

# right in the feels



14.09 — 24.10.2020

*expressing feelings in the digital age*

rightintheFeels.copyright.rip — instagram @rightintheFeels.xoxo

erg gallery: rue du page 87, 1050 Brussels

14.09 — 7pm lauch of the online show

15.10 — 18h gallery show public opening

22.10 — 15h readings, talks & screenings

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erg gallery, 87 rue du Page

erg auditorium, 87 rue du Page





*Get Well Soon*, Tega Brain & Sam Lavigne   

An archive of comments posted on online medical fundraisers, an archive of mutual aid in response to a ruthless for-profit health system.

*Forever Loading Web Page*, Xavier Duffaut   

The frustrating experience of content never loading, leaving the well-known interface forever empty and revealing its architecture, is transformed into a meditative one.

*Love Letter*, Thiaba Egutchi Diop & Leo O'Faigan Konishi   

An intimate email correspondence where two friends intimately discuss plural identities, that we are invited to follow as it unfolds.

*My Calling (web)*, Gabriel René Franjou   

A text to copy, paste and spread as a simple and straightforward lifetool.

*Please Mr Officer*, Miebi Iyeyemi  

A transcript of the events that lead to George Floyd's murder, stripped of the trauma porn that fuelled the mass sharing of the images online.

*the way the cookie crumbles*, Joséphine Jadot    

A blog with recipes for comfort food collected all over the internet that bear witness to a deliberate practice of emotion.

*When all of my friends are on at once*, Gene McHugh & Laurel Schwulst   

Early memories of being online, from a generation whose coming of age is inseparable from the birth of the internet.

*Erehwon*, Sophia Msaoubi    

Erehwon is a journey and a spatial metaphor between the here and now.

*Things I liked*, Zeste Le Reste   

A daily list of things that made Zeste happy, like training for joy.

3e3e3e3, Davy Styles   

A web labyrinth that is both evasive and brutally honest.

*My Favorite Color*, Dorian Timmermans   

A minimal and slowed down blog where the only piece of data shared is Dorian's favorite color at the moment.

## (RIGHT IN) THE FEELS, GALLERY SHOW

erg gallery, 87 rue du Page - Brussels, 15.10.2020 — 24.10.2020

gallery show public opening on 15<sup>th</sup> october from 5.30 pm to 9 pm

With May Abnet, Mathilde Block & Louis Garrido, Laura Brunisholz, Martin Campillo, Sarah Dessardo, Alexa Detorakis & Dimitri Karakostas, Giuliana Diada, Darian Donovan Thomas, H  lo  se Doret, Marius Escande, Gabriel Ren   Franjou, Marie Frenois, Madeleine Gerles, Jos  phine Jadot, L  o Gillet, Cl  ment Lambelet, Hadrien Loumaye, Sylvain Peters, Gladys Sauvage, Dorian Timmermans, TPO and Yanmeng Zhang.

