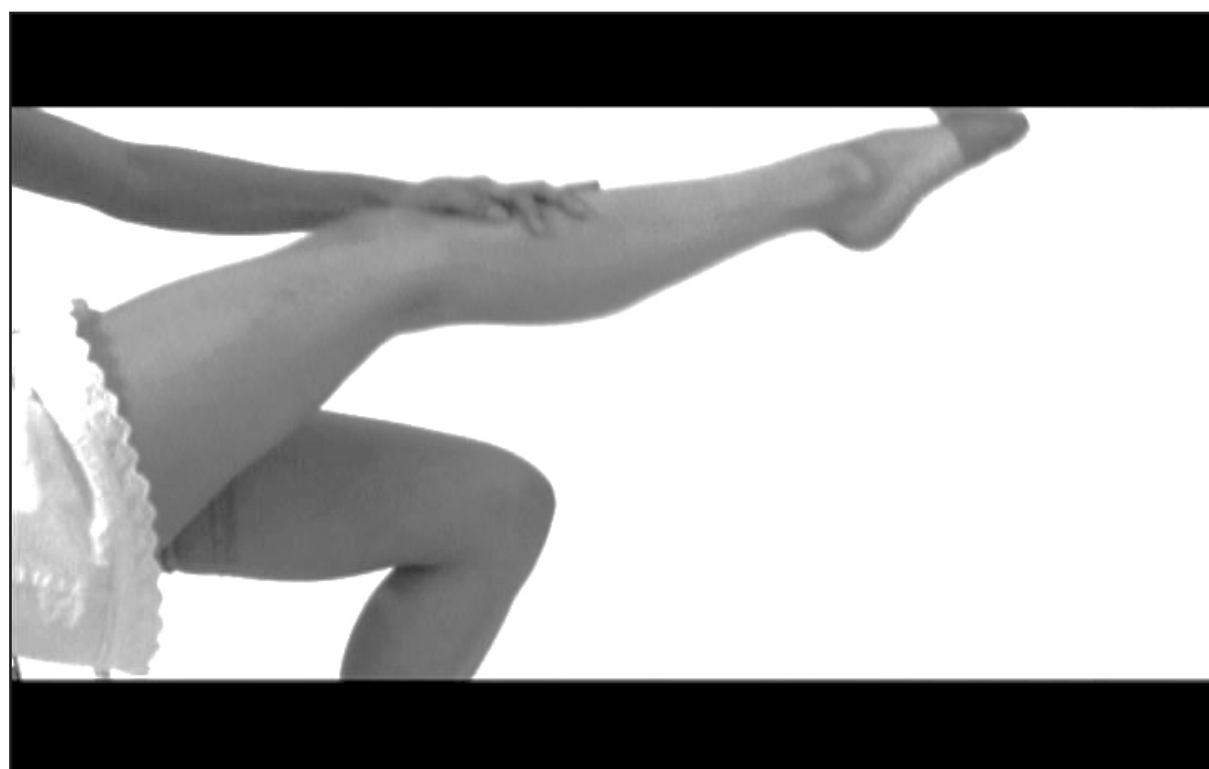
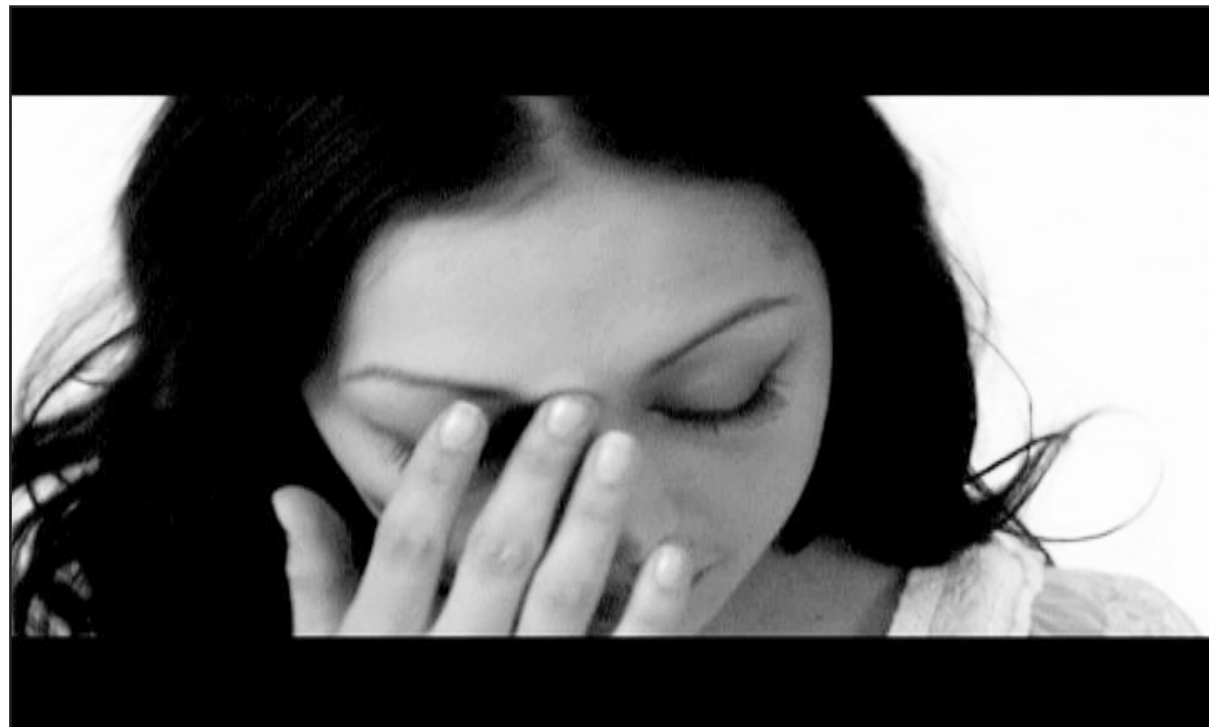


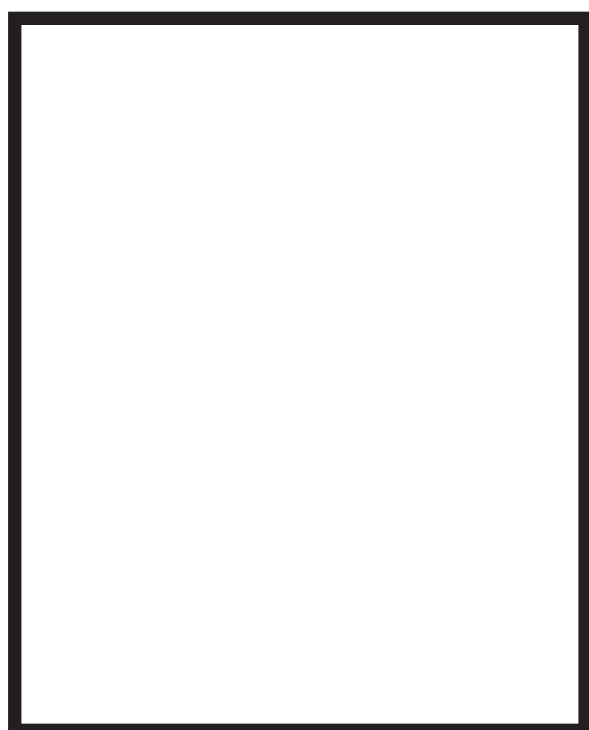
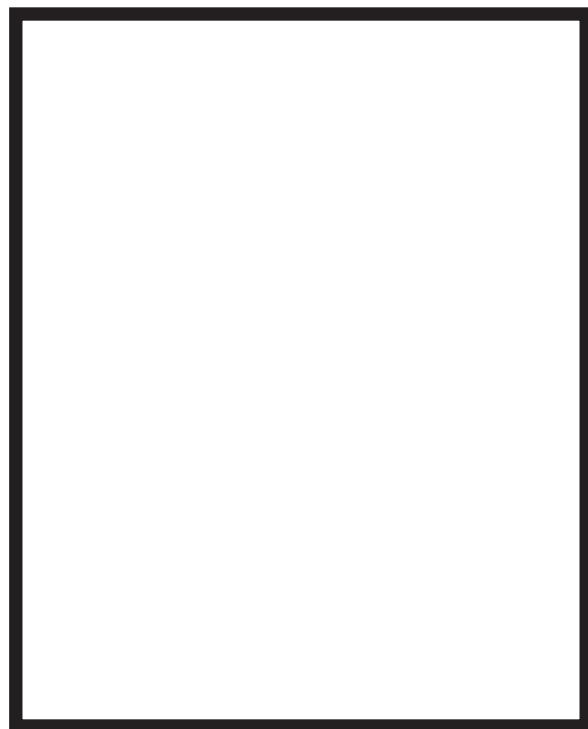
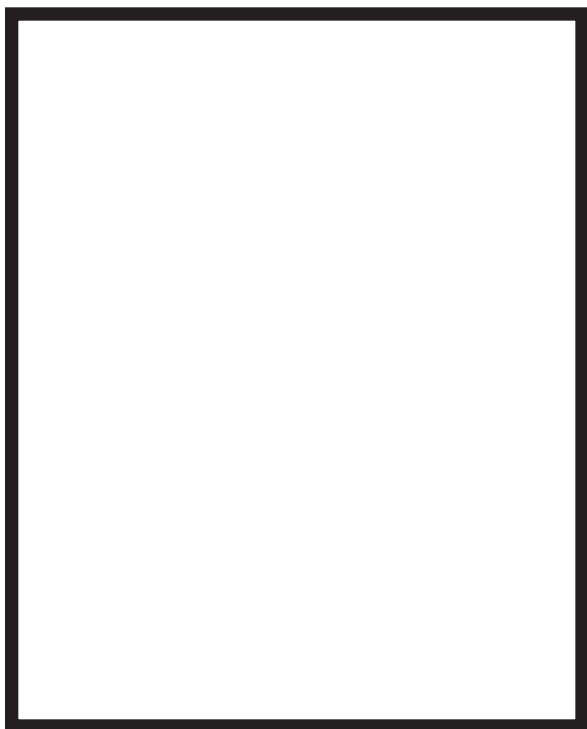
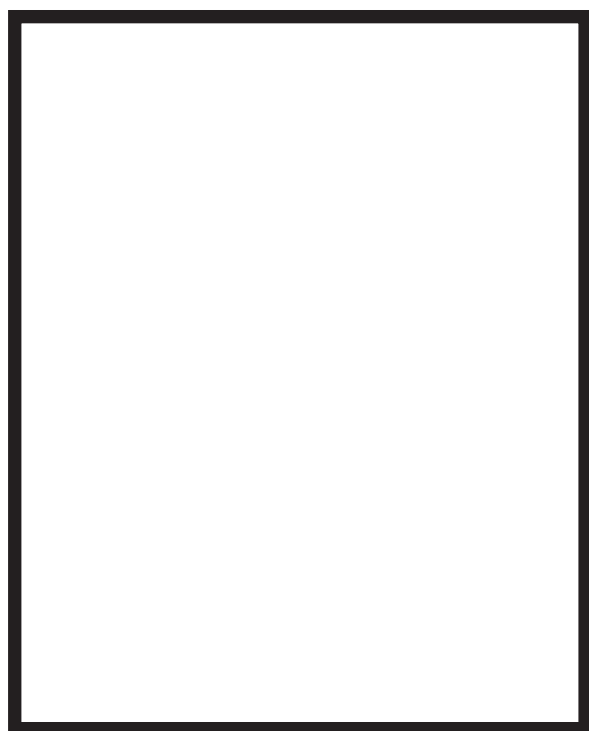
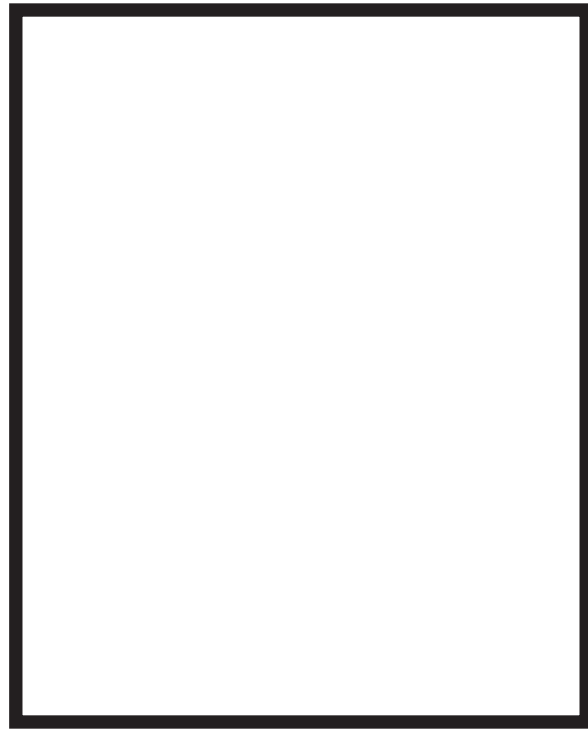
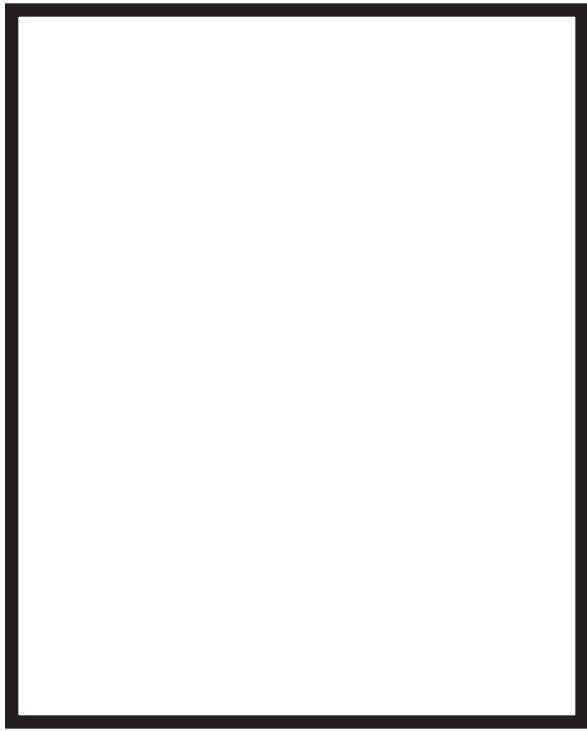
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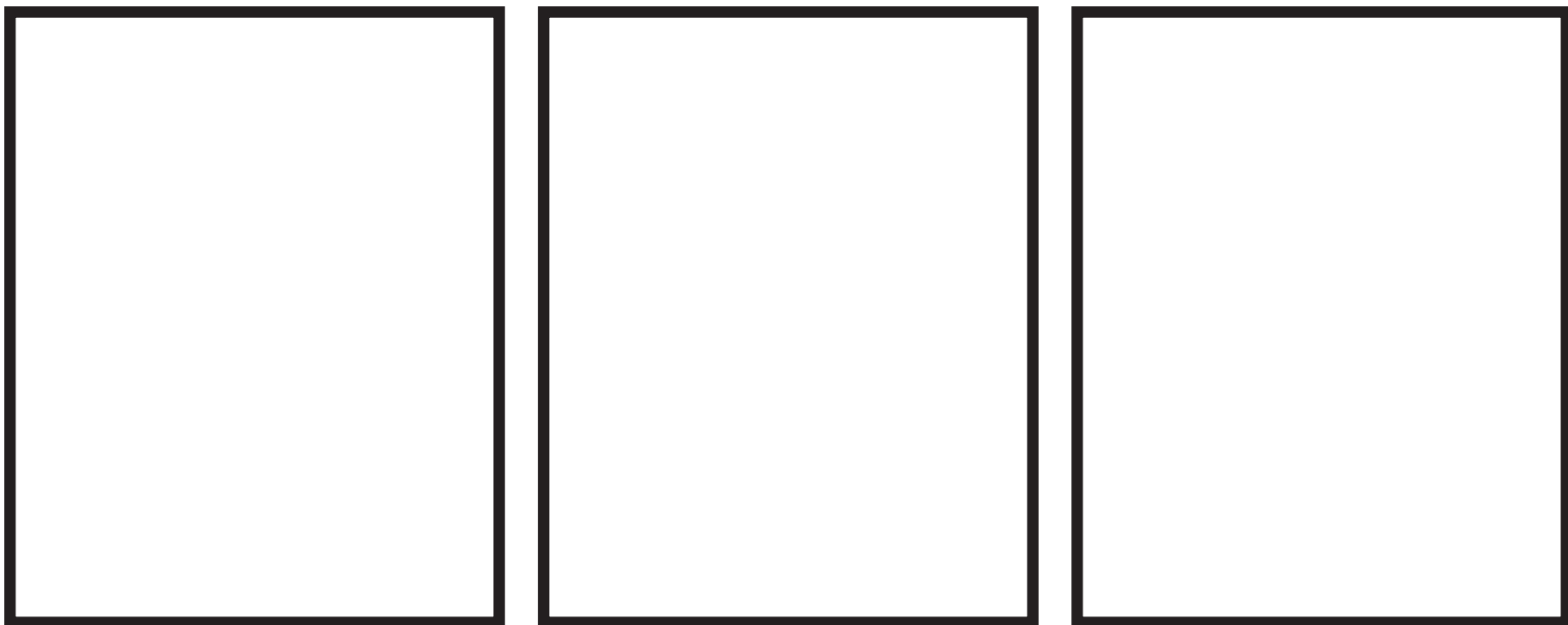
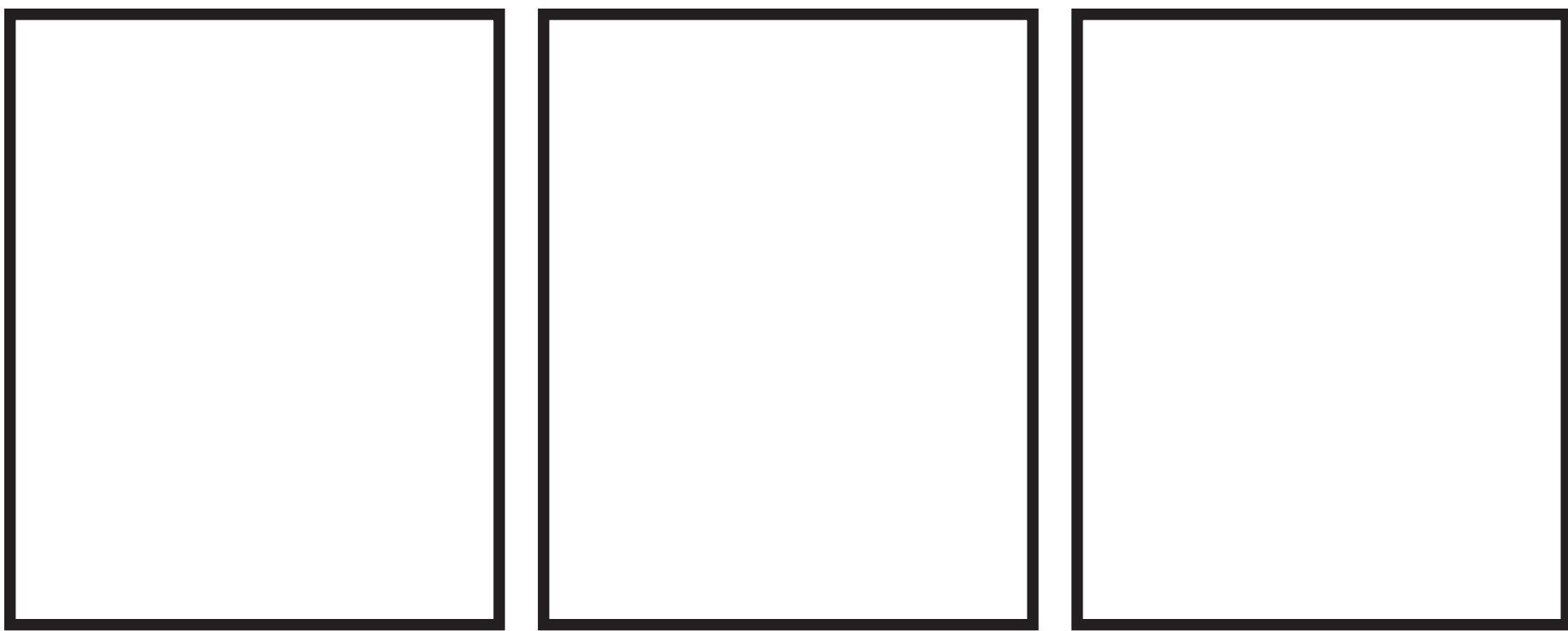
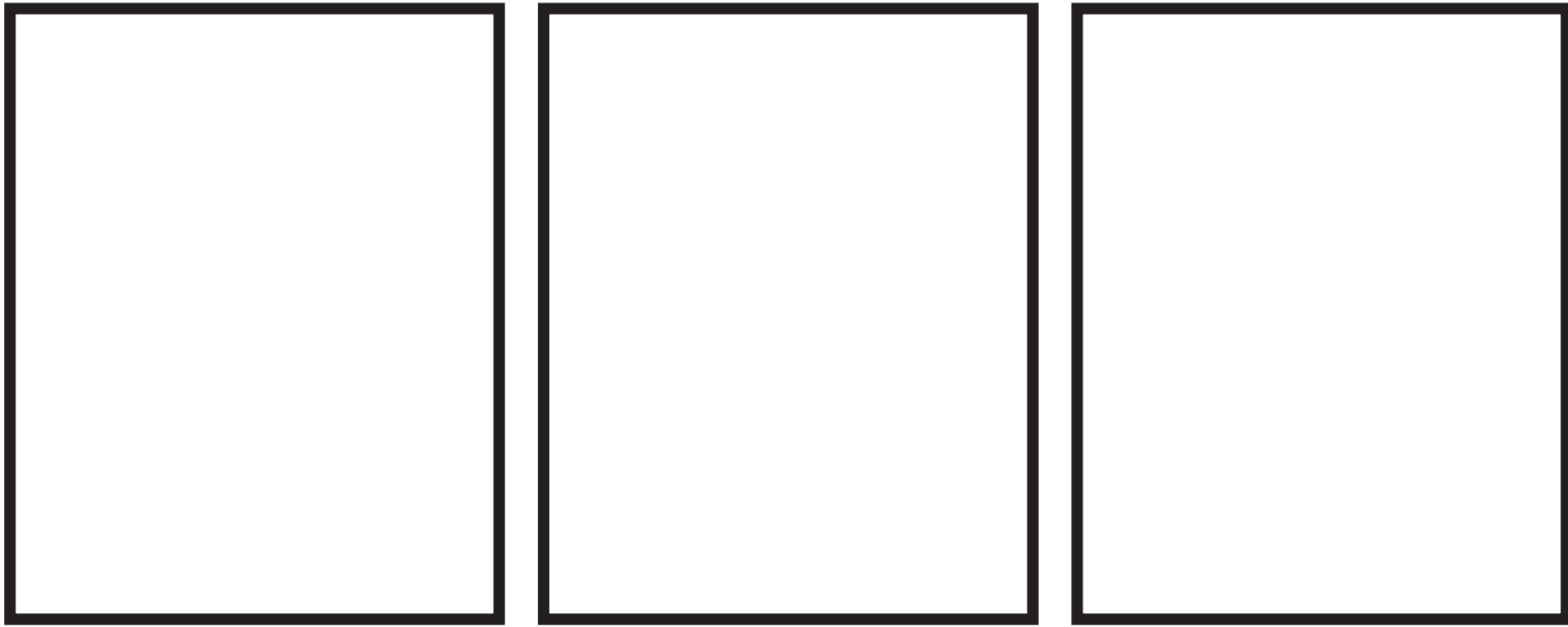


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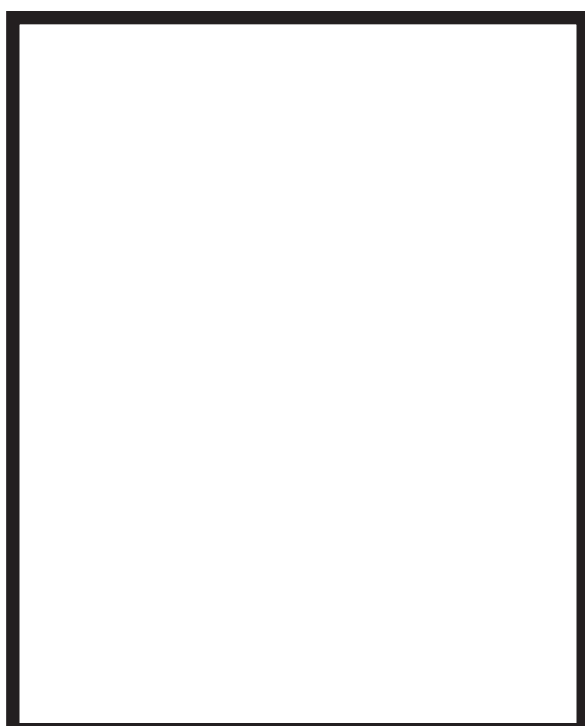
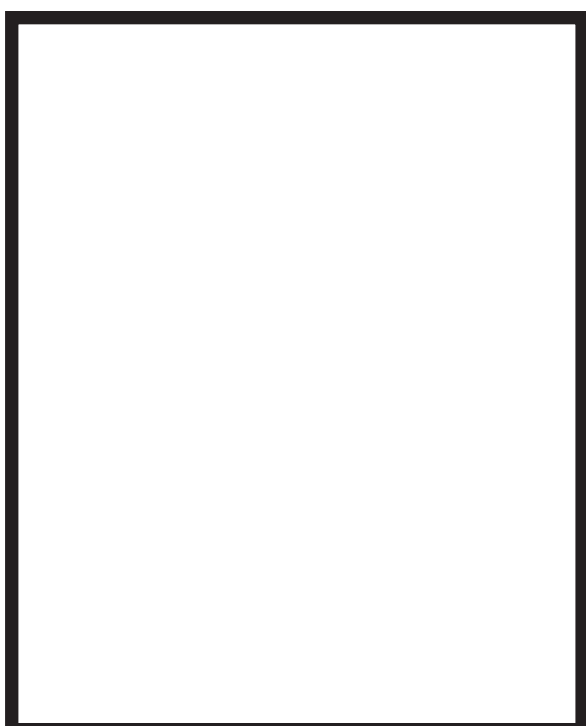
