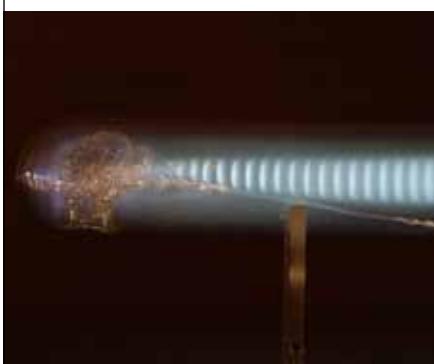


HYBRID BODIES



HYBRID BODIES

ARTISTS

Ingried 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. Patricia McKeever	Senior Scientist Bloorview Kids Rehab
Dr. Margrit Shildrick	Professor of Gender and Knowledge Production, Linkoping 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 the operation have been streamlined and now heart transplantation is the accepted therapy for end-stage heart failure.

Four internationally exhibiting artists, Alexa Wright (UK), Catherine Richards (Canada), Andrew Carnie (UK), and Ingrid Bachmann (Canada), have had access to an innovative research study exploring the process of incorporating a transplanted heart. This interdisciplinary study was conducted by a leading research team based at the University Health Network in Toronto. The team consists of Dr. Heather Ross, a cardiologist and Director of the Cardiac Transplant Program at the University Health Network (Toronto); Dr. Patricia McKeever, a health sociologist (U of T); Dr. Susan Abbey, a transplant psychiatrist (University Health Network); Dr. Jennifer Poole, a health scientist (Ryerson University, Toronto); and Dr. Margrit Shildrick, a philosopher (Linkoping University, Sweden).

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. The aim of this project is to further explore the complexity of organ transplantation in a novel way which makes it accessible to the public by providing context to discuss and explore these ideas. We hope the artworks will provide a tangible focus for discussions.

THE EXHIBITION

INGRID BACHMANN



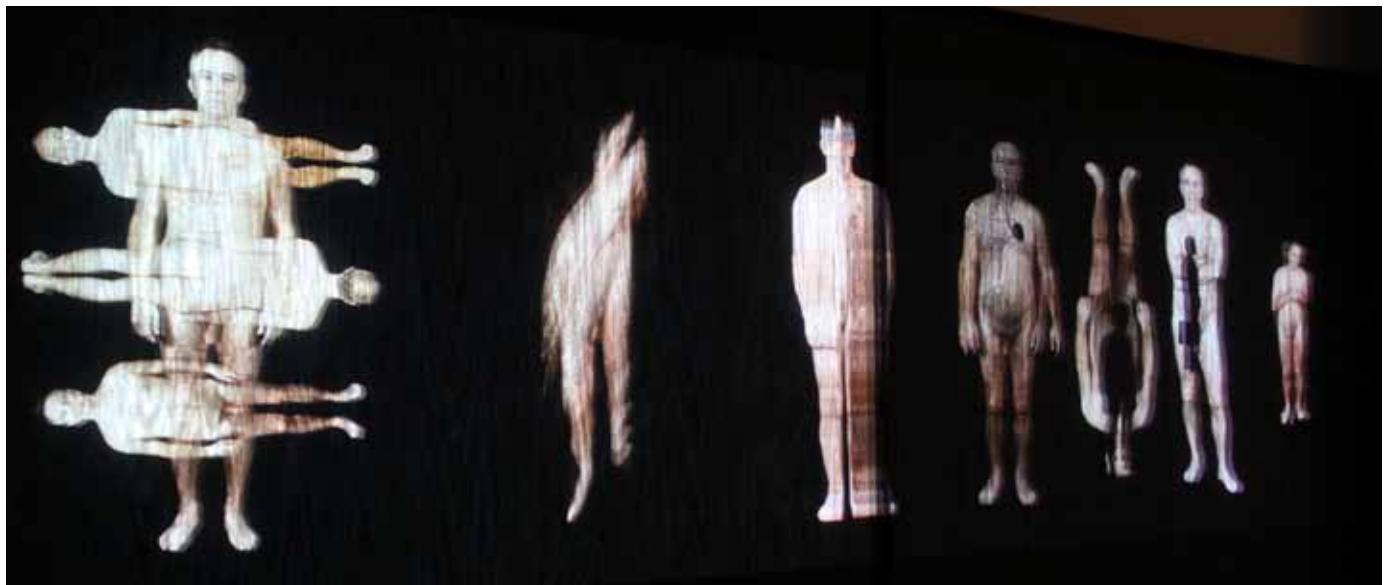
In this sound work, bone transducer sensors are used to transmit audio of heart transplant recipients' experiences. With these sensors, the sound is conducted to the inner ear through the direct vibrations of the bones in the skull. The experience of listening in this way is both intimate and private. *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: David Romero*

ANDREW CARNIE

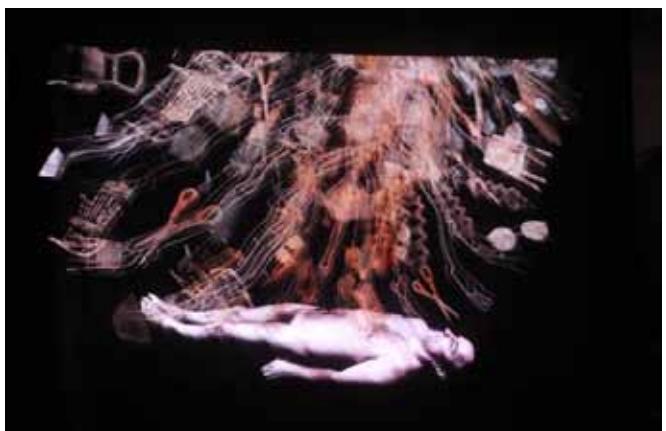
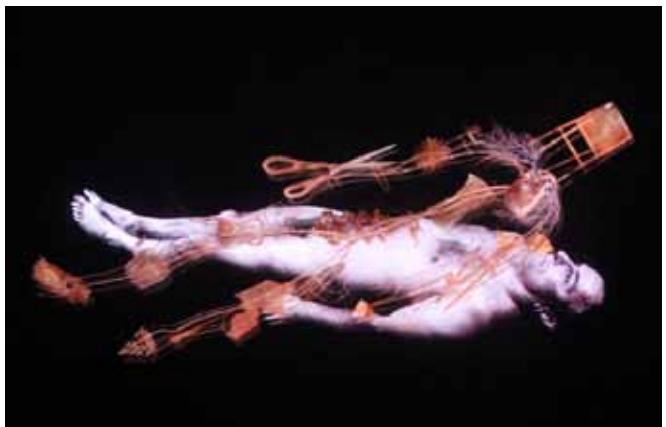


A CHANGE OF HEART, video 25 min loop.

The work is set up so the viewer finds it difficult to keep track of the changing images; 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

This video work will set the scene and deals more directly with the transplantation. 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.



