

H Y B R I D B O D I E S



Hybrid Bodies 2014 PHI Montreal

Exhibition proposal

Ingrid Bachmann
Alexa Wright
Andrew Carnie
Catherine Richards

O V E R V I E W

The Hybrid Bodies exhibition brings together the work of four internationally exhibiting artists from Canada and the UK. Since 2007 we have been working as part a larger interdisciplinary team, based at Toronto General Hospital and led by the Canadian Cardiologist, Dr Heather Ross and the British philosopher, Dr Margrit Shildrick. Other members of the team are: Dr. Patricia McKeever, a health sociologist; Dr. Susan Abbey, a transplant psychiatrist and Dr. Jennifer Poole, a health scientist. Each artist has made work that responds to the experience of heart transplant recipients in order to interpret those experiences for a wider public. The project is highly innovative in that our artistic research has been undertaken not only in response to, but also in parallel with, the scientific research. The artists and scientists have been in dialogue throughout the process, which has also been opened up to heart transplant patients, their friends and families.

The exhibition has no curator, but instead each artist has developed his or her own individual response to a series of patient interviews compiled by the scientists. Whilst the resulting works take many different forms, they are united by the compelling subject matter of heart transplant. Alexa Wright's interactive audio installation, 'Heart of the Matter', which consists of eight felt jackets hung on a wall, embodies the gap between the viewer and the experience the works attempt to represent. Inside each jacket is a motion-activated speaker. As viewers move around the work, a different voice emerges from each jacket, recounting deeply personal tales of the heart. In Andrew Carnie's large-scale projections, the same naked and vulnerable male figure comes and goes many times across the screen, constantly changing, multiplying and morphing into something else, echoing the instability of the sense of 'self' that the heart transplant patients experience. To create 'The Gift' Ingrid Bachmann commissioned two dancers and a composer to interpret the major recurring themes of heart transplant in a performance for video. She asked the dancers to interpret the ambivalent relationship between a host and their guest; the heaviness of a dying heart and the lightness of a healthy one; the grasping reflex and its fight against transplant rejection. Catherine Richards' large-scale stereoscopic photographs, 'Still Lives' document some of the hearts given by patients to the cardiologist as thanks offerings. In Dr Ross' office, on desks, windows, bookshelves, hanging from the light switch, on top of a fridge are small hearts in stone, plastic, glass, fabric. Captured in stereo prints these objects live a kind of half-life as apparently material, but they also appear active in unexpected ways, operating out of reach.

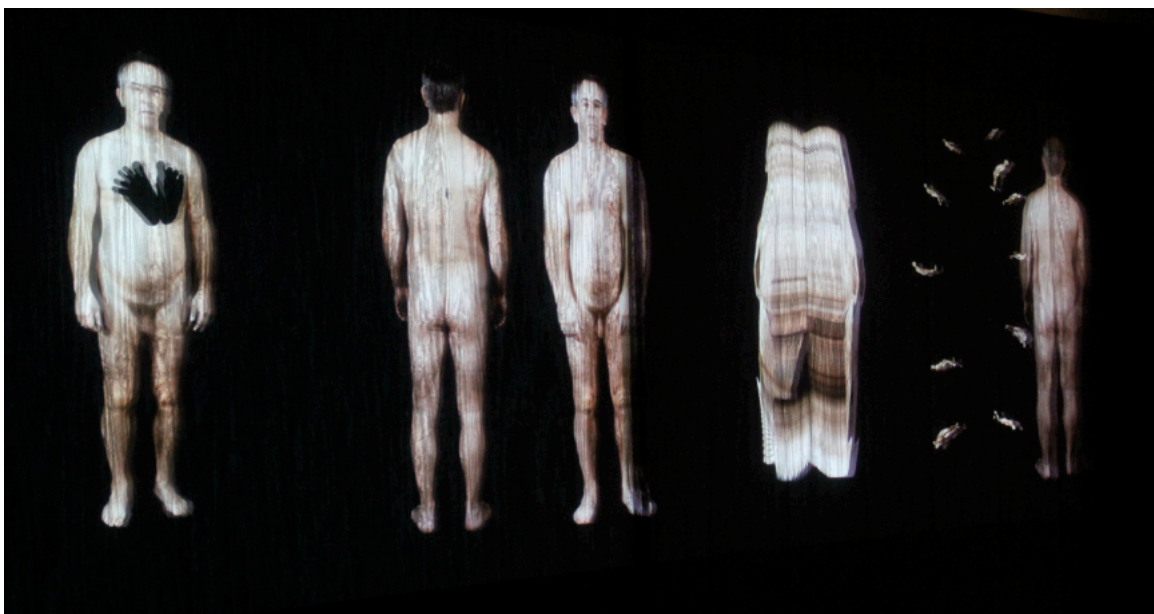
The Hybrid Bodies project was shown for the first time at PHI Centre, Montreal, Canada from January-March, 2014, where it attracted a broad and diverse audience. As one visitor to the exhibition has written:

'...though the subject matter of the exhibition is inherently heavy, looking at the works presented at Hybrid Bodies is also fun. Each work presents a new, and most importantly engaging, way of approaching the implications of heart transplantation. As Ingrid Bachmann states in the exhibition statement, the purpose of Hybrid Bodies is to "...make [the complexity of organ transplantation] accessible to the public..." The exhibition achieves that and more.'
Barbora Raceviciute, <http://www.themainmtl.com/2014/02/24/hybrid-bodies-phi/>

In this exhibition each artist showed two works (documented below). At Kunsthalle LAB the exhibition may be configured differently, perhaps including additional smaller works, showing works on monitors, and also displaying visual and textual information that collectively explains the project as a whole in the windows, so that this is visible from the street. If funding can be secured, an interdisciplinary seminar/workshop or series of public events involving the wider team could be held whilst the exhibition is showing. Alternatively (or additionally), we could conduct interviews with some of the scientists and display these on monitors in the exhibition. We could also exhibit documentation of the research process itself.

The web site for the project is at:-

<http://www.hybridbodiesproject.com>



Andrew Carnie A Change of Heart, Hybrid Bodies PHI Montreal

The Artists

I N G R I D B A C H M A N N

As an artist primarily working with interactive and site-specific installations, I work with all levels of technology from redundant to relatively state-of-the-art digital media. I am interested in creating charged spaces where different levels of interactions and interventions can take place, creating situations which allow for a variety of levels of participation and creating circumstances or systems that can develop their own dynamic and ones which function, to varying degrees, independently of me. The work tends to be less about invention than observation and amplification of existing phenomena.

