

# THESIS

*Deep Flow: a tentacular worlding of dance, bio-sensor technology, lived experience and embodied materials of the human and non-humankind*

By Dr Jeannette Ginslov (2021) <https://orcid.org/0000-0002-4236-7113>

## ABSTRACT

How to find relations between lived experience and biosensor technology in dance practice? This PaR presents a novel methodology, *tentacular worlding*, to explore Embodied Dance practice as lived experience, using phenomenological methods and biosensor technologies to better understand experiential aspects of dance more fully, by *looking inwardly*. It challenges dance practice intersecting with biosensors that visualise invisible physiological events such as heart rate, in external mediated environments, to which dancer's respond. These ocularcentric practices illustrate only certain aspects of a dancer's bodily engagement with technology thereby privileging vision over bodily experience. *Looking outwardly* neglects the vast storehouse of lived experiences that technologies used instrumentally, cannot capture.

To explore the strategy of *looking inwardly*, a relational methodological approach *tentacular worlding* is applied. This inspires an interdisciplinary study of the human body in dance practice, phenomenology, technology, and ecofeminist posthumanism. Phenomenological dance methods are used to; explore whole bodily experiences; investigate bodily interactions with differing environments; and discover human relations with biosensor technologies and differing materials. It challenges ocularcentrism by blindfolding the practitioner to augment bodily sensing in the absence of visual information. Multimodal qualitative and quantitative methods are used to interpret these experiences and methods of analysis emphasise *tentacular* relations between lived experience, the heart, and biometric data.

*Tentacular worlding* gave birth to the Embodied Dance practice *Deep Flow*, to foreground relations between lived and bodily experiencing, meditation, fascia release and heart rate variability. By *looking inwardly*, within an ecology of embodied experience, visible and invisible, tangible, and intangible materials, *Deep Flow* collapses binary notions of inside and outside, subject and object, an *embodied materiality*. It proposes; a *return* to bodily experience and embodied states of *flow*, to construct knowledge from a first-person perspective and to explore the complexity of relations between the heart, the human and nonhuman.