CATHERINE RICHARDS



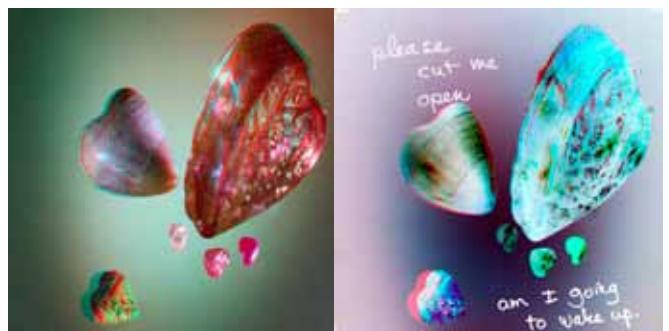
L'INTRUS

The heart is a unique tissue in our body. It holds a charge, an electro-magnetic charge which is the heart beat itself. In this interactive electronic artwork, spectators pick up this jar and excite the glass heart. It phosphoresces and beats. In this work's interactions with heart transplant patients, they relate that they feel the new heart as an energy source, separate but contained by them. The French philosopher Jean-Luc Nancy wrote about his heart transplant experience in "L'Intrus" (the Intruder). Though many serious illnesses 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.

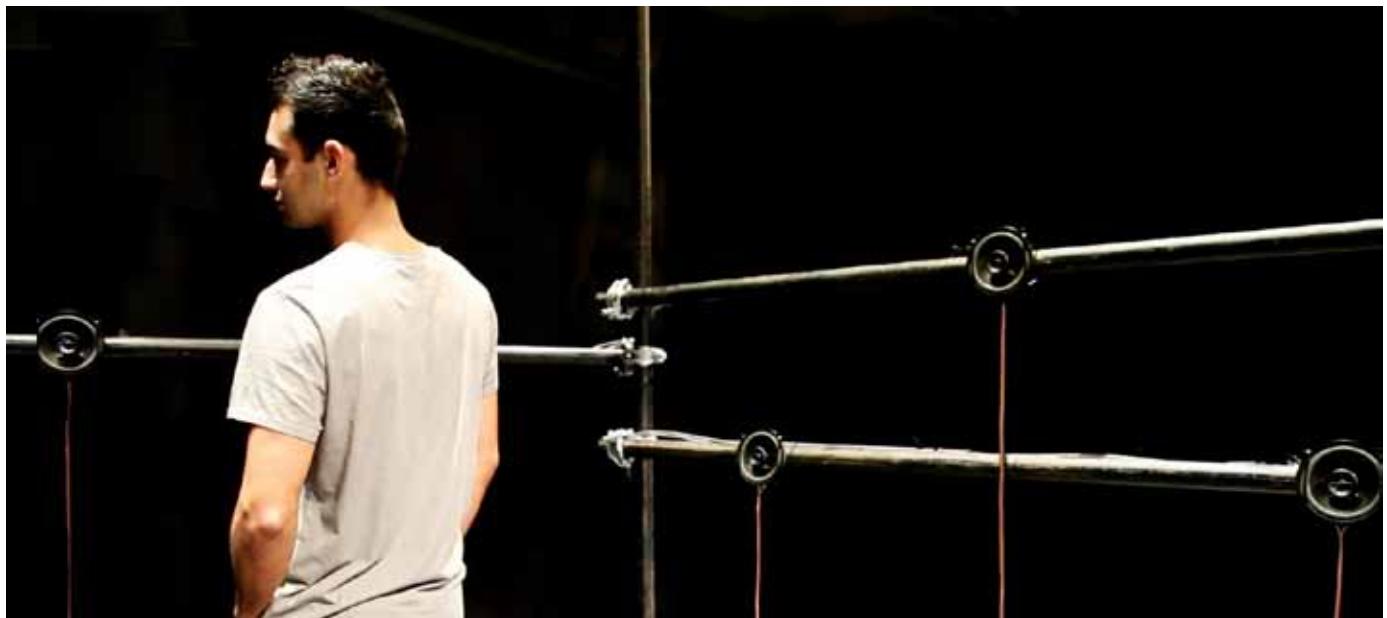
STILL LIVES 1 & 2

Tokens of gratitude are often given to the cardiologist by successful heart transplant patients. On the surface they seem like simple souvenirs, but underneath, they express the paradox of living with a transplanted heart: one loses one's heart in order to live with another's; the immune system attacks in order to defend. They are highly charged, attempting to bridge life and death and the borders of what we think ourselves to be. The ones pictured here are amongst many others that take over the cardiologist's office.

The artworks are presented in pairs of visual stereo prints. They lie on the floor and we see these tokens as ghost monuments, rising from and descending into the floor:



ALEXA WRIGHT



HEARTFELT

'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.



BEAT

In this work, still photographs of an explanted heart have been animated and treated in Photoshop to appear more like intricate drawings. Three iPads show short animations of these artificially 'treated' hearts beating at different rates. The work plays with ideas of sickness and health, liveliness and stasis.

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

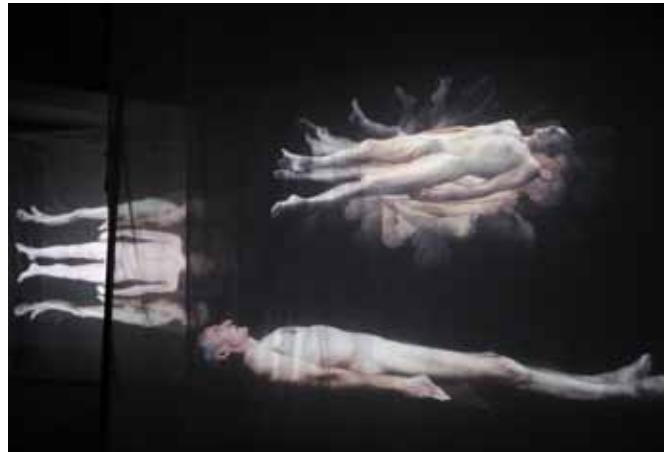
Is an artist and academic. He is currently part of the teaching team in Fine Arts at Winchester School of Art, University of Southampton, England. He was born in 1957. He studied chemistry and painting at Warren Wilson College, North Carolina, then zoology and psychology at Durham University, before 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)

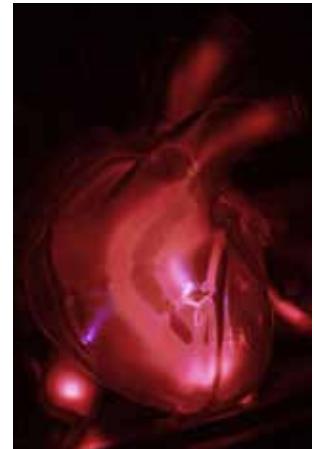
Magic Forest was made for the exhibition Head On in 2002, a show at the Science Museum on neurology and the brain. The work was produced in collaboration with Wellcome Foundation. The final work is a dream-like journey through a sea of developing neurones, expanding and expanding in number. The work was dependent on research about the Spanish anatomist Santiago Ramon Y Cajal 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 SIGGRAPH, 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.

