

RIGHT IN THE FEELS

(RIGHT IN) THE FEELS

PRESS KIT (EN)

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I 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?

(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.

Undertaken by three graduates of École de Recherche Graphique (erg) in Brussels, this project is meant to push further our exploration of certain themes and to confront these ideas to a public and a reality, by taking a political position relative to those themes. We believe the event opened many questions and tackled important issues. The project will continue and a catalog will be produced.

The show was able to take place in between two lockdown periods in Brussels. Different interlinked events, some online, some in meetspace, some mixing both, came one after the other: first the webshow, presenting a selection of net art pieces on our website, launched on September 14th 2020 with a livestreamed opening, featuring a guided tour, readings, concerts, and performances. The next day, on our Instagram account, the meme residencies started. Access to our account was given to a guest for a few days, and they could post how they saw fit. These residencies continued until the end of the whole event, on October 24th, when the exhibitions ended. The gallery show opened at La galerie de l'erg (in meetspace, with the necessary health measures respected) on October 15th with performances and in an intimate atmosphere. Concurrent to the exhibitions, two talking groups were held on October 16th and 20th, and as ultimate event on the 22nd, we gathered in erg's auditorium for an afternoon and evening of talks, readings, and screenings, all of which were livestreamed online. Following circumstances beyond our control and linked to the sanitary situation, the gallery unfortunately couldn't open on the last day, the 23rd. On the 26th, Belgium went back into lockdown as we uninstalled the show.

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II PEOPLE

May Abnet	BE
Adebissi Agnes Adeye	DE/BEN
Luz de Amor	CO/FR
Mathilde Block & Louis Garrido	BE & FR
Tega Brain & Sam Lavigne	AUS & US
Fiona & Rebecca Brunet	FR
Laura Brunisholz	FR
Martin Campillo	FR
Éric Cyuzuzo	BE
Sarah Dessardo	FR
Alexa Detorakis & Dimitri Karastokas	CAN & GRE
Giuliana Diada	IT
Darian Donovan Thomas	US
Héloïse Doret	BE
Xavier Duffaut	BE
Thiaba Egutchi Diop & Leo O'Faigan Konishi	FR/JP/SEN & FR/IRL/JP
Marius Escande	FR
Tom Galle	BE
Gabriel René Franjou	FR/USA
Marie Frenois	FR
Madeleine Gerles	FR
Léo Gillet	BE
Miebi Iyeyemi	FR/USA
Joséphine Jadot	BE
Clément Lambelet	CH/FR
Zeste Le Reste	FR
Hadrien Loumaye	BE
Nargisse Mhammedi	BE
Sophia Msaoubi	FR
Sylvain Peters	BE
Peggy Pierrot	BE
Victoria Primina	FR
Kénia Raphaël	FR
Elke de Rijcke	BE
Gladys Sauvage	BE
Laurel Schwulst & Gene McHugh	USA
Soaking Wet Angel	USA
Selyes	TR
Loïs Soleil	FR
Davey Stiles	USA
Dorian Timmermans	BE
TPO	BE
Yanmeng Zhang	CHN

III CALENDAR

09.14.20 – 10.24.20	Online group show on the rightintheFeels.copyright.rip website, and on the @rightintheFeels.xoxo instagram.
10.15.20 – 10.24.20	Physical group show at la galerie de l'erg, rue du Page 87, 1050 Bruxelles.
01.2020	Initial conception.
02.2020 – 04.2020	Public open call.
09.14.2020	Launch of the webshow on rightintheFeels.copyright.rip during a livestreamed online event. Start of the instagram residencies.
10.15.2020	Opening of the gallery show at la galerie de l'erg, in Brussels.
10.16.2020 + 10.21.2020	(RIGHT IN) THE FEELS: share your feelings Talking groups, one without cisgender men and the other open to all, taking place at erg in Brussels.
10.22.2020	Talks, readings and screenings at erg's auditorium.
10.24.2020	End of both the online and gallery shows.

IV WEBSHOW

09.14.2020 — 10.24.2020
<http://rightintheFeels.copyright.rip>

With Tega Brain & Sam Lavigne, Xavier Duffaut, Thiaba Egutchi Diop & Leo O'Faigan Konishi, Gabriel René Franjou, Miebi Iyeyemi, Joséphine Jadot, Gene McHugh & Laurel Schwulst, Sophia Msaoubi, Zeste Le Reste, Davy Styles et Dorian Timmermans. With the interventions of Victoria Primina, Acte Bonté, Egutchi and a reading of a text by Fei Liu.

