



James Auger and Jimmy Loizeau, *Interstitial Space Helmet*, 2004. Image courtesy the artists.

own mediated image. James Auger writes, “With the *Interstitial Space Helmet* we were looking at the rise of the digital mediation of human representation and how this challenges normative ideas of image, personality and communication.”² Auger-Loizeau turn the world inside out, mediating everyday life for those he describes as the “Otaku generation”—Internet users whose social interaction on the web via web cams and alter egos is more comfortable to them than they are in the physical world.³

Mary Magsamen and Stephan Hillerbrand’s video still *Air Hunger* is another loaded small sensory moment that evokes projects at a much larger scale. Despite its playfulness, this image of the artists mutually and cooperatively blowing a chewing gum bubble foregrounds other concepts emphasised in this book: the complexity of the senses—the intertwining of breath, taste, touch and object; the fuzziness of the threshold between the inside and outside of the body where breath and atmosphere, sound and hearing, and food, taste and tongue meet; the fluctuation between intimacy and friction among individuals, pairs and communities; and the fragility of the senses and ultimately life itself.

Conversation Bubble (family therapy room) by Ana Rewakowicz deals with the same themes, but at more of an architectural scale. Both works touch upon ideas about shared breath, touch, human interaction, the individual versus the collective, and the public versus the private. In both works the project deflates if anyone attempts to move or leave. In *Air Hunger* the blowers are free to touch. In *Conversation Bubble*



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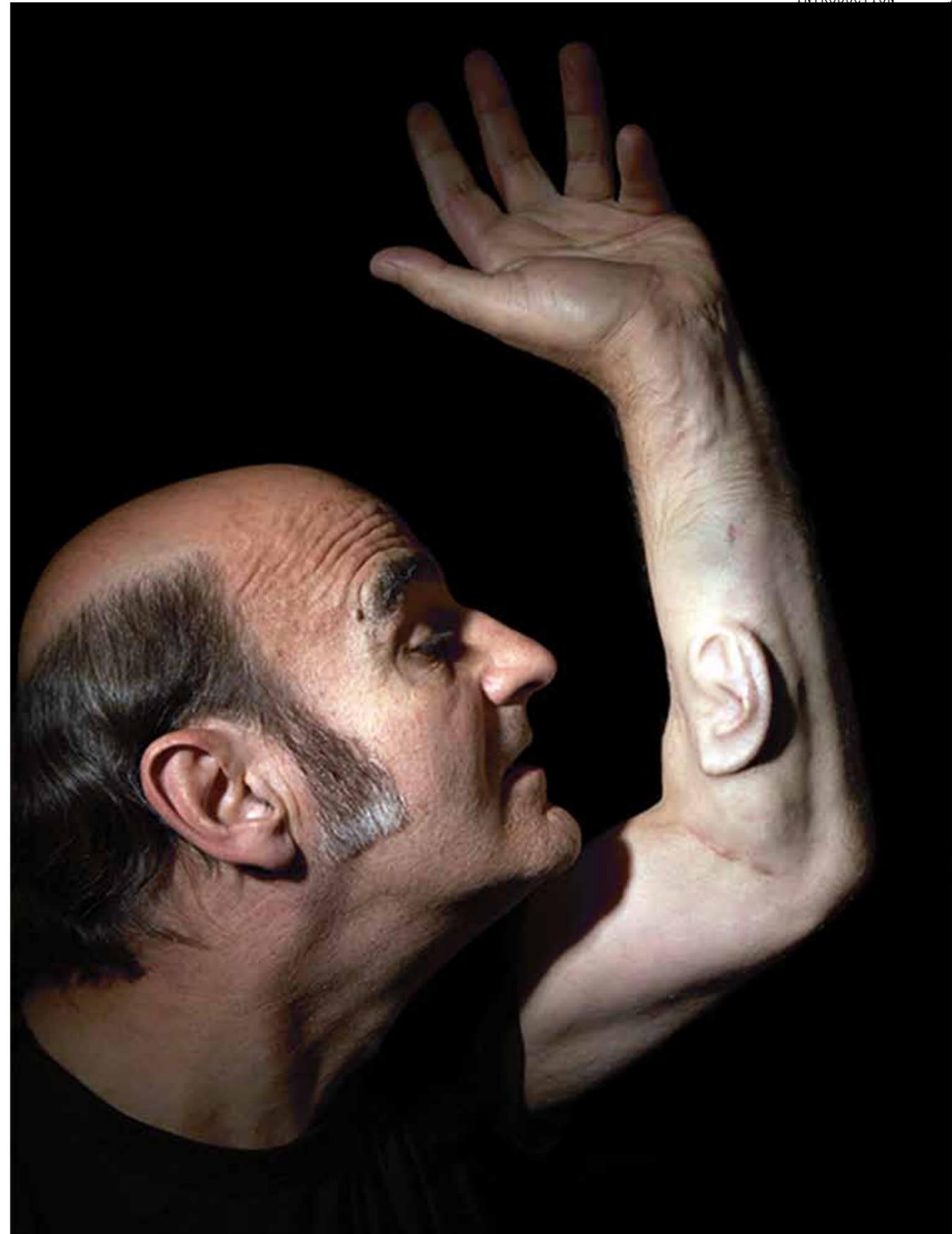
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[1] Mary Magsamen and Stephan Hillerbrand, *Air-Hunger*, video still, 2003. Image courtesy the artists. [2] Ana Rewakowicz, *Conversation Bubble (family therapy room)*, 2006. OMI International Art Center, New York. Photo Ra di Martino. Image courtesy the artist.