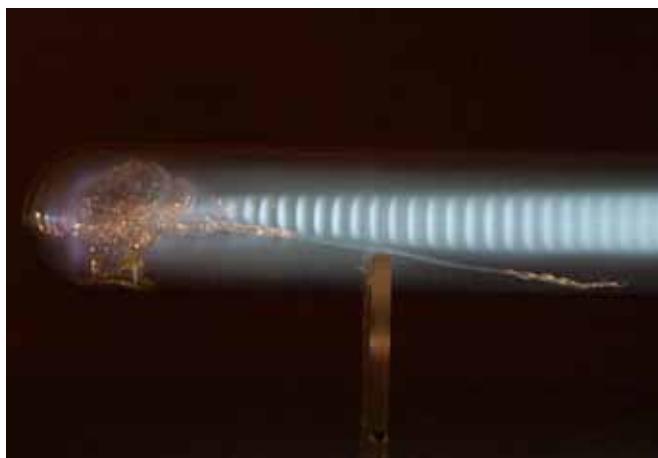
Richards often works collaboratively with scientists and won the Artist in Residence for Research Fellowship (AIRes), at the National Research Council of Canada, 2002-2005. Her work has been supported by such foundations as the Daniel Langlois Center for Art, Science and Technology, Montreal, by recent 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, MHS, FRCP(C)
Director of Cardiac Transplant
Toronto General Hospital
Toronto, Canada

Heather Ross, MD, MHS, 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

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4003 rue Drolet , Montreal, QC H2W 2L3 514.496.0501

bachmann@videotron.ca www.ingridbachmann.com

Born in London, Canada / Lives in Montreal, Quebec

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

- 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*. Three installation works - Interactive Still Lives,
Knit One, Swim2, and Talking Walls. 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)
- 1993 *Berlin Stories*. OR Gallery, Vancouver (Canada)
Berlin Stories. The Contemporary Gallery; The Museum for Textiles, Toronto (Canada)

SELECTED GROUP EXHIBITIONS

- 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	<p><i>lab30</i>. Augsburg (Germany)</p> <p><i>Title VI</i>. Musée d'art de Joliette, Quebec (Canada)</p> <p><i>Contact</i>. FOFA Gallery, Montreal (Canada)</p> <p><i>Fabrications</i>. Cambridge Gallery, Cambridge (Canada)</p>
2009	<p><i>Into the Streets: Avenues for Art</i>, Southern Alberta Art Gallery, Lethbridge (Canada)</p> <p><i>TitlesV</i>, Art Metropole, Toronto (Canada)</p> <p><i>Parallel Practices</i>, Stewart Hall, Point Clair (Canada)</p> <p><i>Recall</i>, Montreal Centre for Contemporary Textiles, Montreal (Canada)</p>
2008	<p><i>Titles 4</i>. London (Canada)</p> <p><i>Titles 3</i>. L'Ecume des Jours and Articule Gallery, Montreal (Canada)</p> <p><i>Babel</i>. Romerias dos Mayos, Holguin (Cuba)</p> <p><i>Fiberart International</i>. Mint Museum, Charleston (USA)</p> <p><i>The Clay Center for the Arts and Sciences</i>, Charleston (USA)</p>
2007	<p><i>Transit/Transitions</i>. Group Molior, Centro Cultural Pontifica Universidad Catolica del Peru, Lima (Peru)</p> <p><i>Zoo</i>. Interaccess Gallery, Toronto (Canada)</p> <p><i>Moving Stories</i>. Harbourfront Centre, Toronto (Canada)</p> <p><i>Fiberart International</i>. Pittsburgh Centre for the Arts (USA)</p> <p><i>CAFKA07</i>. Sonar, Kitchener (Canada)</p> <p><i>The Inhabited Body</i>. Groupe Molior, Montreal (Canada)</p>
2006	<i>WADE</i> . Site specific installation with Lorraine Oades and Ana Rewakowicz, Toronto (Canada)
2005	<i>Creativity and Cognition</i> . Goldsmiths College, University of London (UK)
2002	<p><i>Secret: 10th Anniversary Exhibition</i>. Leonard and Bina Ellen Art Gallery, Montreal, Quebec (Canada) *catalogue</p> <p><i>Three Acres on the Lake</i>. Chicago Architectural foundation, Chicago (USA)</p> <p><i>Science Fair: Feminist Interventions in Cyberspace</i>. Studio XX, Montreal, Quebec (Canada)</p>
2001	<p><i>Hôpital</i>. Site-specific installation in an abandoned hospital, Articule Gallery, Montreal, Quebec (Canada) *catalogue</p> <p><i>Three Acres on the Lake</i>. Gallery 312, Chicago (USA) *catalogue</p> <p>“...and then we take Berlin”. Artworks 01. Contemporary Art Forum, Kitchener, (Canada), with Lorraine Oades and Ana Rewakowicz * catalogue</p> <p><i>Textiles and Technology</i>. The Gallery at White Mountain College, Eliot Lake (Canada)</p>
1999	<p><i>48 Hours/48 Rooms</i>. Site- specific installation in an abandoned rooming house, Montreal, Quebec (Canada)</p> <p>*CD-Rom catalogue</p>
1998	<i>webs:/ textiles and new technologies</i> . The Design Gallery. University of California, Davis (USA)
1996	<i>The Presence of Touch</i> . Gallery 2, Chicago (USA) *catalogue

SELECTED INTERNET CD-ROM/ MEDIA PROJECTS

- 2007 <http://www.subtle.net/>, empyresoft-skinned space :"Memory Errors in the Technosphere: Art, Accident,Archive", guest contributor
- 2006 www.virtual-residency.net/, participant
- 2006 *Canadian Women Artists on the Internet*. <http://www@mcgill.ca>
- 2003\ Istanbul Museum Web Biennal 2003, www.digitalhermit.ca
- 2002 Science Fair: Feminist Interventions in Cyberspace - Studio XX, Montréal, Québec, www.studioxx.org/sciencefair
- 2000 *48Hours/48Rooms*. Interactive CD-Rom

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 (Québec)
- 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
- 2003 The Canada Council, Media Arts Grant
- 2001 Hexagram: Institute for Research and Creation in The Research and Creation
- Canada Council, Media Arts and Technologies
- 2000 Computer-Integrated Media Research Grant, The Daniel Langlois Foundation for Art, Science and Technology
- Valorization Récherche Québec, Research and Development Grant,

