



HYBRID BODIES



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ARTISTS

Ingrid Bachmann

Concordia University

Andrew Carnie

Winchester School of Art,
University of Southampton

Catherine Richards

University of Ottawa

Alexa Wright

University of Winchester

CLINICAL RESEARCHERS

Dr. Heather Ross

Director, Cardiac Transplant Program
University Health Network

Dr. Patrician McKeever

Senior Scientist
Bloorview Kids Rehab

Dr. Margrit Shildrick

Professor of Gender and Knowledge
Production, Linköping University

Dr. Susan Abbey

Director, Medical Psychiatry
University Health Network

Dr. Jennifer Poole

Associate Professor, School of Social Work
Ryerson University

INTRODUCTION

Few organs are as charged as the human heart. Seen as both the seat of human identity and the archetypal symbol of love, it is an organ that has been ascribed qualities and associations far beyond its anatomical functions.

Since the first heart transplant in 1967, the technical aspects of this extraordinary operation have been streamlined and now heart transplantation is the accepted therapy for end-stage heart failure. However, while significant research has been conducted in transplantation using the bio-medical model, few researchers have explicitly connected organ recipients' experiences and cultural views about transplantation to the notion of embodiment and until recently, little inquiry has been made into the emotional or psychological states of the recipient post surgery.

In 2010 a groundbreaking and controversial paper entitled "What they say versus what we see: 'hidden' distress and impaired quality of life in heart transplant recipients" was published in the *Journal of Heart and Lung Transplantation* by Dr. Heather Ross, Director, Cardiac Transplant Program, University Health Network, Toronto; Dr. Patricia McKeever, senior health researcher, Bloorview Kids Rehab, Toronto; Dr. Susan Abbey, Director, Medical Psychiatry, University Health Network, Toronto; Dr. Jennifer Poole, Associate Professor, School of Social Work, Ryerson University, Toronto; Dr. Margrit Shildrick, Professor of Gender and Knowledge Production, Linköping University, Sweden; Enza De Luca, MN, Research Associate, Cardiac Transplant Program, University Health Network; and Oliver Mauthner, MN, PhD (c) Research Associate, Cardiac Transplant Program University Health Network, Toronto. This interdisciplinary research team named PITH (the Process of Incorporating a Transplanted Heart) spearheaded an effort to investigate the under-examined emotional and psychological effects of heart transplantation.

In order to bring this concern to the general public, they invited four artists, Ingrid Bachmann, Andrew Carnie, Catherine Richards, and Alexa Wright, to draw from PITH's research data for the purpose of creating new works that explore diverse aspects of this complex phenomenon such as inter-corporeality, community, mythology and symbolism around the heart. Works executed in a range of media will be presented in this first public iteration of the Hybrid Bodies project aimed at raising awareness and provoking discussion.

The Hybrid Bodies project examines organ recipients' experiences and cultural views about transplantation and links them to ideas of embodiment, identity and kinship.

