







# Fn

25

Function Magazine 2023 - 2024  
School of Image Arts  
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## Land Acknowledgement

It is important to understand the longstanding history that has brought us to reside on this land known as Tkaronto and understand our place within its history.

We acknowledge the original custodians of the land upon which we work and live. Toronto/Tkronto is in the 'Dish With One Spoon Territory'. The Dish With One Spoon is a treaty between the Anishinaabe, Mississaugas and Haudenosaunee that bound them to share the territory and protect the land.

This is and always will be Indigenous land.

**Cover Image:** Eve Violet

**Cover Edit:** Olivia Graham

**Inside Cover:** Natalie Haas

## Thank you

Maximum Exposure 29

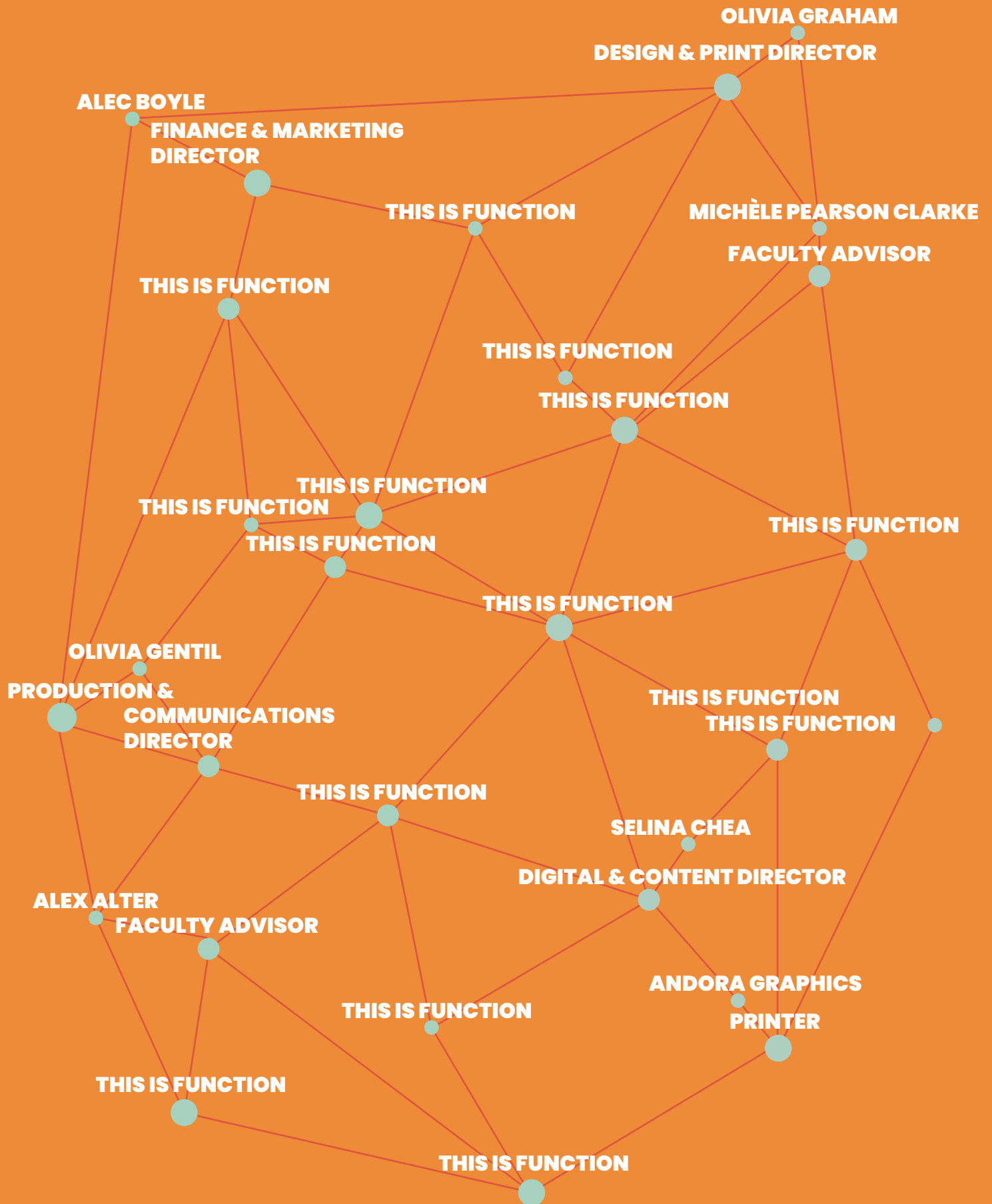
Office of the President & Provost

Hongen Nar

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# TRANSCENDENCE

## EDITOR'S NOTE / SIDE A

Transcendence – A call to artists to push boundaries, erase limits, and elevate the artistic form. Acting as a mirror, the theme reflects a zeitgeist of the digital era. Serving as a reminder that the evolution of photography is intertwined with technological advancements, the imagery within Function 25 pushes the medium to adapt and redefine itself continually.

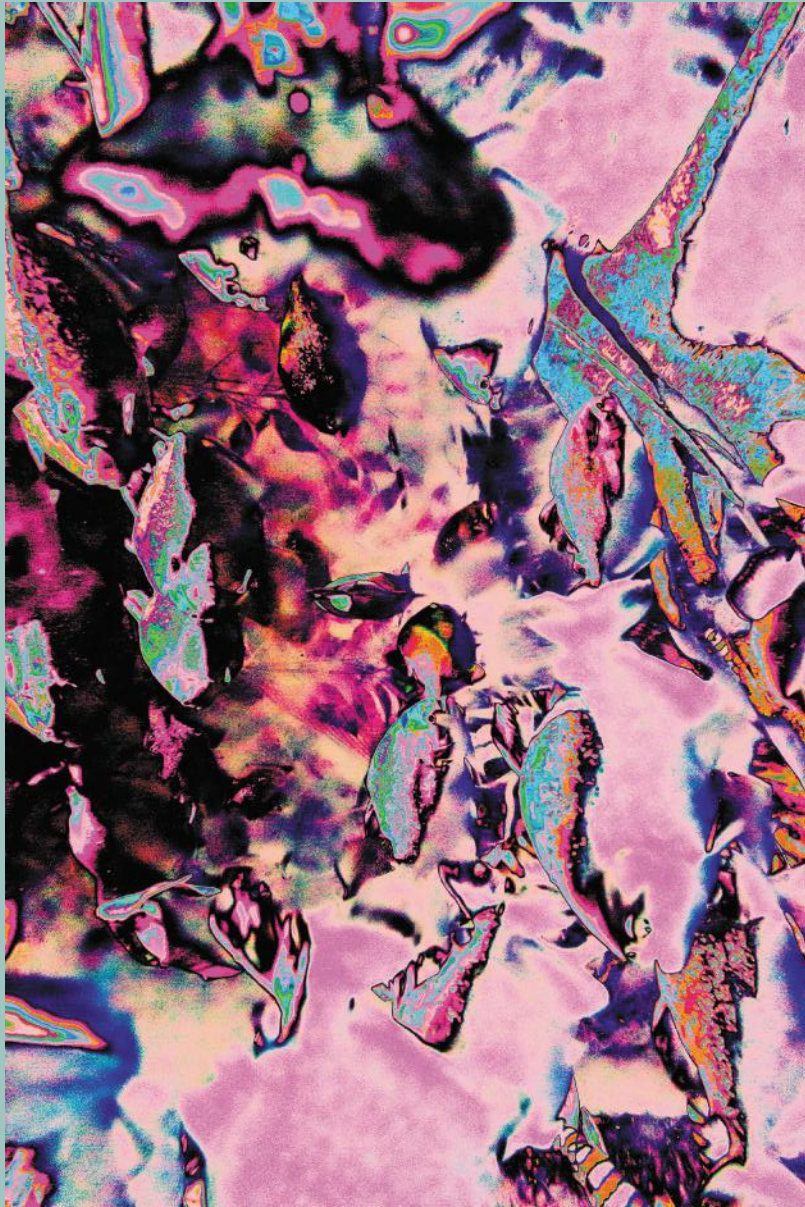
We hope to invite readers on this transcendent voyage, where art becomes a bridge to the extraordinary and the retrospective gaze is not a nostalgic longing for the past but a springboard to the present.