The webshow presented a selection of net-art pieces, works that exist online and are made to be experienced through a web browser. An online launching event was held, with a guided tour and different interventions (performance, reading, concerts), and was livestreamed through our website and social media thanks to the precious help of Mr Pimpant and Marius Escande.

A TANGLED WEB OF FEELINGS

One thing we know about feelings: they happen. They are an internal manifestation at first and then an external reaction. We also know that we can't help but express ourselves, and thus we built tools to help us do just this. Funny thing is, those tools also helped complexify the feelings themselves, and we've been stuck in this feedback loop ever since. It can be overwhelming. How do you feel about art? How do you feel about the internet?

We also know the same thing about net art: it happens. Everything inside a computer is a performance; a web page is assembled on demand pulling bits and pieces from across the network in such a complex manner that it's a miracle it works at all. This network is ever-changing, full of data we set in motion. An algorithm is still a series of decision made by someone, it's infused with human sentimentality in some way or another. All this moving information makes up a nice tangled web of feelings, and while the network is primarily used for repression or value extraction, its true purpose remains, simply, communication.

The net art pieces we collected here express joy, care, terror or melancholy *from within* the network: they act on it, and they act on the people participating in creating them. This also means you, the visitor, clicking on the link and summoning the art in your browser. Hopefully, these pieces will act on you as they act on the network: creating, expressing, and untangling feelings.

V INSTAGRAM RESIDENCIES

09.15.2020 — 10.24.2020
 instagram [@rightintheFeels.xoxo](https://www.instagram.com/rightintheFeels.xoxo)

With _____10_0, zero_emission_memes_2025, Luz de Amor, Laura Brunisholz, and soaking_wet_angel

Conceived as an integral part of the show, the instagram residency program gives control to the instagram account [@rightintheFeels.xoxo](https://www.instagram.com/rightintheFeels.xoxo) to a guest for a few days, before they hand it to the next. They can then post content, often as memes. These were moments of sharing in contact with our audience.

VI GALLERY SHOW
10.15.2020 — 10.24.2020
galerie de l'erg

With May Abnet, Mathilde Block & Louis Garrido, Laura Brunisholz, Martin Campillo, Sarah Dessardo, Alexa Detorakis & Dimitri Karakostas, Giuliana Diada, Darian Donovan Thomas, Héloïse Doret, Marius Escande, Gabriel René Franjou, Marie Frenois, Madeleine Gerles, Joséphine Jadot, Léo Gillet, Clément Lambelet, Hadrien Loumaye, Sylvain Peters, Gladys Sauvage, Dorian Timmermans, TPO et Yanmeng Zhang.

The opening night of the gallery show took place in accordance with sanitary measures in place at the time, a situation that limited gallery occupancy to 150 people spread throughout the evening. The situation added emphasis to an appreciation of the works rather than the more event side of the night. Works by May Abnet and Joséphine Jadot were activated as performances for the occasion.

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 20th century; and in the 21st, 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.

VII TALKS, READINGS, SCREENINGS
10.16.2020 + 10.21.2020 & 10.22.2020
erg auditorium, livestreamed event

With Butchibou, Eric Cyuzuzo, Luz De Amor, Gabriel René Franjou, Nargisse Mhammedi, Peggy Pierrot, Loïs Soleil, Elke de Rijcke et une scénographie pensée par Kenia Raphael.

Two talking groups, hosted by Nargisse Mhammedi, took place during the exhibition. One was open to everyone, the other was held without cisgender men. In the safe space created by Nargisse, participants could speak freely about their feelings and their use of internet and social media.

The initial program for the talks was disturbed by the sanitary situation; out of three announced guests, only one could be with us: Peggy Pierrot gave a talk around neurocapitalism and emotional design. Giovanni Frazetto, who had planned a talk about the neuroscience of emotion, and Éric Cyuzuzo, whose talk was going to be about the role of social media in African-american activism, both had to cancel. The day was nevertheless a success and the readings and screenings went on as planned, all livestreamed thanks to the invaluable help of erg TV.