SELECTED REVIEWS/REFERENCES

- 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 Stephenanie Rogerson, "Nature and Technology Collide in Mind-Boggling Show", Now Magazine, Vol 26, No. 26, March 1 -7, 2007
 Mix Magazine # 59, Toronto, Spring 2007
 Harold Raymundo Untiveros, "Estética del siglo XX", La Primavera, April 12, 2007.
 Alberto Revoredo, "Arte y ciencia en muestra multimedios", El Comercio, April 12, 2007.
 Pedro Escribano, "La tecnología también se viste de arte", La República, April 12, 2007.
 Sulsba Yépez, "Las transiciones del arte electrónica canadiense" Perú 21, April 11, 2007.
 Ernesto Carlin Gereda, "Novedad que viene de Canadá", El Peruano, April 11, 2007.
 "Transiciones canadienses" Cultural Expreso, April 10, 2007.
- 2006 <http://www.we-make-money-not-art.com>
- 2004 Bernard Lamarche, "Coup de Théâtre", Le Devoir, November 15, 2003.
 "Délices", ICI, November 13-19, 2003
 Jessica Carpenter, "Digital Crustaceans: Homesteading on the Web", FUSE Magazine, Vol 27 No. 1
 Gilles Daigneault, "Tirer sur le scenographe, regardez les objets rêver", Espace Sculpture, 2003
- 2003 Randall Anderson, "Digital Crustaceans", Canadian Art, Fall 2003.
- 2002 Christine Redfern, "Digital Dames", Mirror, March 21, 2002.
 Marie-Ève Charron, "Des révélations équivoques", Le Devoir, 20 Octobre, 2002
 Henry Lehmann, "Gallery's Success is no Secret", The Gazette, Nov. 9, 2002.
 Isabelle Grégoire, "Des Vêtements pleins de puces", L'Actualité, August 2002.
- 2001 Sarat Maharaj, "Interim entries for a dictionnaire élémentaire on Cultural Translation" in re-VERBERATIONS: Tactics of Resistance, Forms of Agency in Trans/cultural Practices.
 Ed. Jean Fisher, Holland: Jan van Eyck Editions, 2001.
 Stephen Wilson, Information Arts: Intersections of Art, Science, and Technology. Cambridge: The MIT Press, 2001.
 Dayna McLeod, "Heal Hole", HOUR, May 24, 2001.
 Bernard Lamarche, "Hôpital: Guérir en la demeure", Le Devoir, 17 juin, 2001.
 Caroline Loncol Daigneault, "Science Fair: Feminist Configurations in Cyberspace", Cyberculture Artistique, www.archee.qc.ca, Mai 2002

SELECTED VISITING ARTIST/LECTURER

- 2009 University of Maryland at Baltimore, (UMBC), Baltimore, USA
 Southern Alberta Art Gallery, Lethbridge, Canada
 University of Wollongong, Australia
 Nova Scotia College of Art and Design (NSCAD), Halifax, Nova Scotia
- 2008 Art Now, University of Lethbridge, Alberta, Canada
- 2007 Centro Cultural Pontifica Universidad Católica del Perú, Lima, Peru
- 2006 Neutral Ground Gallery, Regina, Canada
- 2005 The School of The Art Institute of Chicago, Chicago, USA
 ACADIA Summer Arts Program, Maine, USA

2003 Goldsmith's College, University of London, London, UK
Constance Howard Textile Centre, London, UK, Lecture
Articule Gallery, Montreal, Quebec

SELECTED PAPERS/ CONFERENCES

2009 Practice-Led Research Conference, University of Wollongong, Australia
2008 ISEA08, International Symposium on Electronic Arts, Singapore
Textile Society of America, 11th Biennial Conference, Hawaii, USA
2006 Paper: Intimate Textiles: Uncanny Hybrids
2005 Society for Science, Literature, and Arts, Chicago, USA
Paper: "Pinocchio's Dilemma: Stories and Lies in the Sciences and the Arts"
Creative Evolution Conference, The Centre for Cultural Studies, Goldsmiths College, University of London, UK.
Paper: "Digital Crustaceans: Homesteading on the WWW".
Creativity and Cognition Conference, Goldsmiths College, University of London
2004 ISEA04, International Symposium on Electronic Arts, Tallinn, Estonia and Helsinki, Finland
Panelist "Digital Crustaceans: Homesteading and Hand-me-Downs on the Web"
2003 CAA Conference, Panelist "In the Live Gallery: Artists and the Contemporary Streets"
New York, New York.
2002 Intimate Technologies Conference, Panelist, Banff New Media Institute, Banff, Alberta

SELECTED PUBLISHED WRITINGS

2008 "Fibres en art actuel." catalogue essay for Diagonale Galerie, 2008.
2007 "Hand Labour and Digital Capitalism at the Chicago Board of Trade", chapter for the anthology THE OBJECT OF LABOR, edited by Joan Livingstone and John Ploof. Massachusetts: MIT Press, 2007
2005 "Intimate Textiles" in Textile: The Journal of Cloth and Culture, Berg Publishers, UK
1999 MATERIAL MATTERS. YYZ Books, Toronto. Co-edited with Ruth Scheuing and contributed to, an anthology of essays regarding the relationship of materials to culture.
"Material and the Promise of the Immortal" in MATERIAL MATTERS, Toronto, YYZ Press

CURRICULUM VITAE : ANDREW CARNIE

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 STUDIO: 077 131 66 025

CURRENT WORK

WINCHESTER SCHOOL OF ART, part of SOUTHAMPTON UNIVERSITY. Worked at WSA since 1990, Previously taught on the Foundation Course and then Graphic Design course for three years and now currently teach on the Fine Arts Programme.

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 'PROJECTIONS', ZANZIBAR CLUB, LONDON.
 'UNDER CANVAS', GIRAY GALLERY, LONDON.
1990 'MIX', SOMMERATELIER, HANOVER, WEST GERMANY [residency and one-person show].
1991 'TRAVEL', TRAM STUDIOS, LONDON.
1992 WINCHESTER ART GALLERY, WINCHESTER, HAMPSHIRE, [catalogue].
1993 BRACKNELL GALLERY, SOUTHILL PARK, BRACKNELL.
 'MOVE ON', PLYMOUTH ART CENTRE, PLYMOUTH.
1994 'NEW FLOOR SCULPTURE', TRAM DEPOT STUDIOS, LONDON [July].
1995 'WALK-WALK', PHOTOGRAPHIC WORK, TRAM DEPOT GALLERY, LONDON, [April].
 'ORGANIC', TRAM DEPOT GALLERY, LONDON, [September].
1996 'RECOVER', TRAM DEPOT GALLERY, LONDON, [September].
1997 'GRAND TOUR', COLUMBUS, GEORGIA, USA, [February].
 'PASSAGE', HIDDEN ART OF HACKNEY, HACKNEY, [Nov to Dec].
1998 'FIT TO TRAVEL', TRAM DEPOT GALLERY, LONDON, [May, part of the Whitechapel Open].
1999 'TRAVELOGUE', FLEMING GALLERY, TASIS, THORPE, SURREY, [April to May]
2002 'EMBARK', MILLAIS GALLERY, SOUTHAMPTON, [April to May].
2003 'DISPERSE', AMNESTY INTERNATIONAL HEADQUARTERS, LONDON. [Nov].
2004 '451', WINCHESTER GALLERY, WINCHESTER, HAMPSHIRE, [January].
 'COMPLEX BRAIN', BRITISH ASSOCIATION SCIENCE FESTIVAL, EXETER, [September].