Through a variety of lens-based and mixed-media works, the content within is a testament to the endless possibilities that arise when artists dare to dream beyond the constraints of the expected. The theme urges artists to surpass the boundaries of traditional artistry, fostering a platform where creativity knows no bounds. In a world with new methods of creation appearing each day, Transcendence challenges creators to break free from the ordinary, inventing new boundaries of medium and form, together as individuals.

As the 25 anniversary of Function Magazine is upon us, we would like to extend our thanks to those who have supported Function, continuing the tradition of producing a physical publication that showcases the work of the Image Arts community. Function would not be possible without the support of our readers, contributors, and the gracious patrons, who continue to inspire our efforts.

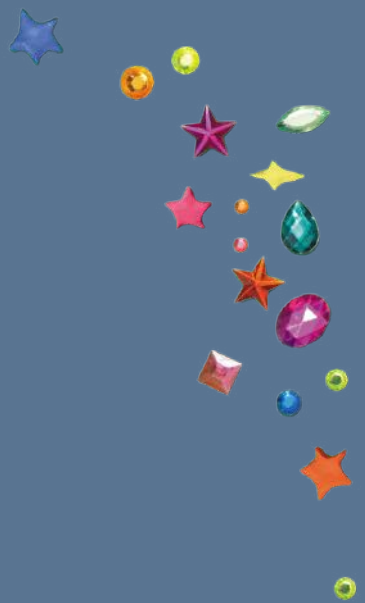
Side A (mixed-media): Welcome to Side A, where photography merges seamlessly with various artistic mediums to create a realm of boundless creativity. In this section, we showcase works that transcend traditional boundaries, inviting you to explore the intersection of photography with painting, AI, collage, digital manipulation, and more.

- Function 25 Team









## **INDUSTRY INSIGHTS**

Hannah Doucet ----- 34A

Goeffrey Pugen ----- 88A

## **STUDENT SPOTLIGHTS**

Meazy R ----- 10A

Eve Violet ----- 58A

## **THE CREATIVE EDIT**

Bella Della Penna ----- 76A

# **CONTENTS**















# MEAZY R

## STUDENT SPOTLIGHT

Interviewed by the Function Team













## ARTIST STATEMENT

MEAZY R, a queer Filipinx creative director and photographer based in Toronto, delves into personal experiences, childhood joys, and the enigmatic facets of the world through vibrant fashion photography. Presently a second-year BFA student at Toronto Metropolitan University, MEAZY R utilizes fashion as a canvas to convey their visual narratives, inviting viewers to immerse themselves in fantasy. Their work serves as a vivid intersection of psychology and the arts, employing movement as a conduit for emotion.













# ARTIST INTERVIEW

**FN: Can you share some examples of the new technologies you've integrated into your photography process? How do these technologies enhance or redefine the traditional photographic experience?**

MEAZY: I'm all about using new technologies to execute and amplify your concepts. Personally, I love some Photoshop and I use it extensively in my photos. I'm also starting to incorporate 3D renderings in my photographs. I love using these programs to create almost an alternative dimension, like the ones I see in my head. But it's hard to make these dimensional dreams work in this reality, so for me, tools like Photoshop and even AI help me create these imaginary worlds.

**FN: How do you approach the integration of digital and analog processes in your work, if at all? Do you see value in maintaining a balance between old and new methods?**

MEAZY: I had never dabbled in mixing analog with my digital work until I worked with Liza Pozdniakova for our "REBIRTH" project. After working with her, she really opened the doors and changed my perspective on using mixed media to bring this concept to life. Originally, I had plans to process all the images digitally, but Liza proposed the idea to print them out and play with collaging and stitching; a method that Liza specializes in. With that single proposal, it sparked my creativity and I took charge of stitching and doing the compositional work after Liza digitally processed the images. We basically switched roles. After that experience, I was very grateful to be partnered up with Liza, as she taught me many different ways that one can approach an image. Ways that I would not have learned on my own. So thank you, Liza!

**FN: Can you discuss any collaborations you've engaged in with other professionals outside the field of photography to push the boundaries of what's possible?**

MEAZY: My style of photography is very fashion-heavy, so I need help to do things. It is made possible only with a team. Luckily, I'm surrounded by many different creatives who see my visions and are willing to make them come to life. My partner, Tilda Tran, who I'm very blessed to have, is a fashion designer and has designed and made garments for my photoshoots. He's made looks for my "GRIEF" series, styled many of my shoots, and made the garments for our ongoing "LUNAR NEW YEARS" project, which is a collaborative project we have with my fellow photographer, Chip Lei. One I'm particularly proud of is our "ALIEN HIGH" shoot. We both designed the looks for this otherworldly concept and made the clothes from scratch. We made a bubble jacket out of old pairs of jeans, made a dress out of balloons, and made a look from one single blazer, all to have a complete and put-together project. I've also worked with many make-up artists like Lauryn Kapral and Constantino Fanni who bring more life into my projects. I have all these ideas in my head, but it would not come together the way it has been if I didn't have my creative team doing it alongside me.

**FN: How do you balance drawing inspiration from external sources with maintaining a distinct artistic voice and vision?**

MEAZY: In my time at TMU, one of my goals was to find my artistic voice. As I continued in school and got many opportunities to work for other creatives, I found the Meazy brand. The "Meazy" brand is a combination of many things, but mainly through introspection is where I find most of my ideas. My creative process is also very important to how I maintain my artistic voice and I have found and tailored a process that works for me. My creative process relies a lot on intuition and having that "EUREKA" moment like 100 light bulbs turning on. I start by coming up with a concept, then with the concept in mind I do my research, and if it's a fantasy world, I like to talk about all the "what ifs" in this said world. Then, I

draw out imagery I see in my head. With that imagery, I go to my trusted and loyal best friend, Pinterest, and search for images with the same lighting, colours, and overall vibe I want to recreate. I found that this method has worked for me because I get to have fun throughout the whole process and engage my imagination. Still, because I have easy access to art everywhere online, I can get the inspiration I need to achieve my vision.

**FN: Are there any recurring themes or motifs that you find yourself returning to in your photography, and what significance do they hold for you?**

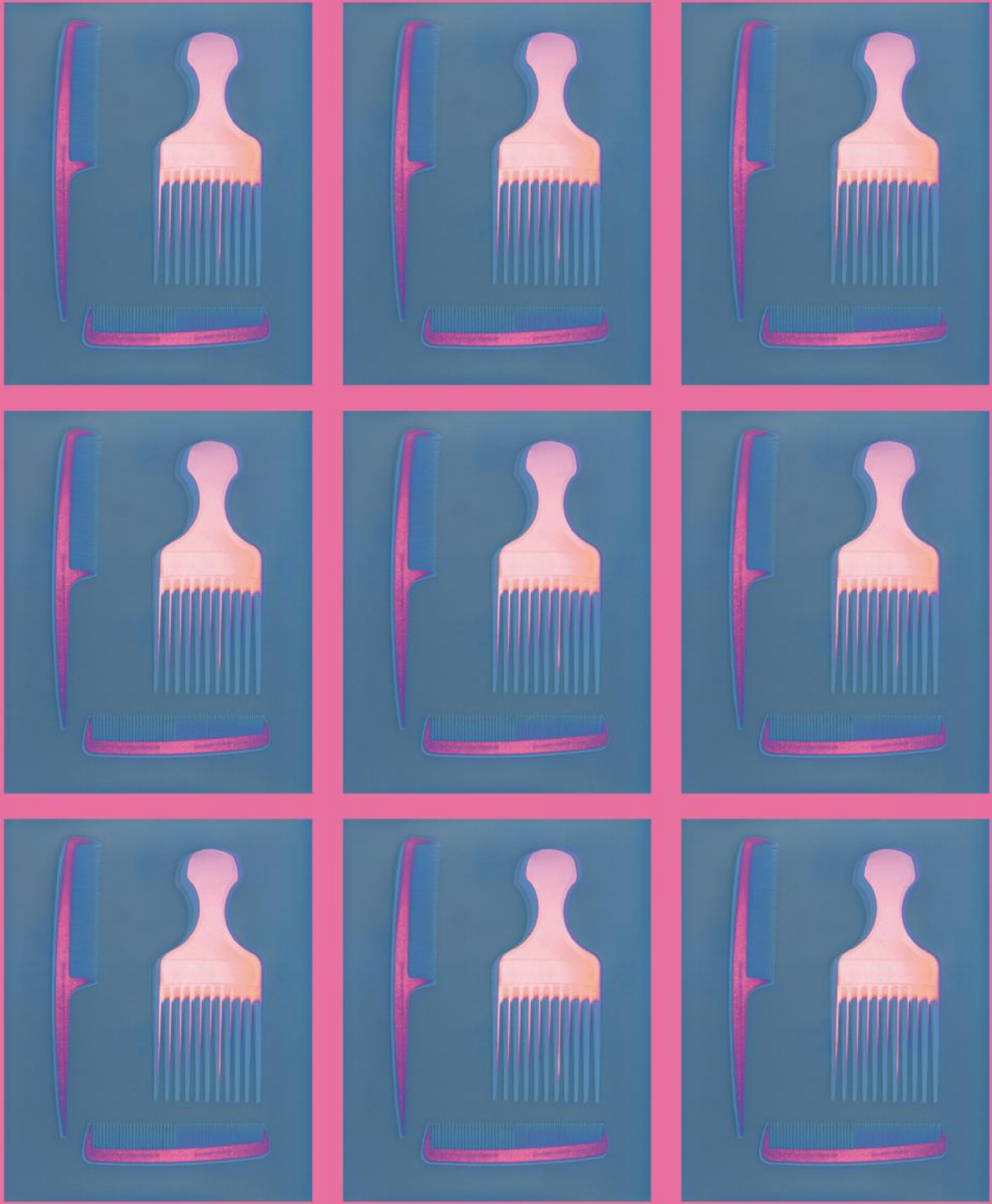
MEAZY: In a Meazy image, you will find dynamics, energy, and strength. It doesn't matter what the concept is, it will always be dynamic and strong, but a little playful. A lot of my photography and my imagination stem from healing my inner child but also having fun with it as well. I like to tackle topics about social issues or personal issues I've dealt with but also make them campy and high-spirited. On the flip side, some projects don't have any deeper meaning than what it is. Most of the time I like to just let the inner child play, and goofy concepts tied in with fashion and bright colours are just what I needed at that time. Meazy is all about having fun and finding things that spark joy within oneself, and that's what my images do for me.



















