

# Brutus Borous

## Emerson Maxwell

*Endless Recovery*, 2021  
concrete, pea gravel  
14" x 14"

## Katie McDonald

*Short Distance Travel*, 2021  
acrylic on canvas  
24" x 36"

## Emma Welch

*Climber (with orbs)*, 2021  
cardboard, epoxy putty, acrylic paint, with black epoxy balls  
46" x 100"

*flower fence (8)*, 2021  
*flower fence (10)*, 2021  
colour pencil, oil pastel, soft pastel on linen over panel, artist's  
frame with black epoxy balls  
12" x 9"

There are pavers and then there are pavers. For the person down the street, there were enjoyable years of a dry foundation, and then there were times that the water came in. Design guidelines for 'greening' surface parking lots include strategies such as the use of permeable paving to allow fluids like stormwater to pass through the ground materials with more ease. Guidelines for 'greener' parking lots were written and recommended from the City of Toronto and their advocacies around 2006. Many small projects were then implemented throughout Toronto to expand on these ideas in hopes of generating a positive response from the people who lived or worked near these green-edits. Edits in the name of 'greening' cities often end in both sustainable and unsustainable results, with the ladder frequently forgiven in the name of good or 'green' intentions.

'Green sheening' environmentally unethical concepts such as parking lots serves as a psychological 'lesser of two evils', but does it consequently welcome more P-lots into the 'good' cavity of our minds? Is the act of 'greening' a P-Lot more disarming by nature or are there real positive results that one should favour? Is conceptually disarming something inherently violent for the sake of positive environmental results good or bad?

Disarming (often harmful) concepts by bolstering support from privately funded organizations or secret sister-companies is known as 'astroturfing'. One of the very first examples of this is described in William Shakespeare's 'Julius Caesar' in act 1, scene 2 when Cassius describes his plan to write multiple letters as Roman citizens, highlighting support towards Brutus (rather than Caesar). In act 2, scene 1, Brutus' servant comes upon the letters and delivers them to Brutus, who is pacing in the garden. The letters, though falsely written, help sway Brutus to make the decision to betray and kill Julius Caesar.

When the centre of Willowvale Lane was punctured and replaced with grass pavers, an idea implemented by a partnership between the city of Toronto and The Laneway Project, the house down the street started incurring water in their foundation. Initially the water seeped in without the home owners knowledge, and over the years it led to severe structural damage. This produced a foundation in need of extensive repair. The job was so large, the contractor suggested the homeowner dig the basement out, and rent it to someone else. The price would not be significantly higher, and the benefits were clear. Months later and much over budget, the project was completed, leaving the homeowner with debt he could not incur. Later, he sold the house and left the city.