THE EXHIBITION

INGRID BACHMANN



A PART OF ME

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. *Photos: David Romero*

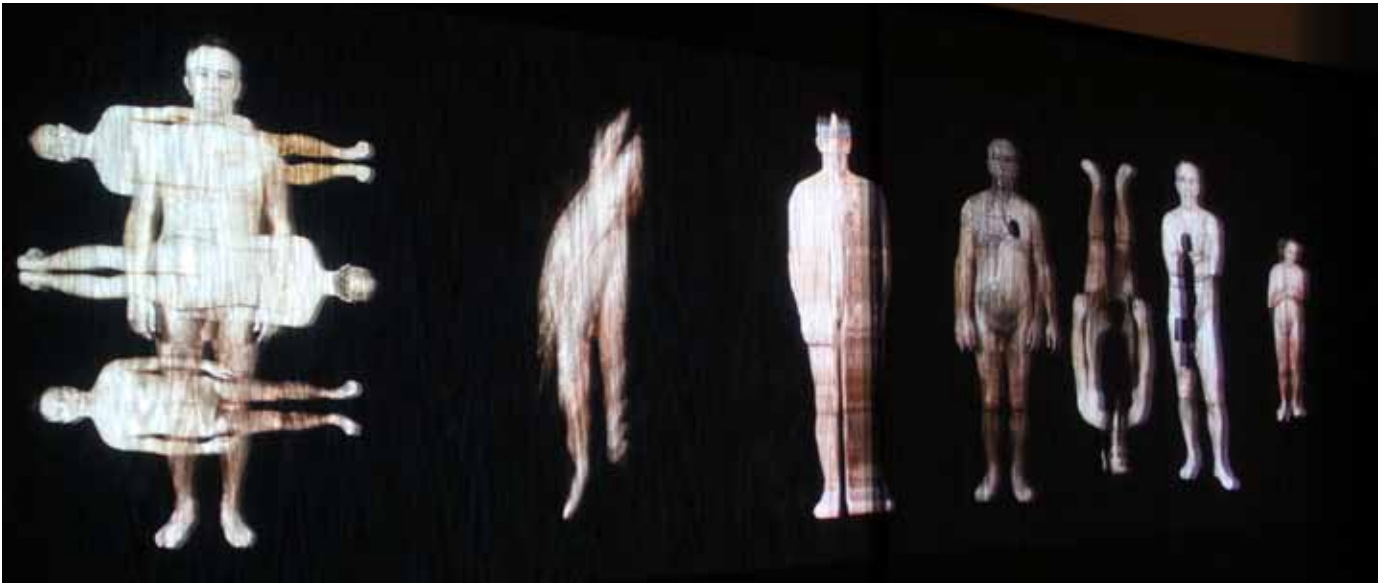


THE GIFT

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. *Photos: Guy L'Heureux and David Romero*



ANDREW CARNIE



A CHANGE OF HEART, *video 25 min loop.*

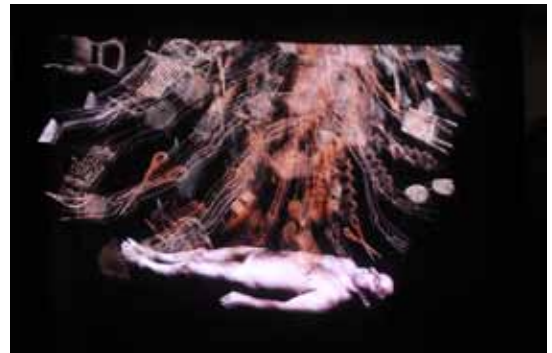
The work instills a disorientation that is reminiscent of the experience of the recipient. The long screen is difficult to take in as a whole and changes escape one as a viewer. One is suddenly jolted to looking at a section of changes one has missed, while concentrating on another section. Watching the work is thus a surreal experience unearthly and the slowly developing the work might capture the unease a patient might feel post operatively; the unease that stems from questioning the momentous change that has befallen them.

HEART AND MIND: WHO IS KNOCKING, *video 9 min loop*

A heart is being removed from the thorax and another heart is being put back in. The removal is accompanied by an exit of material images, signifying a set of ideas, thoughts and emotions disappearing. After the removal the organ is replaced by another with a plethora of signifiers coming back into the body. Even if the exchange has no physical trade of memory there seems to be a psychological worry, by the patient that there might be a change; equally disrupting the unique sense of the singular bounded individual. The work looks to create a sense of intercession, a relationship with alterity.

A TENDER HEART,

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. Vigilant cleaning is necessary; cleaning to hold onto life; clean, clean, clean.



CATHERINE RICHARDS

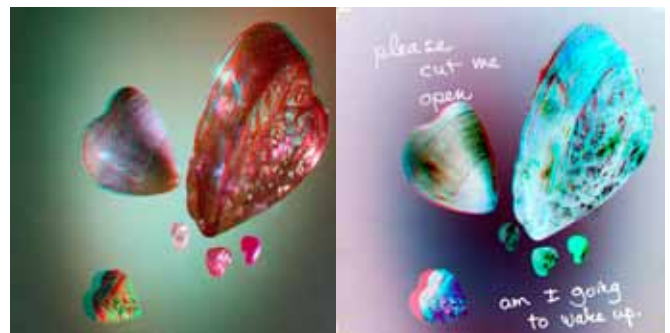


STILL LIVES I & 2

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 I 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. What they are, are objects with agency, sent to bind Dr. Ross. In this context the notion of objects with social agency is hard to resist, not just in other cultures but in our own.

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.

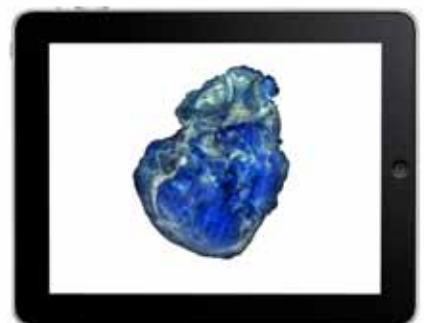


ALEXA WRIGHT



HEART OF THE MATTER

'Heartfelt' is an audio installation in which eight different people's voices are triggered as visitors move in front of speakers attached to the walls. Each speaker is assigned to one individual, who recounts a personal experience of heart transplant, or of an intimate relationship - it is often difficult to distinguish between the two. As more visitors enter the space, fragments of the different narratives are overlaid to form a cacophony of intimate moments.



