



interested in the possibility of combining familiar images abstractly so they function metaphorically and emotionally, yet retain their identity as images, fascinating in and of themselves.



I've been thinking about this quite a bit lately, asking myself, what is the influence of this 'given situation', not speaking about the house where you live or the city where you live, but rather your own house, your body, giving you certain possibilities or impossibilities, even if you could transgress them through the imaginative use of yourself, or dealing with it in imaginative ways.



uncover and integrate the stories of the past people and cultures in new city place making



STAIRCASE OF THE OLD BRITISH MUSEUM, MONTAGUE HOUSE

cantankerous influence that is educational and experimental,



I loved engaging with real people and live situations. Responding, thinking through the lens. It gives me great pleasure to keep the shot alive by one's interventions – in the way you would move your camera, change the magnification, play with light.



A filmmaker and cinematographer based in Mumbai. He works in documentary films and inter-disciplinary moving-image practices, often collaborating with visual artists on video and film based art works. He is also involved in cinema pedagogy as a lecturer and curator of film programmes.

INDIA
ARCHITECTURAL WORKSHOP 2002
Transform from Vernacular



His current research focuses on the domesticity associated with the materiality of the ideal family home and the intersection of politics of public domain and interior urbanism.



Making room for a growing mindset has always been a speciality, which means that while the project may have a touch of an industrial theme, the intention is to leave space to be filled over time.



art lover & #cityfarmer



I use queer and feminist theory as lenses for examining contemporary experimental performance, representations of masculinity, popular culture, and media.

SOME OF THE
ANTS THAT
LIVE IN MY
BATHROOM REMEMBER
THE FLOOD THAT I
BOUGHT UPON THEM
LAST YEAR ***
THIS SUMMER
THEY HIDE IN MY
TOWEL QUIETLY
WITH A VENGEANCE
WAITING

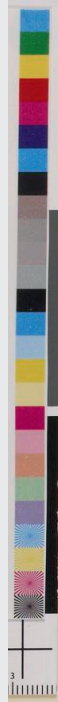
I have always thought of the question of photography as age old, one that keeps resurfacing as photography becomes more accessible. But fundamentally I think the question has remained unchanged since the beginning of photography.



I have been interested in what Brian Dillon in his essay "A Short Story of Decay" eloquently writes, "The ruin is not a site of melancholy or mourning but of radical Potential."



work is transient and interactive with the end product ranging from books, printed ephemera and performing to camera for live broadcast