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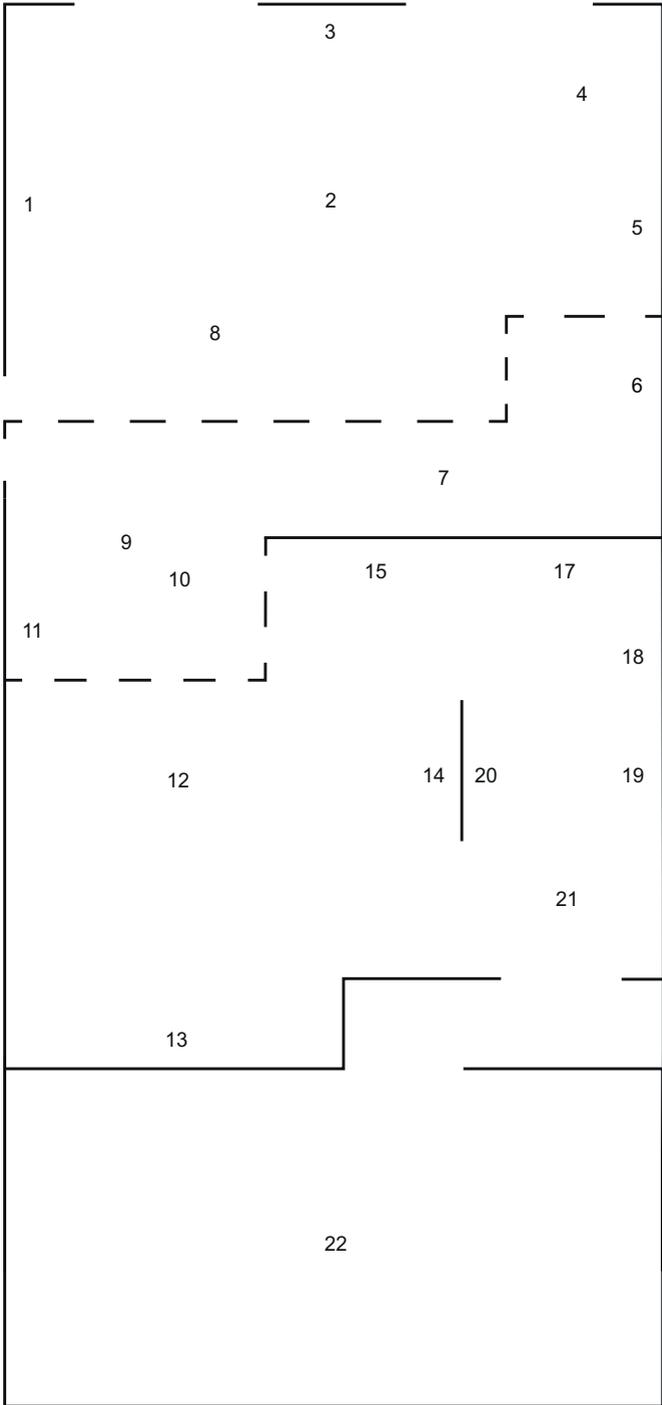
### WHAT IS IT ALL ABOUT, THIS SO CALLED DIGITAL AGE?

It's about everything, all the time. The internet has turned into everything else; to talk about the internet is to talk about our world. It is unfathomable in a very real sense and as exciting as it can be, it's mostly overwhelming – or mind-numbing. And so switching between extreme emotions becomes business as usual. Most of us don't have the leisure to overthink what we feel, so when comes the task of comprehending and expressing feelings, we often resort to readymade formulas, undermining them and thus life itself. Emotions have a purpose, and it starts with survival – because yes, in this digital age, it's survival that's at stake – but don't end there. Chemical imbalances in the brain often become deadly, but they also slowly poison existence at an everyday level.

We were told that reason and technology failed us in the 20<sup>th</sup> century; and in the 21<sup>st</sup>, emotions and technology (again) are rapidly being co-opted by late capitalism for all manners of oppression before we've really had a chance to apply their social and political power as tools for better living. One of the many tasks of art is also to help us live better. These works seek to reclaim the power of both technology and emotion for ourselves.

How can we find liberation in an internet run by predatory platforms? How can we feel safe expressing ourselves when our every thought is predicted then archived? How can we feel anything but dread when we're bombarded with disasters 24/7? We don't know, but life goes on, joy and love still find ways to sneak in, and we should keep trying, connecting, communicating. Linking these artworks together felt like doing just that, and so humbly we hope to offer you a motivation to keep on keeping on.

The internet is dead, as they say. Cause of death: too much world. And we're doomed to keep feeling every single moment of its drawn out agony. We don't have to save it, only ourselves and each other – and we'll be alright as long as, together, we don't forgo the very act of feeling.



