

**MOVEMENT
OF
EMOTIONS**

Ella Ziegler

WHAT DO FEELINGS LOOK LIKE? HOW DO THEY BECOME VISIBLE? WHAT KIND OF FEELINGS ARE THERE? HOW DO PEOPLE INCORPORATE AND EXPRESS EMOTIONAL SENSATIONS? WHAT KIND OF MOVEMENTS AND ACTIONS ARE TRIGGERED BY FEELINGS? ARE EMOTIONS BIOGRAPHICALLY, HISTORICALLY AND CULTURALLY DEPENDENT AND WHERE DO WE EXPERIENCE THEM? DO WE HAVE ONE OR SEVERAL FEELINGS AT THE SAME TIME? ARE EMOTIONS PREDICTABLE? CAN FEELINGS BE VERBALIZED? ARE CHILDREN'S FEELINGS DIFFERENT FROM ADULT'S FEELINGS? ARE EMOTIONS GENDER SPECIFIC? HOW DO EMOTIONS INFLUENCE INTERACTIONS WITH OUR ENVIRONMENTS? CAN WE REPRESS EMOTIONS, AND IF SO, WHERE DO THEY GO? CAN WE PROVOKE FEELINGS? ARE FEELINGS COMPARABLE TO EMOTIONS? HOW ARE OUR DECISIONS AND ACTIONS INFLUENCED BY EMOTIONS? ARE EMOTIONS IN PUBLIC SPACE DIFFERENT FROM EMOTIONS IN PRIVATE SPACE? WHAT ARE THE REASONS FOR FEELINGS? ARE THERE DIFFERENT REASONS FOR THE SAME FEELING? WHAT IF WE WERE MORE AWARE AND OPEN ABOUT OUR FEELINGS? HOW DOES A FEELING INNERVATE OUR MUSCLES? HOW DOES A FEELING BEGIN AND HOW DOES IT END?

MOVEMENT OF EMOTIONS

AN ARTISTIC RESEARCH PROJECT ABOUT EMOTIONS



MOVEMENT OF EMOTIONS is an artistic research project that investigates the immediacy of the performance of emotions in the artistic media of photography, written text, spoken word, video, interventions in public space and composition. The specific focus is on subjective feelings, which are caused by interpersonal contact and interactions in different cultural, social and familial contexts and can be perceived by bodily actions and impulses of those directly involved. In doing so, the respective context in which feelings arise or emerge and become tangible is taken into account, since, on the one hand, the context, place and situation

trigger feelings and, on the other hand, also decisively influence the perception of feelings. The social, cultural, geographic, spatial and religious characteristics of a situation should be taken into account in the artistic working process in order to be able to recreate the dynamic process of socialization and education in its complexity.

Emotions are part of the intangible cultural heritage of a society and share the most diverse bodily actions, attitudes and expressions. One could speak of a culturally variable performance of feelings that is learned over the course of a lifetime and that can be intuitively triggered and deciphered in familiar contexts. For example, tears are an expression of joy or grief, and loud aggressive screams can express anger or rage. In order to be able to read emotions correctly, it is necessary to learn about personal interaction and communication within the environment. The reflective artistic investigation into the gestures associated with emotions not only highlights the particular appearance or perceptibility of the gesture, but also its performative potential.

The collection of artworks within MOVEMENT OF EMOTIONS represent an artistic research project that evolves into different chapters on different emotions. The results are summarized in multidisciplinary and multimedia collections of collaborative artworks about emotions. If emotional interaction is the basis for responsibility and participation in collective social and emancipatory processes, then MOVEMENT OF EMOTIONS could be an encouraging contribution to giving strength and space to one's own feelings.

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FEIGNED UNCONSCIOUSNESS

PERFORMANCE / HD VIDEO - 21 MINS - 2018

<https://vimeo.com/261382734>



The project *Feigned Unconsciousness* deals with touches of the human body and their biographical and collective resonances which can be retraced over generations. Bodies are territories where relations of power and suppression manifest and are negotiated by empowering and humiliating gestures and actions. Physical, emotional and spiritual traumas change not only the individual body; they also hurt the collective body of every family and social community.

The texts and notes spoken by Sophia New and Daniel Belasco Rogers formulate exact observations of human movements and unaware stirring. The images are details of found slides from the early 1970s. People relate to each other through looks, touches and simulated emotional, mental and physical states like unconsciousness, pain, devotion, attention, empathy, etc. .

