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2- Artistic research proposal

BEYOND EMOTIONAL CAPITAL: TOWARDS ALTERNATIVE NOTIONS OF THE SELF AND ITS EMOTIONS

2.1- Research question

Industrial capitalism was transformed into an “emotional capitalism” that appropriates affects to such degree that emotions are turned into commodities¹. In the culture of emotional capitalism, the use of emotions have contributed to creating a suffering self, that is, a subject defined by its psychic lacks and deficiencies, which is incorporated back into the market by incessant injunctions to self-change and self-realization. A renewed emotional language, and the use of storytelling became prevalent tools for corporate culture (corporate storytelling) and politics (populisms) to manage the emotional subject. This project will investigate and propose alternative frameworks and narratives for the self and its emotions. Thus, the main research question is: How can we elaborate an alternative understanding of the self and its emotions detached from prevalent capitalist discourse, and how can we use agency over language and storytelling in order to communicate this alternatives?

2.2- Urgency of this research proposal

Contrary to popular believe, latest findings in neuroscience² (as recent as 2017) define emotions as active creative processes rather than hardwired, passive, genetically preexisting features of human life. Our brain creates emotions depending on our individual experiences, cultural contexts and value systems. This means that rather than focusing on learning how to cope with overwhelming waves of emotion, we could potentially create a context in which social-emotional values are redefined. This project proposes a redefinition of the self by understanding it not as a passive sufferer, but as an agent who researches what a healthy emotional context based on redefined values might look like. In search for an alternative definition of the self and its emotions outside prevalent capitalist cultural discourse, this project aims at emancipation from the cultural misconception that emotions are 1) passions 2) to be commodified. This project is an act of resistance against the widespread sensation of impotence that ‘capitalist realism’³ imposes over the future (the idea that there is no alternative to capitalism). This project will propose alternative understandings of the self by approaching emotions from a cross disciplinary perspective (neuroscience, psychology, sociology, economics, business management, contemporary arts, performing arts, artificial intelligence and political sciences).

¹ Illouz, Eva. *Cold intimacies: The making of emotional capitalism*. Polity, 2007.

² Barrett, Lisa Feldman. *How emotions are made: The secret life of the brain*. Houghton Mifflin Harcourt, 2017.

³ Fisher, Mark. *Capitalist realism: Is there no alternative?* Winchester, UK: Zero Books, 2010.

³ Fisher, Mark. *Capitalist realism: Is there no alternative?* Winchester, UK: Zero Books, 2010.

2.3- Focus on two symptoms as departing points for this research

This project will research the most intimate, subjective aspects of the emotional life of individuals and the relationship between the self and the social emotional bonds those individuals create among each other. We take two elements of western contemporary culture as symptoms and departing points for this transdisciplinary research on emotions:

(a) The contemporary understanding of the self as potential to be completed, updated, renewed, never whole. Today, being fulfilled and satisfied is not only your right, but your own personal duty. It mainly depends on your own efforts and work, on your ability to change, to overcome and be determined. This sounds like the apotheosis of marketing because there is a transfer of the idea of promotional thinking (i.e. the idea that in your professional career you aspire to be promoted, that you can ascend the career ladder) from the company realm to the personal realm, forcing the most private relationships into a template shaped by the business world. The capitalist ideal of never-ending, exponential growth is here forced onto the ideal self.

(b) There is a storytelling climax in contemporary culture:

1-Self-help is the world's best-selling genre. It serves the established need for constant change, updating and improvement. The self-help guru is the popular version of the management-leadership guru. The goal is to improve efficacy and revenue through an ideal of happiness, adjustment to the norm and fulfillment of desires.

2-Corporative Storytelling is a recently widespread managerial tool that aims at managing the emotional relationship between the company and the customer and to regulate the emotions and motivations of employees. Companies now sell stories rather than goods, lifestyles in which the act of buying is just one episode of the narrative. How can we regain storytelling and its uses in group management for an alternative model, i.e.: other than the nationalist or the capitalist projects?