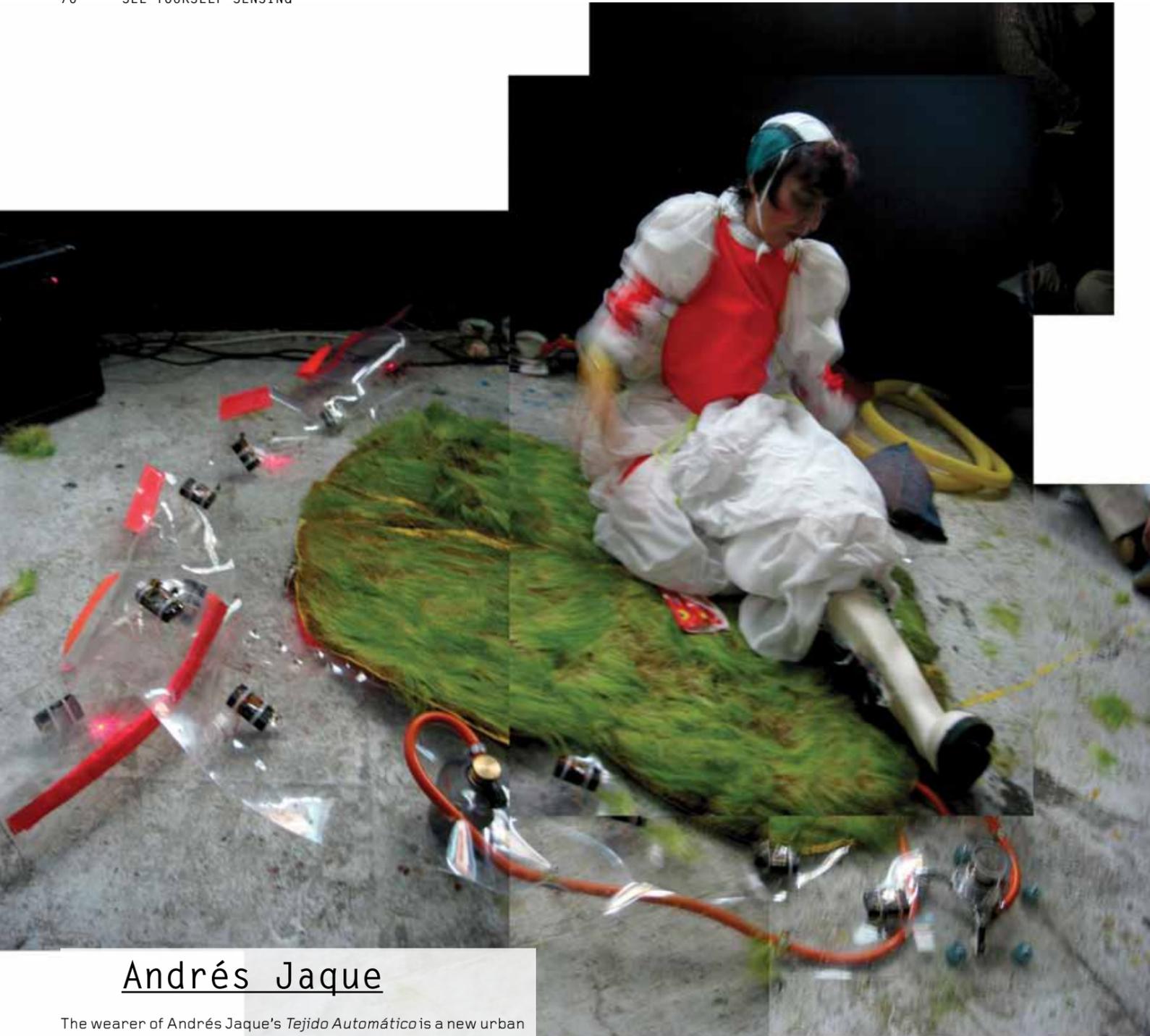
Rewakowicz constricts the body in a double layer of vinyl. They share common conventions of inflatables, and evoke other solo inflatable works like Michael Webb’s 1960s *Cushicle* and Hans Hollein’s *Mobile Office*. Both projects serve as mediators between the self and another. Space, rather than technology, serves as the intervening agent. Both projects have an existing or temporary skin that binds people together, as do other projects of the “Environments” chapter.