The visuals are miniature pictorial narrations which overlay the spoken texts. A composition by Morten J. Olsen performed with an electronically amplified vibraphone extends the audio-visual performance to the third level and complements the relational system of human voices, video and instrumental sound.

Feigned Unconsciousness

Concept, text and video: Ella Ziegler

Images: Found by Ella Ziegler

Vibraphone and composition: Morten J. Olsen

Speakers: Sophia New and Daniel Belasco Rogers





Performance **Feigned Unconsciousness** with composer Morten J. Olsen (vibraphone) and speaker Sophia New and Daniel Belasco Roger at project spcae tête Berlin.

BATTERIES EXPLODE IN FIRE

PERFORMANCE WRITTEN & DIRECTED BY ELLA ZIEGLER / BERLIN / 2018





The performers Sophia New and Daniel Belasco Rogers read the safety instructions for household electrical appliances, while the appliances in question are thrown into the room.



What begins as a matter-of-fact reading of safety instructions develops into a reproachful outburst of anger from the speakers. Finally, after screaming and shouting the absurd instructions, the performer's voices calm down and they ask each other to be reasonable.



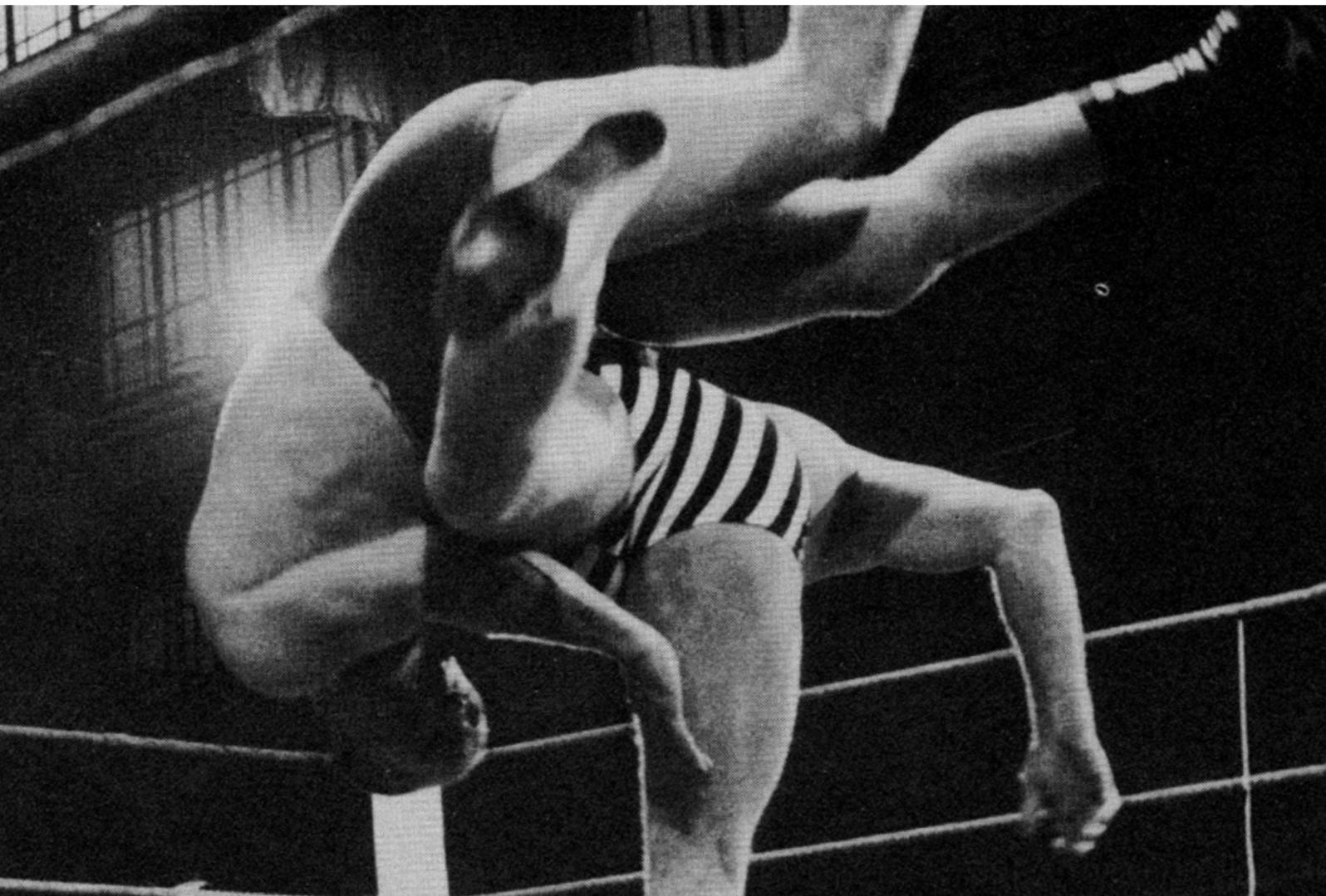


3 MIN 3RD SPACE

EMOTIONS IN THE GRAVITATIONAL FIELD

VIDEO - 3:16 MIN - 2017

<https://vimeo.com/302105464>



The project 3 MINS 3rd SPACE / *Emotions in the gravitational field* visualizes the emotional ambivalence and the physical closeness between opponents in wrestling and other traditional duels.

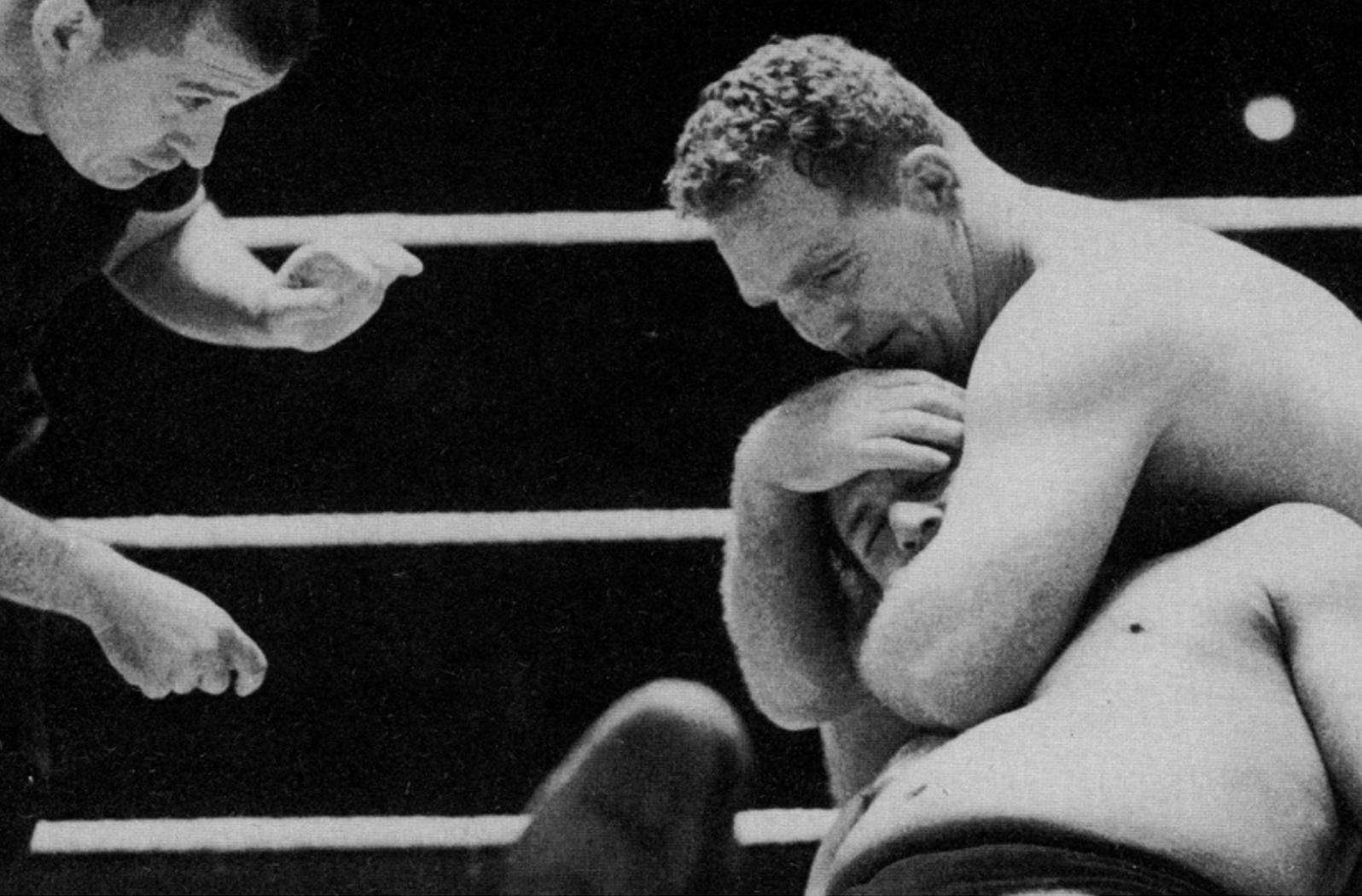
A composition for whistle and drums written, performed and recorded by Morten J. Olsen extends the atmosphere of the visual digital slide show.

