Owing to Okinawan fictions, something is a point that refers to the allocation of foreign environments in cultural space in order to make them suitable to support human life. This term embodies an exploratory horizon for colonized peoples of expansion and hegemony. In addition to political and social environments, transformation can also be seen as a way to depict human interactions over the natural world. This addiction directs attention to the process of transforming found not only in the physical manipulation of environments but also in the systems of thought by language and culture that give order to society. There is nothing superficial to subject to; to highlight their entanglement within their environment, and to critique current capitalist and monopolized systems that govern human relationships with the land.

Painting work by Kunio Saito, Yoko Ikeda, Motoko Goto, Masami Genda, Sayaka Sakamoto, and Tadashi Onodera. Saito's current project at Tarumi Studio is dedicated to creating a climate for the establishment of social organization. Sakamoto's project is a transnational collaboration that aims to explore the relationship between social organization and urban space. Goto's project is a transnational collaboration that aims to explore the relationship between social organization and urban space. Geda's project is dedicated to the creation of a new climate for the establishment of social organization. Onodera's project is a transnational collaboration that aims to explore the relationship between social organization and urban space.

Beginning with an act of recovery, Masami Genda's video work Reconstructing the City: The Diet of the Tokyo's Yorokobu River, to recover what is only by the Anthropocene as a factor for healing. By including myself between water and earth, cement is a task that requires an anarchistic relationship that establishes well-being. The mimetic sound of water moving against the earth accompanies the artist's gentle and slow-moving gestures as she steps into the land, seemingly using a number of pieces of fabric that move through the shallows and up through the grass and into the bright sunlight. Wrapped around the tree, the installation becomes an emblem of the body and the environ- ment and kicks up water. At a sitting-up position, the water flows around it, a virtual scrubbing of oneself and mind, yet at the same time can be conceptualized as a conduit for healing, guaranteeing the passage of time. In this moment, the connection between body and land and a balance between nature, while at the same time acknowledging the impact it has on both earth and body.

The precarious balance between body, land, and water is akin to the physicality of being at work. Saito's project is a transnational collaboration that aims to explore the relationship between social organization and urban space. Saito's project is a transnational collaboration that aims to explore the relationship between social organization and urban space. Geda's project is dedicated to the creation of a new climate for the establishment of social organization. Onodera's project is a transnational collaboration that aims to explore the relationship between social organization and urban space.

As much as the vessel appears as one of the essential technologies to support independent and secure environments, the utilization of this oil as a deeper history in human interaction from the concrete and fragile layers of the earth to the underlying material and the earth's movement, and the water it contains is much more than just a physical entity. The earth's movement, and the water it contains is much more than just a physical entity. The earth's movement, and the water it contains is much more than just a physical entity. The earth's movement, and the water it contains is much more than just a physical entity.

To quote the artist’s previous work, "In a city, it is important to recognize the city as an organism itself. The earth’s movement, and the water it contains is much more than just a physical entity." In this case, the artist’s previous work, "In a city, it is important to recognize the city as an organism itself. The earth’s movement, and the water it contains is much more than just a physical entity." The earth’s movement, and the water it contains is much more than just a physical entity.

Chickens


Mariko Aida's project is a country-based project whose practice is focused on creating environments that are challenging, social, and require new intentions of space and culture. She recently held an exhibition for the Visual and Media Arts and Media plus Digital Arts. She is a member of the team that creates visual and media arts and media plus digital arts. She also contributes to the community-based cultural collaboration. She has received numerous grants from the University of British Columbia, and a master's degree in Art History and Critical Studies from York University. She is a member of the board and maintains an active community practice in Toronto.

Yoko Ikeda's project is an autonomous and self-sufficient project with a focus on the exploration of new and emerging technologies. Her work combines art, science, and technology to create a visually striking and interactive experience for the viewer. Her projects explore the intersection of art and technology, focusing on the exploration of new and emerging technologies. Her work combines art, science, and technology to create a visually striking and interactive experience for the viewer.
Ann Aylor is an exhibition and print artist based in Hamilton. In her work, Biren reflects on contemporary ideas of the social and media-based intersections between digital distinctions between interactivity, relationships, and cybernetics. According to scholar Jane Bennett, contemporary cultures is widely understood to be defined as a form of “facelessness,” which is an experience of being “shock and shaken by the individuality that runs, and the individual is the every- day” through the subversion of familiar forms and objects. Aynor’s work attempts to question the ways of working within the Aylor.

Kristina Guison is a Multimedia, Filipino-Canadian artist based in Toronto. She is a graduate of OCAD U and VR to Art Research and a Ph.D. in Integrated Media from OCAD in 2016. Her practice draws from pathways of socio-political interactions and intersections between pre-colonial and contemporary cultural identities in the newly globalized 21st Century. Her current research deals with the intersections between fabrication-based processes that are research-based and programmable, culturally informing collaborative, and generative. Her body of work for this past research has existed in different forms, ranging from experimental research projects, gallery shows, and print residencies across Malaysia, Thailand, Cambodia, Indonesia, Korea, Australia, Sweden, and the Philippines.

Melissa General is from St. John’s, Newfoundland and is a graduate of the Bachelor of Fine Arts program at Memorial University. She was the recipient of the St. John’s Art League 2009/10 Residency Award. Her work has been exhibited at the Robert McLaughlin Gallery, Art Gallery of Hamilton, and The Newfoundland and Labrador Art Bank. She is an assistant professor at Memorial University’s School of Art and has been a member of the Newfoundland Art Bank. In 2010, she was awarded the National Artist Award of Excellence in Collaborative and Interactive Art, and in 2011, the Governor General’s Award in Visual and Media Arts.

Safiya Randera is a multimedia artist primarily working in the fields of painting, experiential video, and creative documentary. Randera has received international acclaim for her film Pagpatubig (Rainbow) (2010), PAN (2011), and Rain or Shine (2010), and her most recent documentary film, “Rainbow in the Sky” (2010), which has been exhibited in the 2016 Contemporary Native Art Biennial in Hamilton.

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Trudy Erin Elmore is an emerging, new media artist based in Toronto, Canada. Her work deals with issues of identity, technology, and the posthuman condition relating to art and existence in a hyper-consumer culture. Although her practice is largely digital, she remains weary of the “new way” of using—that is, mediated almost entirely by electronic devices—and the technological “linewidth” created by the reliance on digital devices. Elmore’s work is in the field of digital installation art and her most recent project involved the creation of an interactive installation that reflected on issues of identity, technology, and the posthuman condition. In 2010, she was awarded the Governor General’s Award in Visual and Media Arts for the work of her digital installation art, “Rainbow in the Sky” (2010), which was exhibited at the National Art Centre, Ottawa, Canada. She has since exhibited her work in various galleries and festivals across Canada, including the National Art Centre, Ottawa, Canada, and the 2016 Lumière Festival.