STELARC, the Australian performance artist, has been using the human body as his medium in an ongoing way, moving from internalised art, to external prosthetics, and finally to new organs and body transmogrifications. STELARC’s *Ear on Arm* is an example of a new technological body—a transhuman. A ten year work in progress, *Ear on Arm* has involved the cultivation of a prosthetic ear out of cartilage and cells, a 12 year quest to secure financing and to find a surgeon willing to sew it on, several surgeries, and the insertion of a microphone and blue-tooth transmitter that would wirelessly broadcast to the Internet the sounds of STELARC and his environment. Though in the making of this project STELARC has suffered necrosis of the flesh, and an infection that forced him to remove the microphone, he continues to push this project forward. Such an evolutionary project belongs to the “Speculations” chapter of the book.

Many of the works included in *See Yourself Sensing* have appeared under other headings: wearable technology; extreme textiles; science; responsive design, interaction design and



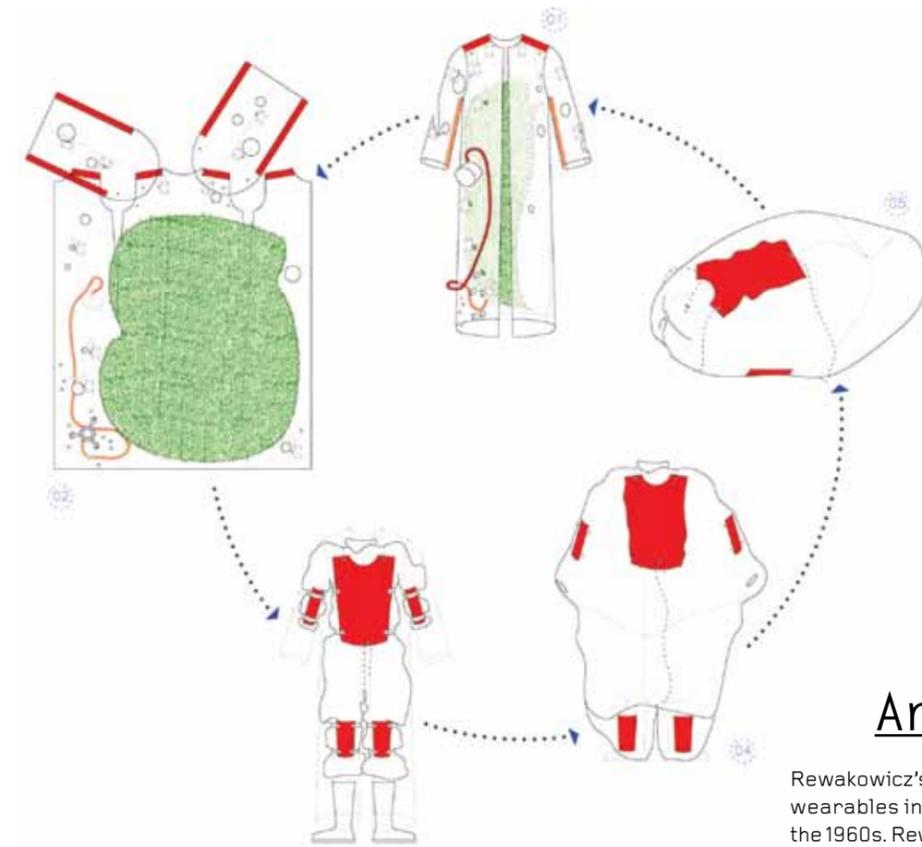
STELARC, *Ear on Arm*, London, Los Angeles, Melbourne, 2006. Photo Nina Sellars. Image courtesy the artist.



Andrés Jaque

The wearer of Andrés Jaque's *Tejido Automático* is a new urban nomadic character—a service professional who provides diverse city visitors an architectural setting in which to stimulate a cultural, linguistic, or intimate relationship. Jaque imagines the character as a hostess—a “technogeisha of the twenty-first century”, one who creates space through the manipulation of her clothing. Her first transformation—the removal and unfurling of her coat—creates a tiny