The Canadian literary critic, Northrop Frye, once said that all poets are licensed liars and that the poet is not heard but overheard. I am interested in how artistic subjectivity can express truths, the stories we tell, as individuals and as cultures, and the intersection between lies and stories, fact and fiction. Site specificity is at the root of my practice. I am interested in this as a form of dialogue. This dialogue may be with an architectural space, a set of ideas, values or belief systems, a person, place or thing. I work in existing sites, with found or discarded objects, as well as life forms such as humans, hermit crabs and tectonic plates.

THE GIFT (2013) In this single and multi-channel video work I took some of the major recurring themes of heart transplant recipients and put them to movement. As the experience of transplant is intensely physical yet not immediately visible, it seemed to me the media of movement and sound could express that best. In this project everything is based on the dyad – the relation with the donor and the recipient, the healthy heart, the dying heart, the body needing the heart, the immune system rejecting it, and also the recipients' often conflicted thoughts about the heart and donor.

A PART OF ME (2013) In this sound work, bone transducer sensors are used to transmit audio of heart transplant recipients' experiences. With these sensors, the sound is conducted to the inner ear through the direct vibrations of the bones in the skull. The experience of listening in this way, is both intimate and private and the sound is heard both in and through the body.



The Gift, 2013, PHI Centre, Montreal, January, 2014



The Gift, 2013, detail



A Part of Me (2013)



A Part of Me (detail)

A L E X A W R I G H T

I work with photography, video, sound and interactive digital media. My practice draws on a broad range of historical and contemporary, visual and theoretical references to investigate the ways in which human identities are constructed and negotiated. Whilst the forms that my work takes are diverse, it consistently interrogates our contemporary understanding of the limits of what is acceptably human. My projects usually require a long period of research, often involving collaborations with medical scientists and people with disabilities, or specific medical conditions. Material gathered typically takes the form of taped interviews, sketches, photographs and video recordings. In all my projects it is important that I am the one who conducts this research, working closely with individuals to understand their personal experiences, or witnessing actual events first-hand. The exhibited works emerge out of this research process, which directly involves the people whose stories or images are featured. Another important aspect of all my projects is that they aim to encourage the viewer or listener to reflect on his or her own point of view, this is often achieved through interactivity, whereby audience members become performers in the work.

HEART OF THE MATTER (2013-4) is an eight channel interactive sound installation that explores the impact that heart transplant can have on a recipient's sense of self as a bounded and unique individual. In the installation, monologues compiled from individual accounts of the experience of heart transplant are juxtaposed with personal narratives of intimate relationships, in which a parallel leaking of boundaries occurs in the interdependent affiliation between self and other. The stories, which emerge from a series of simple felt jackets hanging on the walls, are activated as visitors approach. As more people enter the space, the eight individual stories are overlaid to form a cacophony of interconnected testimonies about the effects of a physical or emotional change of heart - it is sometimes difficult to distinguish between the two. This work is in English – the original stories have been edited and are spoken by actors, so they could be re-enacted in Slovakian if necessary, or printed translations could accompany the installation.

CADENZA (2014) is a three channel video animation in which a still photograph of an explanted heart has been reanimated. The three altered hearts, which silently beat in an endless loop, are both beautiful and disturbing. Their contrasting rhythms and unnatural appearance speak of both the fragility and the endurance of the human body. This work is designed for three small monitors, but can also be viewed on one HD monitor: <http://vimeo.com/85593929>



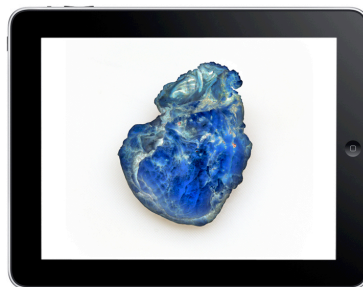
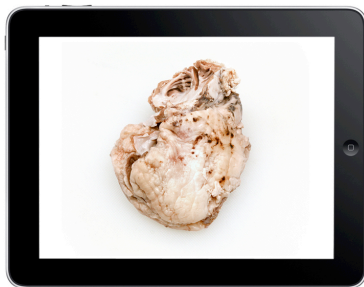
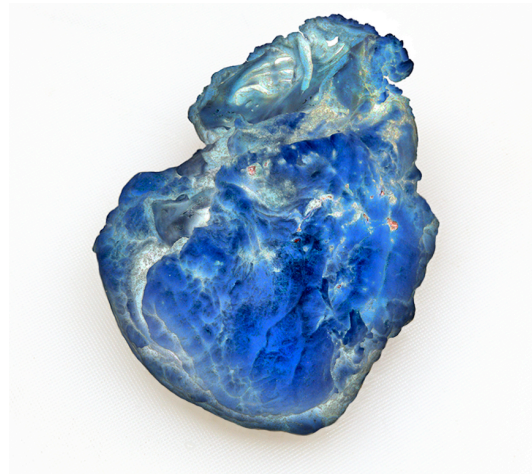
Heart of the Matter, PHI Centre, Montreal, January, 2014



