is an interdisciplinary art genre made for the camera where movement is the primary expressive element in the work rather than dialogue, as found in conventional narrative films or music, for example, in music videos. Screendance explores the crossover of the following arts disciplines: cinematic techniques, video art, choreography and dance. Dance filmmaker Douglas Rosenberg claims that screendance is a "recorporealization of dance and technology", a reinscription of "the body on the corpus of technology" (ROSENBERG, 2006, p. 59). This digital body or the "SCREENDANCING (sic) body is a body created by mechanical reproduction, the repetition of physical activity performed while engaged with the camera (-) where the choreographer's eye and that of the filmmaker" meet (ROSENBERG, 2006, p. 59).

- *AR - Augmented Reality*

   AR is a mobile app technology that uses Wi-Fi or 4G and allows the superimposition of digital media over the real time view on one's smartphone screen, thereby augmenting what we see, with video, animation or graphics. The AR app uses a tagging system to connect and trigger digital media, archived on the app's server and uses image or location recognition software to recognise images or GPS (Global Positioning System) coordinates that then trigger the archived media. In P(AR)*ticipate* and *AffeXity,* audiences hold their devices over screen

grabs of the screendance works archived on the server. The videos then spring to life, mostly always eliciting positive surprised haptic responses. The looped video overlays are usually around forty to sixty seconds in length. The viewer needs to download the app Aurasma[3] from the App Store if using iOS or from Google Play, if using Android smart devices. The viewer then opens the app and follows a Channel, in this case, *AffeXity* and *P(AR)ticipate,* and then holds their smart mobile device over the tagged image. This activates or triggers the layer of media connected to that image. It plays as a layer of media over the real environment seen on the mobile screen.

P(AR)TICIPATE: PERFORMANCE OF POROSITY

The participant enters the space after downloading the Aurasma app and following the *P(AR)ticipate* channel. I am dancing in the middle of the space, sometimes performing snatches of the haptic choreography or movements of my solo dance works. The narratives are pasted on the walls to be read, the hieroglyphs are pasted on the walls and scattered on the floor. The viewer negotiates and accesses the media floating in this space that is suspended over the images on the wall, the floor and on my moving body. The soundtrack plays. The entire space feels suspended, networked with invisible layers, mutable, dialogic and relational.

The performance of *P(AR)ticipate* highlights and encourages revealing, extracting, capturing, sharing and participation in my personal narratives, accumulated dance archive and somatic experiences of living and working in apartheid and democratic South Africa. This was facilitated through the use of analogue and digital technologies: a video camera, a smartphone app and the internet. My personal memories, somatic experiences, archives and narratives were written, drawn, video recorded and uploaded to a cloud on an apps server

Figure 1: Jeannette Ginslov performing in P(AR)ticipate (2014) at Lake Studios Berlin. Photo: Marlon Barrios Solana.

Whilst I was performing, with very small hieroglyphs attached onto my body, I encouraged viewers to come right up to me, where we moved slowly together, in a slow mediated dance, both willing the media to be triggered, to feel connected and remain in a contact/connection/participation improvisation. Some viewers did in fact come right up and we moved slowly together, in a slow mediated dance, both willing the media to be triggered, to feel connected and remain in a contact improvisation via the internet. Sometimes we lost connection but found a synergy again when I saw that the viewer had the video running again on their phone. Always there is a look of relief when the video is triggered again, not forgetting that I cannot see the video looping on the devices as it was turned towards the participant's point of view or face. I am also in a way part of this participation, reading somatic, emotional and proprioceptive gestures from the audience, and then responding to this. My somatic memories, haptic events and personal emotional memory reflecting events twenty-five to thirty years ago, are being expressed and released as data that is stored in a cloud and shared. See the performance video of the premier where this is briefly revealed.

During this intense artistic residency, I had researched embodied memory, where somatic responces to a memory would arise in my body. One of my questions was: if by accessing memory in this way this, am I able to recall the original embodied emotional and affective responce, or am I just remembering it as I remembered it the last time I thought about it? Could I go back and recall the first memory I had of an event? As a dancer and choreographer, one is highly attuned and sensitive to one's body, its reception and reaction to events: the qualitative effort of gesture, the kinesiological, kinesthetic and sensory motor possibilities. Locating bodily signifiers is part of a choreographer's job. One remembers perhaps globally first and then pinpoints the exact location in the body where the emotion is felt or the memory of that emotion. However, with my body digitally stored and archived up in the cloud, I have essentially become living and performing data. My somatic memories online are now archived, easily accessible, shareable and distributed.