3-Political Populisms rise in Europe and USA. Emotional narratives aim at voter's feelings rather than at their reason. The blur between facts and fictional narratives fight objective data. There is a shift in the form of authority. Authority now doesn't come from CEOs, elected leaders, etc. Authority now stems from stories. There are no people responsible, the story moves on its own ('We are all contingent workers', 'these are times of fast change', 'They are dangerous', 'migration causes trouble', 'es el mercado, amigo!', etc.) Power is still present but the locus of authority shifted from people to a storyline.

4-Storytelling is at the center of popular culture (radio podcasts, tv series, Youtube videoblogs/videoessays, Facebook stories and Instagram stories, storytelling bars and festivals, slam poetry contests, revival of spoken word music, momentum of stand up comedy, etc)

2.4- Artistic research method, workplan and possible outcomes.

a) Method

I envision this research project as a cluster of activities that form a public program. Given the social component of emotions, I consider it necessary to investigate these topics publicly and in collaboration with others. This research doesn't not only benefit my artistic project, the general public would also benefit from the very research process in real time. This research will be carried out in Spanish and English.

All activities will be recorded so that the content and, maybe some images, can be used to elaborate a script for a time-based new artwork (a film? A performance?). Formally, I aim to investigate *quantum storytelling* in that new piece, a term first coined by Prof. David Boje PhD, focused primarily on organizational storytelling research methods.

b) Three research activities that are public outcomes.

- 1) Preliminary research period: Production of an audiovisual podcast series on emotions with content from interviews with international neuroscientists, psychologists, sociologists, cultural workers, poets, artists, etc, who are currently working to understand what emotions are and how to implement that knowledge. The podcast will be produced and publicly distributed together with Tabakalera. We could allocate the 4000 € research money to this leg of the research, as I consider it preliminary. These interviews would start in September 2018. I would use these conversations in order to generate a number of questions for the later workshop and the symposium (see below). Possible interviewees are: Paul Ekman, Darío Paez, Pierre Phillipot, Itziar Etxebarria, Emotion Studio Rotterdam, Amsterdam Interdisciplinary Center for the Study of Emotions (Univ of Amsterdam), José Miguel Fernandez Dolls, Daniel Cordaro, Yiannis Gabriel, Vivien Zihelr, Staci Bu Sea, The Army of Love, Agneta Fischer, Arvo Part, Natalie Dixon, Julia Culen, Sabino Ayestarán, etc.

- 2) Residency at Tabakalera: Five public workshops on 'emotions' at Tabakalera organized together with the public program team at Tabakalera and with the collaboration of the Grupo de Investigación: Cultura, cognición y emoción, from the UPV/EHU. The five workshops would coincide with my 12 weeks residency at Tabakalera between Feb and June 2019. Every workshop runs from a Friday evening to a Sunday evening. Leaders are asked to provide both readings on related topics and bodily experiences for the workshop participants. The workshop consists of both experiential work and cognitive embodiment. The workshop's main research questions are: what do we know about emotions? How do we recognize *emodification* (commodification of emotions)? How do we communicate emotions? How do we teach emotional recognition and non-violent communication? What are the emotional challenges of a digital world? What is the relationship between politics and emotions? How do history-writing relate to emotions in the 21st century? What traces of emotional colonization can we observe and how to decolonize emotional realms? How do we redefine emotions, politics and storytelling? We could allocate 12300€ from the 25000€ budget to the realization of these workshops. The participants would be adults and young adults from San Sebastián.