3 MIN 3RD SPACE

Concept and editing: Ella Ziegler

Composition, performance and recording - Morten J. Olsen





3 MINS IN THE 3rd SPACE (digital print) presented in the exhibition *Radical Praxes* in the project space *Nationalmuseum*, Berlin.

THE SOUND OF THE WIND

A RESEARCH AND ART PROJECT ABOUT CRYING
REALIZED DURING THE INTERNATIONAL ARTIST
RESIDENCY PROGRAM SIGRIDS STUE IN AARHUS /
GELLERUP (DK)

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THE SOUND OF THE WIND

ARTISTIC RESEARCH AND PUBLIC INTERVENTION IN PUBLIC SPACE BY ELLA ZIEGLER

Ella Ziegler in conversation with Grete Aagaard, artist and project coordinator of the art platform **Sigrids Stue**, which runs an International residency program in Gellerup, Aarhus, and of the **Project Space rum46 / Aarhus**.

Grete Aagaard: How did you come up with the idea and project *The Sound of the Wind*?

Ella Ziegler: In February 2017 I visited Gellerup for the first time. I lived in Dortesvej 3, in the flat of the International Residency Program curated and organized by Sigrids Stue. One night, the wind was blowing through the closed windows of the flat. The howling of the wind kept me awake. So I was thinking about crying because the sound of the wind sounded like somebody was crying in the building for the whole night. This was the starting point of my reflection on the topic of crying. The howling wind in the night gave me the idea to investigate the issue of crying. The starting points of my first conversations were questions like: Why do I cry? When do I cry? Is crying dependent on religion, gender or social background? Why is crying, in the first moments, associated with negative emotions and connotations? How is crying related to the private and the public sphere?

When I came back to Gellerup in summer 2017 the nocturnal howling of the wind was replaced by a very similar sound of screeching tires of cars racing through Gellerup—an audible way of how youngsters are claiming their territory in the so called **Aarhus Ghetto**. The howling sound of the tires, which is actually very similar to the sound of the wind, reminded me of the territorial behavior of birds, which mark their territories by their chants.

GA: Why were you doing your research in Gellerup? Could you explain or elaborate on the research part of your project?

EZ: The urban and architectural identity of Gellerup Parken—which originally consisted of 23 housing blocs, a church, a shopping center, schools, kindergartens, a swimming pool, sports areas, playgrounds and community gardens—was planned and constructed in the end of the 1960s. In daily life, it is not necessary to leave Gellerup because it allows for an independent cultural, economic and communal life.

I experienced Gellerup as a place of exceedingly cultural, religious and ethnic diversity and coexistence. I got to know people from many backgrounds and with many personal histories and experiences who are living in Gellerup. What connects them all is their present home in Gellerup, which is like a world within a world. I became curious to find out if crying is related to gender and ethnicity or social and religious backgrounds, and if I could learn and research about the phenomenon of crying in Gellerup.

After three weeks of research in Gellerup and Aarhus, I think I can say that crying is deeply connected and dependent to our individual cultural

backgrounds, origins and provenances, and to our personal emotional identity. The emotional milieu in which we grow up plays a key role here. Both showing and experiencing emotions—or not showing and not experiencing emotions—while growing up can be a very emotional matter with after effects. In a place like Gellerup, where people from more than 80 nations have been settling for more than 30 years, the cultural resonances of their home countries have an effect on daily life, on child education and on behavioral roles.

Conversations with Per Thomsen, the managing social worker and social scientist from the **Foreningernes Huis** (The House of Associations), Gellerup — a house where 60 different associations find their home — have encouraged me to realize my projects. He has always been a helpful and supporting interlocutor.