P(AR)ticipate demonstrates a porosity between live and mediated experience as audiences enter a networked environment, a field of fleshy and digital networked media, moving through living archives of somatic memory and

intimacies, negotiating and participating in visual and auditory affordances that the interaction design provides. They access the media by physically participating in, walking around, reaching for, kneeling and bending to trigger the tagged images with their smart phones. The mobile device becomes a tool of extrapolation, a magnifying glass revealing hidden layers of haptics, affect and memory. In effect they are dancing with the media, with me, my memories, a quiet dance of participation, touching intimacies, with moments of surprise in and around points of contact, using the AR as portals to other times and places.
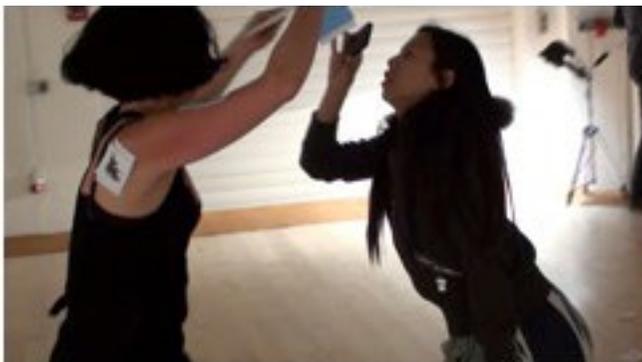

Figure 2: Images from performance P(AR)ticipate Lake Studios Berlin 2014. Photos: Marlon Barrios Solano and Jeannette Ginslov.

AFFEXITY – A TEMPORAL SCAFFOLDING

The collaborative process in AffeXity on the other hand, conjures up the allusion to a "temporal scaffolding" – a visual, social, visceral and mental structure that best describes the temporal relations of people and techne that work together in the making of AffeXity. This process of collaboration philosopher Félix Guattari refers to as a "temporal scaffolding," an infrastructure, a work in progress or an operator of temporal junctions and attractors (BOURRIAUD, 2002, p. 96). Collaboration and creativity expert Keith Sawyer maintains that this interaction should be collaborative in order for it to be effective with support that is both "adjustable and temporal" (SAWYER, 2006, p. 1). As a metaphor and verb, it will help me describe the agency and temporal relations of artists, academics, art disciplines, software, internet, smart mobile apps, and audiences that met up at different times to collaborate on the project AffeXity. The project's evolutionary nature of temporal formations is a good example of a project using a relational aesthetic not only in its outcomes, but also in its stages of development. Furthermore, the AR used in the project extends the notion of relational temporality as it invites an audience to move from place to place, connecting with the project, using networked smartphones and tablets.

By working on the project *AffeXity,* it has become clear to me that it is the search for and the capture of affect that drives the project forward and holds the "temporal scaffolding" together. Ironically this temporality reflects the elusive nature of affect, and as Kozel notes it is a doing, a verb, a "how to affect" rather than a noun, a thing (KOZEL, 2012, p. 92). Affect she claims is all around us, within us, as a presence, a force, and a "passage of forces or intensities, between bodies that may be organic, inorganic, animal, digital or fictional" (KOZEL, 2012, p. 75). This description epitomises our collaborations. Despite affects slipperiness, its refusal to be defined, our "temporal scaffoldings" or collaborations were about capturing the non-representational elusive quality of affect with all our techne and technological savvy. The project led us on a long journey, with many twists and

turns, meetups, research teams, tests, failures, experiments, designs, questions, frustrations and successes.

AffeXity is also about the notion of temporality, not being fixed; non-permanent and so related to the notion of affect. It is movement as encounter, motion as a language and temporality as a constant. In artistic practice it engages, exposes and invites a temporal aesthetic, dialogical encounters within a temporal scaffolding of ideas, techniques, technical skills and outcomes. Its strength lies in interdependence, rhizomatic formation and the evolving agency of co-creators. Kozel explains that *AffeXity* examines the "patterns of relations between people, technologies, and architectures...ebbs and flows of affect... created and sensed by bodies in motion" (*AffeXity Blog*, accessed 27 June 2015). Kozel (2013) states that affect is about change and vibrations and is located beyond the domains of logic and reason. It is about intensities in shape, colour and form.

> This passage of intensities is like a vibration or a shimmering, in the sense that shimmering is based on change and is not a static state. Viewed this way, affect might travel through familiar states but it may also participate in the creation of something that did not exist previously, in what I am somewhat reductively calling 'change' (KOZEL, 2013, p. 6).

