ALBERTO GILDEA ZAMORA 006
DAVID LISS 007
DAN BERGERON 014
YVORNE LAMMERICH 018
DORIAN FITZGERALD 020
LISA STEELE + KIM TOMCZAK
with MIKE HOOLBOOM 024
LIAM CROCKARD 028
JANET JONES 032
DAVID TRAUTRIMAS 034
JOSH TBORPE 038
JUDE RUGE + BRUNO BILLIÉ 040
DAVID HAN / SAMIMA-MANSURI / SARAH GRABHAM 044
T&T 052
AN TE LIU 056
ALEX MCLEOD 058
JODA CLEMÉT with NIGEL CRAIG 062
TRISTRAM LANDOWNE 066
ELDON GARNET 070
MARK F. JULL 074
DAN BAZUIN 078
DAVID EDGERTON was born in Toronto in 1975. His work utilizes
timeless or ephemeral imagery, patterns, typography and
alters the accustomed forms of the city in his advertisements
assuming new roles in the urban landscape, as do three-dimensional
phonetic signs. His iconic signs and iconic designs have
become famous in Ontario but are not yet known for their
influence. His work combines a sense of urban discourse for
both urban and suburban spaces. His work can be found in
represented by the Adam & Eve Gallery in Toronto.

JODA CLEMÉT of MIND CRANK Toronto based artist Joda
Clemet has been working as a creative director in
Canada for over 10 years, developing a unique perspective of
typographic and photographic aesthetics. His first
album, Obey the Sun, released in 2005, was followed by his
successful series of self-published books in 2006 with
Nigel Craig. His second book, Mind Crank, released in 2010,
ttridges a new perspective on typography as seen through a
visual language that speaks volumes. His work integrates
aesthetic and emotional elements in order to create a
landscape of emotion that resonates with both emotional
and everyday contexts.

Nigel Craig works with visual language, typographic, photographic, installation, and sound media. He began experimenting with visual language in high school after running up with Mark Cawley. He then moved to Canada and created an online magazine for his own project, which is in continuous production.

LIAM CROCKARD was born in Kitchener, Ontario in 1984 and
remained there until he moved to Toronto where he received his BFA
from the Ontario College of Art and Design. He has exhibited
everywhere and shown his work in Toronto while exhibiting
internationally in Chicago, Los Angeles and Berlin. His sculptural
practice is defined by visually inventive forms that explore
the collision of industrial design elements with natural and
modular structures. Additionally, the collision of the personal and
the functional led to the use of his explorations articulated through
collage, video and sculpture.
PHENOMENOLOGY OF THE BUILT ENVIRONMENT

Text by David Luss

Dan Bergeron/ Jody Clément with Nigel Craig /
Liam Crocker/ Dorian Fitzgerald/
Alberto Guadica Zamora/ Sara Grabb/ David Han /
Janet Jones/ Yvonne Lammerich/
Tristram Lansdowne/ An Te Liu/ Samina Mansuri/
Alex McLeod/ Jade Rude and Bruno Billio/
Lisa Steele & Kim Tomczak/ T&T/(Tyler Brett and
Tony Romano)/ Josh Thorpe/ David Traurimas

THE TITLE OF THIS PROJECT
It borrowed from Douglas
Jones/ Breslin: the Healing of
the Built Environment: a
1990s commentary on the
Hollander/Macy/ therapy is an
exercise in the world of
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The picture on the right, precisely oriented, is a photograph of a building with a modern architectural design. The text on the left is a continuation of the previous discussion on the integration of digital technologies in urban planning and architectural design. The text discusses the challenges and opportunities presented by the use of advanced digital tools in creating sustainable and responsive urban environments. The text highlights the importance of considering the social, cultural, and environmental impacts of these technologies, emphasizing the need for a multidisciplinary approach to urban design. The text also touches upon the potential for digital tools to facilitate innovative approaches to sustainability and community engagement. The overall message is one of optimism, as the document explores the potential for digital technologies to transform the way we live, work, and interact within our cities.
is at one and the same time a work of art and an act of resistance against the constraints of the corporate world. It is at once playful, child-like, and rebellious, challenging the boundaries of what is considered acceptable and desirable in a capitalist society.

Dr. Alice Oyama's sculpture "Empire of Dreams" is a prime example of this approach. The piece is a large-scale installation that features a series of interconnected wooden sculptures, each representing a different aspect of the capitalist system. The sculptures are arranged in a circular formation, symbolizing the interconnected nature of the system.

The central sculpture, "The Dream," is a large, intricate structure that represents the dream of wealth and power. Surrounding it are smaller sculptures, each representing a different aspect of the capitalist system, such as finance, technology, and industry. The sculptures are interconnected, symbolizing the way in which the different aspects of the system are interdependent.