Proposed guest workshop leaders: Clare Butcher (coordinator education at Documenta 14), Clara Amaral (choreographer), Maruja Bobo Remijn (theater maker), Abhinabha Tangerman (spiritual guide), Isabel de Naverán (Bulegoa z/b) (choreographer), Eloise Sweetman, (curator at Shimmer and initiator of reading groups on intimacy), Yoram Mosenzon (Non-violent communication trainer), Diego del Pozo Barriuso (artist), Matteo Luchetti (curator

at BAK), Rafael Bisquerra (director Máster Educacion Emocional UB and author of 'Política y Emoción', ed. Piramide.), Dr. Ellen Rutten & Dr. Niels van Doorn (coordinators research group 'Digital Emotions' at Univ Amsterdam), etc.

- 3) Non-dual symposium on emotions at Tabakalera. A symposium in which both mind and body are addressed and exercised as one. Organized in collaboration with Tabakalera, the UPV/EHU, and Bulegoa z/b. Proposed speakers/practitioners would be: Lisa Feldman Barret, PhD neuroscientist and psychologist; Sara Ahmed, Sociologist; Eva Illouz, Sociologist; David Bercei, creator of the Trauma Release Exercises; David Boje, Philosopher and hands-on blacksmith, Clara Amaral, choreographer, Vapushtara Jongepier, meditation teacher and director of the Gandharva Loka Orchestra, David Hanson, robotics designer and AI researcher. The symposium would take place in late June 2019, coinciding with the end of my residency at Tabakalera. We could allocate the remaining 12700€ from the 25000€.

c) Another outcome: a new time-based artwork.

The mentioned research process would potentially lead, among the previously mentioned, to the collaborative creation of a time-based artwork (a film? A performance?). I aim to investigate *quantum storytelling*, as a format. *Hyperdrama* (or *Quantum Storytelling*) is a term first coined by Prof. David Boje, PhD. The same way that a hypertext is a text formed by hyperlinks, a hyperdrama could be understood as a performative piece formed by hyperscenes that could happen simultaneously in different spaces. How to give form to this? What is the role of the audience if they cannot experience the piece as a full, linear, storyline? How could a hyperdrama, or a hyperfilm, widen the prevalent relationship between performance or film narrative and the elicitation of emotions? This piece will take into account the dramaturgical approach to the study of emotions in sociology as well as how psychology labs use film to elicit emotions in test individuals. The recorded sessions belonging to the research project presented here will provide both content and images that could be used later in the time-based artwork. The (post)production of this time-based artwork will take place at a later stage and therefore it is not included in this research proposal.

2.5 Relevant literature

- Ahmed, Sara. *Cultural politics of emotion*. Edinburgh University Press, 2014.
- Baudoin T., Bergholtz F., Zihel V. *Reading / Feeling, If I Can't Dance, I Don't Want To Be Part Of Your Revolution*, Amsterdam, 2013.
- Barrett, Lisa Feldman. *How emotions are made: The secret life of the brain*. Houghton Mifflin Harcourt, 2017.
- Barrett, Lisa Feldman, Michael Lewis, and Jeannette M. Haviland-Jones, eds. *Handbook of emotions*. Guilford Publications, 2016.
- Bauman, Zygmunt. *Liquid love: On the frailty of human bonds*. John Wiley & Sons, 2013.
- Coan, James A., and John JB Allen, eds. *Handbook of emotion elicitation and assessment*. Oxford university press, 2007.
- Davies, William. *The happiness industry: How the government and big business sold us well-being*. Verso Books, 2016.
- Fisher, Mark. *Capitalist Realism: Is There No Alternative?* Winchester, UK: Zero Books, 2010.

- Gabriel, Yiannis, *Storytelling in Organizations, Facts, Fictions and Fantasies*. OUP Oxford, 2000.
- Han, Byung-Chul. *The burnout society*. Stanford University Press, 2015.
- Hochschild, Arlie Russell. *The managed heart: Commercialization of human feeling*. Univ of California Press, 2012.
- Illouz, Eva. *Cold intimacies: The making of emotional capitalism*. Polity, 2007.
- Illouz, Eva. *Consuming the romantic utopia: Love and the cultural contradictions of capitalism*. Univ of California Press, 1997.
- Illouz, Eva. *Saving the modern soul: Therapy, emotions, and the culture of self-help*. Univ of California Press, 2008.
- Kringelbach, Morten L., and Helen Phillips. *Emotion: Pleasure and pain in the brain*. Oxford University Press, 2014.
- Shaviro, Steven. *Post cinematic affect*. John Hunt Publishing, 2010.
- Salmon, Christian, *Storytelling: Bewitching the modern mind*, Verso Books, 2017.

