

Phantasmagoria

Audio guide

Nina Davies

**HENRY MOORE
INSTITUTE**

Stop 2.

Hi, my name is Nina Davies and I'm an artist who works primarily in video, but I have a history of being a dancer. So the research subject of a lot of my work is popular dance-based practices or emerging dance-based practices that I see arising in popular culture and online spaces. And I consider these dances as if they were traditional dances of the future.

As part of this show *Phantasmagoria*, I'm showing my project *Image Syncers*, which started in 2025. I'm showing three components of this project, which are the moving image work and the hoodies, which are costumes that were used in the film and performances of the work. And they're turned into sort of sculptural objects installed on the wall with hologram fans coming out of the hoods.

The hoodies are made from a sort of vinyl like material. Each hoodie is a different colour. We have a grey one, a sort of pink hoodie, a pale blue hoodie, and a sort of khaki green and cream coloured hoodie. The faces on the holograms protruding out of the hood. There are faces of the characters who are all different performers who I worked with in Vancouver, Canada. And each face is different. And for each of these films, I worked with the performers to appear as if they looked like they were moving like a deep fake. On the front of the hoodie. There is some text which you can't quite read, and it is inspired by the

way that AI images recreate language and garble it, or make it look like it's an amalgamation of loads of languages in one.

As well as the hoodies, I'm showing three bags made from a transparent or translucent plastic, so you can see the contents of what's inside the bag. And inside the bag is some of this material that was used for the hoodies, which is like a vinyl material, and on top of the vinyl material is the sort of sculptural hand props which are used by the performers in the film to appear as if their hands are AI generated. So that would consist of extra fingers or a weird sort of ball of chaotic fingers moving in different directions. And in the backpack, which is the larger of the three bags, there is like a double ended hand sculpture. And inside each of the bags there is an iPhone playing a different film. One of the phones in the smaller, over the shoulder bag is showing a video of one of my performers pretending to be a sort of TikTok live streamer, and to appear as if they look like an AI assistant. We did a lot of face choreography to make it look as if they didn't quite look real.

Complementing these sorts of sculptural works is my video essay, which is a fictional film. So like with most of my work, I usually look at emerging dance practices that are coming out of social online spaces, like social media platforms like TikTok or video game emote culture. And I usually ask the question of, why are people moving like this today?

When I'm exhibiting my work, I really want them to feel like it's real. So I really view the sculptural elements of my practice as if they're artefacts. I want people to be considering these dance practices, not just as fun things that just exist online or as humorous moments in time that will fade away. But I think I really want people to consider how our bodies are part of these sorts of new technological systems, and when they're introduced into our everyday life, how does that change us?

This is the end of Stop 2.

This is a transcript of an audio guide produced by Henry Moore Institute for the exhibition *Phantasmagoria*, on display from 15 May to 30 August 2026. For more information visit henry-moore.org/phantasmagoria