Heart of the Matter, detail



Cadenza at PHI Centre, Montreal, January 2014 as single screen work



Cadenza 2014

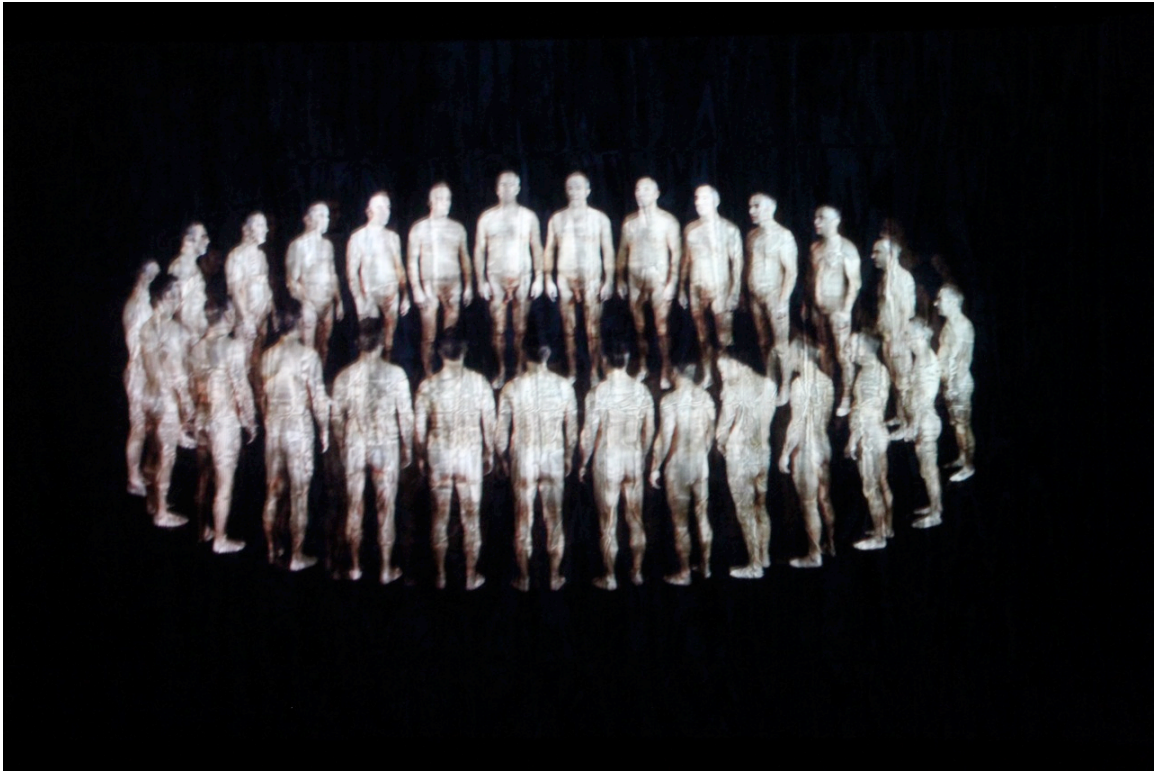
A N D R E W C A R N I E

My artwork looks at how our view of the human body is mediated through the imagery and research of science. What is a body, where does it begin and end, how do we experience it and know it? For over 15 years my work has engaged with scientific topics in a plethora of ways; all with the overarching aim of looking at how we incorporate scientific imagery and knowledge into a sense of 'self'. This has ranged from how we have incorporated the animal locomotion studies of Eadweard Muybridge, with works like 'Eye Through the Mirror Darkly' to the fMRI scanning that has changed our view of the brain from that of an organ with a fixed morphology to one of a changing landscape, even in later life – this is the idea behind works like 'Complex Brain' and 'Magic Forest'. The work is often time-based in nature, involving 35mm slide projection using dissolve systems or video projection onto complex screen configurations. In a darkened space layered images appear and disappear on suspended screens, the developing display absorbing the viewer into an expanded sense of space and time through the slowly unfolding narratives that evolve before and around them.

VIDEO PROJECTION CYCLE: A large letter-box format projection work, displayed using two HD projectors synchronised using two BladeHD players projecting onto a black voile screen 2.5m x 6m: projecting A Change of Heart, 2012 run time 48 mins. Lacuna, 2012 run time 9 mins. Heart and Mind: Who is Knocking, 2013 run time 11 mins. A figure, many figures, all the same, come and go many times across the screen; the figure naked vulnerable, is changing, always changing, always morphing into something else. Where is the constant being? Can you grasp it? Can you take it in? What is happening at that end, what is happening here? Each figure's change is based on drawings made while listening over many days to taped interviews of patients post-transplant. Listening to complex stories of lives changed, listening to the analysis of social scientists as they mapped the conversations; what is heard what is gestured, what is said by the body?

'Lacuna' and 'Heart and Mind: Who is knocking' can also be shown on large monitors.

A TENDER HEART (2013) is a series of large, two times life size clear, heart shaped soaps, lightly stained black-current red. They lie on a counter strung from ropes fixed to the ceiling. The larger hearts have embedded in them smaller hearts in slightly darker colours. Over time the hearts get washed away to nothing; but reveal the inner heart on route. A work specifically made for the stainless steel counters of the restrooms at PHI, Montreal, but may be adapted to a different environment. The consequence of a change of heart, the removal of the old heart for a new one is in the first months after transplant the continual need by the transplant patient to keep clean. Immunosuppressant drugs have knocked out the host's bodies' immune system and everything needs to be done to keep the risk of infection at bay.



Lacuna 2012, GV Art, London



Heart And Mind Who is Knocking 2013 (Detail)



A Tender Heart at PHI Centre, Montreal, January 2014



A Tender Heart, (2013) detail

C A T H E R I N E R I C H A R D S

I work with old and new media art. My work explores the volatile sense of ourselves as we are shifting our boundaries - a process in which new technologies play a starring role. I have an extensive history of working with scientists and research labs.

“ STILL LIVES 1” Stereographic prints

“ I CANNOT LET THEM GO” and “ THESE AREN'T ALL THE HEARTS I HAVE”

Stereographic prints with Dr. Ross's writing. She identifies the heart tokens by the patients' initials and how long they have lived since transplant.