She goes on to say:

> Affective forces need not be forceful, they can be barely detectable shifts in relationality between ourselves and our built environments, or between bodies in urban spaces mediated by technologies exploring a body's ongoing "immersion in the world's obstinacies and rhythms. (GREGG; SEIGWORTH, 2010 and KOZEL, 2012, p. 76).

THE SEARCH FOR HAPTICS
IN *P(AR)TICIPATE*

Audiences are invited through touch to find out more about me. They touch their screens and have visceral responses to the haptic imagery captured by the technologies. Their very first reaction, when the videos that are streaming from the server onto their devices is always, "Wow!", "It's amazing" or "How is this happening?" Sometimes they jump a little in their chest or they take a sharp inhalation and eyebrows shoot upwards when they view the haptic videos. Then they become more curious and try to visit all the tagged images. Sometimes, mostly males, use two devices, one in front of the other, trying to re-remediate the relationship between analogue and the already mediated. Some participants see me in the middle of the room with tags on my body and attempt to move with me, with their device still in their hands, their eyes and body focused on trying to keep the media playing on the connection between moving image, device, bodies and the internet. They also enjoy placing their hands in the camera's viewfinder so that it comingles with my video playing on the device. It is as if they desire to touch the augmented digital material and perceive a sensation of touching it. This for me is what haptic imagery is all about. It enlivens one's sense of touch, even if digital.

Laura U Marks (2000) states that the haptic imagery is about tactility, the visceral, texture, proximity, contact, touch. They may be extreme close-ups, disturbing the mastery of reading the image, engaging the viewer with the moving images rather than narrative or character. However, in her book *Carnal Resonance* (2011), media theorist Susanna Paasonen addresses experiences of online porn largely through the notion of affect as intensities of experience, resonances, and ambiguous feelings. To Paasonen, affect is about carnal responses, immediate and direct bodily sensations, tactility, texture, proximity and gut responses by viewers. Affects are forces that cut across and connect different bodies and when watching online porn are associated with authentic reactions to amateur video production. The more "home-made" the video is, the more authentic and affective – carnal and erotic. Special technical effects and slick production values cause a distancing.

P(AR)TICIPATE: PROCESSES AND OUTCOMES

The research for *P(AR)ticipate* started with my exploring the notion of otherness that I experienced whilst growing up and living in an apartheid and democratic South Africa, the moment of my becoming aware of being part of a dominant racial group, of being White in a White racist society. Most importantly I remembered those moments when that oblivion lifted. I also focused on the events where I encountered racism and oblivion in others, of being oblivious to racial identity and privilege and the inevitable invisibility to one's own identity that usually accompanies this oblivion.

"BODY OF EXPERIENCE"

It started with my recalling events in my life that seemed pivotal to my understanding of what was going on around me in South Africa during the oppressive apartheid years. Investigating and revisiting these events on my own in a rehearsal studio, I tried to locate where in the body emotions were arising from, which could also mean where the emotion is possibly remembered or stored. During this reflective and creative process, which lasted many hours working through various states and phases, I danced, moved, cried, wept, laughed, talked, yelled, wrote, drew, and recorded vocally narratives of my life, capturing them with a small Sony Handycam. I also walked outdoors in a nearby forest narrating the events of my life on the voice recorder on my iPhone. These were later used in the text that became part of the final performance and formed part of the "body of experience."

Example: *Oblivion lifts* (1973) – one of the narratives written and used as a source for a screendance video. These ten narratives were printed on A4 size cardboard pages and hung on the wall in the performance space.

Oblivion lifts (1973)

My father would pick me up three times a week, after my Ballet classes in the centre of town, at the Rita Liebowitz Ballet School, West Street Durban. I would wait anxiously sometimes inside the building if he was late. A White thirteen-year-old girl, in a deserted centre of town, after the shops were closed, was not a good thing.

Anyway, after picking me up one day, chatting about this and that, we came to an intersection where we often stopped on the way home. I looked up the street past the intersection. I saw a throng of Black people, men and women, walking or rather trudging down Warrick Street on their way to the Station. It was a wide pavement and full of Black people only, all adults, intent on getting home. I looked at this and grew silent. My father waited for the lights to turn green.

We drove past and I continued staring at the mass of people. I turned to my father and asked: 'How come I'm in a car being driven home and all these people are walking to the station?" My father's head snapped round to look at me directly. 'Well!" he said, 'A young girl like you should not be thinking about things like that!"