- 1 *Dog Filter & Monkey Doll*, Hadrien Loumaye (2020)    
An extra link is added in the circulation process of digital images, extracting them from the dynamic of the “poor image” by painting them with esoteric and elegiac quality.
- 2 *untitled*, Madeleine Gerles (2020)       
Madeleine stages pictures of herself in clothing tinted with the aesthetics of the web, and then reinserts them into digital space, infused with vulnerability, as well as affirmative and protective powers.
- 3 *Fuck Off World*, Gabriel René Franjou (2020)     
Th In a twist on the classic and over optimistic “Hello World”, these fed-up lines of code that, if they were run by a computer, would display text, furiously shout their message.
- 4 *PDA*, Alexa Detorakis & Dimitri Karastokas (2020)      
An intimate, complicit, and flashy relationship lived through 364 temporary images.
- 5 *Happiness is the only true emotion*, Clément Lambelet (2018-2020)    
These portraits of actors playing one of the six “universal human emotions” where submitted to Microsoft’s emotional recognition API, and it could only detect joy with accuracy.
- 6 *SkuuuSkuuu*, Giuliana Diada (2020)     
A set of interactions with different everyday objects sparks a soundtrack to different ambiances. We learn their ways of speaking, in the hope to enlarge the spectrum of emotion through a savage, extreme use of empathy.
- 7 *At the end there will be an island*, Marie Frenois (2020)     SOON  
An island, distant and far-off (in space or in time?) acts as a personal digital space from which one can go nowhere.
- 8 *Interlinked*, Héloïse Doret (2020)     SOON  
What happens on our screen between our bodies and non-human bodies when we’re sexting or sending a break-up text? Microflora is revealed to be the invisible mediator between us, our feelings and technology.
- 9 *the way the cookie crumbles*, Joséphine Jadot (2020)     
Josephine prepares one of the recipes from her blog where she collects meals associated with specific feelings.
- 10 *Faster Pastor est en direct!*, Laura Brunisholz (2020)    
Faster Pastor is a connected preacher. This reproduction of his church plays the banality of his everyday life, questioning what is sacred and what is profane when one’s every move is broadcast online.
- 11 *IoT candle*, Martin Campillo (2020)    SOON  
An Internet of Things candle system, enabled via Wi-Fi.
- 12 *Hey user, pick me up*, May Abnet (2020)       
An obsession for someone mysteriously absent online triggers an exploration of the limits between virtual and physical.

- 13 *The Encounter*, Yanmeng Zhang (2017)    SOON  
Floating as if in a virtual aquarium, faces seem to gravitate towards one another, attracted, caught in a digital love affair that remains disappointing.
- 14 *My Favorite Color*, Dorian Timmermans (2020)      
By continuously connecting to the API of the blog where Dorian shares his current favorite color, it is displayed on screen and summoned in the exhibition space.
- 15 *Cecil Hotel*, Mathilde Block & Louis Garrido (2020)     
Online reviews for the Cecil Hotel in Los Angeles induce a feeling of anxiety, unease, dread... to the point of terror.
- 16 *An apple by any other name would smell as sweet*, Marius Escande (2020)    
A discreet intervention that calls back our constant need for the brand new.
- 17 *Come back and see me?*, Sarah Dessardo (2020)       
We see here that digital space reproduces the paradigms of violence and domination against women that are found in the physical world.
- 18 *Colin Powell performant "Failing to disarm" à L'OTAN*, TPO (2019)     
In 2003, US Secretary of State Colin Powell presents to NATO one of the most belligerent Powerpoint presentations in history.
- 19 *Limérence*, Léo Gillet (2020)    
Obsessional love for intrusive images.
- 20 *<untitled> & <untitled>*, Sylvain Peters (2019-2020 & 2020)     
"Pictures that are able to love you back, made of layers of paint that one day shall bear my name; women drawn by men, cute secret agents for the hegemony of images."
- 21 *Éveil*, Gladys Sauvage (2019)   SOON  
From animation to reanimation, the motor pulls the craft from two dimensions to three, to the rhythm of human breathing.
- 22 *In times of panic I like to stay still*, Darian Donovan Thomas (2020)    
Composed and recorded during the lockdown period caused by the pandemic, this long piece acts as a personal and comforting safe space.