IIX WORKS (WEBSHOW)

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.

IX WORKS (GALLERY SHOW)

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) 🌐 📄 ✕

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” were 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) 🌐 📄 ✕ ↗️

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) 🌐 🌐 🧑🏿🧑🏻 ↗️

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) 🌐 🌐 ↗️

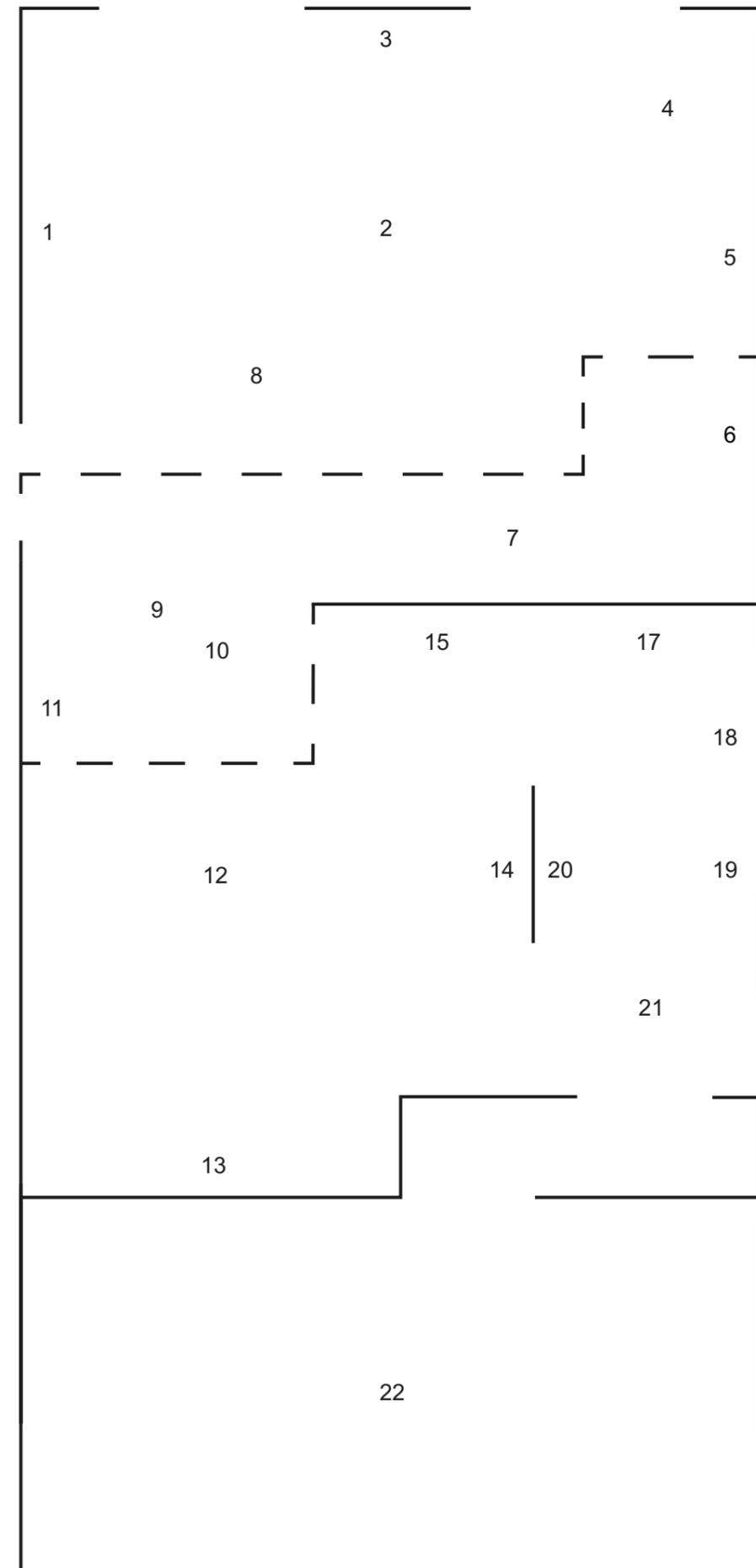
An Internet of Things candle system, enabled via Wi-Fi.

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.

