

MOO

ISSUE 4

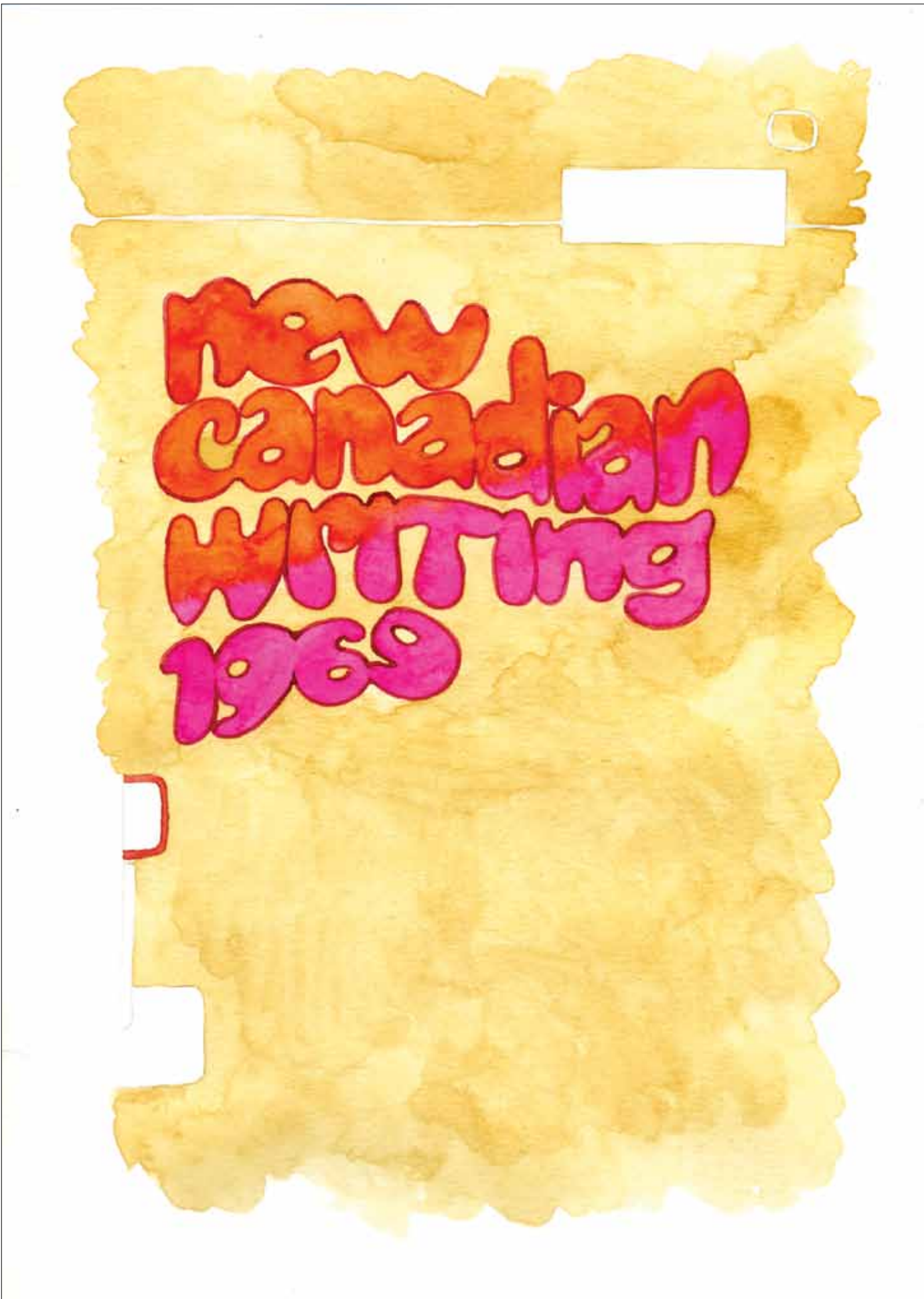
SUMMER 2010

A RESPONSE

The V sign: A New Gesture
by Setareh Yasan

In her conversation with JOSHUA BARTHOLOMEW, ELIZABETH ZVONAR [in Woo Issue 1, Fall/Winter 2009] describes images of the victory sign “on the Internet”, coming from the Middle East, as a sign to keep the “aggressors”, the United States, Canada, and the UK, out of their country. I believe the digital images of the Victory sign uploaded by Middle Easterners is not simply a sign to the western countries but it is a gesture for reclaiming the collective power of people. In a desperate attempt to mobilize this power, people are employing the World Wide Web to broadcast their message to the world. Recently, during the Iranian uprising in the summer of 2009, the Western Media showed images that had been taken and uploaded to the Internet by the Iranian people themselves. Here the reporters and the audiences were both ordinary people. The message was sent from independent Iranian citizen, perhaps largely students, out to a global audience; this was done not as an attack against the western countries, but as an attempt to broadcast their own message, their collective movement, against their own illegitimate government. The Victory sign in this context is a desperate attempt to reclaim the power to the people.