## (RIGHT IN) THE FEELS, TALKS, READINGS & SCREENINGS

erg, 87 rue du Page - Brussels, 16 + 21.10.2020 & 22.10.2020

Butchibou, Eric Cyuzuzo, Luz De Amor, Gabriel René Franjou, Nargisse Mhammedi, Peggy Pierrot, Loïs Soleil and Elke de Rijcke

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16.10.2020 + 21.10.2020

*(RIGHT IN) THE FEELS: share your feelings* with Nargisse Mhammedi

What is the emotional impact of our digital habits?

Meditate, share and discuss collectively in a safe space.

RSVP at [rightintheFeels@copyright.rip](mailto:rightintheFeels@copyright.rip)

16.10.2020 group talk (closed to cisgender men) from 4 pm to 7 pm, erg (1P03)

21.10.2020 group talk (open to all) from 5 pm to 7 pm, erg (1P05)

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22.10.2020

## TALKS, READINGS & SCREENINGS

erg auditorium, 87 rue du Page - Brussels, livestreamed online by ERG TV and set designed by Kenia Raphaël

### TALKS

3:15 pm Peggy Pierrot - on neurocapitalism and emotional design

3:45 pm Eric Cyuzuzo - ~~on online antiracist activism~~

4:15 pm collective talk

### READINGS

5:00 pm *Schematics Of Consensus* - Luz De Amor

5:15 pm *Herzschmerz* - Butchibou

5:30 pm *Poetry reading* - Loïs Soleil

5:40 pm *Juin sur Avril* - Elke de Rijcke

5:50 pm *Every time I am away from the internet, I wonder if I am loved...* - Gabriel René Franjou

### SCREENINGS

6:30 pm *Annals of private history* - Amalia Ulman

6:45 pm *Stuff that makes me scared (not spooky)* - Mollysoda

6:55 pm *Make something beautiful before you are dead* - Steve Roggenbuck

7:00 pm *Feeling For You (What the Heart Wants)* - Cecile B. Evans

## THE TOOLS WE USE, THE FEELS WE FEEL

Our world now has another layer of reality on top of it, one made up of everything digital. Our lives are lived as much on the internet as they are in the streets. What might have once seemed like a distant and separate world has undeniably infiltrated every corner of our existences. What is the effect of this technological takeover on our most basic human function, our emotions?

The digital has pushed affect to its extreme, whether in the mind-numbing banality of social media or the overload of viral debates; the warping of space-time or the ultra accessibility of information. On the internet, we witness touching vulnerability and honesty, as well as blatant inauthenticity. The emotional state of our digital world is affecting us in strong and visceral ways – the physicality of the internet is no longer under question, just as neuroscience has shown us that emotions are first and foremost a physical reaction.

The internet has confirmed the multifaceted aspect of emotions: now more than ever, we know that they are social and political. In the past decade, we were sometimes painfully reminded that emotion is still the driving force of society, from the personal testimonies of the #metoo movement to the numerous fake news scandals. And emotion, like data, is also traded and speculated on, manipulated, fabricated and monitored, whether by governments, private interests or massive corporations that design and control the interfaces we use (with catastrophic human and environmental impact). And on the other hand, via these interfaces, close communities organize themselves and personal development flourishes where elsewhere it failed to grow. Any way you look at it, feelings are prevalent in this new reality. Thus, the internet is a whole lot of affect crashing and speeding and multiplying: memes, forums, tweets, temporary stories, emojis, tutorials, vlogs, wikipedia articles even, everything that makes up the internet is moving information loaded with expressivity and it all relies on one underlying structure: code, or in other words, pure language.

The internet, akin to language, is the one of the greatest and most complex tool ever for expressing feelings, and in this light, it is impossible to assume that the medium hasn't affected the message. We shape our tools, and thereafter they shape us. How has the internet affected our relationship to our emotions? We process the world through feelings – finding ways of effectively expressing them in a world where nihilism reigns (perhaps rightly so), a world where we are ever more aware of our own shortcomings as a species, of the global complexity of, well, everything, really, is essential for staying sane and, simply, living, as long as we can.