- IX 13 *The Encounter*, Yanmeng Zhang (2017) 🌐 👤 →
 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 at NATO performing "Failing to disarm"*, 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) 🌐 →
 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.

IX



X CURATORIAL NOTES

Each work in the show, online and physical, is associated with at least one of the following categories. Find them signaled by their corresponding emojis.

I. Materiality of emotion 🧬

The works in this category, informed by the science and neuroscience of emotion and by empiric experience, work literally within the domain of 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 🕒

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 their position 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 is about a shared and 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-truth, post-biodiversity, post-human...

XI 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.



(RIGHT IN) THE FEELS
exprimer ses sentiments à l'ère digitale
expositions collectives, en ligne et à Bruxelles.

14.09 — 19h lancement de l'expo en ligne
rightinthe feels.copyright.rip
@rightinthe feels.xoxo

15.10 — 18h vernissage de l'expo en galerie
galerie de l'erg,
rue du Page 87, 1050 Brussels

22.10 — 15h lectures, conférences, projections
auditoire de l'erg,
rue du Page 87, 1050 Brussels

CONTACT

instagram @rightinthe feels.xoxo
gmail rightinthe feels@copyright.rip
facebook événement



(RIGHT IN) THE FEELS est un projet transdisciplinaire concernant l'expression des sentiments à l'heure du numérique. Les émotions sont la base de notre compréhension du monde, et le numérique a poussé les affects à l'extrême. A t-il aussi changé leur nature et la façon dont nous les communiquons et les comprenons ?

Cliquez sur "WEB SHOW" pour voir la première partie de l'exposition, une sélection d'oeuvres de net art, ainsi que la vidéo de l'évènement de lancement streamé en live le 14.09

L'exposition est visible du Lundi au Samedi de 14h à 18h30 à la galerie de l'erg, rue du Page 87, Bruxelles.

THE TOOLS WE USE, THE FEELS WE FEEL

Une nouvelle couche de réalité a été surimposée à notre monde, composée des multitudes du numérique. Nos vies sont aussi bien menées sur internet que dans la rue. Ce qui a pu autrefois nous paraître un univers distant et distinct a indéniablement envahi chaque recoin de nos existences. Quel est l'effet de ce totalitarisme technologique sur la plus élémentaire de nos fonctions humaines, nos émotions ?

Le numérique a poussé les affects à leurs extrêmes, que ce soit dans la banalité engourdissante des réseaux sociaux ou dans la surcharge des débats viraux; dans la distorsion du temps et de l'espace ou l'ultra accessibilité de l'information. Sur internet, nous sommes témoins d'honnêteté et de vulnérabilité touchante, ainsi que d'inauthenticité flagrante. L'état émotionnel de notre monde numérique nous affecte de façon puissante et viscérale – tandis que la neuroscience nous apprend que les émotions sont avant tout des réactions physiques.

Internet nous a clairement montré le côté multiple des émotions : maintenant plus que jamais, l'on comprend que les émotions sont politiques et sociales. Ces 10 dernières années, nous avons été forcés de nous rappeler, parfois douloureusement, que l'émotion reste la force motrice de la société - des témoignages du mouvement #metoo aux nombreux scandales de fake news. Sans compter que certain.es spéculent avec les émotions, comme avec les données ; elles peuvent être manipulées, contrôlées, fabriquées et surveillées, que ce soit par des gouvernements, des intérêts privés ou des sociétés gargantuesques qui conçoivent les interfaces que nous utilisons (à terrible coût humain et environnemental).

Et en parallèle, via ces interfaces, des communautés liées s'organisent et l'épanouissement personnel peut fleurir là où ailleurs il n'a su pousser. D'un bout à l'autre, les émotions sont prévalentes dans cette nouvelle réalité. Internet est donc un concentré d'affects qui se multiplient et s'entrechoquent : les memes, les forums, les tweets, les stories, les emojis, les tutoriaux, les vlogs, même les articles wikipedia, tout ce qui compose internet est de l'information en mouvement chargée en expressivité et repose sur une même structure sous-jacente : du code, c'est à dire du langage à l'état pur.