CADENZA

Cadenza is a three channel video animation in which a still photograph of an explanted heart has been reanimated. The three altered hearts, which 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.

THE ARTISTS

INGRID BACHMANN

Ingrid Bachmann has presented her multidisciplinary work nationally and internationally in exhibitions and festivals in Belgium, the U.S., Estonia, Singapore, Peru, the UK, and Cuba. Exhibitions include the 11th Havana Biennial (Cuba), Manifestation d'art International 6 (Quebec) and Command Z: Artists Exploring Phenomena and Technology (USA). She has lectured at art schools and museums worldwide, including; Goldsmiths College, London; University of Wollongong, Australia; Southern Alberta Art Gallery; University of Maryland at Baltimore; the Banff Center; and The School of the Art Institute of Chicago; among many others.

She is the co-editor of *Material Matters* (YYZ Books, 1998, 1999, 2011), and has contributed essays to several anthologies and periodicals including *The Object of Labor*, (MIT Press 2007). She is also a founding member of Hexagram: Media Arts Institute and is the director of the Institute of Everyday Life, an art/ideas lab based in Montreal, Quebec.

Bachmann's work is polymorphous and multi-disciplinary. She works across a range of materials and techniques. She often works in existing sites or with found or discarded objects, as well as with life forms such as humans, hermit crabs and tectonic plates. She tries to highlight the extraordinary in the everyday. She often works with technology but is interested in the idea of tender, even pathetic, technology, and is interested in using technology for ends that are not necessarily productive in the usual sense of the word.

She sees her work as an artist as akin to the job of a dowser – searching for improbable if not impossible things – that are out of sight but present in the world around us. She is interested in the technology of magic employed by amusement parks, traveling circuses, and nomadic evangelical tent preachers.

INGRID BACHMANN



SYMPHONY FOR 54 SHOES (2010)

This is a kinetic artwork that involves 27 pairs of shoes collected from a variety of thrift stores. Each shoe has a toe and heel tap used in tap dancing attached to it. The shoes move or dance independently of each other. The mechanical motion of tapping is created using solenoids (tubular magnetic sensors) that move up and down when activated by a switch. Each switch, 108 in total, is controlled by a microcontroller and software that activates the sequence of the tapping of the shoes. *Photos: Wojtek Gwiazda*



PELT (BESTIARY) (2012)

In *Pelt (Bestiary)*, I want to give digital technology back its fur: to bring the bestial and the messiness of the world back into the realm of the technological. Fur and hair are unique materials, existing simultaneously inside and outside of the body, liminal sites between the internal and external, the private and public realms. They are inescapable reminders of our animal nature and highlight the often conflicted responses we have to that association. In this project I am interested in hybrid forms, exploring the boundary beyond the human/machine to include the machine/human/animal hybrid.

ANDREW CARNIE

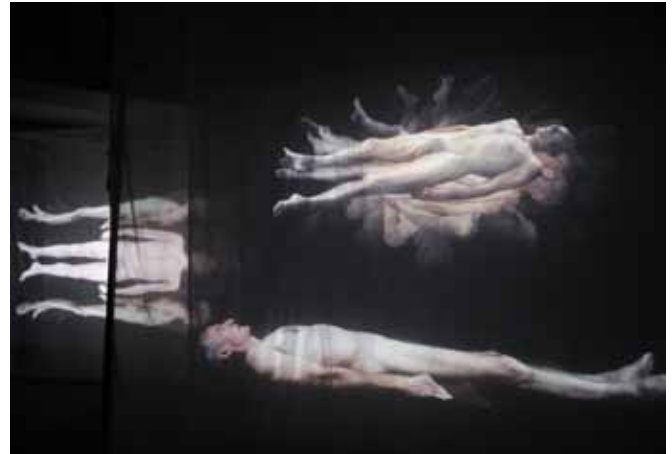
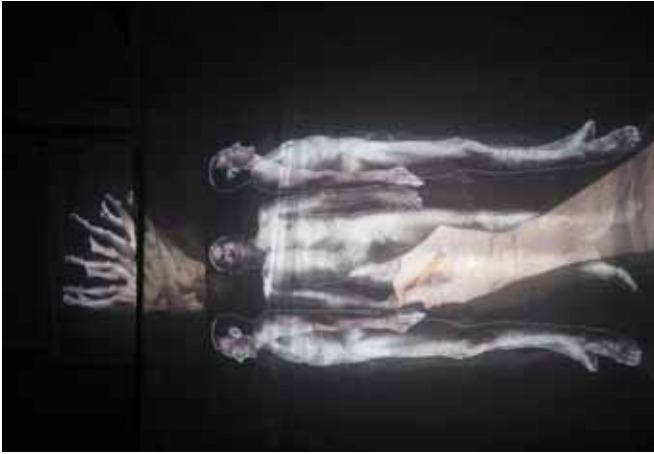
Is an artist and academic. He is currently part of the teaching team in Fine Arts at Winchester School of Art, University of Southampton, England. He was born in 1957. He studied chemistry and painting at Warren Wilson College, North Carolina, then zoology and psychology at Durham University, before starting and finishing a degree in Fine Art at Goldsmiths College, London. Andrew then completed his Masters degree in the Painting School, at the Royal College of Art. He has continued as a practising artist ever since. In 2003 he was the Picker Fellow at Kingston University.

