the acrylic blocks, lovely in their own sandblasted way, are non-threatening. It is easy to play with their manipulating effect and to tweak the compositions with a degree of finesse.

Access by Marie Sester (France) allows more freeform audience response. A motion-tracking spotlight attaches itself to a passerby and follows them around the gallery. A simple idea, which has complex interactivity affect (people become self-conscious about 'being in the spotlight' and probably about the simplicity of the metaphor too). Why am I grinning so foolishly? Visitors become inventive—playing tag with the light, and with other potential 'subjects', pushing the installation to its limits. *Access* plays with notions of light as sprite, the audience as focus of attention, and an anthropomorphism we cannot help but bring to animated objects.

In *Pockets Full of Memories* (George Legrady, USA), visitors scan an object of their choice and enter associated metadata into a database. Throughout the duration of the exhibition the database grows and is continually reconfigured (and projected) as an emergent system using a Kohonen self-organising map algorithm. Although employing a single user interface, the installation evokes real world consciousness of being and contributing in a system with others, in which we nevertheless aim to make an individual mark.

Can you see me now? (Blast Theory and The Mixed Reality Lab, University of Nottingham, UK) is an addition to an important body of multi-user performance works. *CUSMN* operates in the non-private, non-public cultural spaces emerging around wireless communications like mobile phones, GPS and 3G. 'Real' players on the street and online players inhabit the city and a virtual overlay—"the players online and the runners in the street enter into a relationship that is adversarial, playful and ultimately filled with pathos." A crucial feature of Blast Theory projects is the ability to extend user and audience affect *outside* the game—rather than delimiting our consciousness to the stereotypical and virtual, the gameplay pushes us to understand aspects of ourselves, our communities and social responsibility. This is partially achieved by the very visceral gameplay—in *CUSMN* the players and