Internet, à l'instar du langage, est l'un des outils les plus complexe et performant pour l'expression des sentiments, et à ce titre, il est absurde de penser que le médium n'ai pas affecté le message. Nous façonnons nos outils, puis nos outils nous façonnent. Comment est-ce qu'internet a modifié notre rapport à nos émotions ? Nous appréhendons le monde à travers nos sentiments – trouver des moyens efficaces de les exprimer dans un monde où le nihilisme est - à juste titre peut-être - généralisé, un monde où nous sommes de plus en plus conscients de nos échecs en tant qu'espèce, de la complexité globale de, en fait, tout, est essentiel pour rester lucide et tout simplement vivre, aussi longtemps qu'on le pourra.



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expositions collectives, en ligne et à Bruxelles.

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- facebook événement

À PROPOS WEB SHOW PROGRAMME PARTICIPANT.ES RESSOURCES (EN)

Ici se trouve une sélection d'œuvres de net art qui constitue la première partie de l'exposition.
Chaque œuvre dans l'exposition, en ligne et physique, est associée à au moins un, mais, souvent plusieurs, axes.
Retrouvez-les indiqués par leur emojis correspondant. Lisez plus à propos des axes de curation dans "À PROPOS".

- *Get Well Soon* - Tega Brain & Sam Lavigne 🧠👤🔗
Une archive des commentaires postés sur les pages de crowdfunding médicaux - une archive de soutien collectif face à un système brutal qui cherche le profit avant tout.
- *Forever Loading Web Pages* - Xavier Duffaut 🌐📄🔗
L'expérience frustrante de contenu ne chargeant jamais, laissant l'interface bien connue vide, se change en expérience méditative.
- *Love Letter* - Thiaba Egutchi Diop & Leo O'Faigan Konishi 📧👤🔗
Une correspondance intime par e-mail où sont discutées entre autres les questions d'identités plurielles, et que l'on est invité.e à suivre en temps réel.
- *My Calling (web)* - Gabriel René Franjou 📄👤🔗
Un texte à copier/coller et diffuser comme outil de vie simple et intense.
- *Please Mr Officer* - Miebi Iyeyemi 📄👤🔗
Un retranscription des faits qui ont mené au meurtre de George Floyd, privé du trauma porn qui a poussé au partage massif des images sur internet.
- *The way the cookie crumbles* - Joséphine Jadot 🍪👤🔗
Un blog rassemblant toutes sortes de recettes de comfort food tirées de différents coins du web, qui montrent une pratique délibérée de l'émotion.
- *When all of my friends are on at once* - Gene McHugh & Laurel Schuilst 📄👤🔗
Souvenirs de moments des débuts de la vie connectée, venant d'une génération dont le développement personnel est indissociable d'internet.
- *Erhewon* - Sophia Msaoubi 🌐📄🔗
Erehwon est un voyage et une métaphore spatiale entre le ici et le maintenant.
- *Things I liked* - Zeste Le Reste 🍷👤🔗
Une liste quotidienne de choses qui ont rendu Zeste heureux, comme un entraînement à la joie.
- *3e3e3e3* - Davy Styles 🌐📄🔗
Un labyrinthe web qui est à la fois évasif et brutalement honnête.
- *My Favorite Color* - Dorian Timmermans 🌐📄🔗
Un blog minimal et ralenti où la seule donnée partagée est la couleur préférée de Dorian.



