

modality

modality

modality

A modality is a specific way in which information is encoded for its presentation to individuals. As photographers, images are the modality in which we are able to express our ideas, and communicate with the outside world. When dealing with a certain theme, such as the Human Subject, we think about our own experiences and this influences the creation of our photographs. As artists we rarely go out into the world and record objectively. The use of the camera gives us the opportunity to be selective and transform “raw material” into an image that speaks within a narrative of subjectivity. Our choice in how we communicate through photographs distinguishes us as artists; if everyone recorded the same way, the expressive opportunities in photography, and art in general, would be limited.

Within the show, each artist has chosen a topic and approach that they feel best articulates their idea of the Human Subject. The viewer is presented with ideas of how human relationships operate in relation to space, time, memory, individuality and object. Some artists go beyond the realm of straight photography and use mediums that extend the realization of their work through the use of video, projection, and/or sculpture. Though photography functions as the cornerstone of these series, each individual has branched out according to their own unique point of view.

The Human Subject presents the opportunity to work with a theme that every individual, not just the artist, is familiar with. Daily life is largely orchestrated around observations, interactions, and negotiations with others, and these images are focused on the interpretation of these experiences. As the viewer reads each photograph, a chance for an open relation and engagement occurs. Sometimes we are faced with certain images that force us to absorb a statement without the opportunity to pose questions. Collectively, these pieces deal with basic aspects of the human condition, offering an entry point toward understanding each artist’s perspective.

As a group of fifty-nine studying artists with various social backgrounds, each of us brings our own history and perspective to the work we create. The influence of our personal experience on that of our subject(s) is a significant part of the creative process. The degree to which that process is revealed varies from project to project, often adding layers of dialogue between the photographic form, the subject, and the viewer. A given series may focus on a specific individual or on a more abstract concept, which demonstrates a range of interpretations within a unified theme.

claire harvie
savannah onofrey

modality, at the ima gallery

march 5th-29th, 2014

opening reception

march 6th, 6-9pm

ima gallery

wednesday-saturday, 12-5pm

80 spadina ave., suite 305

toronto, ontario

416 703 2235

imagallery.ca

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table of contents

| | | | |
|----|------------------------------|-----|-------------------------------|
| 1 | aharon altman | 61 | lauren leprich |
| 3 | jeannette breward | 63 | paige lindsay |
| 5 | hayley buckham | 65 | jacob louvelle-burt |
| 7 | laurie burns | 67 | jack low |
| 9 | jes cervoni | 69 | lucy lu |
| 11 | meagan christou | 71 | fionn luk |
| 13 | jordynn colosi | 73 | kailee mandel |
| 15 | lyndsey constable | 75 | james morley |
| 17 | stef daugilis | 77 | monica neumann |
| 19 | erich deleeuw | 79 | michelle nunes |
| 21 | michelle doran | 81 | savannah onofrey |
| 23 | nicole douglas | 83 | alexander pennington |
| 25 | nathan dunn | 85 | arianna perricone |
| 27 | emma ewing-nagy | 87 | helen piekoszewski |
| 29 | alexandra gooding | 89 | victoria rigo |
| 31 | joseph hammond | 91 | geo romolo |
| 33 | celine harb | 93 | andrew savery-whiteway |
| 35 | claire harvie | 95 | annika sinclair |
| 37 | julia hendrickson | 97 | kristina smith |
| 39 | alison irwin | 99 | gina staios |
| 41 | yurisa jimenez-clarke | 101 | loclin stewart |
| 43 | kaitie johannesen | 103 | paul swanson |
| 45 | christine johnston | 105 | rebecca turner |
| 47 | fern kachuck | 107 | giordana vescio |
| 49 | abby klages | 109 | matthew volpe |
| 51 | katya koroscil | 111 | matt waples |
| 53 | alycia kosonic | 113 | tyler webb |
| 55 | jane kuhn | 115 | elaine wong |
| 57 | ockto lee | 117 | amanda woolley |
| 59 | genevieve leong | | |



views from both sides at the same time

aharon altman

born 1938. the bottle city of kandor
lives in toronto, ontario

lickmylenscap.com

This installation consists of 47 burlesque portraits presented as diptychs in a digital slideshow, contained within a wooden "Toy Box". The box is locked with two peepholes cut in the top. When the viewer peers down, they are presented with a bifurcated digital display, presenting the same image on both sides; the left image is in colour and the right is monochromatic. The voyeur must look in both peepholes to see the images. The photos are reflected and warped by an imperfect circle of clear acrylic; these distorted reflections add dynamism to the viewing experience, paying homage to the optical tricks used by old-time peepshow entertainers. The public performances of burlesque artists have been re-appropriated as a private show. The portraits were photographed candidly to encapsulate the human subject when it feels empowered, though aloof to the photographic gaze. The monochromatic doubles are a nod to the peepshow, which pre-dates colour photography. The gelatin slides are made from the same type of filters used in stage lighting, enabling the voyeur to control an otherwise uncontrollable variable of watching a stage performance. The voyeur is encouraged to play with the gels by using them to view one or both peepholes in the box.