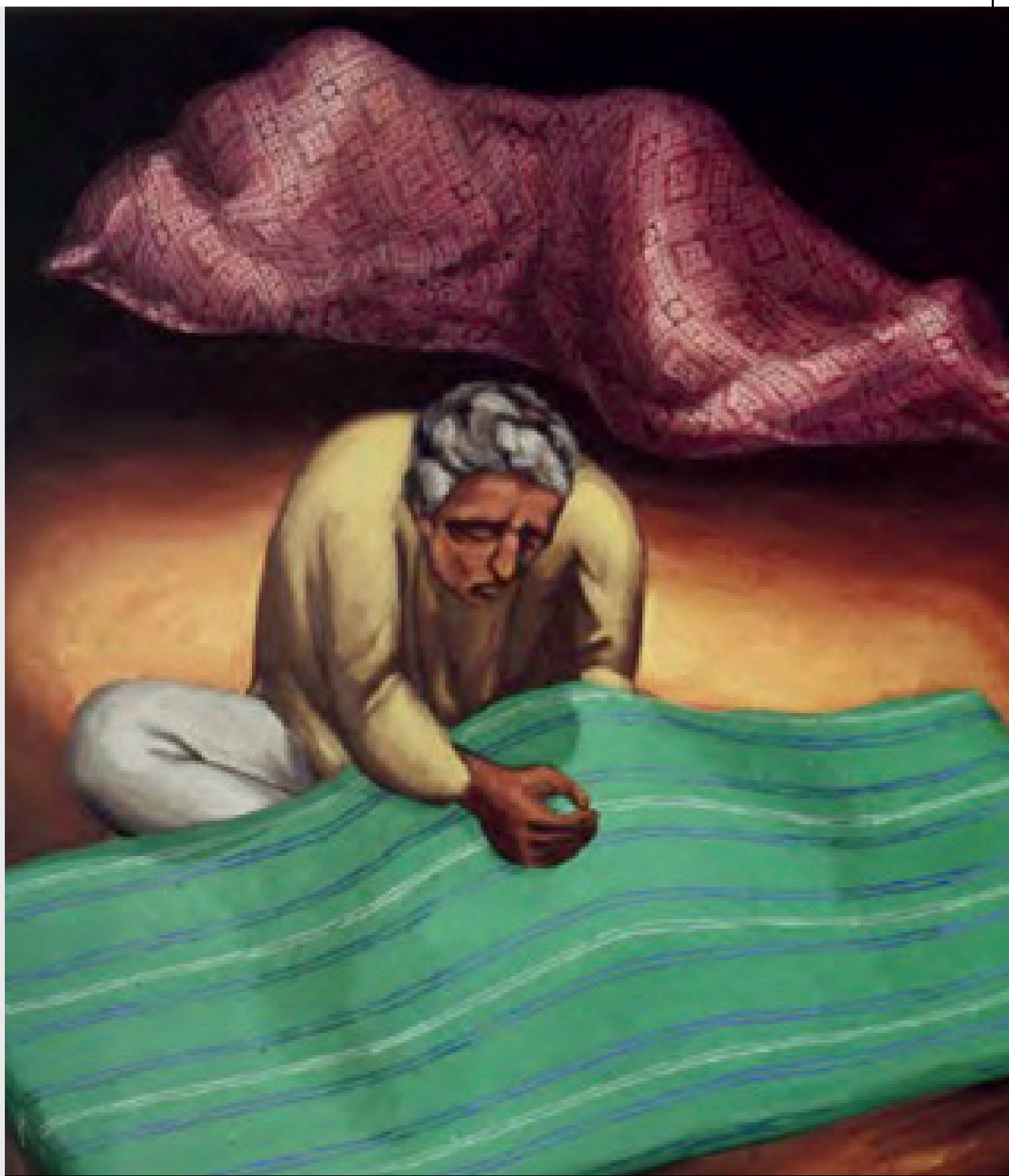


where, & ah where, is my gallant Sailor gone?
gone to fight the Frenchman, for George upon the Throne.
Dido, in Despair!
Lady Hemmell

His gone to fight the Frenchman, I look to her Arm & Eye.
And left me with the old Antiques, to lay me down & Cry.

BRITISH MUSEUM
CENTIMETRES
1 2 3 4 5 6 7 8 9 10

questioning societal expectations of (looking at) one's own image as well as the effects of the contemporary myths and narratives we live by.



Architecture and the city are the powerful indicators of culture. In them are represented the values system of a society, the aspirations it has for the future, along with its successes and failures.

DANIEL



The academic space is a space to critically examine the role that it plays' and be able to suggest modes to recalibrating the modes in which it is practiced. He strongly believes that such a critical examination can happen through rigorously reexamining of some of the presumptions that architecture assumes.



Cats were often sealed into the foundations of new buildings for good luck. The cat at Curzon Street is thought to have been deliberately bricked up in the walls when the building was first built in 1838, and was discovered by builders doing later renovation work.



In an age of emails and texts, a physical object received by post is something to be cherished.



3E.

THE HORSE IN MOTION.

Illustrated by
MUYBRIDGE.

RDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 19th June, of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart; the horizontal

MORSE'S Gallery, 417 Montgomery

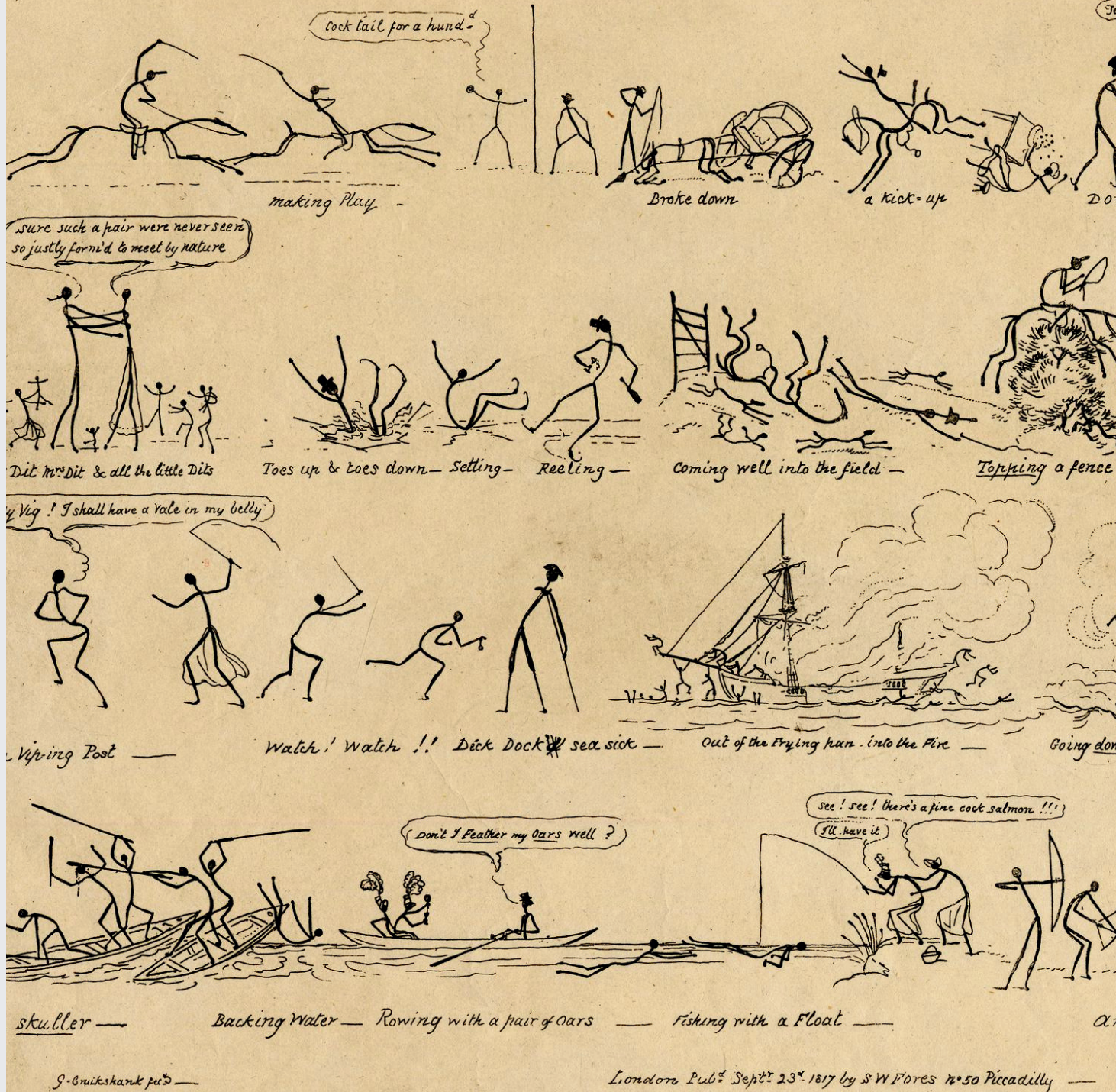
AUTOMATIC ELECTRO-PHOTO

On the snow clad landscape, even the colour black seems vibrant. The paper planes are shown in two contrasting terrains – the warmth of a house where they are manufactured and the barren, cold, white Siachen glacier where they are dashed into the snow.

