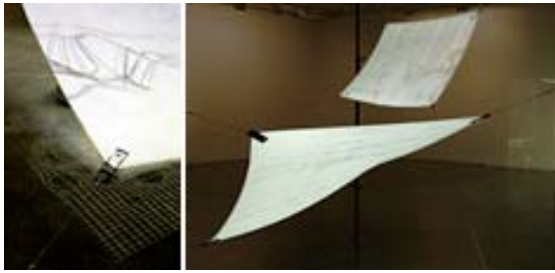


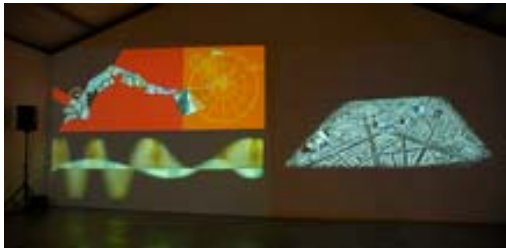
### Impossible Geographies 02: Urban Fiction (2006-7)



In this locative artwork and installation, the visitors are required to step outside the gallery, to engage with a playground much more indeterminable. *Urban Fiction* uses customized mobile phones to trace the participants' encounters, and to see in them a filigree of imaginary spaces spun by our everyday lives—spaces that our traditional maps are blind to. Back inside the gallery, these captured imaginary drive the fabrication of an alternative urban fabric. The installation, spanning translucent silicone sheets between scaffolding tubes, expresses layers of skin, cut from the urban

fabric, and swiped across the space. Closer inspection reveals that the fabrics are still in the making, and tiny movements produce threads, whorls and stitches, similar to the embroidering pulses of a heart rate monitor.

### Net\_Dérive (2006) with Atau Tanaka



This location-aware mobile work was developed with Atau Tanaka at Sony CSL Paris. Deployed on advanced mobile phones, we sought to create a kind of musical instrument, thinking of the city-as-instrument. The concept of this work was inspired by the Situationist *dérive*, and calls upon techniques from interactive music applied to new contexts that include the creation of an abstract narrative from audiovisual media captured on multiple mobile devices. As users walk around and explore the cityscape, they hear voice instructions that suggest paths to follow or turns

to make. From the paths they take and the experiences they have, a collective narrative emerges, which is fed back through audiovisual means to each participant and, in turn, directs their experience.

### Impossible Geographies 01: Memory (2005) with Mary Agnes Krell



The interactive installation invokes the memory space of a gallery. Always flowing and neither clearly one nor the other, it manifests itself as a leakage between time and space. The gallery space is threaded with a network of laser beams, coated with video projections and equipped with cameras, its 'eyes'. As visitors cross the laser beams, they leave their visual mark and trigger a

fracture through which the virtual seeps into the physical present. The more active the people are in the space, the more the seeping stream turns into a spillage, transforming the (image of the) present. The project was developed during my Do While New Media Art residency. M. A. Krell created the dynamic sound scape.

### Maλa-Veil of Illusion (2004)



The tele-immersive installation connects two remote sites, creating a dynamically evolving virtual passage in-between. The work addresses the mirror space that apparently allows participants to 'step through the

looking glass' and to be present on the 'other side'. *Maλa's* 'veil of illusion' becomes a two-way mirror, whose two sides are split apart in order to shape a three-dimensional, elastic and only apparently transparent looking glass on each remote site. Entangled in this veil, the participants' traces, inscribed on both remote sites become more and more intertwined until they eventually appear to evolve interdependently.

### Uzume (2000-3) with Roland Blach and Nicolaj Kirisits



'Uzume' means 'whirling' in Japanese; and immersed in this virtual environment, an abstract, dynamic and sensitively responsive space surrounds the visitor. Interacting with (the spatial representation of the temporal behaviour of) chaotic systems, the virtual opposite appears untamable. To communicate with *Uzume* is thus similar to pursuing a dialogue without knowing the language of the other. It is the participant's

reading of the virtual entity's 'intent' and 'disposition' that propels the dialogue between the two. *Uzume* was realized in collaboration with the cyberneticist Roland Blach and the composer Nicolaj Kirisits. It is part of the permanent CAVE Art collection at the Ars Electronica Center, Linz, Austria.