the adult toy box: a peepshow
10x11x11.5" locked pine box with video display



submerged



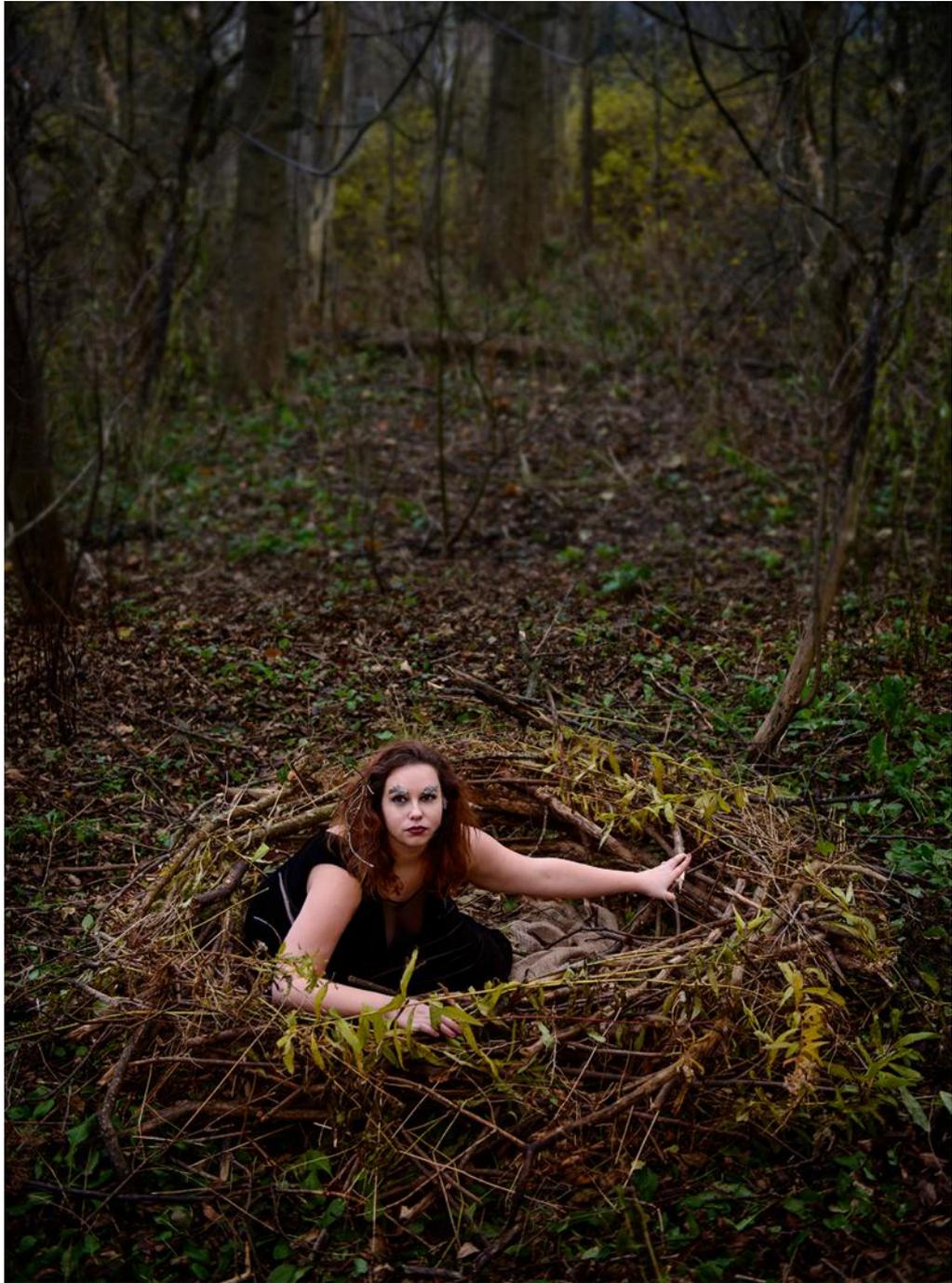
foliage

jeannette breward

born in port hope, ontario
lives in port hope, ontario

jbreward.com

As a species, we have a way of separating and elevating ourselves from the natural world around us. We have built structures that set us apart from it, protect us from it, and block it out. We ignore the fact that we all evolved from the same place, and we are just as much a piece of the natural environment as the trees outside our window or the sparrows that nest there. Why do we feel a need to detach ourselves from this part of our own inherit design? Does it make us feel superior to believe that we are somehow more connected to nature when we are sitting beneath a tree than when we are sitting on our couch? We are a part of nature, so why do we consider ourselves to be apart from it? This series is meant as my way of conveying our innate connectedness to nature, whether we choose to acknowledge it or not.