urban park including real grass and dirt. If and when she wishes it, she can transform her inner rip-stop garment into a small tent, inviting guests into a more intimate setting. It is at once private, and closer to her skin. Her upper torso remains on the outside, hovering just outside the temporary fabric womb.

Tejido Automático, 2003. Image courtesy the artist.



Ana Rewakowicz

Rewakowicz's *SleepingBagDress* is part of a wave of pneumatic wearables influenced by the nomadic experimental shelters of the 1960s. Rewakowicz writes, “The ideas of identity and belonging have shifted as we move into fast growing globalisation and technological advancements. My work... denies the dream of a homeland with the result that home, being portable, is available everywhere.”¹ The *SleepingBagDress* is a plastic kimono that can inflate into a cylindrical shelter for one or two. The kimono incorporates a slim mattress pad into its back, and a solar panel that is used to recharge small NiMH batteries that powers a fan.

Inside Out, another exploration into notions of home and portability, began as a negative cast of Rewakowicz's bedroom. She coated all the surfaces with latex, peeled it off and added an outer layer so that it could inflate. Rewakowicz lived in the room for one month while traveling across Canada in a van. The ephemeral room had one catch: it had to be re-inflated every two hours or else it could suffocate the inhabitant.

1. Rewakowicz, Ana, “A Modern-Day Nomad Who Moves as She Pleases: Ana Rewakowicz”, 2010. dpl. June 2010. <http://dpi.studioxx.org/demo/?q=en/no/08/modern-day-nomad-by-Ana-Rewakowicz>.

Dressware: SleepingBagDress prototype, 2004-2005. Photograph by Maja Kuzmanovic. Image courtesy the artist.

