

1&2 2003 Missing Mass (Axe Neo7, Gatineau, Canada) – A Set of 20 prints in all (12x12"). The 2 slides here show one series of scanners from Hospitals in Australia. The background contexts have been removed from the images and the machines float in the pictorial plane. This is juxtaposed with the weight of expectation and paranoia that is sewn from interacting with the technology of the scanner.

3 2003 Autoskinning: Passive Abduction No 7 (Axe Neo7) – The final instalment of this project. The transarchitectural form of the cocoon-like body bags (made of materials stripped from the insides of crashed 'with fatalities' cars) and the tent (with printed scenes of utopian landscapes from the 'Jurassic park' video game on the canvas). The body bags appear to be feeding from the tent, which is suspended upside down in the gallery.

4,5&6 2002 Autoskinning: Passive Abduction No 5 (Diverseworks, Houston, USA) - Largest scale installation of the project. Circular airbags are stored in Perspex boxes with tubes connecting all the different elements. In the corner next to the ceiling, mutating 'autoskins' can be seen attached to the wall...appearing to either feed or be feeding the body bags that are hung at the other end of the space. Slide 5 shows the gallery set up as a laboratory type set up where the cocoons are being stored and fed. Each bag has a motor in that causes it to twitch as well as speaker so that each bag emits a different set of sounds as if something is growing inside of it.

7 2002 Greylands Office (Arte Alameda, Mexico City, Mexico) – The working installation office in Mexico City from which the larger project ran from. It also acted as a documentation centre, which people could visit to see the research and documentary elements of the project over the past 3 years.

8 2002 Greylands Office (Photographers Gallery, London, UK) – Images from the photographic installation of the *Greylands* office. The office held documentation, web site on the computer on the desk, video playing with seats in front of it, archives of past projects and plans for the next project in Mexico City. On the walls were photographs from previous *Greylands* projects in Canada and the UK.

9&10 1999 Greylands (LeBretton Flats, Artengine, Ottawa, Canada) - Image of the billboards on LeBretton Flats set up to advertise the land as prime real estate akin to a Housing developers strategies. This project was set on the toxic landmass of LeBretton Flats, Ottawa, Canada. KIT set themselves up as faux housing developers on the site. A web site was set up which asked a conspiring audience to design blueprints for the toxic landscape. Slide 10 shows the Image of the robot (made to look like a lawnmower) that was built and hooked upto the web site via GPS so that when one drew onto the web page, the robot drew out the same design in real time/real size.

11 1997 KIT Homes (Widnes, Curating body – Epilogue, UK) - This slide shows the plans drawn on the playing field of a school which was about to be demolished. The school was in a working class area and was to be demolished to make way for a middle class housing estate. This caused a controversy amongst the local community. We set up a situation whereby local residents gave us plans for what they would build if given the choice, Thus the blueprints of dream homes were marked out on the fields by KIT with pitch markers and photographed from an aircraft. An on site office for the project also existed.

12 1999 Joyriding In The Land Time Forgot (YYZ Gallery, Toronto, Canada) – A project concerning modular architecture and modular intimacy. 4 tents are set amongst wood chippings. The sides of the tents are digitally printed upon with video game images cleared of characters and numbers. From inside the tents, videogame voices can be heard giving commands in sensual and intimate tones.

13&14 2001 Vecuum (7 Degrees Media Centre, Los Angeles, USA) – A project undertaken with the Battery Operated collective. A rooftop from LA was copied exactly in the gallery according to building code. Sensors were built into the walls of the rooftop so that it reacted sonically and visually through video when the audience walked on it.

15&16 1999 The Tower Of C.O.T.I.S (Gertrude St Gallery, Melbourne, Australia) - The gallery houses a crashed body of an aircraft. The wing and tail sections have been removed and remade, then upholstered in a fetishistic parody of re-construction. This re-construction is a debilitating one however as the pieces which have been remade to make the aircraft whole again are too small to make them functional. The suggestion is of weakening whilst suggesting reconstruction so that the object of desire/fetishism cannot escape or be mobile in any way.

17&18 1998 C.O.T.I.S (Dutch Electronic Art Festival, Rotterdam) - A red container used as an analogy to an urban black box. (Black boxes from aircraft are actually red to make them easy to locate). This container is an international unit of space that is proposed as a transient architecture to house members of the fictional cult C.O.T.I.S. Slide 18 shows the inside the container, the walls, floor and ceiling are all padded with a digitally printed material. The images on the material are taken from aerial photographs taken of crash sites in the landscape. Behind one of the walls is a video that is viewed through a home security peephole. Sound comes from black box recordings.

19 1998 C.O.T.I.S M.O.V.I.E (Experimenta, Melbourne, Australia) - A scanning/prediction machine made for C.O.T.I.S. The participant sat in the seat which was taken from a crashed plane. Upon sitting it triggered the program which sonically scanned the participant. It pre-determined where and when the participant/patient was going to crash in an aircraft and attempted to implant a virus into the weakest somatic point of the person sat on the chair. The four upholstered units had speakers in them, which played black box recordings (from crashed aircraft) which had been manipulated to sound like scanning devices from the St.Vincent's hospital (where the installation was shown).

20 1997 Re*Action Hero (Galerie Sequence, Saguenay, Canada) - Ten 6ft punch-bags printed with video-game background landscapes and cityscapes, with characters and scores erased. Sand emptied out into ruins of video-game housings. Installed in new premises of the Sequence Gallery, recently converted from a video arcade.