habitat
20x30" digital inkjet print



hayley buckham

born 1993. burlington, ontario
lives in toronto, ontario

hayleybuckham.tumblr.com

A self-fulfilling prophecy is a prediction that directly or indirectly causes itself to become true. In the beginning, a false definition of a person evokes a new behavior, which makes the original false conception true. People spend their lives getting to know who they surround themselves with that after a certain time period they generally start to have an understanding as to who they are. This past year I have learnt a very important lesson, people who I became close with over years aren't who I originally thought them to be or essentially want them to be. I believed peers to be a particular way because they portrayed themselves this way for so long that once they stepped outside that personality, it seemed out of character. It's as if we tack this persona of whom we thought them to be onto them so they become that person. People we surround ourselves with have a certain outlook on who we are that after a while we portray ourselves to be exactly that. We reflect our surroundings without realizing it, becoming self-fulfilled prophesies. This project is about coming to terms with change and breaking these pre-determined outlooks on people in my life.



self-fulfilled prophecies
13x19" digital inkjet print



sydney's 15 seconds of fame



carlo's 15 seconds of fame

laurie burns

born 1991. toronto, ontario
lives in toronto, ontario

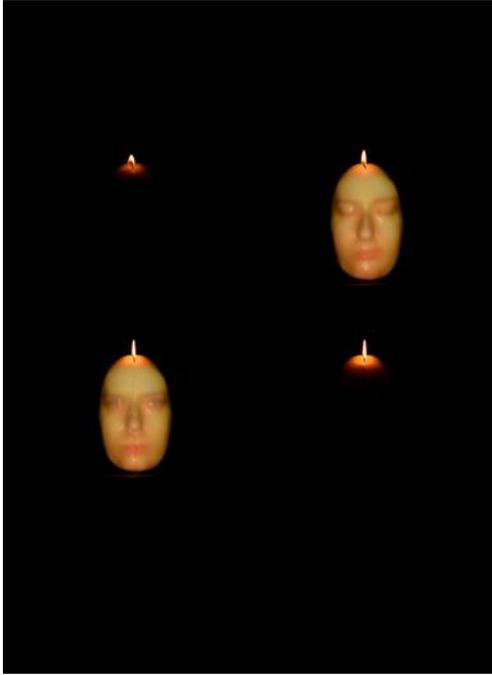
laurieburns.ca

One Saturday night after work sometime in November, I invited a group of my coworkers over to my apartment to sit for the current photographic series I was working on. I bought a case of beer, a few bottles of wine and sold it to them as more of a party than a photo shoot, promising that they would all only have to pose for fifteen seconds at the very least. Everyone mingled, drank and had a good time, all taking turns being in the literal spot light in front of the camera for fifteen seconds at a time. Each photograph is one, fifteen second-long exposure, taken in a darkened room and lit by painting with an artificial tea light.

In a 1968 exhibition of his work, Andy Warhol included the words "In the future, everyone will be world-famous for fifteen minutes." Now that it is the future, we can see that Warhol's "prediction" was surprisingly accurate, although it is more like fifteen seconds of fame rather than fifteen minutes. With the invention and popularization of social media, it is even easier than Warhol could have expected for the every day person to experience an even shorter-lived period of fame.