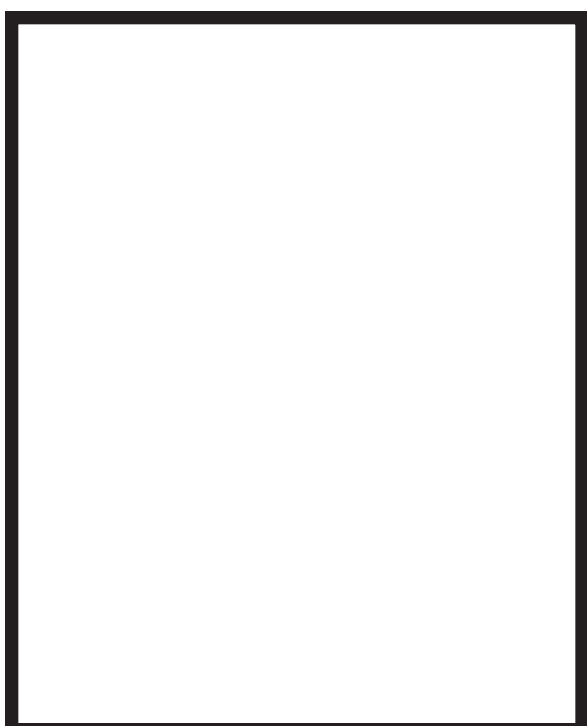
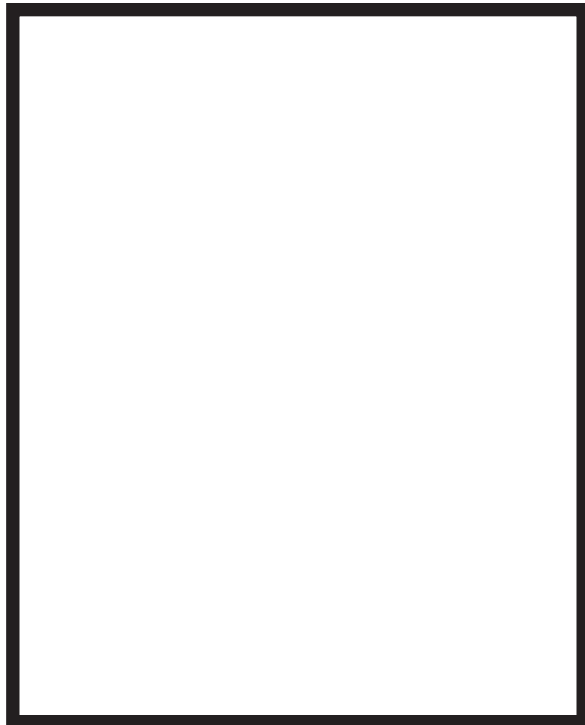
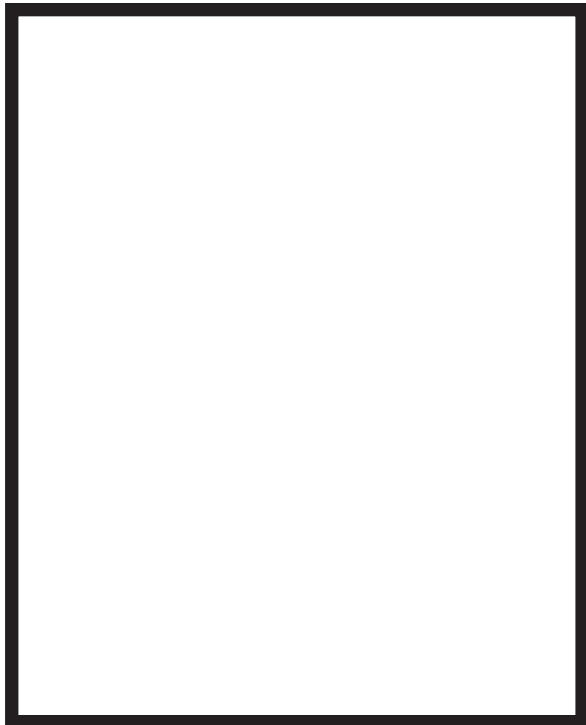
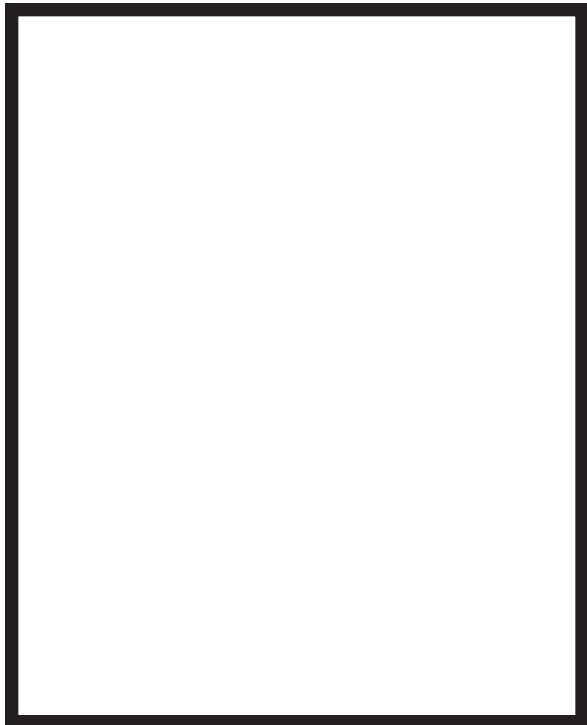
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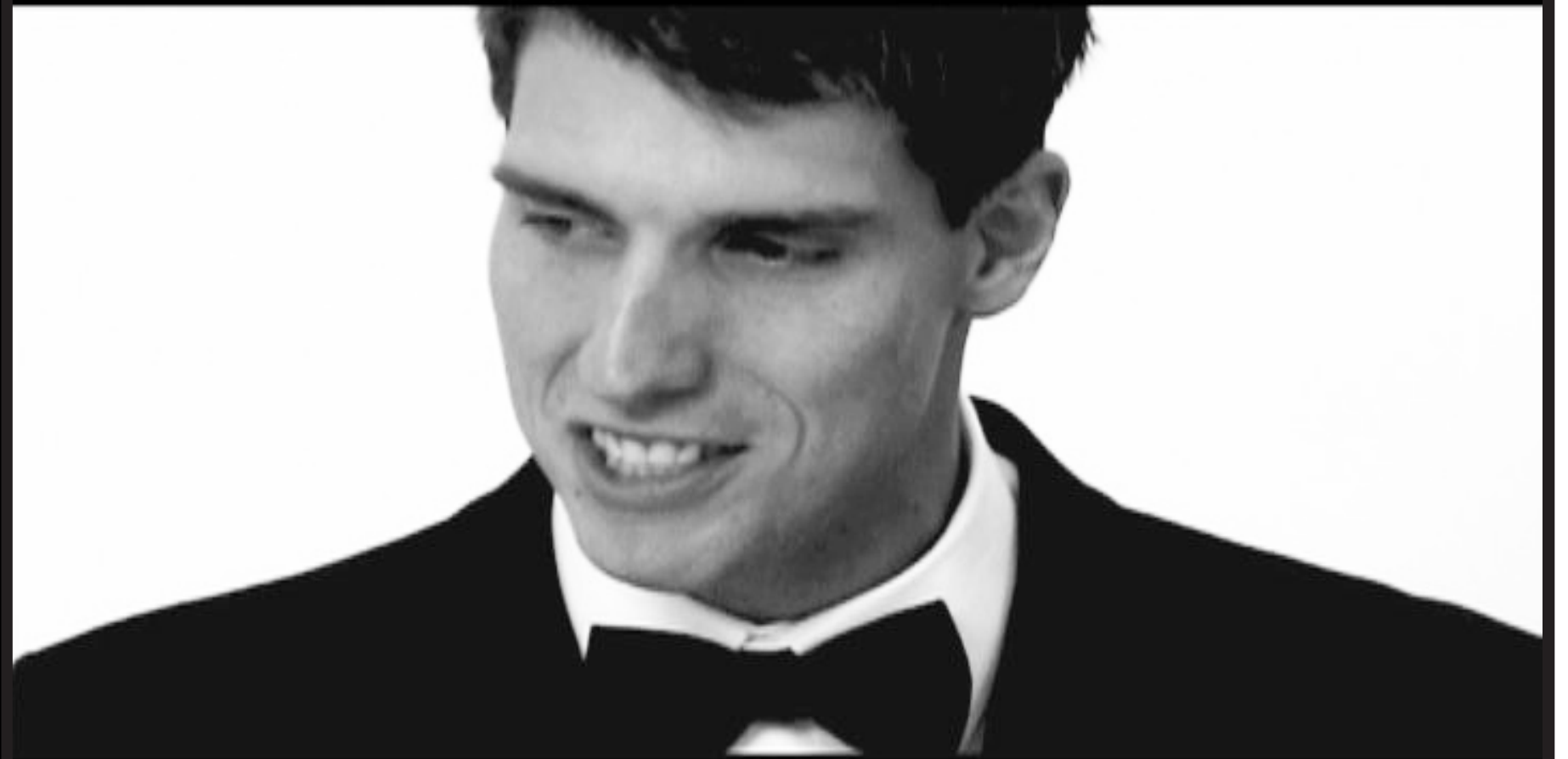


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I created a three minutes version of this video focusing mostly on the main scenes while keeping the lighting, video angles and clothing the same. I believed by doing so even the short version could portray the original message in this movie.



RED