"BODY AS ARCHIVE"

Additionally, I drew out my experiences in analogue shapes using pen and paper, recording in abstract form somatic drawings or hieroglyphs. Drawing hieroglyphs is a methodology created by choreographer Nancy Stark, enabling one to describe or draw or capture somatic states occurring in the body, in analogue form. I then choreographed ten somatic movement sequences, using the hieroglyphs as an impulse for a sequence of movements. The movement sequences were short, improvised and were

Figure 3: Tagged Hieroglyph for P(AR)ticipate.
In order to access the video tagged to this image, download Aurasma from the App Store or Google Play. Open the app, search for **P(AR)ticipate** and follow the channel. Hold your device over this image and it will start to play the video tagged to it. Photo: Jeannette Ginslov.
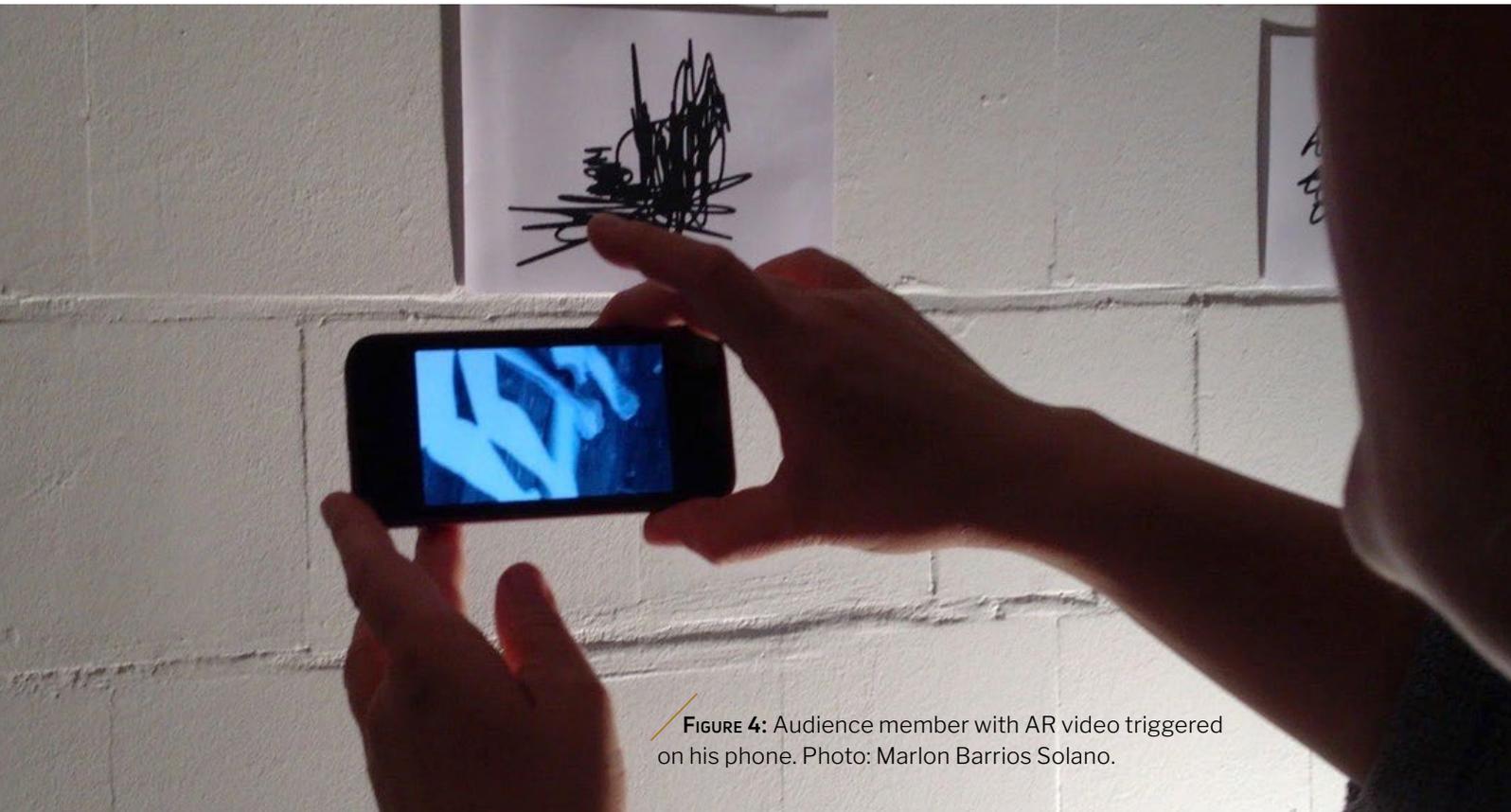