3- One example that relates images and emotions: Darwin, photography, performance and emotions.



About a decade after publishing 'The Origin of Species', Darwin published a less widely known study on emotions: 'The Expression of Emotions in Man and Animals'. This book was intended to convince evolution skeptics about the shared roots of humans and animals.

'The Expression' played a significant role in bringing photographic evidence into the scientific world. **This was one of the first books to be illustrated with photographs⁴.** Photography was still a relatively new art form at the time of the 'Expression's' publication, nevertheless, Darwin believed in photography's potential for capturing fleeting expressions with accuracy, detachment, and objectiveness.

Despite the worldwide fame of Darwin and his 'The Origin of Species', relatively few - even in scientific fields - are familiar with his 'Expression'. **The photographs appearing in the book were clearly staged by the photographer and his wife**, in an attempt to explicitly represent what they understood it was an accurate **emotional performance**. This concern over the authenticity of the photographs is just one of the several reasons why the 'Expression' have become overlooked by science for so long.

Interestingly enough, scientists today keep on using overacted performative images depicting expressions of emotions as departing points for lab tests about emotions. The representation of joy, disgust, anger, sadness, etc, is still today rooted in slapstick performances dating back two centuries. The **emojis** we use in daily life assume that those expressions of emotions are natural and universal (all humans express them and recognize them). **But latest neuro-scientific evidence proves the opposite. Not all humans recognize those expressions, they were invented (performed and photographed), and western civilization has spread them as just one more exercise of cultural colonization.**



⁴ Photographs originally published in 'The Expression of Emotions in Man and Animals'. In them, photographer Oscar Reijlander and his wife Mary Bull adopt an indignant pose and a sneering pose respectively.

4- Overall budget complete project including a) preliminary research, b) 5 weekend workshops and a 2 days symposium:

Preliminary research period: Sep 2018-June 2019 **Interviews for audiovisual podcast on emotions**

Concept	Specification		Total € (exc IVA)
Artist's return ticket x 5 trips within Europe		250x5	1250
Train costs x 5 trips Europe		100x5	500
Accommodation costs Europe	10 trips x 2 nights	20 nights x 50€ night	1000
Rental Audiovisual recording equipment 10 trips	Camera + pro audio		1250
TOTAL			4000€

Residency period at TABAKALERA: Feb- June 2019 **5 x 3 day (weekend) Workshops on emotion at Tabakalera**

Concept	Specification		Total € (exc IVA)
5 public 3 days workshops at Tabakalera	5 workshop leaders		
Return ticket x 5 guest workshop leaders.		5x300 (exc IVA)	1500
Accommodation x 5 guest workshop leader 6 nights	Tabakalera's AiR accommodation??? Regular hotel????	5 x 6 nights x 70€	2100
Guest fees x 5		5x 800 (exc IVA)	4000
Workshop materials		5 x 100€	500
Video and sound recording of workshop	Camerawoman x 5 Workshops x 3 days		4000
Unforeseen expenses			300
TOTAL			12300 €

**Two day Symposium
 on Emotions: Late
 June 2019**

Concept	Specification		Total € (exc IVA)
Symposium	6 speakers/ practitioners		
Keynote speaker/practitioner fee x 6	900€ x 6 contributors		5400
Keynote Accommodation x 6	3 nights x 6 contributors x 75€	18 x 75€	1350
Transport (return tickets and airport to Tabakalera)	EUROPEAN speakers/practitioners: 4 pax x 300€		1200
Transport (return tickets and airport to Tabakalera)	INTERCONTINENTAL speakers/practitioners: 2 pax x 1000€		2000
Catering symposium x 2 days	200 x 2		400
Hospitality guests x 2 evenings	10 pax x 2 dinners	35€ x 10 pax x 2 dinners	700
Audiovisual documentation			1000
Unforeseen expenses			300
			TOTAL 12700€