GA: Could you talk about your research about crying?

EZ: Crying is personal expression of feelings. It is mainly related to emotions people share and experience together. After some conversations with inhabitants of Gellerup in the Bazar Vest (a local shopping center where you find shops and restaurants that import and sell goods from Afghanistan, India, Lebanon, Iraq, Iran and Somalia as well as Northern African countries), I have realized that conversations about emotions need time and attention. I have also realized that most people do not remember the last situation during which they cried, and they don't want to tell me about their crying, because I am a foreigner. So I started to make appointments with people in situations that make them cry—I met a midwife in the hospital, an undertaker, the imam of Gellerup Fredens Mosque, the priest of Gellerup Church, a local policeman, a Syrian-Tunisian teenager, a Somalian man, an evolutionary psychologist at the university, and social workers. In the conversations, I realized that crying can be reflected and investigated on many different levels. First, crying has many reasons. There is crying for sadness, for happiness, for shame, for pain, for honor, for empathy, for being touched, for fellowship, etc. And second, crying is perceived very differently depending on the context. Upon first glance, crying is connected to sadness. But if you take a closer look at this phenomenon, it becomes clear that it is mostly an effect that is triggered by a variety of situations.

GA: Why did you install signs that say “*Here crying is respected*” and establish crying zones especially in Gellerup?

EZ: Crying is a signal for different kinds of emotions. The street signs that I installed at Dortesvej are an encouraging impulse for the people who enter Gellerup to show and express emotions. The signs do not say “crying and emotions are allowed.” They say “crying is respected.” So the sign is an offer to ask yourself if you are respecting the crying of the others. I have used the design of Danish street signs to create a paradox and unusual situation. The street signs that I installed at Dortesvej encourage you to show emotions. Street signs normally give permission or ban certain behavior to protect security and save lives in public spaces. Street signs normally don't talk about emotions. I personally do not know a street sign that addresses emotions.

GA: How do you see the link between your research and conversations and the physical signs/crying zones in the area?

EZ: The conversations about crying gave me the idea to put the issue of crying, which happens normally in private space, in the public space. By using the design and font of official street signs, I use the visual identity of official language from the authorities to talk about something private. In a conversation with young male Arab adults at the Kontaktsted, a meeting point for young adults of Gellerup, I found out that these young men would not allow themselves to cry. Crying means weakness and therefore crying does not fit into their image of male identity. The text on the signs, "Here crying is respected," tried to flip the coin. I claim with the text that crying is respected in Gellerup. Whether crying in Gellerup is now respected, I still doubt.

GA: How will you use the research?

EZ: The notes from the diverse conversations about crying are going to be the inspiration and background for personal writing, videos, magazines, artist books and photographs.

CONVERSATIONS ABOUT CRYING WITH

- **Professor Henrik Høgh - Olesen** (Evolutionary Psychology) / Institute for Psychology at University of Aarhus
- **Radwal Mansour** / Imam of Fredens Mosque / Gellerup
- **Niels Hviid** / Priest / Gellerup Church / Aarhus
- **Rikke Damkjær Maimburg** / Associate Professor, Midwife / Department of Obstetrics and Gynecology / Aarhus University Hospital / Skejby, Aarhus
- **Abdullahi** / Somalian Neighbour / Gellerup
- **Thomas and Finn** / Boxing Trainers / Aarhus
- **Nadia Helmy Ahmed** / Consultant, Pædagogisk Afdeling / Aarhus Commune
- **Somali and Arab men** gathering in front of Bazar Vest / Gellerup
- **Shopkeeper from Iraq** / Dubai Gold / Bazar Vest / Gellerup
- **Lars Kingo** / Undertaker / Aarhus
- **Shopkeeper from Afghanistan** of G&M Fashion / Bazar Vest / Gellerup
- **Hidaya** / Tunisian-Syrian woman / Gellerup
- **Head of Police Station** / Gellerup
- **Nadar** / Social Worker / Kontaktstedet / Gellerup
- **Teenagers at the Youth Club** / Kontaktstedet / Gellerup
- **Kindergarten Teacher** / Gellerup

Special thanks to

- **Grete Aagaard** / Artist & Curator / Aarhus
- **Peer Thomson** / Social Worker / Head of Foreningernes Huis (The House of Associations) / Gellerup

NOTES ON CRYING

AARHUS / DENMARK / 2017



https://issuu.com/alles_in_ordnung_a-z/docs/crying

STONE FROM THE TEARS OF A DEER

HD VIDEO - 12 MINS - 2018

<https://vimeo.com/264229618>

erase

Inspired from my research and conversations about crying in Gellerup, the poorest neighbourhood in Denmark, I wrote texts which were animated in the video STONE FROM THE TEARS OF A DEER.