Figure 4: Audience member with AR video triggered on his phone. Photo: Marlon Barrios Solano.

physically connected to the remembered event, the location of the event, and how it felt emotionally at the time. Most importantly I tried to locate where in my body the impulse, or memory was located, or how I felt at the time and how I felt upon revisitation. These were filmed and edited using the X-ray effect in iMovie. These screendance works are in effect haptic as they are grounded in triggering visceral responses from viewers and reveal close up parts of my body that seem strange or unclichéd. Below is an example of a hieroglyph and a haptic video that I drew and choreographed to describe an intense personal experience in South Africa.
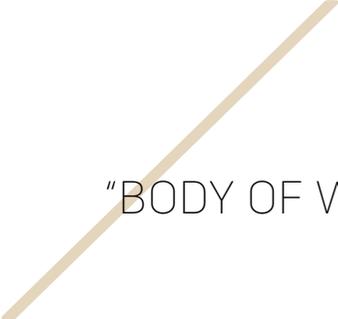
"BODY OF WORK"

This section includes a number of my stage works that resonated with the notion of otherness and racism or that I felt that I had created in resistance to the Nationalist government during the time of apartheid. One critical work was Sandstone (1988) which was banned after its first live performance at the Rand Afrikaans University in Johannesburg, for being in "poor taste" and became part of the agit-prop movement that grew during the Cultural Boycott of South Africa. Many regard this work as the first South African screendance work.

I also curated dance works that I had choreographed which reflected a time of democracy, awareness and "freedom" and created a soundtrack for the performance layering the sounds of the haptic videos in recurring and layered loops.

Sandstone (1988)
Banned after its first live performance at The Rand Afrikaans University
Johannesburg SA

Figure 5: Sandstone 1988 by Jeannette Ginslov for *P(AR)ticipate*.
In order to access the video tagged to this image, download Aurasma from the App Store or Google Play. Open the app, search for **P(AR)ticipate** and follow the channel. Hold your device over this image and it will start to play the video tagged to it. Photo: Byron Griffin.

AFFEXITY: PERFORMING, DIRECTING AND CAPTURING AFFECT

How does one go about performing affect? What do you think, feel, how do you move? I reviewed my MSc Media Arts and Imaging research where I explored the ideas of social theorist writer and philosopher Brian Massumi (2002) and his claim that when we are in motion we undergo intuitive experiences and interactions with the environment. Here we forego the linguistic models of coding and try to find a "semiotics willing to engage with

continuity" (MASSUMI, 2002, p. 4). It is in this ever-present kinesis, movement and change that we experience things. The body unfolds in its own transition, its own variation supporting philosopher Merleau Ponty's idea that this is how we anchor our bodies to the world, expressing and functioning in spaces of 'muddy, unmediated relatedness' (GREGG; SEIGWORTH, 2010 apud KOZEL, 2012, p. 91). A person is always relating to the environment in a state of presence, synthesising, perceiving the experience of objects with the mind and the body or an embodied mind. This approach is dynamic and enactive according to philosopher Alva Noë (2004). Consciousness becomes a combination of "mind with a body, a being which can only get to the truth of things because its body is, as it were, embedded in those things" (MERLEAU-PONTY, 2005, p. 56).

So, with this knowledge, how does one perform and make this embedded experience conscious, how can one capture in a haptic manner and can one consciously perform affect? How ironic. It's as if one needs two states of consciousness – one that is intuitively engaging and the other observing this, asking, am I now in it? Am I affecting yet? Am I performing affect? Then suddenly you "feel" it and you feel the flow and it is very liberating. It's as if you breathe with and through the environment.

As a choreographer or director, one needs to call for inner somatic states, sensations, kinesthetic experiences, memories, speeds, intensities, nuances, submersions, presences, shimmers, unfolding manifestations, synthesis and interpretations. As an observer and director one quickly identifies affect, one suddenly also feels it as it passes into you, a sort of hiatus, or a zone. Armed with all these notions I had to find a way to elicit somatic or implicit movement or flow from a performer rather than direct it.