Different Colors instigate different feelings. This project required the use of color red in a short ten seconds movie. For me red means love and passion and I expressed these emotions by having a women sitting on a park bench and picking on red daisy flower and asking herself an endless question. "He loves me, he loves me not" only to find out there are many other similar Daisy flowers by her side. The question continues...





CLOSER

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Spiky political questions lend research into wearable computing layers of shadow and darkness to throw into relief the sense that *whisper(s)* was a pretty project, conceived by women artists with histories in dance, who want to create a way for people to touch each other, but only to play in the pleasurable or gently erotic region of the sensory spectrum. It cannot be assumed that a project that seems to be beautiful is without abjection or corporeal, aesthetic, and political controversy. So much political control is enacted upon bodies. So much Western consumerism is directed at bodies. And, as computers become mobile and miniaturized, they are less directed at offices and minds, but are pointed at bodies, dangled in front of us until we thirst to touch the latest mobile phone or for the look and performance of the newest generation iPod or gaming console. It is known that bodies are the site of colonization, and the site of resistance. It is also known that bodies are the sites of difference and diversity, of pain and pleasure. What remains underexplored is the extent to which performative acts of sharing the body through our digital devices may allow us to construct collaboratively new physical states or states of conscious awareness. Is this fluffy girl art? Perhaps, but there might be claws and teeth beneath the fluff, or just a creeping sense of unease combined with an alternative political agenda.