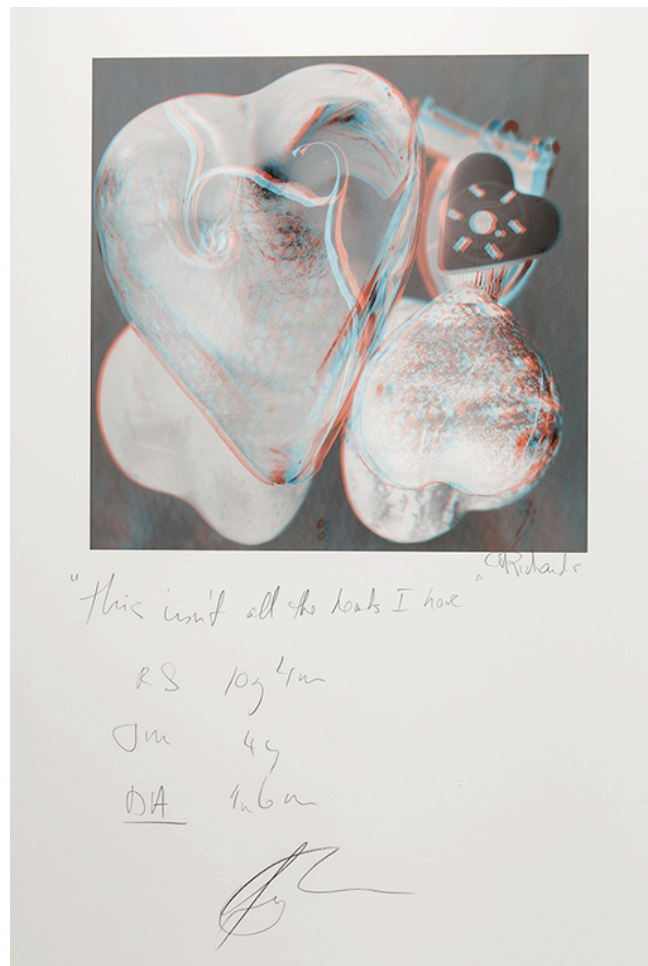
One of the most startling sights at the Munk Cardiac Center was a visit to the cardiologist, Dr. Ross's office. On desks, windows, bookshelves, hanging from the light switch, on top of a fridge are small hearts in stone, plastic, glass, fabric. Patients don't come here. They come to clinic and year after year they give these to her. These objects take on a life of their own. They live in her office and she cannot part with them. The artwork Still Lives 1 quotes her “Why are you giving this to me” / I'm afraid to ask”. These tokens appear materially worthless which may be the appropriate gesture after receiving a living heart, a priceless gift. But they set out to bridge the unfathomable: my new heart was never 'dead' but was alive/dead; if my immune system defends me, the intruder heart dies and so will I. And their inconsequential appearance betrays their power. They are not gifts, not sentimental, not votives. They are objects with agency, sent to bind Dr. Ross. In this context the notion of objects with social agency is hard to resist, it exists in all cultures.

'L'INTRUS' Interactive electronic glass heart

The human heart, the symbolic seat of the emotions is one of the body's better-known electromagnetic fields. Our heart tissues are charged with an electromagnetic wave, the heartbeat itself. When spectators pick up this jar the glass heart excites, it phosphoresces and it beats. This heart acts as the 'other' in body/ technology issues of heart transplantation. The French philosopher Jean- Luc Nancy called his transplanted heart, the intruder. 'L'intrus'. “Though many serious illness entail a confrontation with death, only in the case of cadaveric organ transplantation do patients know that their lifesaving operation was enabled by the death of another human being, part of whose body resides in them.” Patients have described this 'other' heart as separate from them, yet they 'contain' it and consult it.



Still Lives 1 at PHI Centre, Montreal, January 2014



"These aren't all the hearts I have", 2014



L'intrus, 2012

T E C H N I C A L R E Q U I R E M E N T S

Ingrid Bachmann's video work, *The Gift*, requires a series of six monitors, preferably wall-mounted and with speakers. 'A Part of Me' requires a table and a relatively quiet space.

Catherine Richards' stereoscopic photographs need normal lighting, but should be viewed with stereo glasses. These stereo images could be displayed on the seating / platform that runs along under the windows, so that they are visible from both inside and outside the gallery. Two of these images were shown at PHI, but perhaps four could be shown at the Kunsthalle. It may also be interesting to display a small stereo image in the window near the entrance with glasses outside, so that people can view it in 3d from the street.

Alexa Wright's 'Heart of the Matter' preferably requires a small space (3.5 or 4m sq) where jackets can be hung on three walls so that they form an environment (they do not work so well in a straight line). This work also requires subdued, flat lighting in order for the sensors to operate correctly. And a reasonably quiet space so that the voices may be heard. Perhaps it could be displayed at one end of the space at the Kunsthalle, with something over that part of the window to diffuse or reduce the amount of light hitting the sensors. Photographic images, texts and research material could then be displayed in the window behind the screened off area for viewing from the street. All components of the work can be shipped from London, but a plinth will be needed to conceal the equipment during the exhibition.

'Cadenza' can be displayed either (preferably) on 3 small monitors, or one HD monitor. The work is silent, and so could be viewed from outside the window.

Andrew Carnie's video projection cycle requires a large, blacked out space and two HD video projectors. If this is not feasible the works can be displayed on large HD monitors. The soaps could be displayed in a gallery over stainless steel bowls or in the restrooms.

Much of the equipment needed for the exhibitions the artists have and can supply.

Artists' CVs

I N G R I D B A C H M A N N

bachmann@videotron.ca www.ingridbachmann.com

Born in London, Canada

Lives in Montreal

Selected Projects/Solo Exhibitions

- 2011 Institute of Everyday Life. La Cité internationale des arts, Paris (France)
- 2008 Symphony for 54 Shoes. Galerie des arts visuels, Université Laval, Quebec (Canada)
- 2007 Memo. Galerie D.V.O., Brussels (Belgium)
Memo. La Vitrine, Montreal (Canada)
- 2006 Symphony for 54 Shoes. Kinetic Installation. Neutral Ground Gallery, Regina, Canada
- 2003 Digital Crustaceans. Installation and Web Project. Articule Gallery, Montreal, Canada
The Portable Sublime. Optica Gallery, Montreal (Canada)
- 2001 Sonar. Site Specific Installation, with Lorraine Oades and Ana Rewakowicz, Bain St-Michel, Montreal (Canada)
- 2000 Fluid Exchanges and Twitching Automata. The Hearts Art Gallery, Oakland (USA)
- 1998 Interactive Still Lives. AKA Gallery, Saskatoon (Canada)
- 1997 Migration. Site Specific Installation, Franconia Sculpture Park, Minneapolis (USA)
- 1996 Talking Walls. Oboro Gallery, Montreal (Canada)
- 1995 Fault Lines: A Montreal and Los Angeles Link. Collaboration with Barbara Layne
La Centrale Gallery, Montréal (Canada) and Side Street Projects, Los Angeles (USA)
Talking Walls. Eastern Edge Gallery. St. John's (Canada)
- 1994-95 Persistent Dispositions: Technetronic Identities. alt.arts.nomad, Internet Newsgroup, CALARTS, Los Angeles (USA)
- 1994 Speaking Sites. Art in General. Interactive installation. New York (USA)
- 1993-95 A Nomad Web: Sleeping Beauty Wakes Up. Installation and Web Project, Walter Phillips Gallery. Banff (Canada)