His tears erase

His tears
erase
the words
as he writes.

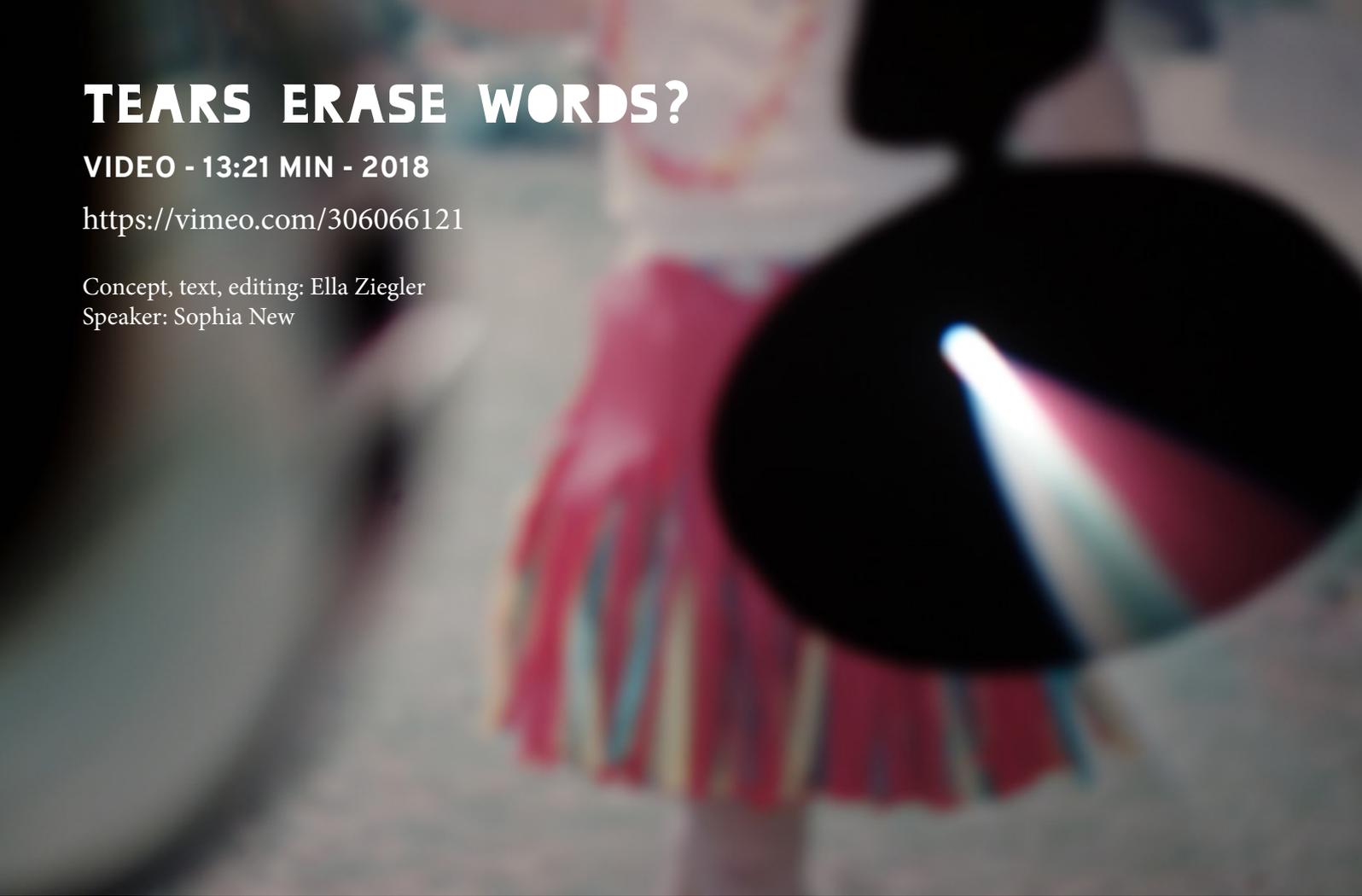
tears

TEARS ERASE WORDS?