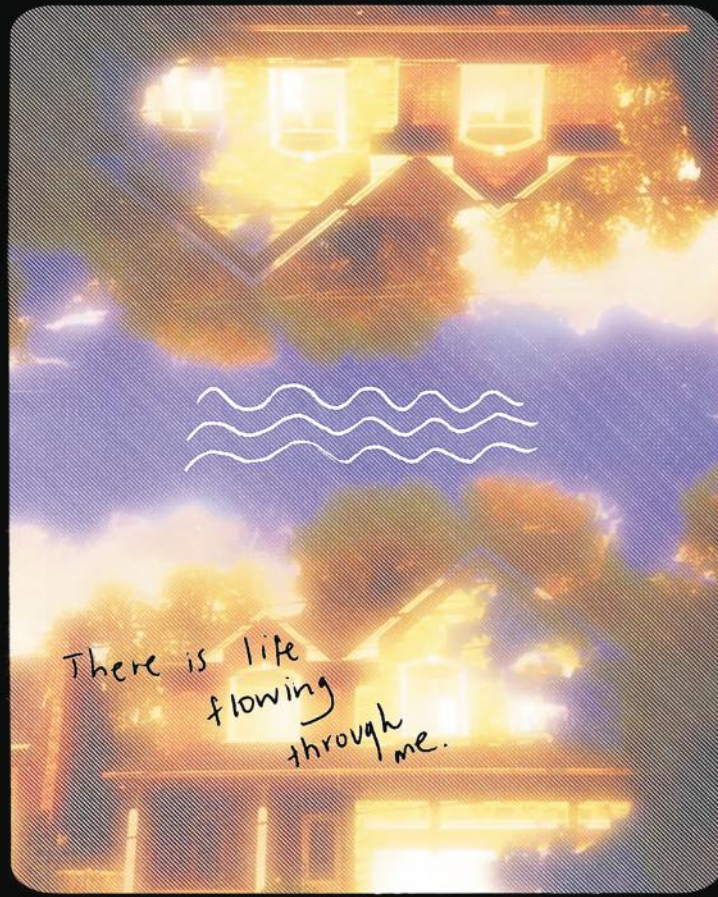




















EXIT  
→















**HANNAH**

**DOUCET**

**INDUSTRY INSIGHT**

Interviewed by Olga Bergmans





[Previous Spread]

x-Untitled (A Wish Stays With You), digital photograph, 2021.

x-Untitled (A Wish Stays With You), digital photograph mounted to colored acrylic on wooden shelf, 2021.

x-Perpetual Curtsy, digital photograph mounted to colored acrylic on wooden shelf, 2023.



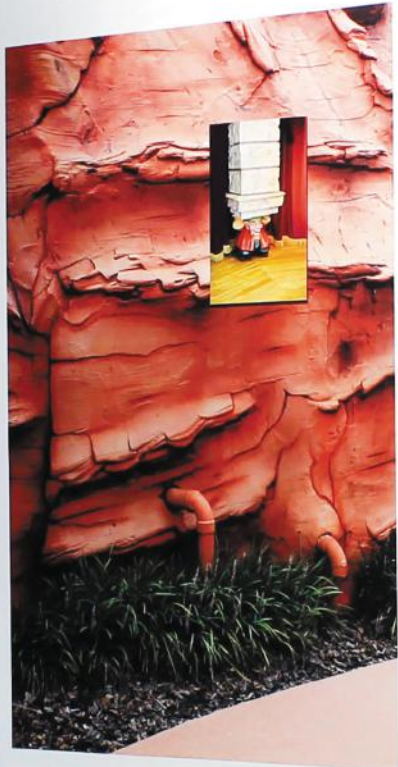




## ARTIST BIO

Hannah Doucet (she/her) is an artist, arts educator and cultural worker from Winnipeg (Treaty 1 Territory) currently based in Tkaronto/Toronto. She is a visual artist working within photography, video, and sculpture to explore fantasy, illness, the body, anxiety and performativity. Her work extends the photographic medium into sculptural and installation works that emphasize the failure, artifice, materiality, and malleability of the photographic medium. Her current body of work *A Wish Stays With You* explores personal, political, theoretical, and aesthetic inquiries embedded within the themes of illness, fantasy, and wish fulfillment, all observed through the lens of her own experience receiving a wish trip to Disney World when she was ten after two years of treatment for Lymphoma.





X- A Wish Stays With You, Installation: satin curtain, monitor with looping video, vinyl wall mounted photograph, framed photograph, digital print mounted to colored acrylic, fountain cut out with vinyl image, documentation of exhibition at PLATFORM Center for Photographic and Digital Arts, image courtesy of Tayler Buss, 2022.



## ARTIST INTERVIEW

**Can you talk about your most recent project, 'A Wish Stays With You,' and how its meaning has evolved over the years?"**

"I started this project back in 2019, so it's been an ongoing body of work that I've been building for a while. The centre point of the project is the idea of Disney wishes from kids who are critically ill that are granted a wish through a wish-granting agency. Half of all children in North America wish to visit Disney World, which is what I wished for when I was 10, after having cancer for a couple of years. I was fascinated by this pilgrimage of sick kids and their families going to Disney World. Specifically, there's this place called 'Give Kids The World Village' which is a not-for-profit resort that sick kids and their families stay at when visiting Disney. I was always thinking about the way fantasy and illness coexist in that space. Over the years the project has grown into something so much bigger than I could have ever imagined and there's been tangents of research looking more critically into corporate philanthropy and why all these wish-granting agencies exist, which have made the project a lot richer. It's gone beyond personal experience since I've gotten to interview some people that have also had the Disney wish or have had siblings that have had the Disney wish so hearing different people's experiences was really cool."









x-Wish Fountain, still of interactive website, coding by Johnnie Regalado, The Wish Fountain website was originally commissioned by Number 3 Gallery and supported by the Canada Council for the Arts, 2022.

## Why did you choose Disney World for your wish?

“It’s interesting because I’m 31 now and I made the wish when I was 10 so it’s all a bit fuzzy, but I remember specifically it was 2001 to 2003 when I was sick and laptops were becoming a bigger thing. So I was obsessed with the idea of having a laptop. I remember talking to my parents about the wish-granting agency we were working with that was going to bring my whole family to Disney World whereas my parents were like “We’ll buy you a laptop.” They didn’t end up doing that, but I think that that’s kind of a common theme and something I’m interested in is the idea of people wishing for other things (like a laptop) but then getting pushed to Disney either by the agencies because it’s a feasible wish or by family members. I also think sometimes kids don’t understand the concept of wish-making within this context where it’s not something truly magical, it has to be something that can actually happen.”