Selected Group Exhibitions

- 2014 Alive/Eveil, SESC Santana, Sao Paulo, Brazil
Hybrid Bodies, PHI Centre, Montreal, Quebec
- 2013 Open Score, Contemporary Art Museum USF, Tampa, Florida
Intersensorial Threads, University of Wollongong, Australia
- 2012 11th Havana Biennial, Havana (Cuba)
Command Z, CADVC (Center for Art Design and Visual Culture, Baltimore, USA)
Fashionability, McMichael Gallery of Canadian Art, Kleinburg (Canada)
2+2, Centro des Arollos, Havana (Cuba)
- 2010 lab30, Augsburg (Germany)
Title VI, Musée d'art de Joliette, Quebec (Canada)
Contact, FOFA Gallery, Montreal (Canada)
Fabrications, Cambridge Gallery, Cambridge (Canada)
- 2009 Into the Streets: Avenues for Art, Southern Alberta Art Gallery, Lethbridge (Canada)
TitlesV, Art Metropole, Toronto (Canada)
Parallel Practices, Stewart Hall, Point Clair (Canada)
Babel. Romerías dos Mayos, Holguin (Cuba)
Fiberart International, Mint Museum, Charleston (USA)
The Clay Center for the Arts and Sciences, Charleston (USA)
- 2007 Transit/Transitions. Group Molior, Centro Cultural Pontificia Universidad Catolica del Peru, Lima (Peru)
Zoo. Interaccess Gallery, Toronto (Canada)
Moving Stories. Harbourfront Centre, Toronto (Canada)
Fiberart International. Pittsburgh Centre for the Arts (USA)
CAFKA07. Sonar, Kitchener (Canada)
- 2005 Creativity and Cognition. Goldsmiths College, University of London, UK

2002 Secret: 10th Anniversary Exhibition. Leonard and Bina Ellen Art Gallery, Montreal,

Selected Residencies

2010 Artist in Residence, Cité des arts, Paris (France)
2009 Artist in Residence, University of Wollongong (Australia)
2006 Artist in Residence: Sagamie, Le Centre national de recherche et diffusion en arts contemporains numériques, Alma (Québec)
2005 Artist in Residence: Daïmon Media Arts Centre, Gatineau (Québec)
Artist in Residence: Studio XX, Montreal (Quebec)
Artist in Residence: ACADIA Summer Arts Program, Maine (USA)
1997 Artist in Residence: The UCROSS Foundation, Ucross, Wyoming (USA)

Selected Grants/Awards

2011 Conseil des arts et lettres du Québec, Arts médiatiques
2010 Canada Council Paris Studio, Artist Residency
2008 The Canada Council, Travel Grant
2007 SSHRC (Social Sciences and Humanities Research Council of Canada),
Research/Creation Grant
The Canada Council, Media Arts Grant
CIAM (Centre interuniversitaire des arts médiatiques), Travel Grant
2005 FQRSC, Research Creation Grant,
2004 Conseil des arts et lettres du Québec, Travel Grant
CIAM (Centre interuniversitaire des arts médiatiques), Travel Grant

Selected Reviews/References

2014 Frédérique Doyon, "Coeur de greffé soupire pour deux", Le Devoir, January 22, 2014
Elaine Pritchard, "The Third Culture", AQNB Journal, February 2014.
2013 Edisabel Marrero Tejada, "On Truth and Lies in the stricto sensu", Espace Sculpture
Spring/Summer 2013
2012 Robert Perée, "Quality Born from Chaos", Kunstbeeld, Netherlands, 2012
Andrea Appleton, "Command Z: Artists Working with Phenomena and
Technology", City Paper, Baltimore, 2012
Jerome Delgado, Manif d'art 6, Espace Sculpture No. 101, 2012
Bernard Lévy, "Machinations, e-machinations", Vie des Arts No. 227, 2012
Josianne Desloges, "Ingrid Bachmann: jolie bêtes noires, Le Soleil
"80 Artistes à la Biennale de Québec", La Presse Montreal
2010 Christine Palmieri, "Tendances<,Pop Corn.>Les processus oxymoriques dans l'art
contemporain",
ETC Revue de l'art actuel No. 91, 2010
2009 Viviane Paradis, "Un ballet mécanique pour corps absent", ETC Revue de l'artactuel
No. 86, 2009
2007 Stephenanie Rogerson, "Nature and Technology Collide in Mind-Boggling Show",
Now Magazine, Vol 26, No. 26, March 1 -7, 2007
Ernesto Carlin Gereda, "Novedad qu viene de Canadá", El Peruano, April 11, 2007.
Bernard Lamarche, "Coup de Théâtre", Le Devoir, November 15, 2003.

ALEXA WRIGHT

alexa@dircon.co.uk <http://www.alexawright.com>

Born in England, Lives in London, England

Selected Solo Exhibitions

- 2009 *Out of Order*, London Gallery West, University of Westminster, Harrow
- 2006 *Alter Ego*, Scottish National Portrait Gallery, Edinburgh
- 2005 *First Act*, Bonnington Gallery, Nottingham Trent University
- 2002 *Face Value*, Peterborough Museum and Art Gallery
- 2001 *'I', Skin & After Image*, Howard Gardens Gallery, University of Wales, Cardiff
- 2001 *'I'* Loughborough University Gallery
- 2000 *'I'* Articule, Montreal
- 1999 *'I'* Portfolio Gallery, Edinburgh
- 1998 *After Image*, Ruskin School, Oxford University
- 1998 *After Image*, Superposition Art & Science Fair, Regina, Saskatchewan
- 1995 Plug In Gallery, Winnipeg, Manitoba
- 1995 Toronto Photographers Workshop, Toronto, Ontario
- 1992 *A Blemish on the Text*, Stills Gallery, Edinburgh
- 1991 Experimental Arts Foundation, Adelaide, Australia

