

# Dr Jeannette Ginslov - curriculum vitae

## Media Artist and Scholar: Screendance, Dance and Embodied Technologies

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<http://www.jginslov.com/>

### education

- 2021 PhD London South Bank University School of Applied Science & Arts and Creative Industries (with full Scholarship). *Deep Flow: a tentacular worlding of dance, biosensor technology, lived experience and embodied materials of the human and non-humankind*
- 2009 MSc University of Dundee, School of Media Arts and Imaging Duncan of Jordanstone College of Art& Design (A1) Distinction *the concrete and the digital – emotional and kinaesthetic amplification of the authentic and digitalized body in Screendance*
- 1999 MA Rhodes University (1/2) Grahamstown, South Africa. *The Dance Factory, Newtown Johannesburg: 'a site of resistance'*
- 1982 BA Hons Speech & Drama, Natal University, Durban, South Africa

### professional roles (extracted)

- 2023 [Ginslov Media Studio](#) – Founder and Director
- 2022 Master's Thesis Supervisor and Examiner: Media & Communication Studies, 18 Students, Malmö University, Sweden  
Website Creation for Somatic Archiving <https://www.somaticarchiving.org/>
- 2021 Online lecture for Philadelphia Dance Project, USA: *Conspiracy Archives and Deep Flow*  
Online Presentation for Digital Research in the Humanities and the Arts. *Deep Flow: a return to bodily experience* A performance provocation with Jeannette Ginslov and Dr Daniel Spikol
- 2020/1 Master's Online Screendance workshops and lectures for postgraduate performance students University of Cape Town and AFDA, South African Film School.
- 2019 Screendance Jury Member for Dances with Camera Competition, 11th SHORT WAVES FESTIVAL 19-24 March, Poznan, Poland
- 2016-2017 Part-time Gallery Assistant Hannah Maclure Centre, Dundee
- 2016 Screendance lecturer: Dundee and Angus College: The Space, Dundee  
Screendance workshops for Africa in Motion at Dance Base Edinburgh, Dança em Foco International Screendance Festival Rio de Janeiro, Federal University of Bahia Salvador, Brazil and Summer Media Studio: Nida, Lithuania
- 2013-2014 Senior Lecturer and Artist in Residence, Rhodes University Drama Department, South Africa
- 2012-present Co-Founder, Director and Curator for [Screendance Africa \(Pty\) Ltd](#)
- 2010-2014 [60secondsdance.dk](#) Co-Ordinator, founder and jury member
- 2010-2014 ScreenMoves Co-ordinator and curator, Dansehallerne, Copenhagen, Denmark
- 2011-2019 Collaborator with Prof Susan Kozel on the Somatic Archiving project
- 2003-8 AFDA - South African School of Film and Live Performance: Lecturer in Live Performance and Film. Alba Emoting & Movement Coach 1<sup>st</sup> – 4<sup>th</sup> years, HOD Live Performance: 1<sup>st</sup> – 4<sup>th</sup> years. Discipline Champion for Physical Performance and Course Controller 1<sup>st</sup>, 2<sup>nd</sup> & 4<sup>th</sup> Yrs
- 2005-8 Walking Gusto Productions – multimedia dance theatre Artistic Director, Choreographer, Producer and Manager. Funded by the National Arts Council – South Africa
- 2003-5 dna – dance theatre - Artistic Director, Choreographer

### residencies-projects~installations-collaborations (extracted)

*CATALYSTS - somatic resonance* (2021-22) Screendance and AR artistic research residency/collaboration at the Inter Arts Centre Malmö, Sweden August to November 2021, 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 Rehbürg. Premier at the Institute for Cultural Inquiry 22 February 2022 in Berlin at ICI – The Institute of Cultural Inquiry. See: <https://www.iac.lu.se/projects/bodily-interfaces/> and <https://www.somaticarchiving.org/>

**Promo Video:** <https://youtu.be/acocqkeUjWc>

**Video discussing the use of AI:** <https://youtu.be/Jnn9S0asxe0>

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

**Video example:** [https://www.youtube.com/watch?v=I9DCh8edr1o&ab\\_channel=JeannetteGinslov](https://www.youtube.com/watch?v=I9DCh8edr1o&ab_channel=JeannetteGinslov)

**Supported by:** Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media, co-produced by Data Society Research Program of Malmö University, Inter Arts Centre (Malmö), ICI Berlin, Open Spaces festival Tanzfabrik Berlin, WUK performing arts.