“If you look for pictures on the internet—all over the Middle East people are using it in the context of V for Victory again—America, Canada and the UK are the aggressor and we shouldn’t be there and the visuals are clearly telling us that.” —Elizabeth Zvonar



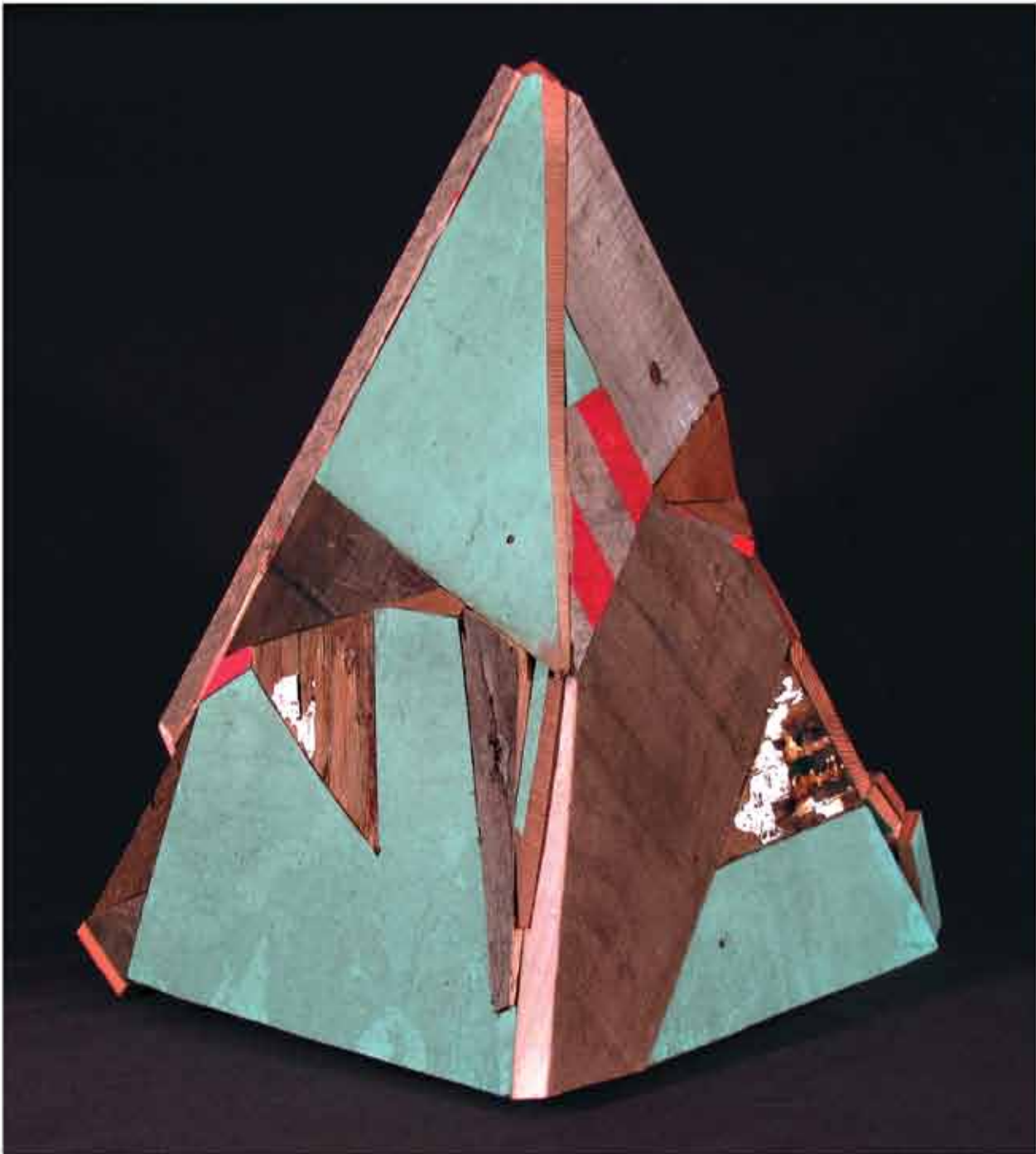
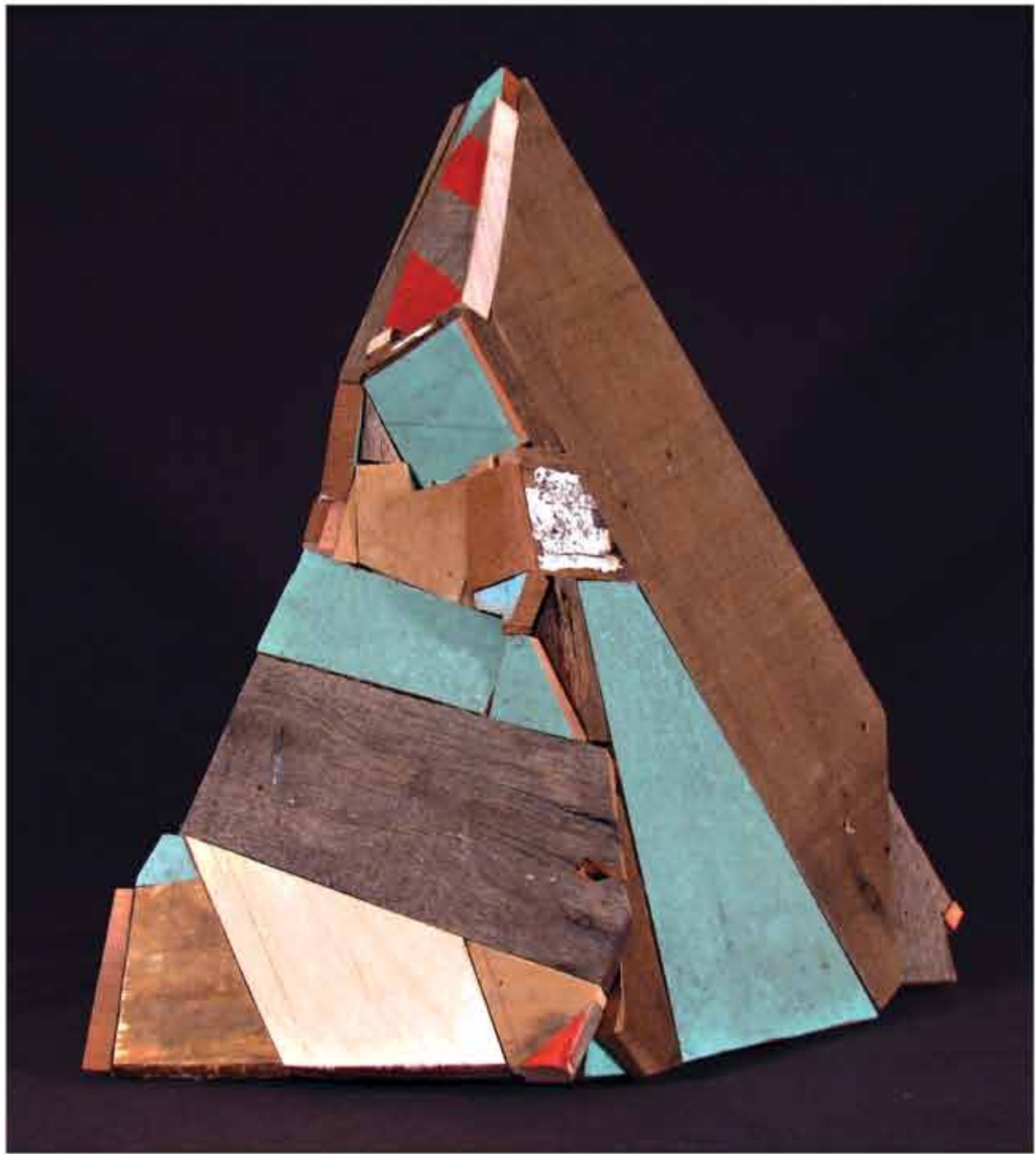
KIM KENNEDY AUSTIN
New Canadian Writing 1969
Watercolour on paper