## What’s one of your favourite projects you’ve worked on?

“There is a project called Wish Fountain that I was approached by from this curatorial project called *Number Three Gallery* in Vancouver. This was during the pandemic when they were doing this project called *Spam* (Special Presentation Art Mail) where they’d commission a collaborative artwork and then that work would get sent out in email format. I already really liked



the project. When they approached me it was a nice time when I was coming out of grad school and feeling kind of depressed thinking, ‘What am I doing with my life?’ I didn’t even know if anybody looked at my art or knew about my work and then they just reached out to me out of the blue. It felt like a really good space for this project I’d been imagining, which is this interactive website I made with Johnny Regaldo where you put a wish into the fountain and then you’re offered someone else’s wish back. It was a really exciting new avenue of both a socially interactive project and also a way to expand the way I was thinking about wish-making within my work and make it a community-building tool. Even right before this interview, someone submitted a wish to the wish fountain. There are all sorts of wishes about intense political things that are happening in the world. There’s been so many Free Palestine wishes and so many things about Trans rights. It’s great to see the list of things people are hoping for. They can be really silly and playful but then they can also be really large or systemic change that we’re working towards.”

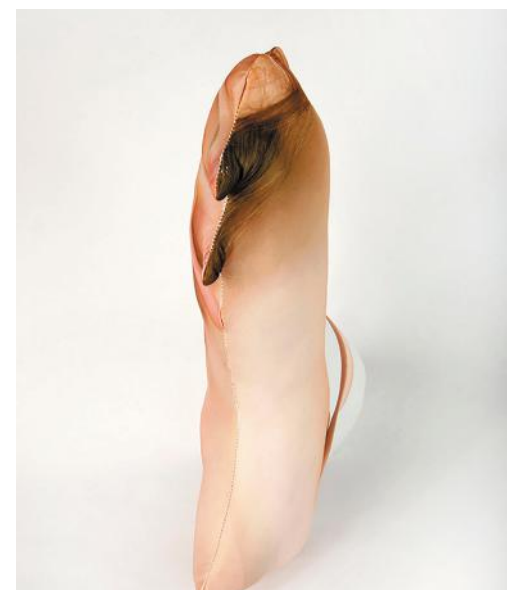
## Who’s an artist that you’ve been loving recently or someone that you go to when you’re looking for inspiration?

“There’s this one artist who’s also a pal called Gabi Dao who’s from Vancouver. They’re a video installation artist and I’m just continually amazed and so interested and impressed by their practice. They combine video with sculpture and performance in a really interesting way. It’s the kind of work between documentary and fiction and the writing they include is so interesting. I think they bring together a lot of different ways of working in a really cool, boundary-pushing way. They’re definitely someone that I’m continually inspired by and also know personally. I also recently saw this

artist Lisa Smolkin’s work who’s actually based in Toronto and I also think that their work is super cool. I think what I really like about Lisa’s work is that she addresses all these bigger dark existential anxieties but in a really funny dark comedy way. I think that’s something I’m always looking for in my work because I read the script for a piece I’m working on right now and I was like ‘This is so depressing,’ but then I think, I’m always trying to hit the notes of beauty in darkness criticality and in comedy and I think that’s my ideal space that the work exists in. I feel like that is very much a common theme within my work is finding ways to make light of very serious, heavier topics.”

## What do you think are some of the main themes that you try and explore work that you feel yourself constantly kind of revisiting when coming up with new projects?

“I think illness has been an overarching theme in some of my earlier work. It addressed thinking about representations like body dysmorphia. Then over the last while, I think having cancer at a young age was such a seminal life experience that it’s come up in my work in a lot of interesting ways. I feel like I’m often thinking about what photography does and doesn’t do, and thinking about the flatness of the image, or the materiality of the image, so I use a lot of photos printed on fabric.”



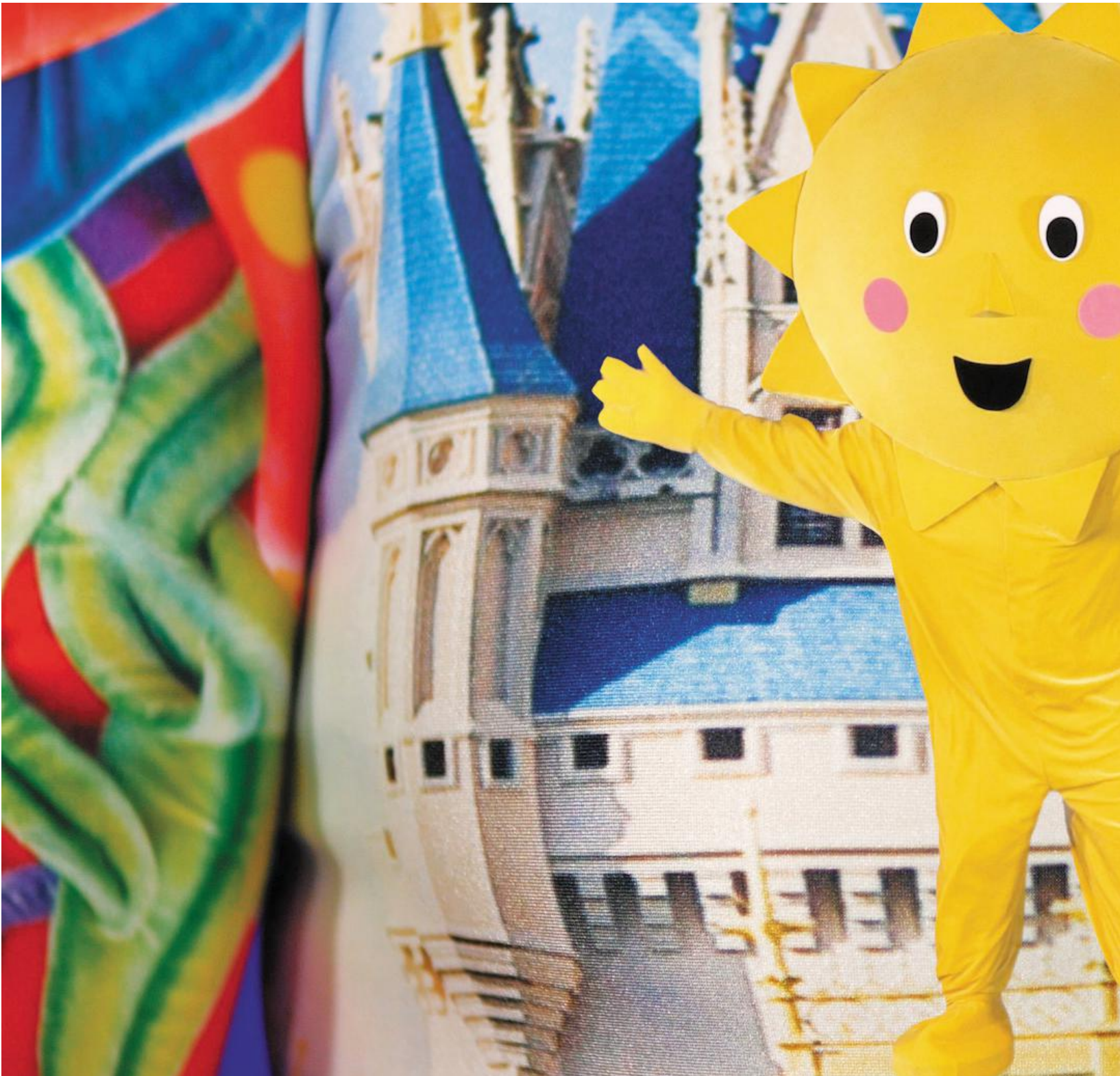
[Middle] Self Portrait, digital photograph, 2016  
[Left] Untitled ( I Never Reocgnized Her Except in Fragments), Digital Photograph, 2016  
[Right] Untitled ( I Never Reocgnized Her Except in Fragments), Digital Photograph, 2016.