Selected Group Exhibitions

- 2014 *Hybrid Bodies*, PHI Centre, Montreal
- 2013 *Archisle Photography Open*, Jersey Arts Centre, St Helier, Jersey
(honorable mention)
- 2013 *Portas Abertas*, Fórum Eugénio de Almeida, Évora, Portugal
- 2012 *Digital Aesthetic 3*, Harris Museum & Art Gallery, Preston
- 2012 *Born in 1987: the Animated Gif*, Photographer's Gallery, London
- 2011 *Like Shadows, An Exploration of Shyness*, Phoenix Arts Centre, Brighton
- 2010 *Locate Me*, Kunstraum, Kreuzberg Bethanien, Berlin
- 2010 *DaDaFest International*, St Georges Hall, Liverpool
- 2010 *The Definition of Self, 21_21* Design Sight Gallery, Tokyo, Japan
- 2009 *International Symposium of Electronic Art*, Ormeau Baths Gallery, Belfast
- 2008 *'El cuerpo (con)sentido'*, Centro the Historia Zaragoza, Spain
- 2008 *Amber 08*, BM Suma Gallery, Istanbul, Turkey
- 2008 *Visions In The Nunnery*, Bow Arts Trust, London
- 2007 *International Women Artists' Biennale*, Incheon Arts Centre, Korea
- 2007 *ACM Multimedia Conference* Interactive Arts Program, Augsburg, Germany
- 2007 *FILE '07*, SESI Art Gallery, Sao Paulo, Brazil
- 2007 *The Naked Portrait*, Scottish National Portrait Gallery, Edinburgh, and
Compton Vernay, Warwickshire, England
- 2006 *Making Faces*, The Forum, Norwich
- 2004 *Monstruous, Fantomas y Alienígas*, Fundación Telefónica, Madrid
- 2004 *Wonderful: Visions of the Near Future* Arnolfini L Shed, Bristol + tour to:
Magna, Rotherham and Cornerhouse, Manchester
- 2003 *Geometry of the Face*, National Museum of Photography, Copenhagen
- 2003 *Life Below: Landscapes Beneath Consciousness*, Floating Gallery, Winnepeg
- 2002 *Metamorphing*, Science Museum, London
- 2002 *Works in Progress*, Kettles Yard Gallery, Cambridge
- 2002 *Medicate*, Royal Pump Rooms, Leamington Spa
- 2002 *Perspective 2002*, Ormeau Baths Gallery, Belfast
- 2002 *Stranger Than Truth*, Australian Centre for Photography, Sydney
- 2001 *FaceOn*, Open Eye Gallery, Liverpool + tour to Stills, Edinburgh
- 2001 *Yr1*, Photographers Gallery; Stills; Open Eye (prizewinner)
- 2001 *Egzotika*, Contemporary Art Centre, Vilnius, Lithuania
- 2000 *Nurture & Desire*, South Bank, London
- 2000 *Two Icons: The Atom, The Body*, MuseumAfrica, Johannesburg

2000 *Lie of the Land*, Arnolfini, Bristol
 2000 *Revealing Bodies*, Exploratorium, San Francisco
 2000 *Invisible Bodies*, Whiteleys, London
 1999 *Lie of the Land*, John Hansard Gallery Southampton
 1998 *The Soft Machine* Stedelijk Museum, Amsterdam
 1998 *Kobal Portrait Award*, National Portrait Gallery, London
 1998 *Imaginaria*, ICA, London (prizewinner)
 1998 *Kerteriz*, Ataturk, Cultural Centre, Istanbul
 1998 *Digital Print Award*, Croydon Clocktower, London (prizewinner)
 1997 *Just an Illusion*, Cambridge Darkroom Gallery
 1997 *Disembodied*, Sainsbury Centre, Norwich
 1996 *Side Tracking*, Gynaika, Brussels (train touring Northern Europe)
 1996 *Love*, Randolph Street Gallery, Chicago, Illinois
 1995 *Rx*, Agnes Etherington Arts Centre, Kingston, Ontario
 1995 *Corps Machine*, La Centrale, Montreal, Quebec

Selected Fellowships & Residencies

2014 Artist in Residence, Camden & Islington Trust, Mental Health Recovery Centre
 2010 Banff Centre, Alberta, Canada: 'The Distance Between our Minds & Thoughts...'
 2006 EAR Institute, UCL Arts Council/AHRC Art Science Fellowship
 2004/5 Opera North, Leeds
 2004 Welsh National Opera, Cardiff
 2002 Cambridge University: New Technology Arts Fellowship
 1999/00 Exploratorium San Francisco: Artist in Residence
 1998/99 Napier University Edinburgh: Photo /Digital Media Fellow
 1995 Jubilee Arts Birmingham: Internet.Sex.Identity
 1995 Oxford Brookes University: Fellowship in Electronic Imaging
 1993 Banff Centre, Alberta, Canada: 'Nomad'
 1993 Bemis Foundation, Omaha, Nebraska
 1992 Banff Centre, Alberta, Canada: 'The Instability of the Feminist Subject'
 1990 Ikon Gallery Birmingham: Performance residency

Grants & Awards

2010 AHRC Research Fellowship (A View From Inside)
 2007 Gulbenkian Foundation Award for Art/Science Projects (Heartfelt)
 2006 Wellcome Trust Production Award (Conversation Piece)
 2004 AHRC Small Grant (Opera Interna)
 2002 Wellcome Trust Impact Award (Alter Ego)
 2002 Arts Council Touring Grant
 2001 Science on Stage and Screen, Wellcome Trust (PUSH)
 2001 AHRC Small Grant (Killers)
 2000 British Council Exhibition Grant
 1999 London Arts Board Go & See Grant
 1999 Gulbenkian Foundation Award for Art/Science Collaboration
 1998 Imaginaria Digital Art Prize (After Image)
 1998 St Hughs Foundation Award ('I')
 1998 Digital Print Award (Precious)
 1997 Wellcome Trust Sci-Art Award (After Image)

Public Collections

Victoria & Albert Museum
 Wellcome Trust
 Loughborough University
 National Art Library, London

A N D R E W C A R N I E

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Born in London, England
Lives in Winchester, England

Selected Projects/Solo Exhibitions

2013	A Change Of Heart, Discovery Centre, Winchester, Hants
2010	Dendritic Form GV Art Gallery, London
2009	Seized: Out Of This World, Discovery Cnt, Winchester, Hants
2006	We Are Where We Are, Art And Mind Festival, Winchester
2005	Timeline, The Capitol, Horsham, Sussex
2004	451, Winchester Gallery, Winchester, Hampshire Complex Brain, British Association Science Festival, Exeter Slices And Snapshots, Stanley Picker Gallery, Kingston, London
2002	Disperse, Amnesty International Headquarters, London
1999	Travelogue, Fleming Gallery, Tasis, Thorpe, Surrey Embark, Millais Gallery, Southampton
1998	Fit To Travel, Tram Depot Gallery, London
1997	Grand Tour, Columbus, Georgia USA Passage, Hidden Art Of Hackney, Hackney
1996	Recover, Tram Depot Gallery, London
1995	Walk-Walk, Photographic Work, Tram Depot Gallery, London
1994	New Floor Sculpture, Tram Depot Studios, London
1993	Bracknell Gallery, Southill Park, Bracknell Move On, Plymouth Art Centre, Plymouth
1992	Winchester Art Gallery, Winchester, Hampshire
1991	Travel, Tram Studios, London
1990	Mix, Sommeratelier, Hanover, West Germany
1988	Under Canvas, Giray Gallery, London
1987	Vista, Angela Flowers Gallery, London New Work, Wilmer, Cutler & Pickering, London
1985	Seeing Is Believing, Carnie Chaple Gallery, London