His artistic practice often involves a meaningful interaction with scientists in different fields as an early stage in the development of his work. There are also other works that are self-generated and develop from pertinent ideas outside science. 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 them.

His work has been exhibited at the Science Museum, London, the Natural History Museum, Rotterdam, the Design Museum, Zurich, at Amnesty International Headquarters London, at the School of Hygiene and Tropical Medicine, London and Exit Art, in New York, the Williams College Museum of Art, and the Great North Museum, Newcastle. He regularly exhibits with GV Art in London. A new static version of Magic Forest has been installed at the Wellcome Trust headquarters, London. His work is represented in collections in England, Germany, and America. His last one person show in the UK has been with GV Art in London and the last piece he showed in the UK was Fray: Coming Away at the Ends in the Coming of Age exhibition, Great North Museum Newcastle. He has work being displayed in Norway, Germany, Turkey and the Czech Republic this year.

Increasingly he talks about his collaborations with scientists and recently he was a keynote speaker at the SLSA, Society of Literature Science and the Arts, conference in Amsterdam, and completed a web radio show for PS 1, Museum Of Modern Art in New York.

ANDREW CARNIE



SEIZED: OUT OF THIS WORLD (2009)

A visual exploration of Temporal Lobe Epilepsy and its creative effects. Temporal Lobe Epilepsy, TLE, has affected many creative individuals and is thought to be the source of much artistic inspiration. Artists like Vincent Van Gogh and Fyodor Dostoevsky are just two such significant creative people. The electrical storms associated with this condition are considered to cause a kind of cross-pollination of ideas between different functional areas of the brain, giving the artists extraordinarily insightful visions, which feed into their creative practice.



MAGIC FOREST (2002)

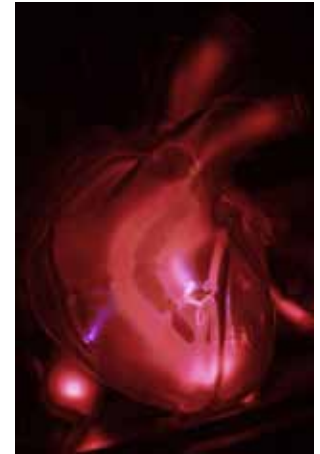
Magic Forest was made for the exhibition Head On in 2002, a show at the Science Museum on neurology and the brain. The work was produced in collaboration with Wellcome Foundation. The final work is a dream-like journey through a sea of developing neurones, expanding and expanding in number. The work was dependent on research about the Spanish anatomist Santiago Ramon Y Cahal and on the contemporary work of Dr Richard Wingate of the Medical Research Centre for Developmental Neurobiology, Kings College, London.

CATHERINE RICHARDS

Catherine Richards is a visual artist working with new and old technologies. She has exhibited within and without North America including Zentrum für Kunst und Medientechnologie (ZKM) Karlsruhe, Germany; 2004 Biennale of Sydney, Australia; ACM SIG-GRAPH, San Diego; the National Gallery of Canada Ottawa, and The Powerplant, Toronto. Her work has been discussed by major theorists in the field including Katherine Hayles, also in *Art and Feminism* Helena Reckitt and Peggy Phelan (eds) Phaidon and Frances Dyson *Sounding New Media: rhetorics of immersion and embodiment in the arts*, UC Press Cal. It has been included in key surveys such as the recent *Art & Science Now*, Thames & Hudson, edited by Stephen Wilson and *Art and Electronic Media* Phaidon, edited by Edward Shanken.