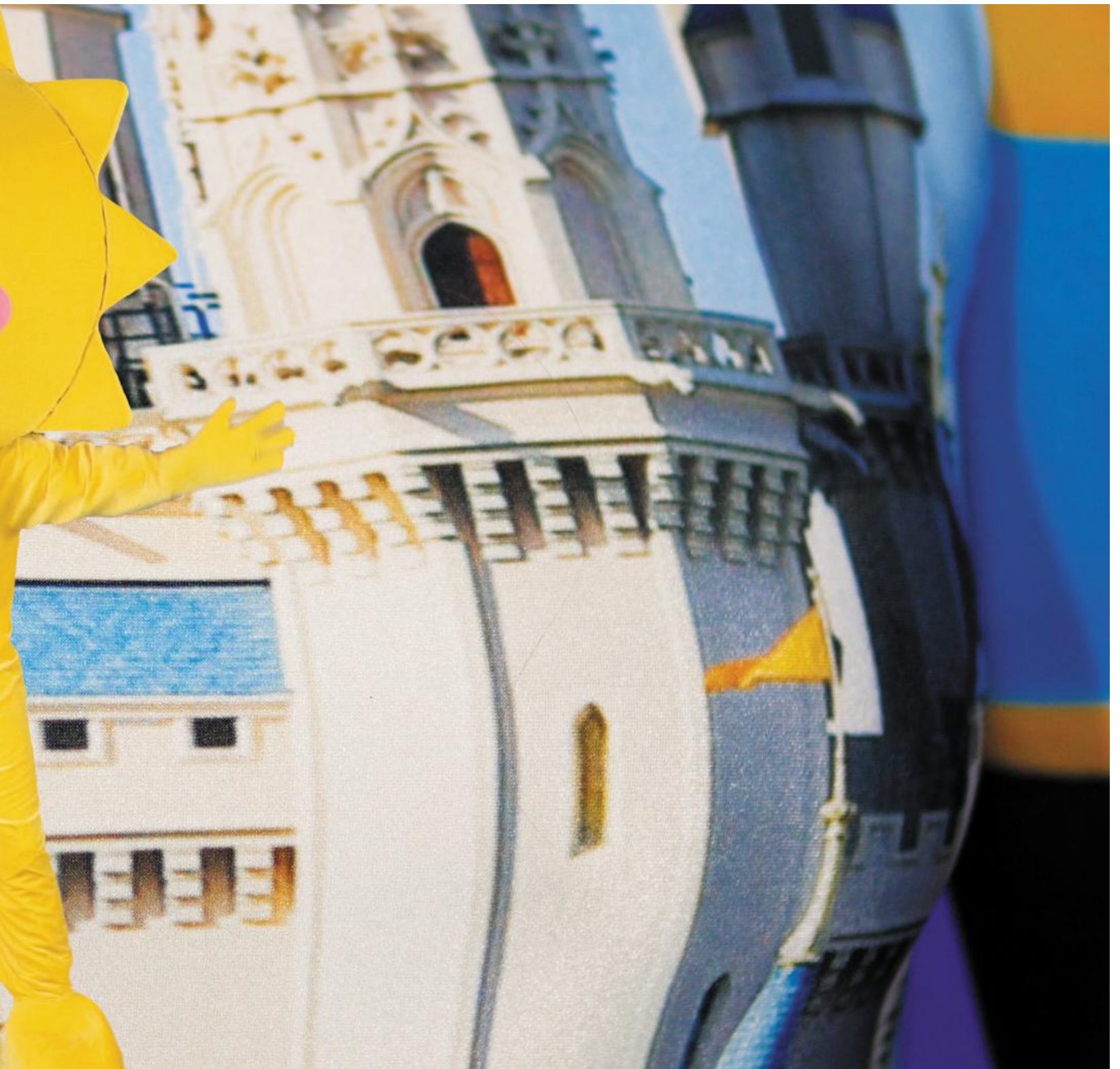
**Can you talk about being one of the former co-directors of Blinkers and how you got involved in the project?**

*Blinkers* was a project that I and three friends started back in 2017. I used to live in Winnipeg for most of my life, I was based there. It's an awesome city with an awesome art scene but it's a lot smaller. I think we saw

that there was a lack of space supporting emerging artists and we were fresh out of art school or undergrad and we wanted to start a space. We were inspired. We decided to start showing artists from Winnipeg but we really wanted to bring up emerging artists from other places in Canada. At times, especially when you're in the early stages of your career, there's not much intersection

between emerging artist communities because everybody's kind of in their own little bubbles. So that's why we wanted to support breaking that idea especially because Winnipeg can be so geographically isolated. That was a really exciting project that we ran for many years which we ended up passing off to our friend Luther Konadu who ran it for the past couple of years.





They've undergone a renaming rebrand so they're now known as C-cap which stands for Centre for Cultural and Artistic Practices. He's doing such amazing things with this space. I think Blinkers emphasizes the way I want to be an artist. It's not just an individualist pursuit, I really love being part of a community of artists and I think that's what was so exciting about it.

**It's a bit of a cliché but do you have any advice for young upcoming artists?**

"I feel like one really special thing about Toronto is that the art scene is so big that I feel like there's a niche for everyone. Find the people that are interested in the same things as you because there definitely are

people whereas maybe in a smaller scene, you feel like the odd one out but in Toronto there are definitely people that you can be in conversation with in really exciting ways.





Jessica Berger, Amber, 2023.

50A [Right] Jessica Berger, Freshly Picked, 2023.



















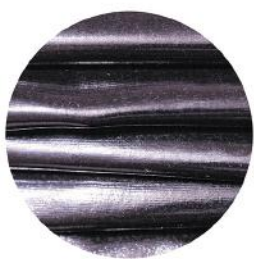
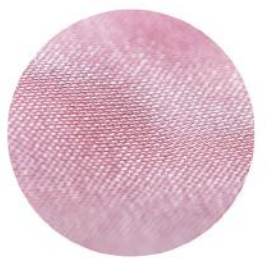






I don't  
want to live  
someone else's  
dream















# EVE VIOLET

## STUDENT SPOTLIGHT

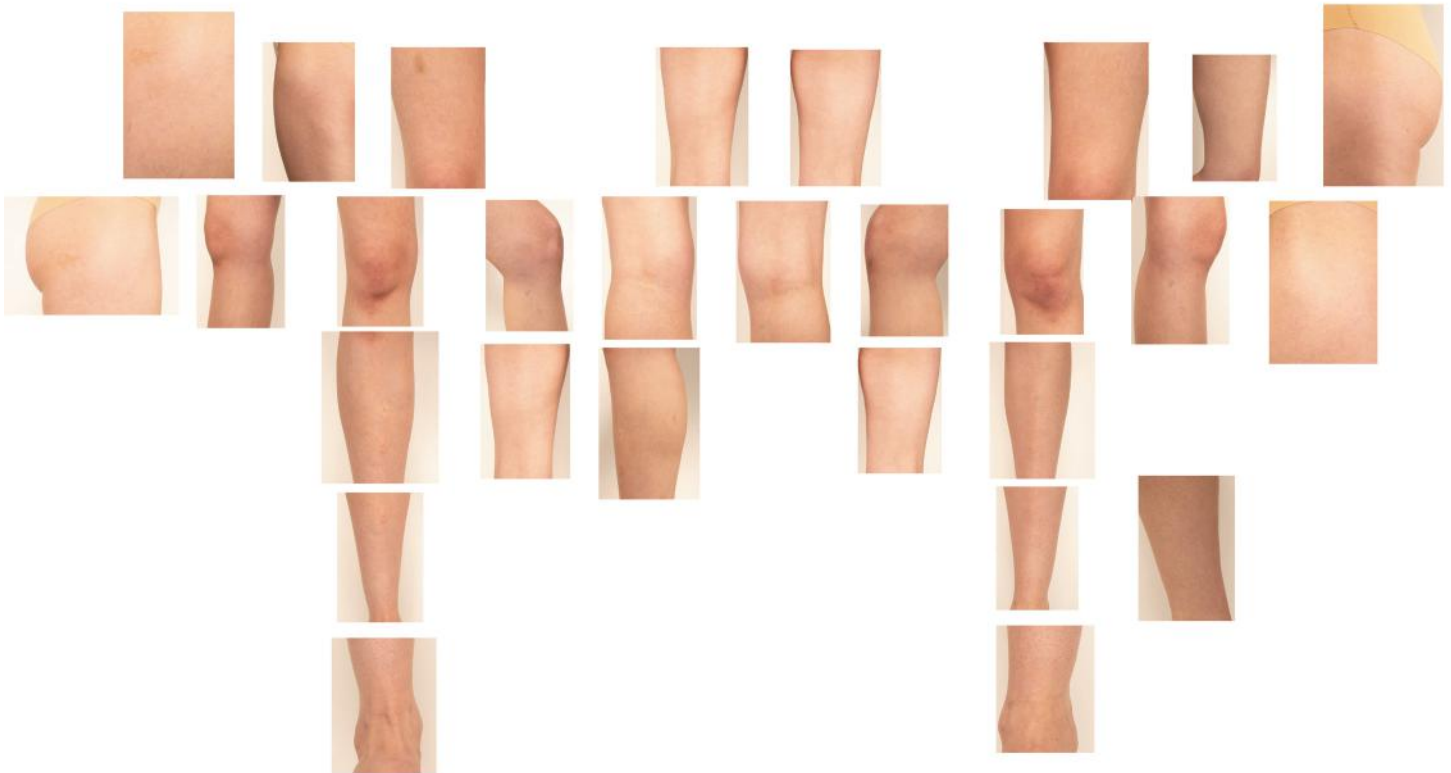
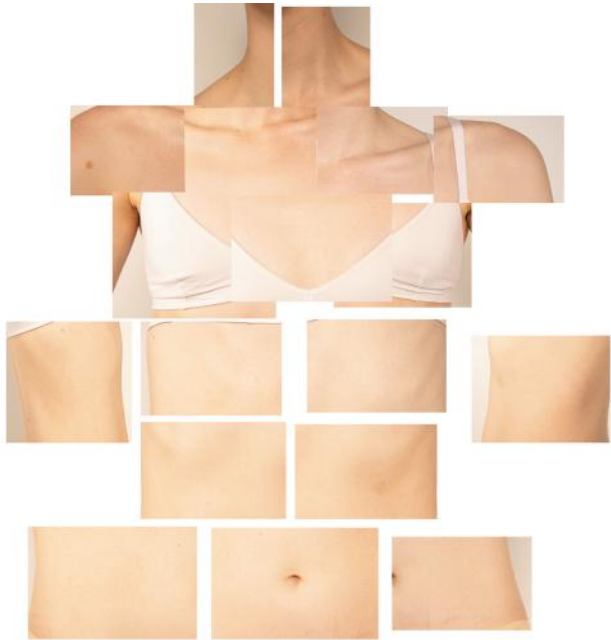
Interviewed by the Function Team