- 'SLICES AND SNAPSHOTS', STANLEY PICKER GALLERY, KINGSTON, LONDON, [Oct-Nov].
 2005 'TIMELINE', THE CAPITOL, HORSHAM, SUSSEX, [JUNE].
 2006 'WE ARE WHERE WE ARE', ART AND MIND FESTIVAL, WINCHESTER, [March].
 2009 'SEIZED: Out of this World', ART AND MIND. DISCOVERY CNT, WINCHESTER, [June].
 2010 'DENDRITIC FORM' GV ART GALLERY, LONDON

MIXED EXHIBITIONS:

- 1978 COLLINGWOOD COLLEGE GALLERY, DURHAM.
- 1982 'INSTALLATION', DEGREE SHOW, GOLDSMITHS, LONDON.
- 1983 CHARTERHOUSE GALLERY, LONDON.
 'YOUNG BLOOD', RIVERSIDE STUDIO GALLERY, LONDON, [mixed show].
- 1984 BLUECOAT GALLERY, LONDON, [mixed show].
- 1985 CARNIE CHAPLE GALLERY, LONDON, [two person show].
- 1986 THE LONDON CONTEMPORARY ART FAIR, LONDON, [two person show in the fair].
 DEGREE SHOW, ROYAL COLLEGE OF ART, LONDON.
 'DRAWINGS', ARTWORKS GALLERY, EARLS COURT, 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.
 CARNIE CHAPLE STUDIO SHOW, LONDON [two person show].
 RECENT ACQUISITIONS, UNILEVER HOUSE, BLACKFRIARS, LONDON, [Nov].
- 1990 CLARA MARIA SELS GALLERY, DUSSELDORF, WEST GERMANY.
 ART WORK, WHITECHAPEL AT BROADGATE, EXHIBITION, LONDON [Oct].
- 1991 TRAM STUDIOS EXHIBITION, LONDON, E5, [one-person show in studio exhibition].
 'FLOTSAM & JETSAM', G10 SPACE, TOBACCO DOCK, WAPPING, LONDON.
- 1992 'WITS END', IKON TOURING EXHIBITION, BIRMINGHAM.
 TRAM STUDIOS EXHIBITION, LONDON, E5.
- 1993 INTERNATIONAL SPRING FAIR, NEC BIRMINGHAM, [with Carlton International].

Continuation from January of SOUTHERN ARTS TOURING EXHIBITION. [Bournemouth & Luton].
Continuation of 'WITS END', IKON TOURING EXHIBITION, BIRMINGHAM,[Halesowen College Gallery, Halesowen, Solihull College Gallery, Birmingham].
ARTISTS BOOK FAIR, QUEEN ELIZABETH HALL, SOUTH BANK CNT, LONDON.
TRAM STUDIOS EXHIBITION, LONDON, [June].

- 1994 5th MOSTYN OPEN SHOW, ORIEL MOSTYN GALLERY, LLANDUDNO, WALES.
PRODUCED SET, FOR COME IN THE WATERS LOVELY, PERFORMED BY THE iDC DANCE COMPANY AT SOUTH BANK CENTRE, LONDON.[South Bank funded].
WHITECHAPEL OPEN EXHIBITION, WHITECHAPEL GALLERY, LONDON, [6 May -26 June].
'CLUTCH', work made for FEERINGBURY V, FEERING, COLCHESTER, ESSEX, [May]
WHITECHAPEL OPEN STUDIO EXHIBITION, LONDON, [May].
'TWINS', photographic work made for EXHIBITION space, TRAM DEPOT GALLERY, [July].
'A CUT EDGE', ASSEMBLY ROOMS, LONDON, HACKNEY ARTS FESTIVAL, [3 person show, July].
- 1997 HIDDEN ART OF HACKNEY, TRAM DEPOT GALLERY, LONDON, [Nov to Dec].
- 1998 'PLASTICITY', THE PEAR ROOM, HECKLINGTON, LINCOLNSHIRE, [January].
'BIOCHEMISTRY', SUN and DOVES GALLERY, CAMBERWELL, LONDON, [4 person show, Feb to April].
'FOOD', SUN and DOVES GALLERY, CAMBERWELL, LONDON, [8 person show, July to Sept].
'MUSIC', SMALL IS BEAUTIFUL Part XVI, FLOWERS EAST, LONDON, [December].
'SMALL WORKS', COLVILLE PLACE GALLERY FOR DIGITAL ART, LONDON, W1, [December].
- 1999 'SUMMER SHOW', SUN and DOVES GALLERY, CAMBERWELL, LONDON, [June to August].
HACKNEY AUTUMN FESTIVAL, ROUND CHAPEL, HACKNEY, LONDON, [Sept].
'MILLENNIUM', SMALL IS BEAUTIFUL Part XVI I, FLOWERS EAST, LONDON, [December].
'IMPORT/EXPORT', VIRGIN BUILDING, HEATHROW AIRPORT, [2 person show, Dec to March 2000].
- 2000 'ART and ARCHITECTURE', BRITISH AIRWAYS, HEADQUARTERS, WATERSIDE, LONDON, [April].
'CARGO', BRITISH AIRWAYS, HEATHROW AIRPORT, LONDON, [April].
'DEPARTURES', VIRGIN TERMINAL 3, HEATHROW AIRPORT, LONDON [April].
'COMPASS', BRITISH AIRWAYS, HEATHROW AIRPORT, LONDON, [April].
'JOURNEYS', PEARSON GROUP HEADQUARTERS, [LONGMAN PUBLISHING], WOKINGHAM, [May].
ART FOR OFFICES GALLERY, DOCK STREET, LONDON, [May].
'URBAN SHORES', INSTALLATION, DASH GALLERY, TOWER HAMLETS, LONDON, [July].
SMITH KLEIN BEECHAM, HEADQUARTERS, LONDON. [June].
'NEW TECHNOLOGY', CABLE AND WIRELESS HEADQUARTERS, HOLBORN, LONDON, [Sept to Dec].
'SELF PORTRAIT', SMALL IS BEAUTIFUL, FLOWERS EAST, LONDON, [December].
- 2001 'JOINING IN', WINCHESTER ART GALLERY, WINCHESTER, HAMPSHIRE, [Feb, catalogue].
'SILENT MOTION', [MUYBRIDGE], KINGSTON UNIVERSITY, KINGSTON, LONDON,
[May, 6 page review in Artists Rev]
'JOINING IN', THE CENTRE, SLOUGH.
'SCULPTURE IN THE PARK', MILE END PARK, LONDON [June to Oct].
'SILENT MOTION', COLVILLE PLACE GALLERY, LONDON, [June, catalogue].