Selected Group Exhibitions

2014	Hybrid Bodies Phi Montreal Canada
2013	Splice: At The Intersection Of Art And Medicine, Pratt Gallery, New York Brains: Mind As Matter, Science And Industry Museum, Manchester Subjective Resonance Imaging, Human Brain Mapping Seattle, USA Dark Garden, 10 Days Creative Collisions, Winchester Explorations In Art And Science, GV Art London,
2012	Images Of The Mind, (Moravská Galerie) Brno, Czech Republic Polymath, GV Art, London Brains: The Mind As Matter, Wellcome Trust Gallery London Between: Mind Matter And Material, Inigo Gallery, Kings Col London Coming Of Age, GV Art/Wellcome Trust, London Heart YYY Gallery Toronto, Canada Dark Garden: Wired In A Different Way, Science Museum, Norway
2011	Brainstorms, GV Art Gallery, London Kinetica, P3 Westminster University, London Fundamentaly Human, Pera, Museum, Istanbul, Turkey Art And Science; A New Revolution, GV Art Gallery, London Images Of The Mind, German Hygiene Museum, Dresden Germany
2010	Landscapes Of The Mind, Williams College Museum Of Art, USA Experiments, GV Art, London Altered States, Waterside Gallery, Manchester

- Festival Key Of Life: The Body & The Brain, Leiden, Holland
 Mind Sets, Montpellier Art Centre, Laurel, USA
 2009 Invisible World, Norwegian Museum For Science And Technology, Oslo
 Around Here 10 Days At The Laundry
 2008 Brain Waves, Exit Art, New York, USA
 2007 Neuroculture, Westport Art Centre, Connecticut, USA
 Screening Of Magic Forest, ESOF, Munich, Gemany
 Eye Of The Beholder, Philocettes, New York, USA
 Magic Forest For The Permanent Galleries At The Wellcome Trust
 2006 Einfach Complex, Design Museum, Zurich, Switzerland
 Things Happen, Mendel Museum, Brno, Czech Republic
 2005 Drawing With Light, Kingston University, London,
 Sculptures In The Outback, Reveries Gallery, Maiden Gully, Australia
 2004 Static, Gallery Tent, Rotterdam
 Self-Ish, Scicult Gallery, London and Victoria And Albert Museum, Exeter
 Outdoor Sculpture, Hutton Le Roof, Cumbria
 2003 Mensbeeld, Natuurmuseum, Rotterdam, [Oct 2003 –April 2004].
 2002 Head On, Science Museum, With The Wellcome Trust, London
 Alight, Royal Victoria Dock, London
 Hygiene, London School Of Hygiene And Tropical Medicine, London
 Alight Exhibition, Stratford Circus Space, Stratford London

Residencies & Awards

- 2014 Global Eye Honorarium for Illuminating the Brain
 2013 Arts Council Award for Dark Garden: Heard with a Different Voice
 2012 SSHRC award for Hybrid Bodies
 2011 Norwegian Council For Mental Health Award, For Dark Garden
 2010 Arts Council Award, For Coming Of Age
 2010 Wellcome Trust Award, For Coming Of Age
 2008 Arts Council Individual Award, For Seized, July
 2008 Calouste Gulbenkian Award, For Hybrid Bodies in Out
 2005 Arts Council Individual Award, For We Are Where We Are
 2004 Arts Council Individual Award, For Slices And Snapshots
 2004 Stanley Picker Fellowship, Kingston University, London
 2002 Medicine In Society, Wellcome Trust Grant, London
 2001 AHRB Award, For Scientific Collaboration For Head On, For Magic Forest
 2002 New College Research Support Award, Southampton University
 1999 Honorarium, Tasis American College, Farnham, Surrey
 1997 Honorarium, Columbus State University, Columbus, Georgia, For Show In The
 USA,

Selected Reviews/References

- 2011 'Images of the Mind' Bildwelten des Geistes aus Kunst und Wissenschaft Edited by Colleen M. Schmitz und Ladislav Kesner Published 2011 by Wallstein in Göttingen . Exhibition catalogue for an exhibition at the Deutsches Hygiene-Museum (23 July - 30 October 2011) ISBN 103835309730
 2011 'Images of the Mind' Obrazy mysli : Mysl v obrazech / Ladislav Kesner, Colleen M. Schmitz (eds.) ; [text] Elisabeth Ahner ... [et al.]. Published Barrister & Principal, Moravská Galerie v Brně (8 December 2011 - 18 March 2012). ISBN 9788087474402 443 pages.
 2011 "Wissenskünste. The knowledge of the arts and the art of knowledge", edited by Sigrid Weigel and Sabine Flach from the Berlin Center for Literary and Cultural research. ISBN-10: 3897394391 ISBN-13: 978-389739439.
 2010 'Effetto Terra' edited by Maria Perosino with, a chapter on Magic Forest, text by Marina Wallace. Italy published by Johan & Levi, 2010, includes work by Antony Gormley, etc ISBN: 8860100518. 192 Pages.
 2010 'Art + Science Now'. Stephen Wilson, published by Thames & Hudson 208 pages. ISBN: 9780500238684
 2009 'Brain Wave' edited Herb Tarn Exit Art Publications ISBN: 0-913263-53-2

CATHERINE RICHARDS

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Selected Projects/Exhibitions