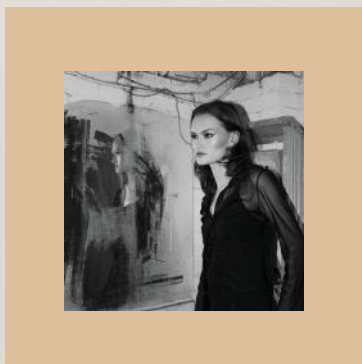
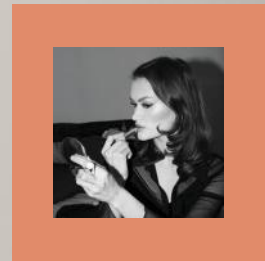
# ARTIST STATEMENT

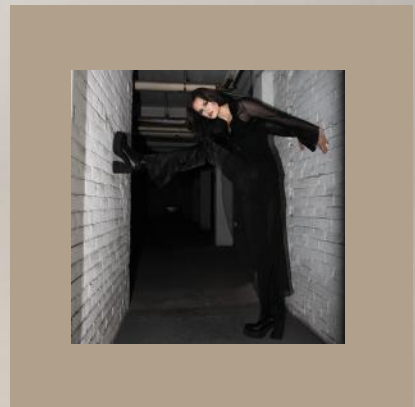
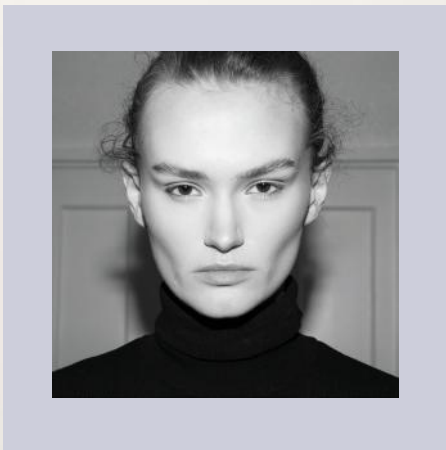
## *Dual Exposure, 2023*

This multifaceted piece is a representation of myself as an artist created with and portraying my many mediums, specifically highlighting the duality of playing both roles as model and photographer. The project explores duality within my artistic roles, and how they can work together. The project serves as a personification of my artistic identity across various passions and disciplines, made up of photography aspects, fashion design and construction, along with my experience modeling. The project consists of two main components, a reversible garment and the mannequin. With the multiple mediums being used and exhibited in this piece, it encompasses the abilities and knowledge I have as an image maker. The reversible vest has distinct black and white fabric on either side to visually articulate the duality of these roles. The side with underlying black fabric is covered with abstracted production equipment. To emphasize the hidden complexities of digital production. The reverse side based on white fabric is embellished with patchwork representing past garments I have modeled. Along with self portraits embedded within the patchwork, the series of images conveys a variety of self expressions which I replay in my personal style and when I am in front of the camera. The mannequin is covered in printed images of my skin, with exposed pieces of the plastic mannequin. The exposed skin contributes to the process the artist's through the evolution of their art and themselves as a person throughout their career and life.













# ARTIST INTERVIEW

**Can you walk us through the creative process behind selecting the images to be printed on the garment and the mannequin? How did you decide which aspects of your identity as both photographer and model to showcase?**

Within photography, the image always depends on the subject. Within all genres of image-making, the photograph has a subject to portray the artist's intent. The camera and the subject combine to construct the image. The photographer and model support one another to create a successful image. My intention when selecting the images to be printed was to show the relationship between the production of an image within an image itself, and the variety of which I can conduct a camera. I wanted each side of the garment to look like a purposeful textile in the fabric. I created patchwork and abstraction textiles on either side of the garment with the use of recycled fabric and iron to transfer images. The mannequin is intended to be a stand-in for myself as the artist, connecting the idea of modelling with models being a display for clothing, designers, and photographers. The connection between photographers and models through the subject, especially in the fashion world, is symbiotic. They consistently support each other. When developing this project, it became more personal and acted as an extension of myself as an artist, which led me to show more of my physical self as well as my relationship with the camera and supporting mediums. The choice of the images was less about each individual selection and more about making a cohesive group of images that reflect each other.

**Your work seems to challenge traditional notions of photography and modelling. How do you navigate the boundaries between these two roles in your artistic practice?**

I know about being both in front of and behind the camera. Having this understanding provides me with a distinctive viewpoint, enabling me to better assist the opposition's role by knowing their expectations of me. I wanted to emphasize that, as an artist, I possess the knowledge of how to capture the desired moment from both sides.

**How does the physical act of wearing the garment and interacting with the mannequin influence the viewer's perception of your work?**

I believe seeing the work in person allows the viewer to visualize how each role, the photographer and the model/subject, reinforce each other and support each other in the creation of art. The garment being reversible represents the interconnectedness of the roles. The viewer being able to wear the garment transports them instantly into becoming a part of the piece. When the viewer interacts with my piece, they now become a part of my journey as an artist.

**Could you speak to the significance of using your own body and image as the primary subject matter in this project?**

The use of images of my skin was to give the mannequin a sense of life and purpose within the space of the piece. The piece

is to represent myself as an artist and the perception I have as a model in photography. Using my skin made the mannequin have a direct connection to me and the intention of having it have value within the space.

**How does your background as both a photographer and a model influence your approach to creating this artwork, and how does it reflect your personal experiences and perspectives?**

Within the self-portraits, I wanted to show the variety I can display for the camera. I become a character when I am performing for the lens. This project is a collection of my experiences being on set throughout the years. It focuses on the differences and similarities of each role and also the importance of each role concerning one another. When I model on set with a photographer I have met for the first time, I am easily able to understand the expectations and intentions of the photographer. The images used throughout the piece to represent the production side of photography were selected with the idea of equipment in mind, ones that are commonly used in modern photography, such as c-stands and strobes. Everything I have incorporated into the piece I have deemed as important or substantial in the act of image-making.