- 2002
 'HEAD ON', SCIENCE MUSEUM, WITH THE WELLCOME TRUST, LONDON, [May to August, catalogue].
 'ALIGHT', ROYAL VICTORIA DOCK, LONDON. [April].
 'HYGIENE', LONDON SCHOOL OF HYGIENE AND TROPICAL MEDICINE, LONDON, [May, catalogue].
 'SORTIE', PRUDENTIAL HEAD QUARTERS, LONDON, [June].
 'FRANKFURT ART FAIR', [WITH COLVILLE PLACE GALLERY, LONDON], FRANKFURT, GERMANY, [May].
 'ALIGHT EXHIBITION', STRATFORD CIRCUS SPACE, STRATFORD LONDON, [June].
- 2005
 'STATIC', GALLERY 'TENT', ROTTERDAM, [Jan-Feb, part of IFFR, International Film Festival Rotterdam].
 'DRAWING WITH LIGHT', KINGSTON UNIVERSITY, LONDON, [Jan-Feb].
 'DRAWING THE PROCESS', [Touring Show, Loughborough University Gallery, Birmingham City Art Gallery, The Chapel Gallery, St Helens, The Hot Bath Gallery, Bath, The Clifford Fisher Gallery, Exeter].
 'PLAN ART', BAKER and MCKENZIE, LONDON. [March].
 'MENSBEELD', NATUURMUSEUM, ROTTERDAM, [Oct 2003].
 SCULPTURES IN THE OUTBACK, REVERIES GALLERY, MAIDEN GULLY, AUSTRALIA, [Oct].
- 2006
 'MENSBEELD', NATUURMUSEUM, ROTTERDAM, [-April 2004].
 'SELF-ISH', SCICULT GALLERY, LONDON, [March-April].
 'REFRESH', SUN and DOVES GALLERY, CAMBERWELL, LONDON, [May-June].
 'OUTDOOR SCULPTURE', HUTTON LE ROOF, CUMBRIA, [May-July].
 'SELF-ISH', VICTORIA AND ALBERT MUSEUM, EXETER, [September].
- 2007
 'EINFACH COMPLEX', DESIGN MUSEUM, ZURICH, SWITZERLAND, [May].
 WORK 'THINGS HAPPEN' COMPLETED FOR MENDEL MUSEUM, (ABBEY OF ST THOMAS), BRNO, CZECH REPUBLIC.
 'NEUROCULTURE', WESPORT ART CENTRE, CONNECTICUT, USA, [April-May].
 SCREENING OF MAGIC FOREST, ESOF, MUNICH, GEMANY, [Oct].
 EYE OF THE BEHOLDER, PHILOCETTES, MULTI DISCIPLINARY CNT FOR THE IMAGINATION, 247 EAST 82 ND STREET NEW YORK, USA, [April- June]
 COMPLETED PRODUCTION OF WORK "MAGIC FOREST" FOR THE PERMANENT GALLERIES AT THE WELLCOME TRUST
- 2008
 BRAIN WAVES, EXIT ART, NEW YORK, USA, [Feb- May].
 CHOCKS AWAY, THE YARD, WINCHESTER, [May].
- 2009
 INVISIBLE WORLD, NATIONAL MEDICAL MUSEUM / NORWEGIAN MUSEUM FOR SCIENCE AND TECHNOLOGY, OSLO NORWAY [Jan - Feb].
 ANTHOLOGY, WINCHESTER GALLERY, [May].
 10 DAYS AT THE LAUNDRY, [June].
- 2010
 'LANDSCAPES OF THE MIND', WILLIAMS COLLEGE MUSEUM OF ART, WILLIAMSTOWN, 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
 'MIND SETS', LIVING LEARNING CENTER GALLERY, UNIVERSITY OF VERMONT, 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', THE MORAVIAN GALLERY, (MORAVSKÁ GALERIE) BRNO, CZECH REPUBLIC
'SLICES AND SNAPSHOTS', PART OF 'MAP, PLOT, PLUNDER, POSSESSION' AT THEATRE ROYAL WINCHESTER

AWARDS

HONORARIUM, COLUMBUS STATE UNIVERSITY, COLUMBUS, GEORGIA, for show in the USA.
FACULTY OF ART AWARD SOUTHAMPTON UNIVERSITY, 1998.
HONORARIUM, TISIS AMERICAN COLLEGE, FARNHAM, SURREY.
FACULTY OF ART AWARD SOUTHAMPTON UNIVERSITY, 2000.
NEW COLLEGE RESEARCH SUPPORT AWARD, SOUTHAMPTON UNIVERSITY, 2002.
AHRB AWARD, FOR SCIENTIFIC COLLABORATION FOR HEAD ON, for Magic Forest, 2001.
'MEDECINE IN SOCIETY', WELLCOME TRUST GRANT, WELLCOME TRUST, 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 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 (RÅDET FOR PSYKISK HELSE) AWARD,
for Dark Garden, 2011
SSHRC AWARD CANADA, for A Change of Heart, 2011

CURRICULUM VITAE : CATHERINE RICHARDS

I. RESEARCH CONTRIBUTIONS OVER THE LAST SIX YEARS

I.1. REFEREED CONTRIBUTIONS

Exhibitions (Equivalent to peer reviewed)

SPECTROPIA. 10th International festival for new media culture, Art+Communications. Riga City Exhibition Hall. Riga, Latvia. 2008.

Imagining Science: An Exploration of Science, Society and Social Change. Art Gallery of Alberta. Edmonton, AB. 2008.

Health Care, Technologies and Places: Contributions and Provocations from Humanists and Artists. University of Toronto. Toronto, ON. 2007.

e-art, Les vases communicants. Montreal Museum of Fine Arts. Montreal, QC. 2007.

Global Eyes. ACM SIGGRAPH. San Diego, CA. 2007.

Science in Art. Virtual exhibition, Galerie de l'UQAM (Université du Québec à Montréal), Virtual Museum of Canada. 2007 <<http://www.museevirtuel.ca/Exhibition/Science>>

Resonance: The Electromagnetic Bodies Project. Montreal opening and European tour. V2/Tent. Rotterdam, Netherlands. 2006.

Ludwig Museum, Museum of Contemporary Art. Budapest, Hungary. 2006

Centro Cultural Conde Duque Medialab. Madrid, Spain. 2006.

