

## **METABODY SUBPROJECT: Biometrics, movement, gestures and emotions: 1870-2014. A comparative approach**

<b>Title</b>	Biometrics, movement, gestures and emotions: 1870-2014. A comparative approach.
<b>Research question</b>	The beginning of photography and specially cinema, the movement of nature studies, the theory of evolution, eugenics, psychology, anthropology and biometrics were related disciplines in creation around 1870s. While current media studies, biology, eugenics, psychology, emotional studies and biometrics have technologically changed much since then, we would like to explore: 1. In which sense there have been changes. 2. The historical and philosophical bases of both the emergence of this paradigm and such changes. 3. The way in which the nascent disciplines affected everyday practices and how they constructed the body by means of captures, as well as its effects in the general population and their cultural experiences and practices. 4. The same thing in relation to nowadays practices. 5. The identification of historical cases that resisted the standardization of these gestures and proposed alternative interpretations in order to recognize what these disciplines cannot measure and the scientific, philosophical and historical consequences. 6. The consequences for the general population.
<b>Motivation and relationship with the objectives of the project</b>	It is a transdisciplinary approach to European cultural heritage: the gestures and movements of peoples simplified by approved scientific and artistic practices and theoretical research that leave aside central features of European cultural heritage that METABODY intends to reveal, recover and generate.
<b>Leader and other Metabody groups involved</b>	HISTORY: UAM-De Montfort University Leicester: Eva Botella and Beatriz Pichel. History and philosophy of emotions, gestures and movement, history of science, eugenics and biometrics, history of photography and early history of film, history of experiences and objects, humanimal studies.
<b>Reference artistic scenario and brief description</b>	An exposition and experiment in which people could participate not only attending to the comparison through diverse performances and expositions, but experience, through diverse experiments, the capture of their movement and its interpretation, and other possible interpretations for diverse captures, revealing many essential features of their personal culture that can't be captured and thus interpreted.
<b>Research objectives</b>	Find convergent specific case studies and setting a research scenario enabling a specific research to be developed with results in four years

<b>Theoretical hypotheses</b>	METABODY's premises
<b>Operational hypotheses</b>	Data gathering and processing involves elections, theoretical explanations of scientific results deploy philosophical and cultural concepts.
<b>Time schedule</b>	<p>July-December 2014: specific case studies and primary sources selection.</p> <p>January 2015-July 2015: crossing proposals and work together to create procedures and coherent case-studies.</p> <p>August 2015-January 2016: research and proposals for the exhibition-experiment.</p> <p>February 2016-July 2016: research and work on the exhibition-experiment.</p> <p>August 2016-August 2017: research and work on the exhibition-experiment.</p> <p>September 2017-July 2018: work on the exhibition-experiment.</p> <p>July 2018: exhibition.</p>
<b>Experiment and Methods</b>	<p>Examination of cameras new and old, dancers, actors, peoples engaged in those captures, of the spaces in which the captures are taken, contrast with other visual sources and non-visual sources of the emotions and gestures related to these captures.</p> <p>Examination and analysis of biometrics new and old: data examination and conditions of such measures.</p> <p>Training of movement gestures: new and old. Research on differences by research-dancers.</p> <p>Conceptual analysis of the languages deployed by the disciplines explaining the experiments and of the theories involves.</p> <p>Analysis of the cultural values of technology: examination of the values and ethical assumptions embedded into the standard uses of recording devices, as well as the politics of is normalization.</p> <p>Etc</p>
<b>Participants</b>	Everyone
<b>Materials</b>	PHOTOGRAPHY AND FILMS RECORDING-CAPTURING MOVEMENT; ARTIFACTS TO CAPTURE THEM; TRAINING FOR MOVEMENT-GESTURES-MANNERS-DANCE; PSYCHOLOGICAL AND PHILOSOPHICAL TREATISES, BIOMETRIC TREATISES AND TABLES, TREATISES ON EMOTIONS, CHOREOGRAPHIES, ETC
<b>Bibliography:</b>	<p>Fay Bound Alberti, "Bodies, Hearts, and Minds. Why Emotions Matter to Historians of Science and Medicine", <i>Isis</i>, 2009, 100: 798-810</p> <p>Angelo Albrizio, "Biometry and Anthropometry: from Galton to Constitutional Medicine", <i>Journal of Anthropological Sciences</i>, Vol. 85 (2007), pp. 101-123</p>

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