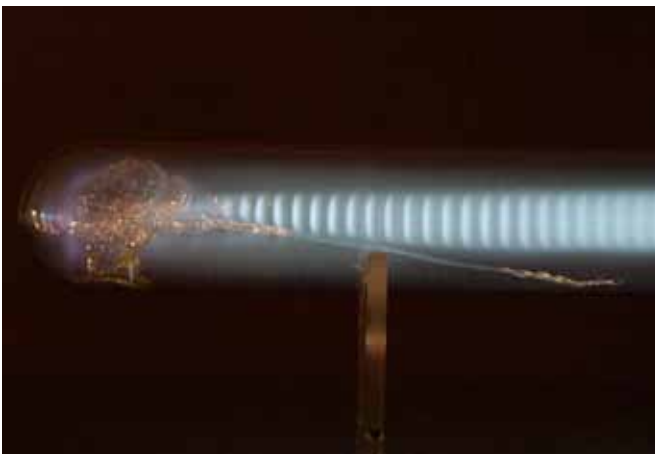
Richards often works collaboratively with scientists and won the Artist in Residence for Research Fellowship (AIRes), at the National Research Council of Canada, 2002-2005. Her work has been supported by such foundations as the Daniel Langlois Center for Art, Science and Technology, Montreal, by recent Social Science and Humanities Research Council of Canada (SSHRC) grants and received awards such as the Canada Council for the Arts Media Arts prize. Currently she is professor, visual arts department and University Research Chair at the University of Ottawa, Canada.

CATHERINE RICHARDS



CHARGED HEARTS (1997)

There are two glass hearts in two glass bell jars. Pick up the heart and a shadowy heart forms in phosphorescent gases. The objects in Charged Hearts are nostalgic containers in the form of the heart and the world (terrella). The 'terrella' is a model of the natural wireless electromagnetic dynamo which surrounds the earth: the northern lights. The aurora works the same way as an artificial electromagnetic system: the cathode ray tube, the basis of TV and most computer screens. This one is stripped bare.



I WAS SCARED TO DEATH / I COULD HAVE DIED OF JOY (2000)

Interactive new technology installation. This series of works explores the material of new technologies all around us, their electromagnetic waves. We are always plugged in. On stainless steel 'clean' tables located at opposite ends of a dark room are glass tubes containing a glass half brain and spinal cord. As the spectator approaches the brain begins to pulsate (the tube is evacuated and the electrode is excited by a high voltage circuit similar to the cathode ray tube). When the spectator touches the tube, the plasma rises up to meet their hand, connecting the spectator to the circuit, 'plugged in'.

ALEXA WRIGHT

Alexa Wright works with photography, video, sound and interactive digital media. She is particularly interested in making work that explores the ways in which human identities are constructed and negotiated. Her practice draws on a broad range of historical and contemporary, visual and theoretical references. Her projects usually require a long period of research, often involving collaborations with scientists or people with disabilities, or specific medical conditions.

Alexa's work has been shown widely, both nationally and internationally. Venues include: the International Women Artists' Biennale, Incheon, Korea; SESI Art Gallery, Sao Paolo, Brazil; Scottish National Portrait Gallery, Edinburgh, Centro the Historia, Zaragoza, Spain; Compton Vernay, Warwickshire; BM Suma Gallery, Istanbul, Turkey; Ormeau Baths Gallery, Belfast; 21_21 Design Sight Gallery, Tokyo, Japan.

An animated image from the series 'A View From Inside' was part of the inaugural exhibition, Born in 1987: the Animated Gif on The Wall at the Photographers Gallery, London, 2012. Part of the series was also included in Digital Aesthetic 3 at the Harris Museum, Preston in 2012. The limited edition book of photographs and texts that forms part of 'A View From Inside' is available on Amazon.

Alexa teaches at University of Westminster in London, where she is Reader in Visual Culture. Her first academic book, 'Monstrosity the human monster in visual culture' was published by IB Tauris in June 2013.

ALEXA WRIGHT



A VIEW FROM INSIDE (2012)

Visual, auditory and other sensory phenomena that occur during a psychotic episode contradict accepted notions of 'reality', and yet for one person they are absolutely real. The ten digitally manipulated photographs and accompanying artist's book that make up A View From Inside draw on the principals of eighteenth century portrait painting to give form to some of the unique realities encountered by different people during psychotic episodes. Whilst the people photographed here all appear entirely 'normal', their ability to function within society has, to varying degrees, been affected by the experience of a psychotic 'disorder' such as Bipolar or Schizophrenia.'