Of course, women artists and researchers are by no means the only ones to emphasize corporeality, performance, introspection, affect, softness, beauty, intimacy, touch, play, textiles, movement, flirtation, or ambiguity of meaning in the context of technologies. And, of course, the objectives of physical or performative computing are not just the creation of sensory or sensual experiences. What we construct with our digital devices are identities and differences. These flow beyond the moment of exchange with the digital data and are carried with us. The body has an extraordinary capacity to retain traces, and knowledge and actions are shaped in part by these traces. The research and performance emerging from all of the systems in this book—telematics, responsive architectures, motion capture, and wearables—reveal that, just like in life, relationships unfold in diverse directions: toward banality, detachment, control, play, generosity, secrecy, hesitation, exuberance. Revealing and becoming are not static states; they morph, and embodiment brings forth, or reveals, the many subtle transitions of daily life. Each of these computational systems is extraordinarily rich for performance research precisely because they can let emerge latencies within us, levels of intuition and affect, that animate us as human beings. The methodologies of phenomenology and performance help to enhance these latencies. With careful—even sensitive—design, future generations of these systems and devices can expand our social, physical, and emotional exchanges. Perhaps, in the end, the title of this book, *Closer*, is less a reflection of Merleau-Ponty's philosophy than it is of Joy Division's album of 1980 by the same name. The entwinement between beauty and abjection are immortalized by Ian Curtis's words: "love, love will tear us apart...again."

Closing