- 2014 "Hybrid Bodies", PHI Center, Montreal (Canada)
- 2013 "Transitio_MX 05: Biomediaciones", Mexico City (Mexico)
- 2013 "Patent Pending", ZERO1 Garage, San Jose, CA (USA)
- 2012 "SPICE: At the Intersection of Art and Medicine", Blackwood Gallery and the University of Toronto Art Centre, Toronto (Canada)
- 2012 "Mirror Neurons, part of AV Festival 2012: As Slow As Possible", National Glass Centre, Sunderland, Sunderland, (UK)
- 2008 "SPECTROPIA", Riga City Exhibition Hall. Riga (Latvia)
- 2008 "Imagining Science: An Exploration of Science, Society and Social Change", Art Gallery of Alberta, Edmonton, AB (Canada)
- 2007 "e-art, Les vases communicants", Montreal Museum of Fine Arts, Montreal, QC (Canada)
- 2007 "Global Eyes", ACM SIGGRAPH, San Diego, CA (USA)
- 2006 "Resonance: The Electromagnetic Bodies Project", V2 / TENT, Rotterdam (Netherlands), Ludwig Museum, Museum of Contemporary Art, Budapest (Hungary), Centro Cultural Conde Duque Medialab, Madrid (Spain), Maison européenne de la photographie (MEP), Paris
- 2005 "Resonance: The Electromagnetic Bodies Project", ZKM: Center for Art and Media, Karlsruhe (Germany), Oboro, Montreal, PQ (Canada)
- 2005 "The Art Formally Known as New Media", Water Phillips Gallery, The Banff Centre (Canada)
- 2004 "As yet unnameable", Bard College, Annandale-on-Hudson, NY (USA)
- 2004 "Sydney Biennale 2004", Museum of Contemporary Art, Sydney (Australia)
- 1998 "Charged Hearts", Elaine L. Jacob Gallery, Wayne State University. Detroit, MI (USA)
- 1998 "Charged Hearts", Powerplant Gallery, Harbourfront, Toronto, ON (Canada)
- 1998 "Cyber Heart", Walter Phillips Gallery, Banff Centre for the Arts, Banff, AB (Canada)
- 1997 "Charged Hearts", Commissioned by Media Arts, National Gallery of Canada, Ottawa
- 1995 "Self Determination / Body Politic", Gemeentemuseum, Arnhem (Holland)
- 1994 "Arte Virtual", Metro Opera, Madrid (Spain)
- 1994 "15 years of Ars Electronica", Landesgalerie, Museum of Contemporary Art, Linz (Austria)
- 1994 "The Virtual Body", The International Symposium of Electronic Art (ISEA), Helsinki (Finland)
- 1993 "State of the Image", Eldorado Museum, Antwerp (Belgium)
- 1993 "Teckno Viscera", Institute of Modern Art, Fortitude Valley (Australia)
- 1992 "Spectral Bodies", The Third Video Festival. Japan '92. Tokyo (Japan)

Grants

- 2012 – 2015 GRAND (Graphics, Animation and New Media) Networks of Centres of Excellence
Stereo 3D Image Research: MOVITA
- 2010 - 2013 SSHRC - Research / Creation Grants in Fine Arts
Shivering: Research and Creation of Quasi-Objects
- 2009 CFI - Canadian Foundation for Innovation
High-resolution still, moving & stereo image capture
- 2007 Canada Council for the Arts, Media Arts New Media and Audio Artists
Excruciating Slow, Exceedingly Fast: Artwork
- 2004-2005 Banff New Media Residence
Rapid Prototyping Session
- 2004 Canada Council for the Arts, Visual Arts, Sydney Biennale 2004, with the Saidye Bronfman Centre
- 1999 Canada Council for the Arts, Millennium Grant
- 1999 Langlois Foundation for Arts, Science and Technology
- 1997 AT&T Foundation, New York, Grant

Awards

Academician, Royal Canadian Academy of Arts, 2002 – Present
Artist in Residence for Research Fellowship (AIRes), The Canada Council for the Arts / National Research Council of Canada, 2002-2005
The Claudia De Hueck Fellowship in Art and Technology, Canadian Centre for the Visual Arts, National Gallery of Canada, 1994
Prix ARS Electronica, Interactive Art, Honourable Mention, Linz Austria, 1994
Canada Council for the Arts, Petro-Canada Media Biennial Arts award for outstanding and innovative use of new technologies in media arts, 1993

Reviews/References

The Banff New Media Institute Dialogues: Euphoria and Dystopia. Sarah Cook & Sara Diamond (eds). Banff: Banff Center Press, 2011.
Wilson, Stephen. Art & Science Now. New York: Thames & Hudson, 2010.
Dyson, Frances. Sounding New Media: rhetorics of immersion and embodiment in the arts. California: UC Press, 2009.
Langill, Caroline. Shifting Polarities: Exemplary Works of Canadian Electronic Media Art Produced Between 1970 and 1991. Montreal: La fondation Daniel Langlois, 2008.
Shanken, Edward A., ed. Art and Electronic Media. London: Phaidon Press, 2009.
Dyson, Frances. "Enchanting data: body, voice and tone in affective computing." Emotion, Place and Culture. Liz Bondi, Laura Cameron, Joyce Davidson, Mick Smith (eds). Aldershot, Hants, UK: Ashgate Publishing Ltd., 2009.
Tuer, Dot. "The Heart of the Matter: the Mediation of Science in the Art of Catherine Richards." Mining the Media Archive. Essays on Art, technology, and cultural resistance. Toronto: XYZ Books, 2005.
Tofts, Darren. "Metaphysics and Mash at Harry's Café de Wheels: New media at the Sydney Biennale." Criticism + Engagement + Thought: On Reason and Emotion 2004 Biennale of Sydney. Blair French, Adam Geczy, Nicholas Tsoutas (eds). Sydney: Artspace, 2004.
Sawchuk, Kim. "Charged Heart: The Electronic Art of Catherine Richards." Horizon Zero. Issue 06. Banff New Media Institute, 2003. Published on the Web.
Hayles, N. Katherine, "Catherine Richards: The Virtual Body." Art and Feminism. Helena Reckitt and Peggy Phelan (eds). London: Phaidon, 2001.
Contor, Alan. "Click here for Culture". Ideas. CBC Radio. Canadian Broadcasting Corporation. October 26, 1999.
Sawchuk, Kim "Catherine Richards " Parachute: Contemporary Art Magazine 89 Jan/-Mar 1998
Dyson, Frances. "Charged Havens." World Art. March (1996).
Angerer, Marie-Luise. "alt.feminism/alt.sex/alt.identity/alt.theory/alt.art." Springer. June (1995).
Hayles, Katherine N. "Embodied Virtuality: Or How To Put Bodies Back in the Picture". Immersed In Technology: Art and Virtual Environments. Cambridge: MIT Press, 1995.