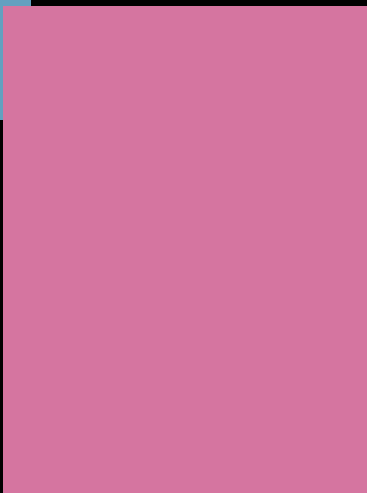








70A Daniella Valenzuela, You are my Sunshine, 2023.











person

SHARP











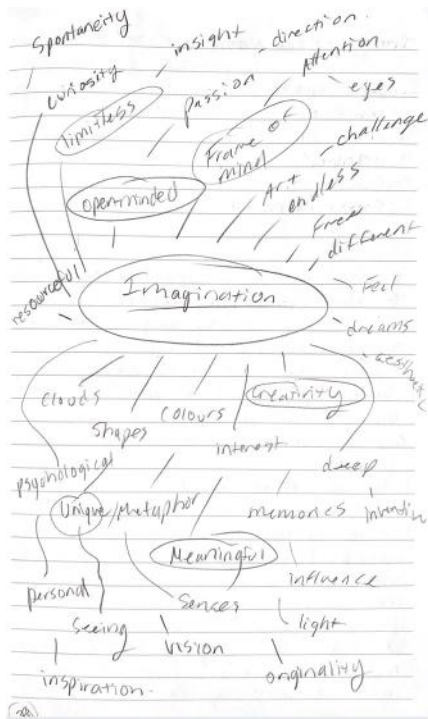
# Research

Understanding the psychology behind fantasy stories and why people are drawn to them?

↳ Escapism → finding solace in escaping from the realities of everyday lives → provide an opportunity to temporarily detach from mundane aspects of life and explore alternative realities where anything is possible. Dark twist may add elements of excitement, challenge or intrigue

↳ Exploration of emotions/experiences that are not accessible in real life look at themes of fear, danger, power and moral ambiguity. → by engaging with concepts in a controlled and safe environment, individuals can explore their emotions and confront fears without consequences → cathartic

↳ Dark fantasy worlds stem from a desire for complexity and depth in storytelling. Appreciating narratives that challenge traditional



## Baby Picture - Fix

- Desaturate carpet
- Fix lightning reflecting through butterfly
- Add magical dust

## Jellyfish - image - Fix

- New version
- Draw tentacles + stinger
- reduce glow on jelly
- blur background

## Fog/smoke image - Fix

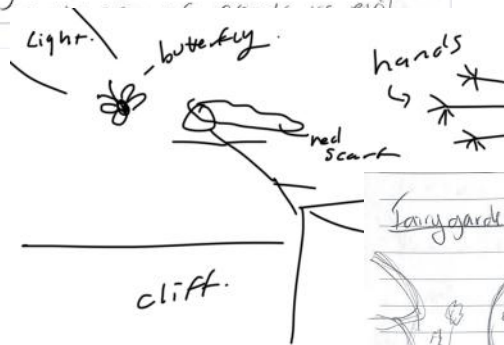
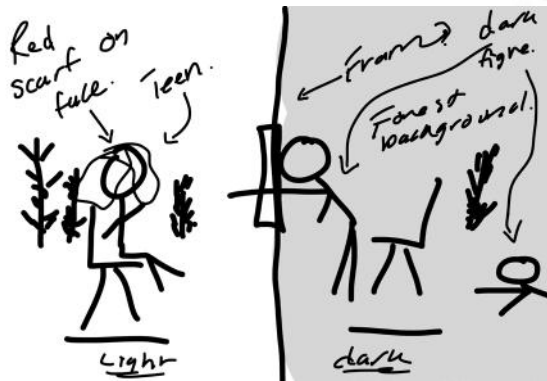
- Fix tree in background - too fake
- less yellow - more blue
- less magenta
- fix shadow on floor
- desaturate grass

## Box - image - Fix

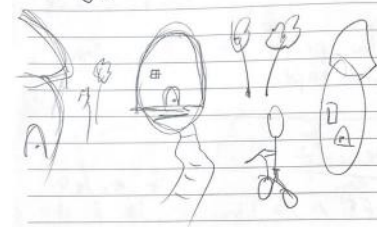
- Replace hand in door
- Adjust lighting behind door

## Jumping off cliff - image - Fix

- add moss/green to cliff
- fix lighting on model
- replace sky background



## Lovely garden notes



- Fix colour - green + yellow - Filter
- Draw Fruit - front corner
- Draw Mushrooms in back
- Add glow in windows
- Draw grass + blooming flower?
- change bike to blue
- Fix yellow acorn - Make darker
- Fix depth - blur?
- change pant colour - blue?
- Add a lake or river in the middle?
- Add a creature in background?

# BELLA DELLA

# PENNA

## THE CREATIVE EDIT

Interviewed by the Function Team

## Reality vs Dreams

↳ exploring the true meaning of existence + reality

↳ content? → how the images will look + what they will contain.

↳ expand our understanding of what is possible and challenge our preconceived notions. ✗

↳ consistency without being boring

✗ ↳ bath/light, not nightmares

↳ challenging what is real and what is a dream ✗



Meaning  
- visual illusions  
- conveying powerful messages within  
- some being transported into another world through the images  
- we all dream and imagine the same  
- escapism + entertainment → transport viewers into surreal worlds where anything is possible  
- Escaping from a form of reality  
- capturing hidden details within each image  
- challenge the boundaries of traditional photography  
- exploring tension through the duality of dreams vs reality  
- expand our understanding of what is possible + challenge the viewer  
- Artist's of Nicolas Bourne → shows how the same idea takes the form, mood, tone, mood, dramatic

✗ make fun  
↳ sketches of ideas

## Who is your main inspiration with your process?

One of my biggest inspirations is Swedish photographer and visual artist Erik Johansson. His ability to craft breathtaking scenes has always captivated me and inspired me to incorporate that within my work. I have always been interested in bringing to life ideas and concepts which is the beating heart of Johansson's work. His capacity to create magic using Photoshop is truly remarkable and unique, and his ability to balance storytelling and breathtaking visuals is something I aspire to create.

## How long did it take you to develop your style, and what are the different steps you took to get there?

It took me several months to really plan exactly how I wanted the series to look and come together. My styling of the images are heavily dependent on the central idea which took me a while to figure out and work through. Every image took a lot of planning and preparation, even down to the last minute. Due to the complexity of my images, I had to carefully strategize the setup and post-production, resulting in some images being more successful than others when planning ahead. When it came to editing, I had a rough plan for how I would do it, but I mostly improvised as I worked on them.

## Do you have a concrete idea when creating an image, or does it change as you are making it?

Yes and no. It truly depends on how strong my vision is for the image and in what ways can I make it come to life. The image of the Fairy Garden for example was a very clear and straight idea I had and stayed consistent throughout the process. However, images like the Floating Jellyfish and the Box Landscape were constantly changing and I had to keep adapting in order to make them work.

## What's your favourite and least favourite parts in making such edit heavy imagery?

My favourite parts were definitely the shoots and most of the process of making the images. I really enjoyed problem-solving in Photoshop and watching the concept come together, especially when it was difficult at times to see the final result. I also loved working with many individuals in this project and having the opportunity to work with kids. Some of my least favourite parts were how rushed everything felt at times and finding mistakes that caused me to go back and reshoot. Even though this project had a lot of ups and downs, I am very happy with the results and the experience it gave me.

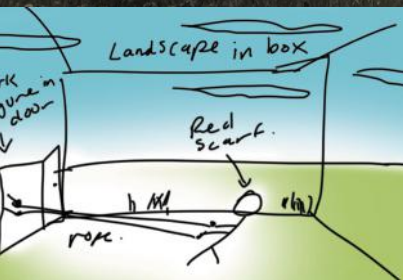






































**GEOFFREY**

**PUGEN**

**INDUSTRY INSIGHT**

Interviewed by Olga Bergmans







## ARTIST BIO

Geoffrey Pugen is an artist experimenting at the intersection of technology and nature through video, photo and installation. Thematically, Pugen contemplates speculative futures, transhumanism, the impact of nature on society and conflicts between the virtual and the real. His most recent sculptural work integrates video screen technology into architectural forms, creating spatially-synced multi-screen installations. His work has been exhibited at the Museum of Contemporary Art, Toronto, Transmediale, Berlin, WRO Biennial in Poland, Bienal De La Imagen En Movimiento, Buenos Aires, Internationale Kurzfilmtage Oberhausen, Rotterdam Film Festival. He is a recipient of the K.M Hunter Award for Interdisciplinary Art.



















96A [Top] Mushroom Plastic, 32x32, C-Print, 2009.  
[Bottom] Morning After, 40x40, C-print, 2009.