The installation is set against a backdrop of a large screen displaying a series of images of the capitalist system in operation. The images are projected in a constantly changing sequence, highlighting the dynamic and ever-changing nature of the system.

The sculpture is accompanied by a series of audio recordings, each representing a different voice from within the capitalist system. The voices range from corporate executives to workers, and each provides a different perspective on the state of the world.

The overall effect of the installation is one of disorientation and confusion. The viewer is left with a sense of the complexity and interconnectedness of the capitalist system, and is left to question the role that they play within it.

The installation invites the viewer to consider the nature of their relationship with the capitalist system, and to question the values and beliefs that underpin it. It is a powerful reminder of the need for radical change and a more equitable society.
DA DA DELIRIO

EVERYWHERE, NOWHERE

My paintings emerge from black and white photograph – I take in such societally public spaces as the bottom of mechanical corporations, of Hoover Dam passages or Las Vegas, serve as. These photographs are psychological impressions rather than actual documentation.

DELIRIOUS

I stand through cyber cities, spooling colored spaces where the red and the virtual stages, becoming nonexistent, dematerializing and erotic.

DO WE CARE?

Inevitably we are saturating the real world – real experience, real sex, real truth. We know ourselves as the Other through mediated or simulated experiences on the screen. What is real? What is simulated? Can we tell anymore?

ABSTRACTNESS

The result of my painting itself suggests the virtual through the implied touch of the artist’s hand, and the materiality of the paint and the canvas. To paint is to be human, to be away. The canvas becomes a threshold between skin and science, caused by my touch; but with no visible touching of the hand / touch.

BEAUTIFUL BUT DEAD...

The colors are purposely fake, video-like textures, blood red materials into non black. Life has become still-life shown on the screen, observed, recorded, relived, manipulated, digitalized, coded. Subjective in its Virtual Perfection, Luminous lines of color set in humans and filters that position us in symptom, looking out from window to the imagined meeting chamber.

TRANSGRESSION...

I have always tried to remain the same person in the face of a big city – Montreal, New York, Toronto – probably around dusk. From the time I was "too hot" as a young woman, it was my first mode of fascination, I saw something in my condition unknown. There was a persistent pleasure in testing the limits of safety in the area of public space.

I HAVE EVIDENCE

Visiting Paris, the city of the original picture, I learned how to watch back with my camera. With the camera I could record and then imprison the scenes. From then on I was watched with suspicion or curiosity, but little desire.

VICTORS OF THE CAUSE...

Woman, myself, represented in a picture of the present urban ascension. The eye and the object of the gaze, woman looking, looking, consuming the commodity landscape and woman in surface desired commodified, consumed by visible / invisible vision of the gaze, in a complex public theater of existence.

OVER-EXPOSED...

Today in the city, all of us are exposed. The railroad canvas, the postcard picture, does not distinguish whether you are male or female, young or old. Building on, creating our images, sometimes reflecting them back to us and present or not, we have internalized a perception of world of games.

SHOES IN THE LIGHT...

Paper shoes, firmly pressed for the architecture of place of seduction – the prince, the sultan, the oriental – has spread to the transparent rear ends of office towers, I look at the woman behind her desk. His looks at me. Reflected in the glass, I see me looking at her.

PASS THE PROPOSAL, PLEASE...

The prince, the banister, these were once woman’s emblems. The public, the city, the sphere world, was the smoking space of men. Woman had of the world through second hand emblems. Now we all live in this world of hand, as moved, coded, whoever. As we step up on the couch we become remains, the public become private, television structure blend with the decor.

COLLIDING SPACES / PLACES...

I analyze this new globalized space, so broad and so thin, recording impressions of my present environment with TV images of beauty relaxing in own studio, or inane of living room, on a bed on Montréal Island, B.C., or looking out a main window, traveling across forests.

EVEN IN THE WILDERNESS...

Beyond the urban gaze of the railroad canvas, we can now be touched and positioned by satellite. Space has collapsed, being the sea and the air ‘Objects in the mirror may be closer than they appear.’

MARY SHELLEY’S DR. FRANKENSTEIN...

Extreme contrasts of light and dark evoke the sublime, but not the sublime in nature as in the work of the 19th century passions such as Fritzlack and Tener. Now that nature has been observed, consumed, subjected to experiments and studied as part of the Frankenstein Project, it only remains to be consumed by us. Nature may retain its beauty, but in our community we assure that it has lost much of its terror instinct on the railroad. Within the contemporary reality, our technological achievements have become the new sublime.

THE TECHNO-SUBLIME...