5- Estimated timetable during the residency at Tabakalera:

- residency 12 weeks between Feb and June 2019.
- 5 workshops that take place on weekends between Feb and May 2019
- 2 day symposium on the last weekend June 2019.

6- Suitable time period for residency:

- First option: Feb - June 2019
- Second option: Sep - Dec 2019

7- Artist BIO and CV



Emilio Moreno (Spain, 1980) is a visual artist interested in the biography of objects, gestures and words. His research-based practice investigates different notions of value and the realms of experience from which cultural values emerge. Moreno graduated in English Philology before he completed his MFA in photography and his MFA in artistic research. Probably because of Moreno's background in language and literature studies, his films, performances, installations, etc. investigate -among other things- the modes of construction of a narrative and the relationship between history and stories.

Recent screenings include International Film Festival Rotterdam (IFFR), International Film Festival Las Palmas, DocumentaMadrid and FIDOCs, Santiago de Chile and Tabakalera International Center for Contemporary Culture, in San Sebastián, Spain. Solo exhibitions include the Center for Contemporary Art Celje, Slovenia, Jan Van Eyck Academie, Maastricht, Galerija Miroslav Kraljevic, Zagreb, Instituto Cervantes New York, South African National Gallery, Cape Town, and in group shows at de Appel Arts Centre, Amsterdam, Onomatopoeie, Eindhoven and CASCO, Utrecht.

Moreno was a resident artist at Jan Van Eyck Academy, Maastricht, Triangle Arts New York, and The Annex-The South African National Gallery, Cape Town, and CASCO, Utrecht.

In 2017, Moreno was longlisted for the Prix de Rome in The Netherlands.

Moreno was regular lecturer / mentor at the Rietveld Academie University for the Arts, in Amsterdam, between 2011 and 2015. Besides, Moreno mentored student's artistic projects at the theater department at the Amsterdam University for the arts (AHK) and lectured at the Willem De Kooning Art Academy, in Rotterdam. Moreno has recently given artist workshops at the ARTEZ University for the Arts, Arnhem, at the European Union artistic program CELA (Connecting Emerging Literary Artists), Brussels, at PhotoEspaña Festival, and at La Casa Encendida, Madrid. Moreno lectured at the symposia *The Education of the Artist: Research and Academic Capitalism* (Museo Nacional Centro Reina Sofía / Universidad Complutense de Madrid) and *A Bewitched System* (Centro de Arte Dos de Mayo, Móstoles)

Emilio Moreno lives and works in Amsterdam, The Netherlands.

www.emiliomoreno.info

ARTIST CV- Emilio Moreno

Solo Exhibitions /Screenings

- 2017
 - 'Word Sediments, Gravel and Fine Sand', [Center for Contemporary Arts Celje](#), Slovenia.
 - The I Mine, [Tabakalera](#) International Centre for Contemporary Culture, San Sebastián, Spain.
- 2014
 - [Galerija Miroslav Kraljevic](#), Zagreb.
- 2013
 - Instituto Cervantes New York.
- 2012
 - Emilio Moreno, [Abridged](#), South African National Gallery, Cape Town.