Maison européenne de la photographie (MEP). Paris, France. 2006.

ZKM: Center for Art and Media. Karlsruhe, Germany. 2005.

Oboro. Montreal, PQ. 2005.

Digital Discourse. St James Cavalier Centre for Creativity. Valletta, Malta. 2005.

The Art Formally Known as New Media. Walter Phillips Gallery. The Banff Centre for the Arts. Banff, AB. 2005.

As yet unnameable. Bard College. Annandale-on-Hudson, NY. 2004.

Sydney Biennale 2004. Sydney, Australia. 2004.

I.2. OTHER REFEREED CONTRIBUTIONS

Papers in Refereed Conference Proceedings

“Other Senses”. Imaging Absence and Presence. Beyond Text? Image Sound – Object: Synaesthetic and Sensory Practices in Anthropology. Manchester, England. 2007.

“I was scared to death/ I could have died of joy; databodies”. Comité international d'histoire de l'art (CIHA). Montreal, QC. 2004.

I.3. NON-REFEREED CONTRIBUTIONS

I.3.1 Major Publications on Catherine Richards Artwork

The most recent extensive discussion on my work is the book *Sounding New Media, Immersion and Embodiment in the Arts and Culture* by Frances Dyson, UC Press, 2009. My work has been selected for important international surveys of the field, recently, *Art and Electronic Media*, Ed. Edward A. Shanken: Phaidon Press, London, 2009; *Art & Science Now*, Ed. Stephen Wilson: Thames & Hudson,

New York, 2010; *Art and Feminism*. Eds. Helena Reckitt and Peggy Phelan. London: Phaidon 2001 with an essay by one of the most well known international theorists in art and technology Dr. Katherine Hayles, Professor, Stanford University.

Exemplary writing by important Canadian theorists includes, Dr. Sawchuck's, "Charged Heart: The Electronic Art of Catherine Richards." and Dr. Tuer's, catalogue essay "The Heart of the Matter: the mediation of science in the art of Catherine Richards" that won a juried prize for contemporary essay, Ontario Association of Art Galleries (OAAG) 2004, republished in her book *Mining the Media Archive. Essays on Art, technology, and cultural resistance*, 2005. My work is included in Dr. Langill's recent scholarly work, *Shifting Polarities, Exemplary Works of Canadian Electronic Media Art*, the first in depth overview of the Canadian media art field, supported by a fellowship from Daniel Langlois Foundation of Arts, Science and Technology that published her primary research on their web site. Her book is submitted to a university press.

- Wilson, Stephen. *Art & Science Now*. New York: Thames & Hudson, 2010. pp 94,95
- Dyson, Frances. *Sounding New Media: rhetorics of immersion and embodiment in the arts*. UC Press, Cal. 2009. 1-246
- Langill, Caroline. *Shifting Polarities: Exemplary Works of Canadian Electronic Media Art Produced Between 1970 and 1991*. Montreal, QC: La fondation Daniel Langlois, 2008.
<http://www.fondationlanglois.org/html/e/page.php?NumPage=1949>
- Shanken, Edward A., ed. *Art and Electronic Media*. London: Phaidon Press, 2009. 29, 45, 112, 199, 200, 262, 286.
- 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. 247-266.
- Tuer, Dot. "The Heart of the Matter." *Mining the Media Archive. Essays on Art, technology, and cultural resistance*. Toronto: XYZ Books, 2005. 25-33.
- 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. 23-28.
- Malloy, Judy. "Preface." *Women, Art & Technology*. Judy Malloy (ed). Cambridge, MA: MIT Press, 2003. xv-xix
- Morse, Margaret. "The Poetics of Interactivity." *Women, Art & Technology*. Judy Malloy (ed). Cambridge, MA: MIT Press, 2003. 17-31.
- Sawchuck, Kim. "Charged Heart: The Electronic Art of Catherine Richards." *Horizon* 0.6. Banff New Media Institute, 2003. Published on the Web.

1.3.2 EXHIBITION CATALOGUES

- Imaging Science Art Science and Social Change*. Sean Caulfield and Timothy Caulfield (eds). Art Gallery of Alberta. (University of Alberta Press. 2009) pp 105
- SPECTROPIA: Illuminating Investigations in the Electromagnetic Spectrum*, Riga City Exhibition Hall. Riga, Latvia. (RIXC, Riga & MPLab of Leipaja University, 2009) pp 287
- e-art: New Technologies and Contemporary Art*. Montreal Museum of Art. Montreal, QC. October, 2007. pp 64
<http://www.fondation-langlois.org/e-art/e/index.php>
- ACM SIGGRAPH: Global Eyes*. San Diego, CA. 2007. pp 352
- Electromagnetic Bodies, Aether, Desire: resonance in art and technology*. V2/TENT. Rotterdam, Netherlands. 2006.
- Cultura digital*. Centro Cultural Conde Duque. Madrid, Spain. 2006. pp 51
- Rezonancia, Elektromagneses testek*. Ludwig Contemporary Art Museum. Ludwig, Germany. 2006.
- The Art Formally Known as New Media*. Banff Centre for the Arts. Banff, AB, 2006.
- Résonance. Le Project Corps électromagnétiques*. Oboro. Montreal, PQ. 2005.
- Digital Discourse*. St James Cavalier Centre for Creativity. Valletta, Malta. 2005.

Connected!. Sher Doruff, Nancy Mauro Flude (eds). Waag Society. UK: Amsterdam. 2005. pp 160
2004 Biennale of Sydney: *On Reason and Emotion*. Isabel Carlos (ed). (Biennale of Sydney, 2004). Sydney, 2004.
Catherine Richards: *Excitable Tissues / Tissus excitables*. (The Ottawa Art Gallery, 2003) pp 114

1.3.3. INVITED PRESENTATIONS

"Rapture". Electra. International Digital Arts Festival. Montreal, PQ. 2009.
"Magic". Imagining Science. Art Gallery of Alberta. Edmonton. AB. 2008.
"Collaborative Art Science Project". Contributions and Provocations from Humanists and Artists. Health Care, Technologies and Places (HCTP) Annual Interdisciplinary Workshop. University of Toronto. Toronto, ON. 2007.
"Understanding Media Art and Research". V2, Institute for the Unstable Media. Rotterdam, Netherlands. 2004.
"I was scared to death/ I could have died of joy". Sydney Biennale 2004. Museum of Contemporary Art. Sydney, Australia. 2004.
"I was scared to death/I could have died of joy". The National Art School. Sydney, Australia. 2004.
"I was scared to death/ I could have died of joy". Judith Wright Center of Contemporary Art. Brisbane, Australia. 2004.

