

## Contributors

**Adrian Blackwell** is an artist, activist, teacher, writer and urban architectural designer. His interdisciplinary practice concentrates on spatial problems in the contemporary city. Last fall he showed *Monster* at [re]cycle in Hamilton. Kika Thorne and Adrian presented their collective work *Ambience for a future city* at the *Future Cities* conference in Hamilton. He is working with Larkin Architects and Weissbau on the architectural design of an affordable housing project in Toronto.

**Sam Dunn** has researched and written on a wide range of topics, from heavy metal music and culture to homelessness to refugee health. Based in Toronto, currently, he is writing and producing the project “Metal: A Headbanger’s History.” He is also a musician and plays bass guitar for the thrash metal band Burn To Black.

**Harun Farocki** was born in former Czechoslovakia when the Germans occupied it. He first studied theatre science and sociology before devoting himself to film. After his studies at the Deutsche Film - und Fernsehakademie in Berlin from 1966 to 1968 he made educational films and politically committed documentaries. As a lecturer he has taught in Berlin, Hamburg, Manila and most recently in Berkeley. He has made over 90 films, among them many film essays and documentaries, and published countless articles. Since the nineties Farocki has been a frequent guest at film festivals as well as contemporary art exhibitions.

**Alex Ferentzy** is an interdisciplinary researcher with interests in International Political Economy and Continental Philosophy. He is currently researching the impact of non-Euclidean Geometry on French Philosophy in the late Nineteenth Century as a precursor to the emergence of philosophies of difference in the Twentieth Century.

**Charles Finley** is a PhD candidate in the Joint Programme in Communication and Culture at Ryerson University and York University. He has written on cities, technology, education and culture for the *Annex Gleaner*, *Engineering Dimension* and various online publications and for community radio. He is also a participant in the Visible City Project and Archive.

**Kirsten Forkert** is a Vancouver-based artist, teacher, activist, and occasional art writer. Her recent work has been performative in nature, and has taken the form of walks and meetings with groups and individuals. Upcoming projects include Blind Spot, in collaboration with John Dummett, at Forest City Gallery, in London, Ontario, and work at Galérie Optica in Montreal, and at the Next Wave Festival in Melbourne, Australia.

**Bryce Goebel** is currently a doctoral candidate in the Graduate Programme in Social and Political Thought at York University.

**Richard Hill** is an independent critic and curator and associate editor of *FUSE* magazine.

**Hadley Howes** and **Maxwell Stephens** began collaborating in 1997, graduating together from Emily Carr Institute of Art and Design the following year. They have exhibited across Canada and in the United States, and are currently finishing a Masters degree in media philosophy while crafting a *verre églomisé* powder room. They would like to thank the B.C. Arts Council for their support.

**Jane Jacobs** has published extensively on cities, the economy and society. Her best-known work is *The Death and Life of Great American Cities* (1961), a groundbreaking work that questioned the ability of the entire modernist planning project to create successful cities. Other publications have included *The Economy of Cities* (1968), *The Question of Separatism* (1980), *Cities and the Wealth of Nations* (1984), and *Systems of Survival* (1993). Her most recent work is *The Dark Age Ahead* (2004).

**Fuyuki Kurasawa** is Assistant Professor in the Department of Sociology, Faculty of Arts, at York University. In 2003-4, he is a Fulbright Scholar and Visiting Fellow in the Departments of Sociology at Yale University and New York University. Kurasawa is the author of *The Ethnological Imagination: A Cross-Cultural Critique of Modernity* (University of Minnesota Press, in press) and of articles in a variety of journals, as well as a consulting editor for the *Routledge Encyclopedia of Social Theory*.

**Saara Liinamaa** is currently a doctoral candidate in the Graduate Programme in Social and Political Thought, York University. Her writing and research combines interests in contemporary art, film, and urban culture. Her recent work addresses topics such as theorizing loss and/in the city, time-based urban art, spontaneous memorials, and virtual memorialization.

**An Te Liu** is currently Assistant Professor of Architecture at the University of Toronto. His work has been exhibited at Fotohof in Salzburg, Seoul Museum of Art, Artists Space in New York and Mercer Union in Toronto. He is represented by the Henry Urbach Architecture Gallery in New York.

**Brenda Longfellow** has published articles on feminist film theory and Canadian cinema in *CineTracts*, *Screen*, *CineAction*, and the *Canadian Journal of Film Studies*. She is a co-editor of the anthology *Gendering the Nation: Canadian Women Filmmakers*. She has also directed *Our Marilyn*, an award winning experimental documentary, and *Gerda* (1992), a feature drama on the life and times of Gerda Munsinger. Her most recent

film is the critically acclaimed *Tina in Mexico* (2002), a feature documentary on the silent film star and photographer Tina Modotti.