This page:
VANESSA DISLER

Next page:
ALEX TURGEON
REDUX
Digital painting





Opposite page:
AARON MORAN
2146 208th (Pylon)
Found wood, metal, acrylic

This page, left to right:
KURTIS WILSON
The quick brown fox jumped over the
lazy dog

CAMERON McKAGUE AND
DIRK WRIGHT
of Cooperative Happiness

This project was an investigation into global collaboration, modern communication methods and their combined affect on established perceptions of time.

Information was sent from two Paris-based designers—Antoine Roux and Thomas Cristiani—at 00:00 (Central European Time) and received instantly in Vancouver at 15:00 (Pacific Time). We worked for nine hours on two separate posters, filtering and interpreting the data and effectively acting as their dreams. Photographs of the two posters were then sent back upon completion to Paris to be viewed when they awoke.

Part of a collaborative undergraduate thesis by Dirk Wright and Cameron McKague entitled of Variation and Form: An undertaking focusing on the iterative nature of the design process, using the Morris Multiple Happiness Inventory as a catalyst for exercises in lateral thinking and making.

The project was based on Morris' definition1 of Cooperative Happiness:

The happiness derived from helping others, either by small cooperative gestures or by doing "good works" and/or helping other species. Cooperative happiness is happiness through being a helper.

Footnotes:
1 Morris, D. (2004). The Nature of Happiness. London: Little Books Ltd.

Further reading:
Furnham, Adrian, and Irene Christoforou. Personality Traits, Emotional Intelligence, and Multiple Happiness. North American Journal of Psychology 9.3 (Dec. 2007): 439–462.

Thesis blog:
www.multiplehappiness.com





EMMA LaMORTE
Screen