DIRECTING AFFECT

There are no methods of directing affect, nor formulas. The minute there are, we close "the affective window" of the experiential (KOZEL, 2012, p. 82). This applies not only to the performer but also to the one who "directs" and films. It's a state of experiencing that one is trying to achieve without a script, a narrative, or a character reacting. It is not a performance that needs directing, it's an allowing, an invitation, a persuasion. Furthermore, in designing and devising the performances that make up *AffeXity,* Kozel and I felt that we were "less concerned about the physical forms of bodies in urban spaces than the play of intensities radiating from and through people with their devices" (KOZEL, 2012, p. 76). Kozel wrote after our first experimental shoot at the Lighthouse in Malmö, in *Phase 02,* where I was learning how to direct and capture effective choreographies: she was trying to feel affect and resonance in the space and asked:

> What is the affective window? It is a combination of impulses from inside and outside: I bend my knees and fall over the railing wanting to dissolve into particles at the same time as turn to water on the stones. There are emotional overtones, but the affective state is more than feeling tired or a little anxious or happy to be outside in the air as the seasons change. I can't quite capture it, or seem to slide in and out of different affective currents (KOZEL, 2012, p. 82).

I was struggling to direct her as she seemed not to move much.

I was looking through the viewfinder, perhaps directing her experience instead of waiting for it to arrive, to be felt. I quickly learned that this type of performance requires patience. My suggestions for movement based on the choreographic did not fit with the notion of Kozel's "the affective window" and the more silent I became, the more I let go of any preconceived ideas of what I needed to see in my viewfinder. I let go of the "coloring book method" of making video, drawing the lines first and then coloring them in. With the other method you call for the colors,

not the borders, not the lines, just transitions, shades and intensities. Perhaps the movements that appeared here are more about affect.

During the green screen studio shoot, Kozel and I worked with dancer Niya Lulcheva, looking to create transparent affective videos. We asked ourselves how to initiate affective flows from her, to find that "window of affect". This proved difficult in an extremely cold room with a cement floor, and two directors anxiously trying to elicit affective flowing performance in a room that was hired for two hours. I wrote about this experience:

> **JG:** I am very aware of the task at hand: the desire to capture the affective gestures that the dancer is performing far outweighs the capture of movements or choreographies. I relax, breathe, but I am alert to all the subtle nuances. I try not to think too much or direct too much. This direction is a gentle persuasion. The dancer needs to sniff and tease these out by exploring her somatic connection to the space she is performing in. We do not think of dance, steps, counts, but enchaïnements of affect. There may be a score that is decided upon, something to work on. The dancer and I enter that resonant space. When I feel it is there, I hit the record button (GINSLOV, 2012 apud KOZEL, 2012, p. 81).

> The merging with the environment, spaces or buildings one can imagine oneself occupying, became the central and most evocative means to find the scores within which Niya had to work. She was not in a location but working in a studio in front of a Green Screen. We tasked her to dance as if in a space, a location, a building.

> At first she performed and danced from an exteriorized perspective. Her dance was large, projected and danced as if performing on a stage. We needed to guide her into interiority, a subjective presence, in order to get the affect we were looking for.

> The interiorization of the space she was imagining herself to be in only became obvious and affective when we asked her to blend into the building: not just move in the passageways, the negative spaces, the passageways that we normally occupy

and move around in. We asked her rather move in its echoes, its mortar, its bricks and in its cement.

With that, her focus became inward, her dance became affective gestures, traces of memory and echoes of her internal vision. She was "in the zone" in the "vibe" of the place. She no longer had to project outwards, but allowed herself to transpire in the journey, her gestures became the echoes, the mortar became liquid and the building she was in, was in her (GINSLOV, 2012 apud KOZEL, 2012, p. 87-88).

CAPTURING AFFECT

My strategy as a screendance maker has always been to redeploy Rosenberg's "carnivorous camera" that in the 1980s according to Rosenberg, sexualised the body of the dancer, rendering it as spectacle for mainstream consumption (ROSENBERG, 2006, p. 59). My redeployment invites moments and exchanges of affect with the "carnivorous camera 2.0" sniffing, nudging and teasing out the life forces of the moving body just in front of the camera lens. This strategy amplifies what Paasonen calls "carnal resonances" (1975) or Deleuze's affect images, that "dizzy disappearance of fixed points" (DELEUZE, 2005, p. 77). As a consequence, the images become liquid, less stable and visceral – what Deleuze (2005) would call melting, boiling and coagulating. The camera needs to tease, sniff and nudge out the haptic and affect. It is here that the screendance maker needs to be awake, alive, in order to capture, connect viscerally with the affect being delivered. More often than not the "performance" is improvised. So is the camera work as there is no narrative, just intuition and spontaneous gesture and camera work. It is at this juncture of liminality, between the techne and the live body, that the capturation and amplification of affect takes place. Rosenberg sites this as a ritual, the space between the lens and the dancer becomes alive and intense. The camera then becomes an extension of the filmmaker's eye, capturing the haptic in an attempt disrupt a viewer's hegemonic

power over objects and closure, allowing the haptic to loosen the reigns of logic most usually found in mainstream linear narrative dance production. Mainly it is about capturing the spontaneous body with a spontaneous camera.