**Corwyn Lund** has been making sculpture, installation, video, and furniture in Toronto since 2000.

**Janine Marchessault** has published widely on film, video, and new media technologies and is a founding editor of *Public*. Her most recent publication is *McLuhan: Cosmic Media* (Sage, 2004). She holds a Canada Research Chair in Art, Digital Media, and Globalization at York University.

**Steve McCaffery's** latest volumes of poetry are *Bouma Shapes* (Zasterle Press, Canary Islands) and a two-volume set of selected poems, *Seven Pages Missing* (Toronto: Coach House Press). His latest critical books are *Imagining Language* (with Jed Rasula, MIT Press) and *Prior to Meaning: the Protosemantic and Poetics* (Northwestern). He teaches at York University and is founding Director of NACIP (the North American Centre for Interdisciplinary Poetics).

**Pierre Ouellet** is a PhD candidate in Social and Political Thought at York University where he is completing a dissertation entitled *Urban Poetics and the Mimetic Imagination: Images of the City in Québécois and Canadian Poetry - 1868-1967*.

**Dominic Pettman** has taught literature, media, and cultural theory at the University of Amsterdam, the University of Geneva, and the University of Melbourne. He is the author of *After the Orgy: Toward a Politics of Exhaustion* (SUNY, 2002) and the co-author (with Justin Clemens) of *Avoiding the Subject: Media, Culture and the Object* (forthcoming, Amsterdam University Press, 2004).

**Manuel Piña** holds a Mechanical Engineering degree from the Vladimir Polytechnic Institute, Vladimir, Russia. Piña began as a practising artist in 1990 after working for several years in the engineering field. His work has been exhibited in a wide variety of international venues. Manuel Piña joined the University of British Columbia's Department of Art History, Visual Art, and Theory in 2003 as an Assistant Professor of new media.

**Brian Poole** is currently teaching at the Institute for Comparative Literature, Freie Universität Berlin, where he hosted the ninth international Bakhtin Conference. He was a member of the editorial group that worked on the Russian edition of Bakhtin's collected works.

**project3media** is an open concept Web-based collaborative project in which artists and designers work together in order to share and grow as a group of creative individuals. The project originated in 2001 on the Web, and has expanded to host many art events, charity fundraisers, and live visual projections throughout the Toronto area and most recently, in Vancouver. The collective is continually exploring how the Web can be used as a basis for collaboration between artists and designers.

**Christine Shaw** is an artist and an independent curator. She has produced site-specific installations, participatory environments, and architectural interventions for public spaces and galleries and is currently developing a networked series of collaborative curatorial projects. She is a past member of the Board and Editorial Committee for *FUSE* magazine. She would like to acknowledge the support of the Saskatchewan Arts Board. She is a doctoral candidate in Social and Political Thought at York University.

**Christopher Smith** spends his time facilitating courses for the Anarchist Free University of Toronto ([www.AnarchistU.ca](http://www.AnarchistU.ca)), and helping organize initiatives for the Toronto Public Space Committee ([www.publicspace.ca](http://www.publicspace.ca)). A doctoral candidate in the York/Ryerson Joint Graduate Programme in Communication and Culture, he currently holds the Graduate Fellowship for Academic Distinction.

**David Harris Smith** is a Toronto artist and filmmaker. His large figurative paintings have been exhibited and sold throughout Canada and the United States. His current collaborative project *Listening: Viaduct*, with composer Bentley Jarvis, traces an array of social and physical forces emanating from Toronto's "suicide" bridge - the Prince Edward Viaduct.

**Jeff Thomas** is an Iroquois/Onondaga photographer now living in Ottawa who has works in major collections in Canada, the United States, and Europe including the National Gallery's Museum of Contemporary Photography, the Smithsonian Museum of the American Indian, and the Musée de l'Elysée in Lausanne. His most recent solo shows were *Scouting for Indians* in New York City and *Geronimo was Here* in Buffalo.

**Kika Thorne** is a Torontonians. Recent exhibitions include *Zones* at the Art Gallery of Hamilton; *The disOrder of things* at the Kino Arsenal, Berlin; *25hours*, Barcelona; *Artcity*, Calgary; and *Old Habits Die Hard* in Berlin, Norwich, and Oslo. She has written for *MIX*, *FUSE* and *C Magazine*, VTape, the AGO, and the Canadian Cultural Centre in Paris. She and Adrian Blackwell will exhibit *1:1 over 1:300* in Houston in 2005.