COVER STORY (2009)

A formless, blurred shape is projected onto a black rectangle on the wall of a dark space. After a couple of minutes this shape gradually resolves into a human face, but it has no clear features or identity. The blurred face is a formless, visceral image that defies language and resists classification. It functions like a blank canvas onto which the viewer can project an imagined face for the narrated subject. In this work narratives of difference are separated from the visible signs of difference in order to interrogate the connection that is sometimes made between a deformed face and a deformed identity.

THE PITH TEAM

HEATHER ROSS

MD, MHSc, FRCP(C)

Director of Cardiac Transplant

Toronto General Hospital

Toronto, Canada

Heather Ross, MD, MHSc, FRCP (C), FACC is a Professor of Medicine at the University of Toronto, and Director of the Cardiac Transplant Program at Toronto General Hospital. She is the Ted Rogers and Family Chair in Heart Function. She is the Head of the Ted Rogers Centre of Excellence in Heart Function and Director of Education for the University of Toronto Transplant Institute. She received her medical degree from the University of British Columbia, Canada, her cardiology training at Dalhousie University, and a postdoctoral fellowship in Cardiac Transplantation at Stanford University, California. She earned her Masters Degree in Bioethics from the University of Toronto.

Dr. Ross served as the President of the Canadian Society of Transplantation in 2005, and an executive member of the International Society for Heart & Lung Transplantation from 2002 through 2005 and Secretary Treasurer 2007-2010. Since 2002, she has been a Supervisor for the CIHR Training Program in Regenerative Medicine, the Course Director since 2007 and Program Advisory Committee Chair and Co-Investigator from 2008. She Chaired the ISHLT Master Academy in Heart Failure in 2010. She was Associate Editor for the American Journal of Transplantation (2007-2010) and is an Associate Editor for the Journal of Heart and Lung Transplantation. She served 5 years on the Canadian Cardiovascular Society Council, 3 years on the Canadian Cardiovascular Society Executive and on the Board of the Canadian Cardiovascular Society Academy. She was the Secretary Treasurer for the Canadian Cardiovascular Society Academy 2010-2012. She is currently on the executive of the Heart Failure Society of America and the Vice President of the Canadian Cardiovascular Society. She has published over 200 articles and won numerous teaching awards.

PATRICIA McKEEVER

Senior Scientist

Bloorview Research Institute

Patricia McKeever is a health sociologist. She is a Professor in the Lawrence S. Bloomberg Faculty of Nursing and Senior Scientist at Bloorview Research Institute, Holland Bloorview Kids Rehabilitation Hospital. Dr. McKeever spearheaded collaborative and interdisciplinary/interprofessional initiatives, such as the Home and Community Care Evaluation and Research Centre and the Health Care, Technology and Place (HCTP) CIHR Strategic Training Program. Her areas of expertise include chronic illness and disability, contemporary social theory and qualitative research methods. Her research focuses on people with severe chronic illnesses/disabilities, their sense of embodiment, the technologies they use, their care providers and the places where they live, attend school, and/or receive care. Dr. McKeever has published widely and has supervised graduate students and post graduate Fellows from a range of academic disciplines and health science professions.

MARGRIT SHILDRICK

Professor of Gender and Knowledge Production at Linköping University,

Adjunct Professor of Critical Disability Studies at York University, Toronto.

Publications include *Leaky Bodies and Boundaries: Feminism, (Bio)ethics and Postmodernism* (Routledge 1997), *Embodying the Monster: Encounters with the Vulnerable Self* (Sage 2002) and *Dangerous Discourses of Disability, Sexuality and Subjectivity* (Pal-

grave 2009), as well as several edited collections, and numerous articles. I define myself as a body theorist, combining postconventional philosophy, cultural studies, critical theory and psychoanalysis to investigate the question of corporeality. My major research centres on a longstanding project looking at questions of identity and intersubjectivity as experienced by organ transplant recipients and those using various forms of prostheses, as well as exploring the effects of intersectional differences on bioethics and health. I also have a research project in Sweden on the interface of neuroscience, gender and the phenomenology of women undergoing elective oophorectomy.

SUSAN ABBEY

Director, Medical Psychiatry
University Health Network, Toronto, Canada

Susan Abbey is a psychiatrist with particular interests in the psychiatric care of patients with complex medical and surgical illnesses as well as the psychiatric aspects of high technology medical and surgical interventions including solid organ transplantation. She is the Director of the Program in Medical Psychiatry at the University Health Network and a Professor in Psychiatry at the University of Toronto.