View of the gallery show



View of the gallery show



View of the gallery show



View of the gallery show

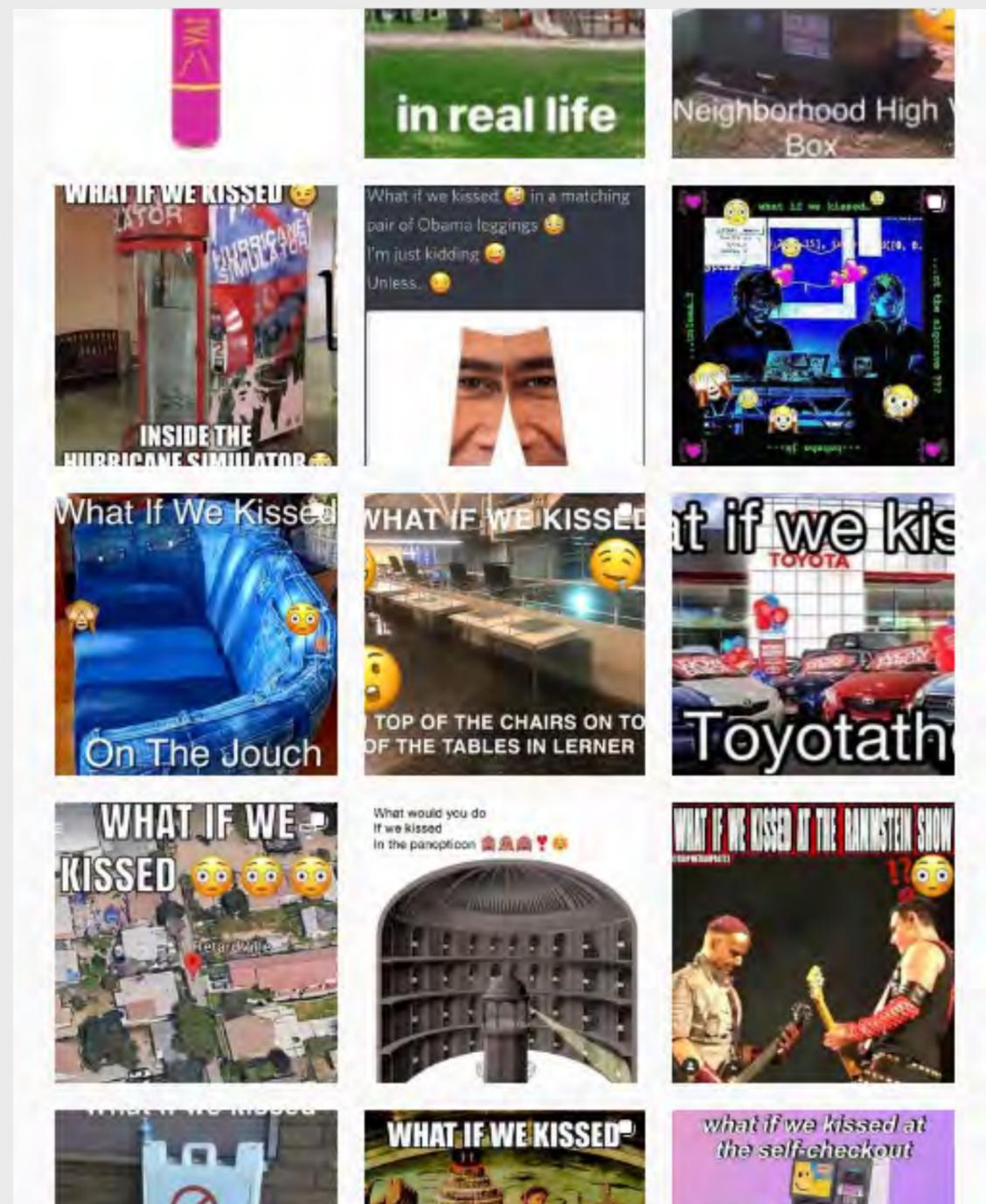
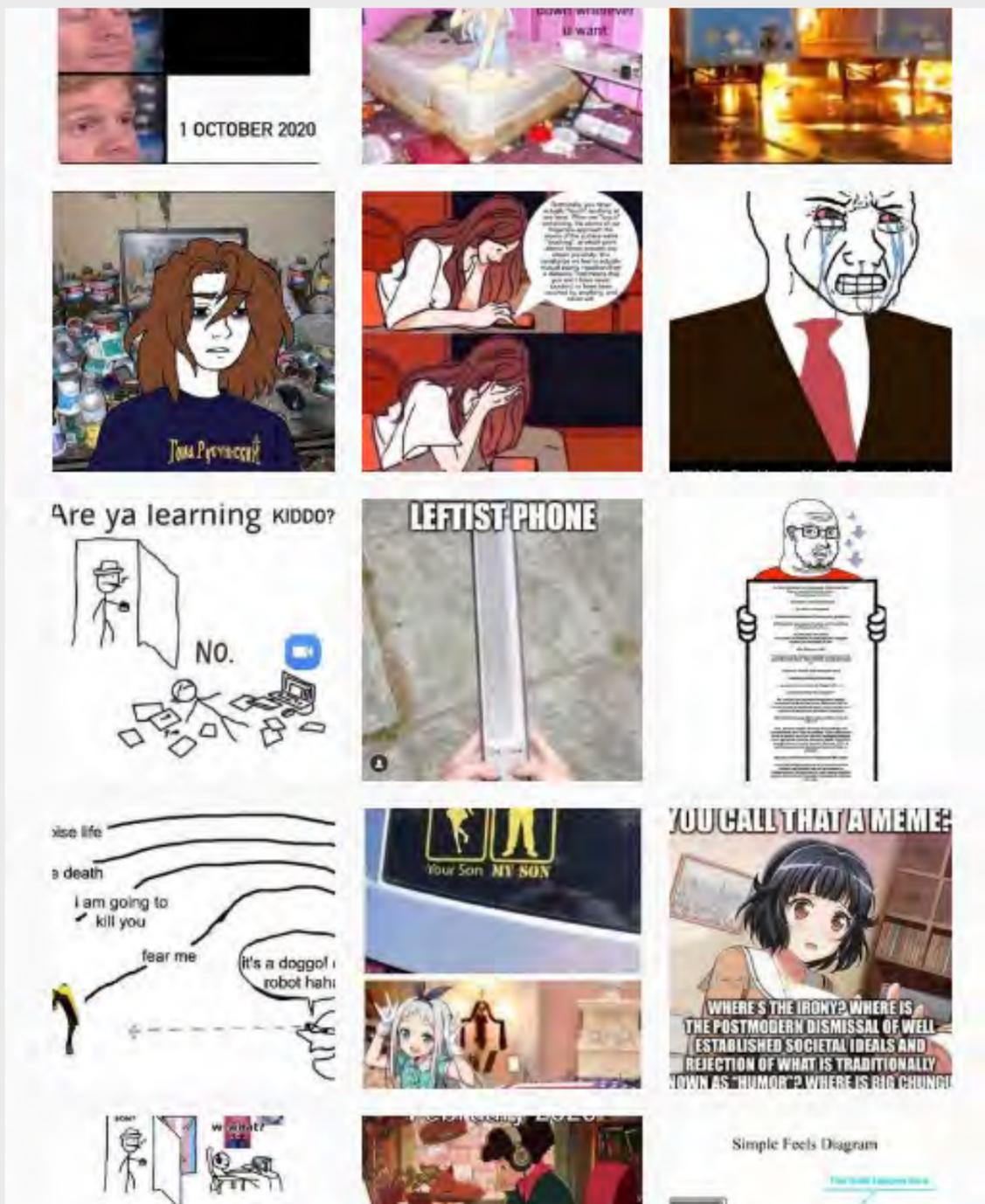