*Nanocosmic Aesthetics* (2021) 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. **Webpage:** <http://www.jginslov.com/nanocosmic-aesthetics.html>

*Conspiracy Archives* (2018-2020) 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

*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](https://youtu.be/vXW_KoEAa8I)

*AffeXity* (2010-2015) Screendance and AR artistic research collaboration within the context of *Living Archives*.

*AffeXity: Passages & Tunnels*, with Jeannette Ginslov, Daniel Spikol & Jacek Smolicki. Augmented Reality Performance/ installation. ReNew Festival, Copenhagen 2013 [https://youtu.be/oSW\\_VrziVPM](https://youtu.be/oSW_VrziVPM)

## publications (extracted)

Ginslov, J. (2023). Deep Flow: A Tentacular Worlding of Embodied Dance Practice, Knowing, and Healing. In: Riegel, C., Robinson, K.M. (eds) Health Humanities in Application. Sustainable Development Goals Series.

Palgrave Macmillan, Cham. [https://doi.org/10.1007/978-3-031-08360-0\\_7](https://doi.org/10.1007/978-3-031-08360-0_7)

Hardcover ISBN 978-3-031-08359-4 Published: 23 February 2023

Softcover ISBN 978-3-031-08362-4 Due: 08 March 2024

<https://link.springer.com/book/9783031083624>

Ginslov, J., (2022) "DEEP FLOW: an embodied materiality of dance, technology, and bodily experience" for Digital Research in the Humanities and Arts (DRHA) online journal *Body, Space & Technology* 21(1).

DOI: <https://doi.org/10.16995/bst.8118>

Ginslov, J., (2022) *RIPPLING OUTWARDLY: expanding the notion of Screendance archives with Augmented and Mixed Reality* for the International Journal of Screendance Vol 13, Choreographing the Archive, 2022 DOI:

<https://doi.org/10.18061/ijds.v13i1.9197> Article link: <https://screendancejournal.org/article/view/9197/7700>

Ginslov, J. co-authored with Susan Kozel, Margrét Sara Guðjónsdóttir and Keith Lim (2018) *Conspiracy Archives – A Process Archive of an Archival Process*. Researching in/as Motion: A Resource Collection, eds. V. Midgelow, J. Bacon, P. Kramer and R. Hilton. Helsinki: Artistic Doctorates in Europe/TEAK Publications

<https://nivel.teak.fi/adie/conspiracy-archive>

Ginslov, J., 2017 *The Poetics of Temporal Scaffolding and Porosity: Sharing Affect and Memory*. Repertoire Magazine, Year 20 - Number 28 - 2017.1, in Technological Poetics in the Performing Arts A production by the Postgraduate Program in Performing Arts of the Federal University of Bahia, Brazil. ISSN 2175-

8131 <https://portalseer.ufba.br/index.php/revteatro/article/view/25008>

Ginslov, J. (2016) Temporal Scaffolding: A Collaborative and Networked Infrastructure of Techne, Screendance, AR, Affect, Audiences and Smart Mobile Devices, in: Baker, C. C. and Sicchio, K. (eds.) *Intersecting Art and Technology in Practice. Techne/Technique /Technology*. Routledge Taylor & Francis Group, New York and London, pp. 112-127. <https://doi.org/10.4324/9781315678092>

Ginslov, J. (2015) *P(AR)ticipate: body of experience/body of work/body as archive*. A Screendance and AR project: <https://medium.com/the-politics-practices-and-poetics-of-openness/p-ar-ticipate-body-of-experience-body-of-work-body-as-archive-b19446c9ce5d#.ov7lij6pf>

Kozel, S & Ginslov, J. (2012) FCJ-150 *AffeXity: Performing Affect with Augmented Reality in The Fibreculture Journal* DIGITAL MEDIA + NETWORKS + TRANSDISCIPLINARY CRITIQUE. Issue 21: Exploring Affective Interactions edited by Jonas Fritsch and Thomas Markussen. Issn 1449 1443  
<https://twentyone.fibreculturejournal.org/fcj-150-affexity-performing-affect-with-augmented-reality/#sthash.dwy9d2h6.dpbs>

### **Engagement with wider society**

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 its digital materiality, through merging with culture, location and society haptic, affective and somatic resonance, that emanates from embodied interactions with digital media and technologies. As a result I have created [Ginslov Media Studio](#) – to facilitate online and studio workshops, coaching and mentoring in Screendance, Freelance filming and editing services, as well as *Deep Flow* dance and meditation workshops.

### **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>

### **Languages**

English - 3/3

Danish – 2/3

French – 2/3

Afrikaans – 1/3