i played a lot with lego when i was a child & that helped to develop my curiosity & a degree of confidence in taking things apart & putting them back together in different ways. i was in my final year of high school when there were first computers for the students and i remember programming something very simple in Pascal. the computers were in a tiny windowless room that was always full of pimply smelly boys doing obtuse things on the computers, it wasn't appealing at all. but after that whenever i encountered computers i was fairly confident to use them. my dad bought one of the first macs and i remember using it to write university essays – swapping floppy discs to save files.

in the mid-90s, more or less by chance, i ended up working in web site development and was taught HTML by a friend who would only explain things once and look at you as if you were really stupid if you asked her to repeat something, so i learned to pick stuff up fast. i found that i really liked hand-coding HTML, it was very satisfying to do all this coding then open the file in the browser and see what you'd created. the team i was working with was mostly women, and because we were all learning together (in those days there weren't courses where you could learn web development, at least not in New Zealand) we would collaborate and exchange skills and discoveries a lot, so it was a great environment to work in.

...

in my cyberformance practice, technology is essential; cyberformance is a form of networked performance that uses internet technologies to bring remote players together in live performances. we couldn't do it without the technology. content is not always technology-focused but often it is part of the story. i never try to hide the technology, usually my laptop is on stage & other things eg data projector might be visible.

when i work in more traditional theatre productions i am sometimes in a technological role, eg working with projections. again, i don't necessarily want to hide the tools, i like to integrate the technology into the whole performance. i like to look around at what's availble in a particular situation and see how it can support the performance.

sometimes the concepts i work with come from the technology (for example the Avatar Body *Collision* show "swim – an exercise in remote intimacy" was inspired by our experiences with internet relationships and we used the same technologies in the performance) but this isn't always the case. concepts/ideas/inspiration can come from anywhere.

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i'm interested in the surrealists, absurdists, dada-ists, futurists, Bauhaus & other early 20th century literary & social movements. i'm conscious that while in some respects i'm exploring new ground with my work, much of it has been done before in some shape or other. i'm not creating in a void, i'm influenced by all of the work that's come before. i feel like i've just scratched the surface of what was happening in the early part of the 20th century; it seems to be mostly men whose work in the area of technology is documented but i'm sure there must have been women too. there were some pretty amazing women surrealists & in the literature of that time.

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the internet is the site for much of my work, & increasingly i am working in UpStage, which is a web-based venue for cyberformance. i've also used other chat applications (primarily the Palace & iVisit) & applications such as the Visitors' Studio.

in terms of proximal performances, any stage will do – often i'm presenting at magdalena festivals or other festivals. i've performed in an old airport, in art galleries, theatre spaces.

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my laptop is my main machine & co-conspirator; she's actually a very simple G4 iBook, the smallest & leanest in the range. i also have my web cams, headphones, digital camera. i don't own a data projector but i can usually get my hands on one.

i should also mention my car, as that is a special machine to me & i have a performance in mind that involves it, altho i'm not sure when or how i'll be able to realise it.