VIDEO - 13:21 MIN - 2018

<https://vimeo.com/306066121>

Concept, text, editing: Ella Ziegler
Speaker: Sophia New





HERE CRYING IS RESPECTED

INTERVENTIONS IN PUBLIC SPACE / AARHUS / DENMARK / 2017

Her er gråd
respekteret

هنا نحترم البكاء

Halkan ohinta
waa la ixtiraama

"Here, crying is respected" translated into Danish, Arabic and Somali.

Gellerup is a neighborhood in Aarhus where around 7,500 residents from over 80 different nations are living in housing blocks that were constructed in the end of the 1960s. Eighty percent of the residents are refugees or have a migrant background and come from the Middle East, Arab States, North and Central Africa, and the Balkan region.

The howling sound of the wind in Gellerup made me think about crying. After numerous conversations and interviews about the phenomenon of crying with people who live in Gellerup and who are related to the neighborhood, I installed two signs and tagged three zones with the text **Here crying is respected**. The text was translated into Danish, Arab and Somali because these are the most widely spoken languages in the neighborhood. The installation of the signs was widely shared and disseminated through social media. The signs were dismantled by authorities after 4 or 5 weeks.







ENCOUNTER DONKEY

HUMAN - ANIMAL ENCOUNTER IN PUBLIC SPACE / GELLERUP (DK) 2017



A HUMAN ANIMAL ENCOUNTER in Gellerup Parken / Aarhus

Now, in 2017, Gellerup Parken is a diverse community with around 7,500 habitants from over 80 different nations coming from different continents and cultures, which is represented in a vivid community life. In the 1970s, after the housing blocks of Gellerup Parken were completed, mostly ethnic Danish people lived there, and Turkish guest workers soon arrived. In the Gellerup Archive, you can find photographs from the 1970s documenting gatherings and summer festivals with carousels and pony rides. During this time, there was even a community petting zoo with rabbits, hamsters, guinea pigs and other animals, but it was closed after some of the pets were found, having been tortured and killed. Today, residents in Gellerup Parken are not allowed to keep dogs because there have been problems with illegal dog fights in the basements of the block buildings and kidnapped dogs were found in the housing area.

In response to the restrictive pet policy in the suburb Gellerup/Aarhus, I decided to invite an animal there. Birgit Winther and Peter Mejlby, Danish donkey farmers and asinus therapists, arrived with their donkey in front of the office of the international residency program SIGRIDS STUE on October 14, 2017. After the donkey left the trailer, lots of children and adults approached the animal and wondered what a donkey was doing in Gellerup. While walking the donkey through the housing blocks, numerous unexpected, non-verbal, warm and emotional encounters sparked vivid childhood memories and interesting conversations: a Palestinian man tried to get on the donkey because he had done so as a child; a Somali woman spoke of fleeing her country and the cruel images she saw both during the Somalian Civil War and on her way to Europe; a young Somali man remembered the wild silver African donkeys and he proudly told us that he still owns a donkey in Somalia. Yet another Somalian man asked us to take a picture with his mobile phone. He posed proudly next to the donkey and put his hand on the neck of the animal. He also wondered if a donkey could survive in the Danish weather and climate.

Alongside the mainly respectful reactions, however, we also experienced how people made fun of the stubborn pack animal and wanted to give it a kick. Some children weren't sure what they were seeing. "What is this?" they asked. "Is it a horse or is it a goat?" Some were hesitant to touch the donkey and others caressed the soft hair and embraced the donkey's neck. Others asked if we would sell the donkey and how much it would cost. We experienced countless smiling faces and hands touching the soft and warm hair of the patient animal. The careful and cautious animal had released peace and deep affection.

The donkey, which is still used in the Middle East and Northern Africa as a farm and pack animal turned into a silent mediator, whose immediate presence triggered emotions, memories and promoted trust.

After Birgit, Peter and the donkey, Sita, had left, some boys were strolling around and asked us, "Where is the horse?"

This project was realized by the international residency program Sigrids Stue, Gellerup/Aarhus.



A human - animal encounter in Gellerup Parken, the poorest neighbourhood in Denmark. While walking the donkey through housing blocks, numerous unexpected, non-verbal, warm and emotional encounters sparked vivid childhood memories and interesting conversations about flight, homesickness and feelings of being uprooted.