Group Exhibitions / Screenings

- 2018
 - [The Memory Appendix](#), Jan van Eyck Academy, Maastricht. Cur. Huib Haye van de Werf.
- 2017
 - [International Film Festival Rotterdam](#) (IFFR)
 - [Las Palmas International Film Festival](#)
 - [DocumentaMadrid](#)
 - [FIDOCs](#), Santiago de Chile.
- 2016
 - [Open Studios](#) Jan Van Eyck Academy, Maastricht.
- 2014
 - [When Elephants Come Marching In](#), De Appel Art Centre, Amsterdam. Cur. by Mark Kremer.
- 2013
 - [It's About Time, Time/Bank](#) @ Stroom, Den Hague.
 - Cancelled Out by Noises and Whispers, Het Wilde Weten, Rotterdam.
- 2012
 - [They Were Hungry, Evil Son](#). Cape Town. Cape Town Art Week 2012.
 - Materiality, Wyspa Institute for Contemporary Art. Gdansk. Cur. Aneta Szylak.
 - [18/18, Performance in Resistance](#). Het Veem Theater, Amsterdam. Curated by If I Can't Dance I Don't Want To Be Part Of Your Revolution and Bulegoa z/b.
- 2011
 - [The Grand Domestic Revolution](#), CASCO. Utrecht. (catalogue). Cur. Binna Choi and Maiko Tanaka
 - [The Autonomy Project: Frameworks](#). Onomatopée. Eindhoven. Cur. Clare Butcher

Artist in Residency

- 2015-2016 • [Jan Van Eyck Academy](#), Maastricht.
- 2013 • [Triangle Arts New York](#).
- 2012 • [The Annex – The South African National Gallery for Contemporary Art](#). Cape Town.
- [Nirox Art Foundation](#), Johannesburg.
- 2010 • [The Grand Domestic Revolution](#). CASCO, Office for Arts, Design and Theory. Utrecht.

Publications

- 2013 • The Need for the Set-back. Artist book. Self edited.
- [Currency Delimiting Sovereignty](#). Scapegoat. Architecture, Landscape and Political Economy. Toronto.
- 2011 • [Other Money Issues. The Autonomy Newspaper nº 2: Frameworks](#). VanAbbe Museum/Onomatopée. Eindhoven.

Grants

- 2017 • In 2017, Moreno was longlisted for the Prix de Rome in The Netherlands.
- 2015-16 • Mondriaan Funds/ Mondriaanfonds Bijdrage Praktijkverdieping
- 2013-14 • Amsterdam Funds for Visual Arts/ Amsterdam Fonds voor De Kunst.
- 2013 • AC/E Acción cultural Española.

Education

- 2009-2011 [Dutch Art Institute](#) MFA / arteZ. Arnhem.
- 2005-2006 MFA Photography, [EFTI](#). Madrid.
- 1999- 2004 BA in Philology (English language and literature). Universidad de Salamanca.

Press

- 'Back to the Sixties', Financieel Dagblad, Nov 2014.
- [Stories From The Value Vault](#), Art South Africa, December 2012.
- [The Grand Domestic Revolution](#). Frieze nº 147. May 2012.

Teaching

- 2018 • Artist workshop 'Fact and fiction: Artistic possibilities' at [La Casa Encendida](#), Madrid.
- 2017 • Artist workshop at [ARTEz University for the Arts](#), Arnhem.
- 2017 • Artist workshop at Contemporary Art Center Celje, Slovenia.
- 2011-2015 • Lecturer/Mentor at the [Gerrit Rietveld Academie](#).
 - Occasional lecturer at the [Willem De Kooning Art Academy](#), Rotterdam.
 - Occasional lecturer/mentor at the [Amsterdam University of the Arts, Amsterdam](#). Theater/Performance department.

Symposia (as lecturer)

- 2017 • European Union artist program [CELA](#) (Connecting Emerging Literary Artists), de Buren, Brussels.
 - [Post-Truth Fiction](#), artEZ, Arnhem.
- 2013 • [The Education of the Artist: Research and Academic Capitalism](#).
[Universidad Complutense de Madrid / Museo Nacional Centro de Arte Reina Sofía \(MNCARS\), Madrid](#).
- 2012 • [A Bewitched System](#), Centro de Arte Dos de Mayo (CA2M), Madrid.