JENNIFER M. POOLE

MSW, PhD,

Associate Professor & Editor, Journal of Critical Anti-Oppressive Social Inquiry (CAOS)
<http://digitalcommons.ryerson.ca/caos/>
Ryerson University, Toronto, Canada

With a background in community work and mental/health, Jennifer's interdisciplinary research program is centred on madness, health, and 'mental health', taking up philosophical, practice and policy concerns. Current projects focus on the experiences of Mad people in post secondary education, sanism, critical approaches to grief, pedagogy and transplantation. Author of *Behind the Rhetoric: Mental Health Recovery in Ontario*, she is particularly interested in Foucauldian notions of discourse, critical disability, community based and visual research as well as critical anti-oppressive practice(s).

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ARTIST CVs

CURRICULUM VITAE : INGRID BACHMANN

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Born in London, Canada
Lives in Montreal

EDUCATION

- 1996-98 The School of The Art Institute of Chicago, Chicago, USA
MA, Modern Art History, Theory and Criticism
1987-90 York University, Toronto, Canada
Interdisciplinary Studies and Art History

PROJECTS/SOLO EXHIBITIONS (SELECTED)

- 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)

GROUP EXHIBITIONS (SELECTED)

- 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 Fashionality, 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)
Titles V, Art Metropole, Toronto (Canada)
Parallel Practices, Stewart Hall, Point Clair (Canada)
Babel. Romerías de 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 Pontifica Universidad Catolico 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, Quebec *catalogue

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'art actuel* No. 86, 2009
- 2007 Stephenie 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.
- 2003 Bernard Lamarche, "Coup de Théâtre", *Le Devoir*, November 15, 2003.

CURRICULUM VITAE : ANDREW CARNIE

CURRENT WORK

1990- 2014 Winchester School Of Art, Lecturer On The Fine Arts Programme, part of Southampton University

HONOURS and DISTINCTIONS

1979 - 1982 BA. Completed With First Class Honours Degree In Fine Art Goldsmiths School Of Art, London.

1983 - 1986 Master Of Arts In Painting, Completed At The Royal College Of Art, London.

2003 - 2004 Stanley Picker Fellow, Kingston University, London.

ONE PERSON EXHIBITIONS

1985 Seeing Is Believing, Carnie Chaple Gallery, London
1987 Vista, Angela Flowers Gallery, London
New Work, Wilmer, Cutler & Pickering, London
1988 Under Canvas, Giray Gallery, London
1990 Mix, Sommeratelier, Hanover, West Germany
1991 Travel, Tram Studios, London
1992 Winchester Art Gallery, Winchester, Hampshire
1993 Bracknell Gallery, Southill Park, Bracknell
Move On, Plymouth Art Centre, Plymouth
1994 New Floor Sculpture, Tram Depot Studios, London
1995 Walk-Walk, Photographic Work, Tram Depot Gallery, London
1996 Recover, Tram Depot Gallery, London
1997 Grand Tour, Columbus, Georgia USA
Passage, Hidden Art Of Hackney, Hackney
1998 Fit To Travel, Tram Depot Gallery, London
1999 Travelogue, Fleming Gallery, Tasis, Thorpe, Surrey
Embark, Millais Gallery, Southampton
2002 Disperse, Amnesty International Headquarters, London
2004 45 I, Winchester Gallery, Winchester, Hampshire
Complex Brain, British Association Science Festival, Exeter
Slices And Snapshots, Stanley Picker Gallery, Kingston, London
2005 Timeline, The Capitol, Horsham, Sussex
2006 We Are Where We Are, Art And Mind Festival, Winchester
2009 Seized: Out Of This World, Discovery Cnt, Winchester, Hants
2010 Dendritic Form GV Art Gallery, London
2013 A Change Of Heart, Discovery Centre, Winchester, Hants

MIXED EXHIBITIONS:

1982 Installation, Degree Show, Goldsmiths, London
1983 Charterhouse Gallery, London
Young Blood, Riverside Studio Gallery, London
1984 Bluecoat Gallery, London
1985 Carnie Chaple Gallery, London
1986 The London Contemporary Art Fair, London
Contemporary Art Society Exhibition, London
1987 Drawings, Artworks Gallery, Earls Court, London