> **JG:** I remain calm and breathe. I shoot from my centre as if in a contact improvisation with the dancer and the affective gesture. I try not to direct too much, but rather express an allowance to the dancer, an open space in which to explore affect. I can sense it immediately when it is there. All the wires, plastic, glass and metal of the technology melts away (GINSLOV, 2012; KOZEL, 2012, p. 84).
>
> The shoot becomes very subjective and I am patient. I wait if the affect leaves the dancer or the resonance is not there. I try again to find a somatic connection with what is being captured by the lens. My eye, the lens and my body's centre always trying to connect with the affective resonances before me. My legs are the tripod. My lens is my eye. My centre is alert and all three are connecting (Ibid). This connection is a space that is very particular, a condensed vision of what I really see before me, that is the dancer in the environment. I have to 'zone in' on the resonances and 'zone out' the environment trying to capture the same intensities and resonances the dancer is sensing. I use my screendance and choreographic techne subconsciously, allowing it to guide these short moments of intensities. These subjectivities were never discussed but rather moved out in affective gestures and movements, leaving trails, suggestions and a semiotics of ineffability that can only be traced in affective gestures (GINSLOV, 2012; KOZEL, 2012, p. 85).

During these shoots, I remembered the *Dogme 95 Rules*[4] set out by Lars von Trier (1995 an d KOZEL, 2012, p. 85) and his rule of films not being an illusion, capturing reality in a real location. I needed to shoot with the idea of 'what you see is what you get' and added 'what you feel is what you get'. The screendance genre may then become the perfect medium to capture states of affective poesis. By using a few Dogme rules of shooting, with hand held shots, extensive use of close-up,

Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot.)
The camera must be hand-held. Any movement or immobility attainable in the hand is permitted.
The film must be in color. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera.)
Optical work and filters are forbidden.
The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
Genre movies are not acceptable.
The film format must be Academy 35 mm.
The director must not be credited.

disrupting audience expectations of the scenic body, it transcends reality to become "other". I also use my notion of creating a "hotspot" my own term for a place on the body that resonates with affect. I connect with the movement of the dancer to my centre of gravity, through and with the extension of my eye – the lens of the camera, trying to engage in this relational semiotic of movement rather than the choreographic, narrative or character. It is a somatic experience that engages my sensorial presence. I think of pulling affect through all the layers plastic and metal as well as the physical, location, the intellectual, practice, research, down through the tube of the camera onto the timeline, through the edit and special effects and finally onto Aurasma ready to be geo-tagged, embedded in a location or image and engaged with by a viewer who is in motion.

AFFEXITY AND *P(AR)TICIPATE* - RELATIONAL AESTHETICS

AR sets up a relational aesthetic and has the ability to shape choreographic and theatrical formations that have not yet been fully explored. This may challenge the current perception and framing of theatre, dance and choreography.

For Laura Kriefman from *Guerilla Dance Project,* augmented dance and theatre "is a specialised and evolving form – where the choreographic language is interrogated not for form or content sake, but in response to the changing stimuli and physical liberties of the technology itself" (KRIEFMAN, 2014). These experiential encounters consequently liberate the choreographic language from more traditional vocabularies and settings. Audiences partake rather than consume. The production and reception of this mediated dance form is dialogical, inter-human and temporal.

Both *AffeXity* and *P(AR)ticipate* encourages rendezvous experiences for the audience. They participate and engage physically in the space, in the work and archive, rather than remain seating gazing upon an auratic object such as a

Henry Moore statue for example or a live dance performance within a traditional proscenium arch setting. If one takes the entire installation into consideration, the room, myself in an immersive field of flesh, data and technology, it could be seen as an organism. It could also be seen as reflecting or representing in a real space the posthuman subject, one that is "contingent on power formations that are time-bound, and consequently temporary and contingent upon social action and interaction" (BRAIDOTTI, 2013, p. 189). The posthuman subject is "fully immersed in and immanent to a network of non-human (animal, vegetable, viral) relations" (BRAIDOTTI, 2013, p. 193). By extension then it could be seen to reflect a form of subjectivity, "with relational linkages of the contaminating kind/viral kind, which interconnect it to a variety of others, starting from the environmental or eco-others and include the technological apparatus". This then is an act of "unfolding the self into the world, whist enfolding the world within" (BRAIDOTTI, 2013, p. 193).