## CURATORIAL NOTES

Each work in the show, online and physical, is associated with one of (often) more categories. Find them signaled by corresponding emojis.

### I. Materiality of emotion 🌀

The works in this category, informed by the science and neuroscience of emotion and by empiric experience, speak literally about emotion. An emotion is a psychological and physical reaction to a situation. It has first an internal manifestation and generates an external reaction. It is caused by the interpretation of reality; emotions are thus a material phenomenon.

### II. The virtual is the real 🌐

Here, works explore the permeability between the worlds known as “physical” or “real” and the one said to be “virtual”. The border between them keeps blurring and they interact non-stop, the events of one spilling into the other so often that the distinction is almost outdated. These works navigate the frontier, the in-betweens, and the states of confusion or drifting that emerge.

### III. Personal Identity ①

These artists use internet and digital tools to better define their own identity. For them, it's a way of better understanding and managing their feelings, and a way to better know themselves and position themselves in the world. Often, they find that identity cannot be built entirely alone. Identity starts at an intimate level of personal definition, and in the end concerns a collective fight.

### IV. Community & Relationships 👥

Internet clearly is a community and network tool. What relationships are created there? Which communities organize themselves, and how? These works take on the question of the commons, and building links and kinship to others. Living together digitally isn't the utopia it was at the time of the web's beginnings, and capitalism tends to swallow and flatten everything, but internet remains an incredible tool for communication. This category explores the digital commons as a form of resistance.

### V. Digital Natives 🖱️

Most of the artists of the show are from a generation known as Digital Natives. They grew up with internet and have a precise understanding of its workings and codes. They hijack expectations, play with ideas of digital folklore and their works incorporate the specificity of the medium. Irony, melancholy or ecstasy are recurring feelings in their online lives.

### VI. Survival ✖️

This generation was born in mourning and what the future holds is uncertain to say the least. But day to day, many must fight to survive the chaos all around. Dystopia is already here. The works in this category are marked by the scars of a constant battle against a world whose failings appear ever more clearly.

### VII. The next world ➡️ SOON

Finally, these works think, tell, dream, fear the possible futures. A “post” for all of them: post-internet, post-biodiversity, post-human...

(RIGHT IN) THE FEELS is a transdisciplinary project about expressing feelings in the digital age, happening across different moments and platforms; a web show, a gallery show, instagram residencies, talks, readings and screenings.

Emotions are a basic function for our understanding of the world, and the digital has pushed affect to its extremes. Has it also changed their nature, and the way we understand and communicate them?

May Abnet,  
Adebissi Agnes Adeye,  
Luz de Amor,  
Mathilde Block  
& Louis Garrido,  
Tega Brain & Sam Lavigne,  
Fiona & Rebecca Brunet,  
Laura Brunisholz,  
Martin Campillo,  
Éric Cyuzuzo,  
Sarah Dessardo,  
Alexa Detorakis  
& Dimitri Karastokas,  
Giuliana Diada,  
Darian Donovan Thomas,  
Héloïse Doret,

Xavier Duffaut,  
Thiaba Egutchi Diop  
& Leo O'Faigan Konishi,  
Marius Escande,  
Tom Galle,  
Gabriel René Franjou,  
Giovanni Frazetto,  
Marie Frenois,  
Madeleine Gerles,  
Léo Gillet,  
Miebi Iyeyemi,  
Joséphine Jadot,  
Clément Lambelet,  
Zeste Le Reste,  
Hadrien Loumaye,  
Nargisse Mhammedi,

Sophia Msaoubi,  
Sylvain Peters,  
Peggy Pierrot,  
Victoria Primina,  
Kenia Raphaël,  
Elke de Rijcke,  
Gladys Sauvage,  
Laurel Schwulst  
& Gene McHugh,  
Soaking Wet Angel,  
Selyes,  
Loïs Soleil,  
Davy Styles,  
Dorian Timmermans,  
TPO,  
Yanmeng Zhang

## TEAM

Martin Campillo, Gabriel René Franjou, Laurie Giraud and Colin Roustan.

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