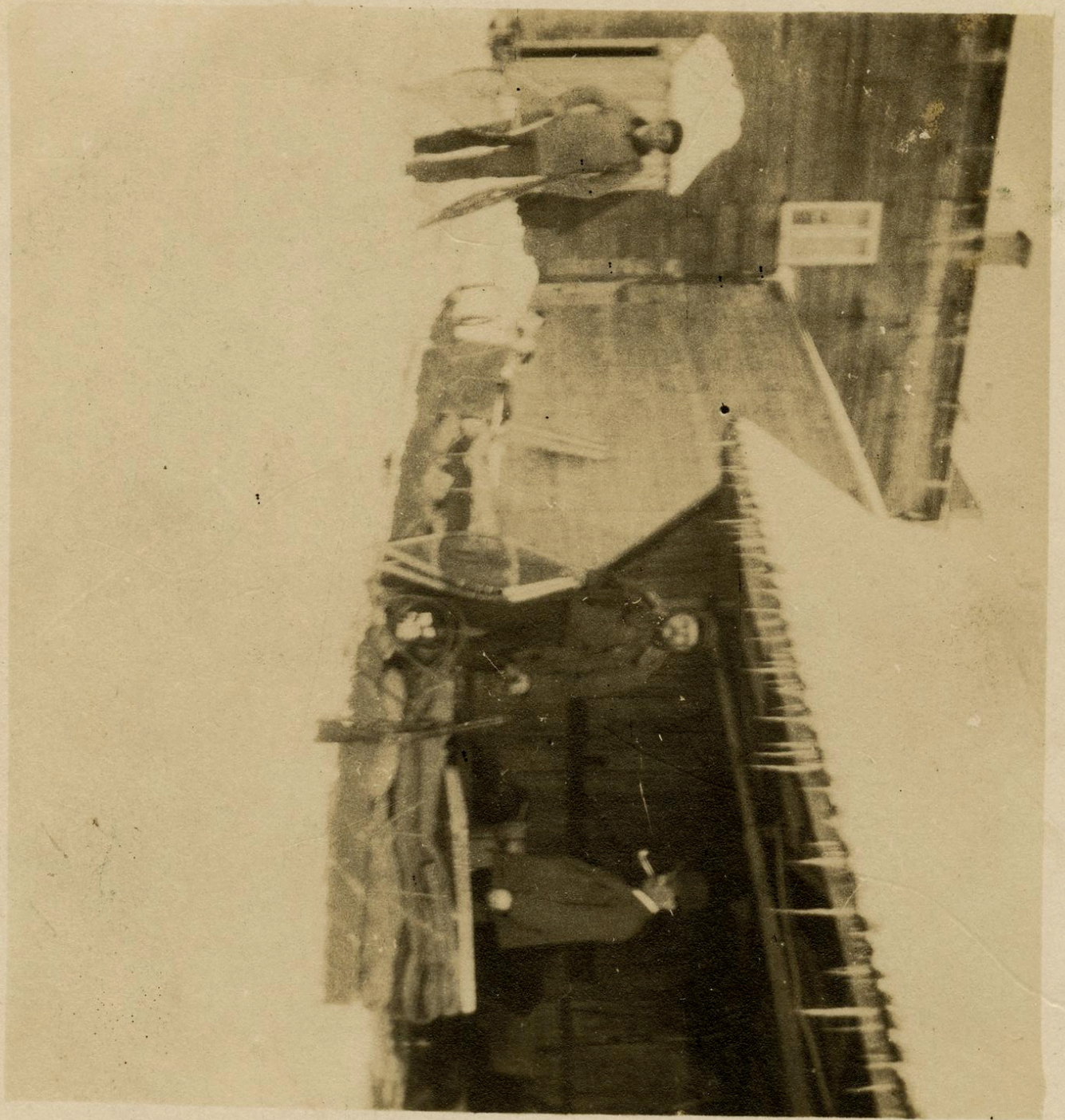


I am interested in non-commercial, non-proprietary, open source, community-organized, sustainable practices that promote vitality and viability through awareness and action.

Striking Effects produced by **LINES** & **DOTS** - for the assistance of



I'm a DJ, I live in São Paulo, I was born in 1984, since 2000 working in the market I started playing private parties for the company sound lighting where I started to have a comprehensive musical experience playing various musical styles from the 70s/80s/90s/2000s.



public and alternate spaces.