1.3.4. PAPERS READ: Conference Papers and Panels

Imagining Science: An Exploration of Science, Society and Social Change. Art Gallery of Alberta in partnership with the University of Alberta. Banff Centre. Banff, AB. 2007.
"Sentient Creatures". WAAG Society for Old and New Media. Amsterdam, Netherlands. 2003.
"Faraday's Cage: To Which Emissions Should We Grant Permissions?" Electra and Magneticus: A Symposium on Art and Electromagnetism – relationship in the Form of a Wave. University of Quebec in Montreal. Montreal, QC. 2003.

2. OTHER RESEARCH CONTRIBUTIONS

2.1 Committees, Advisory Positions, Juries

2007 Global Eyes. Exhibition Jury, ACM SIGGRAPH. San Diego, CA.
2004 Advisory Committee, La fondation Daniel Langlois pour l'art, la science et la technologie
2003 New Media Arts Round Table, Canada Council for the Arts

2.2 Research, Residencies and Production Positions

2007-11 Invited Artist / Research, Interdisciplinary medical-based research team, The Process of Incorporating a Transplanted Heart (PITH): Phenomenological Exploration, University of Toronto
2004-05 Invited Artist, Rapid Prototyping Session, Banff New Media Institute
2002-05 Artist in Residence, Canada Council for the Arts/National Research Council of Canada

3. MOST SIGNIFICANT CAREER RESEARCH CONTRIBUTIONS;

3.1. On Reason and Emotion, 2004 Biennale of Sydney, Sydney, Australia, 2004

This international art exhibition is considered by the Canada Council for the Arts as one of the top three international events in

the world. My work was the sole artwork selected from Canada and one of 51 international artists. The exhibition had 316,000 visitors, over 9 weeks and an extensive outreach educational program. There was a major 263-page colour catalogue that is distributed across the international art world and international press cover it. My work specifically appeared in coverage such as 'Art in America' and in more extensive critical reviews as in *Criticism+Engagement+Thought: On Reason and Emotion 2004 Biennale of Sydney*.

3.2. e-art, Musée des beaux-arts de Montréal, QC, 2007

This exhibition was the first new media arts exhibition in a major art museum in Canada. Ten international new media artists were exhibited as a reflection on ten years of the Daniel Langlois Foundation for Art, Science and Technology. This exceptional foundation influenced the world stage of new media arts by supporting artists, scientists and scholars. The curator of contemporary art, Stéphane Aquin, Musée des beaux-arts, called the exhibition a contemporary art show success with an attendance of 70,000. The Museum supported the catalogue and website.

3.3. Artist in Residence for Research Fellowship (AIRes), The Canada Council for the Arts / National Research Council of Canada (NRC), 2002-2005

This exceptional fellowship was recognized by the University and the Canada Council for the Arts as equivalent to a Killam award. It was the only award at this level in the visual arts in Canada. It was, exceptionally, financially supported by both the arts' council and NRC and provided unheard of access for the recipient to work with research scientists in the NRC's laboratories.

3.4. University Research Chair, University of Ottawa, (URC) 2003-2009, 2009-2013

This was Ottawa University's first and sole URC awarded to an artist. As a model for other universities it is part of an on-going movement across North America to accept art as research within universities, a goal in which I have played an active part.

3.5. Virtual Seminar on the Bioapparatus. eds. Catherine Richards and Nell Tenhaaf. Banff Centre for the Arts, 1991. 120pp.

This innovative project was brought to the Banff Center by myself and Nell Tenhaaf. This residency, seminar and publication was the first international project that was interdisciplinary across the arts, science and technology; that identified core issues of new technology across art disciplines and that articulated gender issues in the domain. It won the Canadian Conference of the Arts Corel Prize: innovative projects in arts and new technologies, 1992 and excerpts have been republished internationally. In addition my art work developed during this residency won the Canada Council for the Arts, Petro-Canada Media Biennial Arts award for outstanding and innovative use of new technologies in media arts, 1993.

4. RESEARCH FUNDING

External research funding sources including Social Sciences and Humanities Research Council (SSHRC); Canadian Foundation for Innovation (CFI); Canadian Council for the Arts; National Research Council of Canada, Ontario Arts Council, National Gallery of Canada, Banff Centre for the Arts, University of Ottawa

CURRICULUM VITAE : ALEXA WRIGHT

Lives and works in London, UK

<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

- | | |
|------|-----------------------------------------------------------------------------------------------------------------|
| 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 Verney, Warwickshire, England |
| 2006 | Making Faces, The Forum, Norwich |
| 2004 | Monstruous, Fantasmas y Alienigas, 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	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

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 (Heart to Heart)
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)

SELECTED PUBLICATIONS

- Monstrosities, the human monster in visual culture, single authored book, pub: IB Tauris, (June, 2013).
Conversation Piece: A Speech-based Interactive Art Installation Paper given at ACM Conference, Augsburg, Germany, September 2007 <http://portal.acm.org/citation.cfm?id=1291321>
Interactivity and Identification: Alter Ego and Conversation Piece FILE Symposium, SESI Arts Centre, Sao Paolo, Brazil, 14-17 August, 2007
Semblance and Resemblance –The Face In Art And Medicine (with psychologist, Alex Clarke) at Intersections Of Life And Death: Artistic And Philosophical Representations Of Organ Donation And Transplantation conference, University of Toronto, 26-27 Apr. 2007
Alter Ego: Computer Reflections of Human Emotions Proceedings of the 6th Digital Art Conference Copenhagen, 1 Dec., 2005.
Published in Proceedings ISBN 87-7949-107-3
'Alter Ego - Live Video Classification of Facial Expression' LASR (Statistics) Conference, Leeds 4-6 July 2006
'The Art and Science of a Long Term Collaboration' New Constellations Conference, Museum of Contemporary Art, Sydney, 17 March 2006.

TEACHING EXPERIENCE

Current:

Reader in Visual Culture (0.5FTE), University of Westminster.

Previous Appointments:

1999 – 2011 Senior Lecturer in Photography (0.25FTE), Department of Media Art and Design, University of Westminster.

2001- 2011 Senior Lecturer in Visual Culture, (0.5 FTE) Department Of Social Sciences Humanities And Languages, University of

Westminster
1996-2001 Humber Side University Senior Lecturer in Photography (0.5 FTE)
1995-97 Surrey Institute of Art & Design, Part Time Lecturer; Foundation
1994-95 Leeds Metropolitan University, Part Time Lecturer; BA Fine Art
1994-95 Leeds College of Art, Part Time Lecturer, Foundation
1988-93 Cumbria College of Art, Part Time Lecturer; Foundation

QUALIFICATIONS

2001-09 Ph.D.'Out of Order – An Exploration of the Nature and Significance of the Human Monster', University of Westminster
1985-87 MA Fine Art, University of Northumbria, Newcastle
BA Hons Painting (2:1), Winchester School of Art
Foundation, St Martins College of Art, London.