When screendance is distributed through the internet using AR and tagged within an interaction design, we are creating hot spots or vortexes of "techno-fleshy" moments tagged to images or places in time and space. This is archived and shared through the AR. The haptic nature of these hotspots draws people in, they relate, review and revisit. They visit each tag out of curiosity. The media only springs to life when these disparate elements connect, extending the notion of a "temporal scaffolding", allowing the audience to in a way co-create, to connect and play within the tagged augmented media.
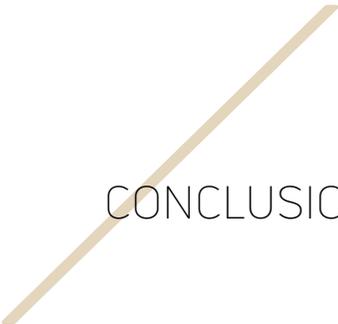
CONCLUSION

The evolving nature of *AffeXity* and *P(AR)ticipate's* temporal formations and collaborative scaffoldings, like affect, are open ended. The phenomenological research methodology sits perfectly with both projects. The projects invite non-closure, discursive, iterative, inter human and temporal meetings between place, time and people, between technologies, methodologies, methods, testing, trials and sometimes outcomes. It seems we are never done

with exploring affect, the notion of *a-fixity* and temporality. As soon as we think we have it, it alludes us. This is why it is so captivating.

Kozel and I are collaborating three times again in 2017 to work on *AffeXity* as well as project about Somatic Archiving using AR. We will continue exploring the temporal nature of augmented realities and how affect may be somehow captured, digitized and transmitted, creating affective fleshy exchanges across platforms, networks, objects, protocols, bodies, practitioners and technologies – all connecting and belonging to a temporal scaffolding to enable an augmented affective materiality.

As for the project *P(AR)ticipate,* I am about to research more immersive possibilities for audiences, perhaps introducing Virtual Reality into the AR interaction design, so that it becomes more of a MR or Mixed Reality project. The main research would then be to question how other techonolgies may could amplify the notion of porosity, our experience of reality and how our bodies enactivley engage with these realities.
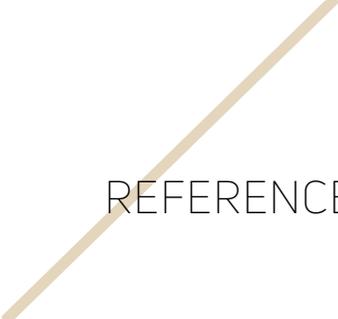
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Online Links for AffeXity

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AffeXity: http://medea.mah.se/2011/12/affexity/

AffeXity Blog https://web.archive.org/web/20140829105502/http://affexity.se/

Living Archives Project Malmö University, Sweden: http://livingarchives.mah.se/

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Online Video Resources

Videos: P(AR)ticipate

 P(AR)ticipate Haptic videos playlist

 P(AR)ticipate Dance Archive videos playlist

 P(AR)ticipate Introductory video

 P(AR)ticipate Documentary of the premier

 Sandstone (1988)

Videos: AffeXity

 P09 *AffeXity Green Screen Mixed 02* https://youtu.be/0hNKga4d8iw

P12 *AffeXity Phase 02 Lighthouse 01* https://youtu.be/2Gf7ohn5SY8

P13 *AffeXity Phase 02 Lighthouse 02* https://youtu.be/RK_JSKTuFfI.

P13 *AffeXity Phase 01 #1 Carlsberg* https://youtu.be/umlCMJ7Numg .

P14 *AffeXity Phase 01 #6 Red Wall Dreaming*: https://youtu.be/oh5l1r1FEd0

P14 *AffeXity Phase 01 #3 Delicate Passage* https://youtu.be/aE0fWBuXfoI

P15 *AffeXity Green Screen no chroma key 03* https://youtu.be/WNKfed8pECQ

P15 *AffeXity Green Screen Mixed Version* https://youtu.be/NzAJfqthy9U

P18 *DansAR 02 Mobile AR Choreographies in STPLN Skate Park*: https://youtu.be/cC-IfbYf0b0

P19 *DansAR 02 Kinect AR Overlays* https://youtu.be/ZxGW8hMQBvM.

P19 *AffeXity: Passages & Tunnels* https://youtu.be/41gB7exGZGo

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