# ARTIST INTERVIEW

**What are some of the defining goals you have for people who consume your art? In addition- is there anything that stands out that you'd like people to take away?**

“My art aims to provoke a re-evaluation of our interactions with technology and nature. I hope to inspire viewers to see technology not merely as a tool but as a medium that can enhance our understanding of the natural world and contribute to harmonious coexistence. Projects like *Utopics* have explored these themes by using metaphors such as humans transforming into animals to comment on technology’s role in revealing our deepest desires and connecting us more profoundly with nature.”

**Can you talk about some of your early inspirations in your career- specifically the use of technology in your art?**

*Utopics* played a pivotal role in shaping my

artistic practice, serving as an exploration into the relationship between humanity, technology, and nature. This early work was inspired by the metaphorical potential of technology to both expose our primal instincts and forge deeper connections with the environment. It reflects my belief that through understanding the mechanics of nature and physics, humanity can utilize technology to foster a more harmonious world. To actualize this project I started working with docu-fiction, a technique I’ve employed to weave documentary and fiction, transforming authentic stories into compelling narratives. This approach allows me to create stories that resonate on an authentic level while navigating the boundaries between truth and perception. Additionally, my work with photo collages serves as a medium to dissect and reassemble the natural and technological worlds, offering a unique perspective on their coexistence and mutual influence.”

**How do you think social media has impacted the way we showcase art?**

“I think social media is a way to communicate with your community and just say I’m here, let’s have a conversation. If you wanted to make a job out of that, it would be something else, and not something I personally do. You’d have to maybe make some memes or something. If you’re going to create content it has to be fashionable, or a vlog with some kind of commentary so everyone is kind of contributing to the conversation that’s happening online. I think Vision Pro and all this mixed reality will change the social media we have now. When we get into the 3rd-dimensional world, it might even give people a space to express themselves that we haven’t even seen yet.”







**What is a personal favourite project of yours?**

“My personal favorite project is *Weather Room*, which is an exploration into the speculative future where humanity has vanished, allowing machines to thrive. I think that body of work was one of my breakthroughs. This project, blending video, photography, and sculpture, delves into themes of hyper-sublime and apocalyptic visions, utilizing art-historical traditions to speculate on post-human narratives. It’s a contemplation on the legacy of human existence through the lens of data persistence, presenting a world where human presence is digitally erased, inviting viewers to reflect on our impact and the enduring nature of our digital footprints.”

**Moving forward, what is a project you are excited about right now?**

“I’m particularly excited about the continuation and expansion of the ‘Ecosphere’ series. This series explores the intricate relationship between digital environments and our ecological concerns, bringing to light the potential for technology to foster a deeper understanding of and connection with our natural world. What excites me most about continuing this series is the opportunity to delve deeper into the symbiotic relationship between technological advancements and ecological consciousness, focusing on how nature constructs biomes and ecosystems. With each new installment, I hope to challenge and expand our understanding of how

digital landscapes can serve as a medium for critical ecological awareness and action, inviting viewers to engage with and reflect on their role within the natural world.”

**Can you expand on the idea of the theme ‘conflicts between the virtual and the real’ in your art?**

“The theme of conflicts between the virtual and real in my art seeks to explore the tension and interdependence between these realms. Through my work, I investigate how virtual experiences shape our perceptions of reality, identity, and community. This theme is a reflection on the contemporary human condition, navigating an ever-evolving digital landscape that both mirrors and distorts our physical world.”

**You’re a lecturer here at TMU, can you share some of your favourite mediums to teach and how this has impacted you as an artist?**

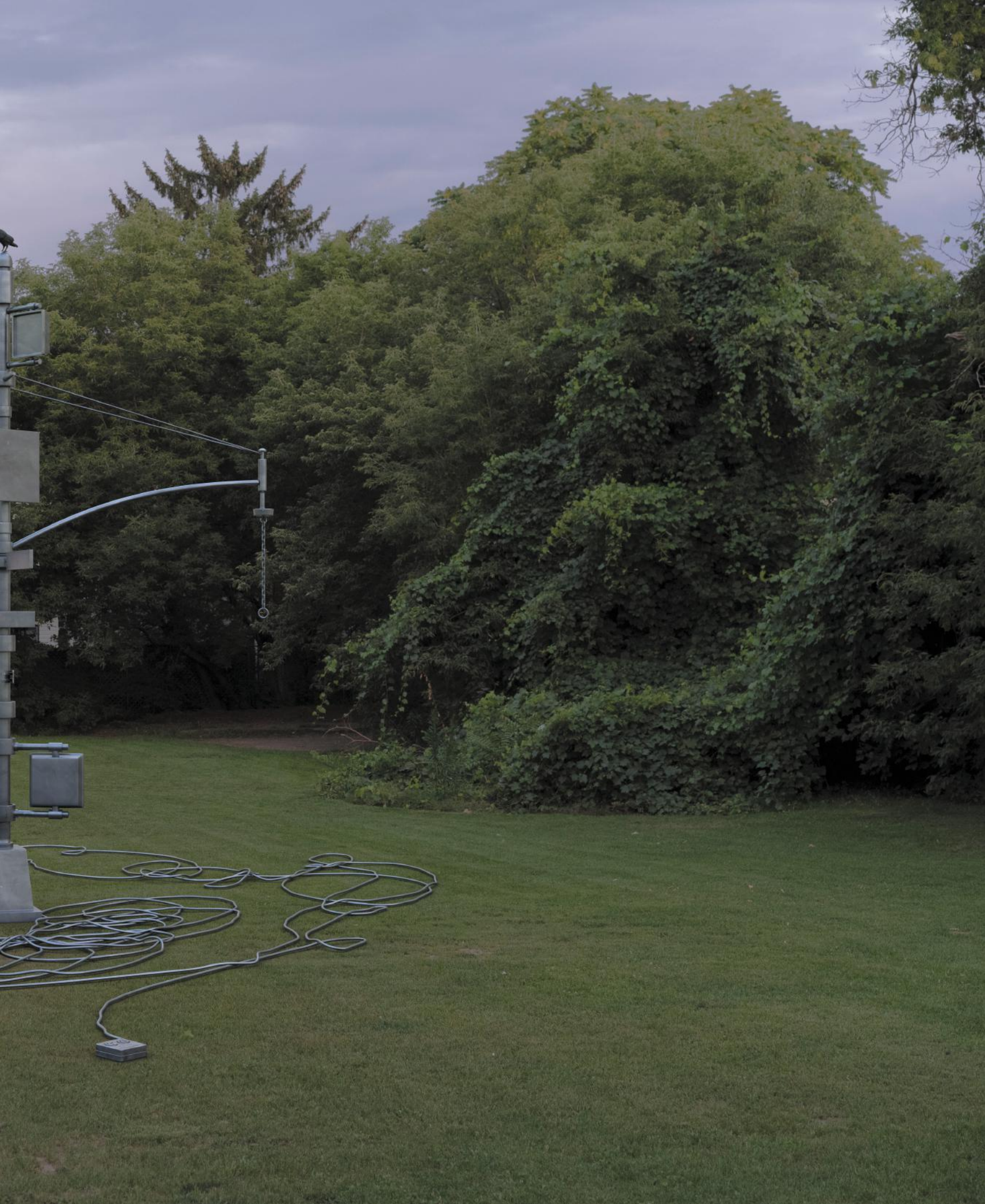
“Teaching film technology, storytelling, 3D modelling, and animation at TMU has profoundly influenced my artistic practice. These disciplines offer a palette for creative experimentation, allowing me to share with students the potential of technology as both a narrative and visual tool. The reciprocal nature of teaching and learning has been incredibly rewarding; this dynamic exchange not only enriches my work but also reinforces the importance of exploring new technologies and techniques in both artistic creation and education.”





100A Ritchie Park, 36x24, Archival Pigment Print, 2023







**Bella Della Penna [76-81]**  
**Chip Lei [18]**  
**Daniella Valenzuela [68]**  
**Diana Gumbs [32-33, 82-83]**  
**Elizabeth Tang [5, 24-25, 56-57]**  
**Eve Violet [58-67]**  
**Jason Le [54-55]**  
**Jessica Berger [8-9, 48-49]**  
**Kenna Robinson [52-53]**  
**Liza Pozdnikova [10, 28-29]**  
**Luke McCutcheon [72-73]**  
**Meazy R [10-21]**  
**Natalie Haas [1, 26-27]**  
**Olivia Graham [30-31, 50-51, 70-71]**  
**Rahim Perez-Anderson [6, 22-23]**  
**Selina Chea [74-75]**  
**Ziwei Zhao [84-87]**

**SIDE A**