Meme shared during the instagram residencies



Meme shared during the instagram residencies





View of the stage set-up for the lectures and readings



Poster announcing the different events



Insert and flyer spreads announcing the different events



XIII ACCOUNT

The first edition of the (RIGHT IN) THE FEELS project was, to us, a success: firstly, in a purely technical sense, the show was able to take place despite the difficulties brought by the pandemic. And secondly, and most importantly, it came to our attention that the themes and questions of the show were important and deeply felt by many, and they seem to us ever more timely. We feel it is an obligation to keep questioning the mechanisms and interconnections of technology, power and emotion. The project will go on, in one form or another; we are working on building a comprehensive archive and working on a subsequent publication. Perhaps we will set up new shows, elsewhere. A heartfelt thank you to everyone involved, artists and visitors, and let's meet again soon – until then, we must try to live.

XIV TEAM

Gabriel René Franjou	Organization, curation, writing, community management
Laurie Giraud	Organization, curation, graphic design & visual identity
Martin Campillo	Organization, curation, IT
Sammy Del Gallo	École de Recherche Graphique collaborator
Marie Frenois	Graphic design
J&F	Photography
Colin Roustan	Budget and collaborations management

XV THANK YOU

École de Recherche Graphique, Fédération Wallonie Bruxelles, Éric Cyuzuzo, Sammy Del Gallo, Marius Escande, Marie Frenois, Gilbard ASBL, Fédération Wallonie Bruxelles, iMal, Joséphine Jadot, M. Pimpant, Sylvain Peters, Aliocha Tazi and Cécile Téodomante. With the support of la Fédération Wallonie Bruxelles and École de Recherche Graphique.



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