Whitechapel Open, London
 Art After Hours, Limelight, London
 1988 Whitechapel Open, London
 The London Contemporary Art Fair, Islington, London.
 Art After Hours, Zanzibar, London
 1989 John Moores 16 Exhibition, Liverpool
 Recent Acquisitions, Unilever House, Blackfriars, London
 1990 Clara Maria Sels Gallery, Dusseldorf, West Germany
 Art Work, Whitechapel At Broadgate, Exhibition, London
 1991 Tram Studios Exhibition, London, E5
 Flotsam & Jetsam, G10 Space, Tobacco Dock, Wapping, London.
 1992 Wits End, Ikon Touring Exhibition, Birmingham.
 Tram Studios Exhibition, London
 1993 Artists Book Fair, Queen Elizabeth Hall, South Bank Cnt, London.
 Tram Studios Exhibition, London
 1994 5th Mostyn Open Show, Oriel Mostyn Gallery, Llandudno
 Whitechapel Open Exhibition, Whitechapel Gallery, London
 Clutch, Work Made For Feeringbury V, Feering, Essex
 Whitechapel Open Studio Exhibition, London
 Twins, Tram Depot Gallery
 A Cut Edge, Assembly Rooms, London, Hackney Festival
 1997 Hidden Art Of Hackney, Tram Depot Gallery, London
 1998 Plasticity, The Pear Room, Hecklington, Lincolnshire
 Biochemistry, Sun And Doves Gallery, Camberwell, London
 Music, Small Is Beautiful Part Xv I, Flowers East, London
 Small Works, Colville Place Gallery For Digital Art, London
 1999 Summer Show, Sun And Doves Gallery, Camberwell, London
 Hackney Autumn Festival, Round Chapple, Hackney, London
 Millennium, Small Is Beautiful Part Xv I I, Flowers East, London
 Import/Export, Virgin Building, Heathrow Airport
 2000 Art And Architecture, British Airways, Headquarters, Waterside, London
 Cargo, British Airways, Heathrow Airport, London
 Urban Shores, Installation, Dash Gallery, Tower Hamlets, London
 Smith Klein Beecham, Headquarters, London
 Self Portrait, Small Is Beautiful, Flowers East, London
 2001 Joining In, Winchester Art Gallery, Winchester, Hampshire
 Silent Motion, [Muybridge], Kingston University, Kingston, London
 Joining In, The Centre, Slough.
 Sculpture In The Park, Mile End Park, London
 Silent Motion, Colville Place Gallery, London
 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
 2004 Static, Gallery Tent, Rotterdam
 2005 Drawing With Light, Kingston University, London,
 Mensbeeld, Natuurmuseum, Rotterdam, [Oct 2003].
 Sculptures In The Outback, Reveries Gallery, Maiden Gully, Australia
 2005 Mensbeeld, Natuurmuseum, Rotterdam
 Self-Ish, Scicult Gallery, London and Victoria And Albert Museum, Exeter
 Outdoor Sculpture, Hutton Le Roof, Cumbria
 2006 Einfach Complex, Design Museum, Zurich, Switzerland
 Things Happen, Mendel Museum, Brno, Czech Republic
 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
 2008 Brain Waves, Exit Art, New York, USA

- 2009 Invisible World, Norwegian Museum For Science And Technology, Oslo
Around Here 10 Days At The Laundry
- 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
- 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
Images Of The Mind, (Moravská Galerie) Brno, Czech Republic
- 2012 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 YYYZ Gallery Toronto, Canada
Dark Garden: Wired In A Different Way, Science Museum, Norway
- 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
- 2014 Explorations In Art And Science, GV Art London,
Hybrid Bodies Phi Montreal Canada

AWARDS

Honorarium, Columbus State University, Columbus, Georgia, For Show In The USA, 1997
Honorarium, Tasis American College, Farnham, Surrey, 1999
New College Research Support Award, Southampton University, 2002.
AHRB Award, For Scientific Collaboration For Head On, For Magic Forest, 2001.
Medicine In Society, Wellcome Trust Grant, London, For Complex Brain, Spreading Arbour, 2002.
Stanley Picker Fellowship, Kingston University, London.
Arts Council Individual Award, For Slices And Snapshots, 2004.
Arts Council Individual Award, For We Are Where We Are, 2005.
Calouste Gulbenkian Award, For Hybrid Bodies in Out, 2008
Arts Council Individual Award, For Seized, July 2008.
Wellcome Trust Award, For Coming Of Age, 2010
Arts Council Award, For Coming Of Age, 2010
Norwegian Council For Mental Health Award, For Dark Garden, 2011

CURRICULUM VITAE : CATHERINE RICHARDS

richards@uottawa.ca www.catherinerichards.ca

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

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

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 (France)

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 for the Arts, Banff, AB (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 (Canada)
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)

SIGNIFICANT PUBLICATIONS ON HER ARTWORKS

- 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/Feb/March (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.

CURRICULUM VITAE : ALEXA WRIGHT

<http://www.alexawright.com>

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 Paolo, 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, Winnipeg
- 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	Yr I, 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

Fellowships & Residencies

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 (!)
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