laurie's 15 seconds of fame
8x10" digital image



alex



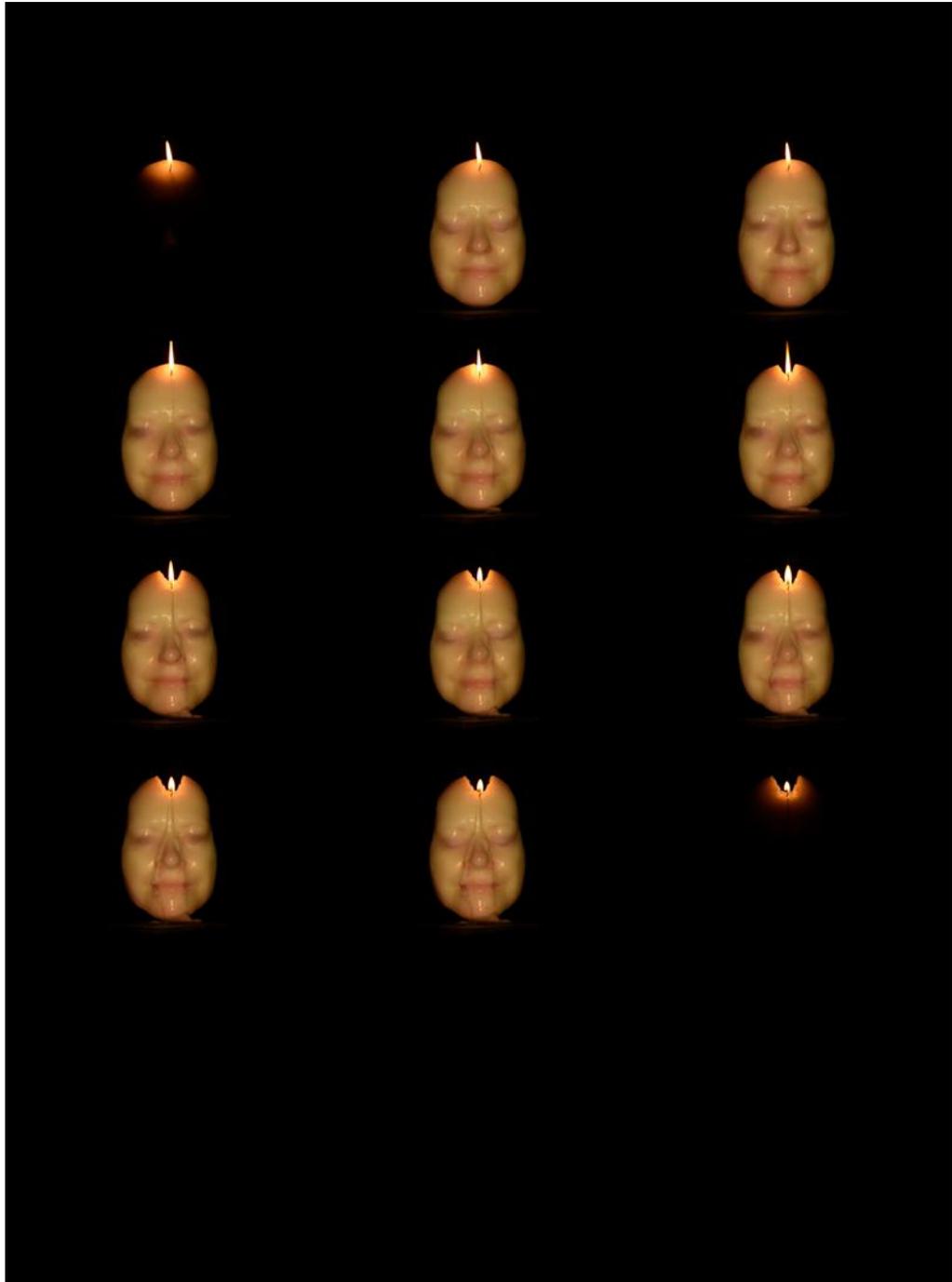
geo

jes cervoni

born 1992. burlington, ontario
lives in hamilton, ontario

jescervoni.com

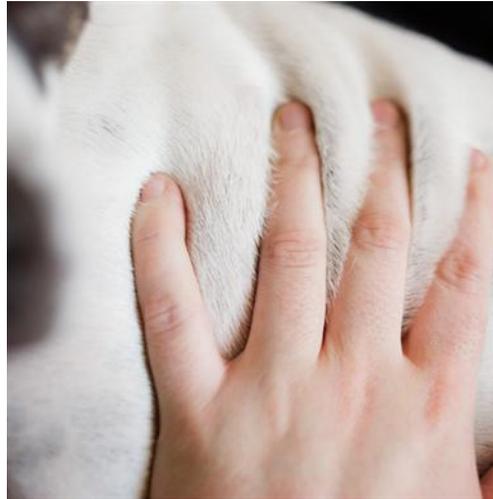
The wearing of years shows best on our faces: if a face is cast in a moment, the wear can no longer be judged by the depth of the crevices in our cheeks, but rather in time eroding the mask. These condensed lives-lived cast as candles from a likeness of their forms show the sensitivity of time. Each year of the person's life is compressed into one minute, and lived through the burning flame. The age of these abstracted lives does not show in the image of the projected face, but through the slow softening and decay of the sensitive object. The individual altars demonstrate an abridged materiality of life. Minute facial gestures are projected and placed on repeat, just as we are constantly repeating aspects of ourselves. Even when the drips begin to flow, and the wax slowly disappears, they do not change. Each individual represents themselves through a multi-layered reproduction of a human face. They are themselves, but they are disappearing.



brenda, life altar series
video of mixed media and projection



we stand



we touch

meagan christou

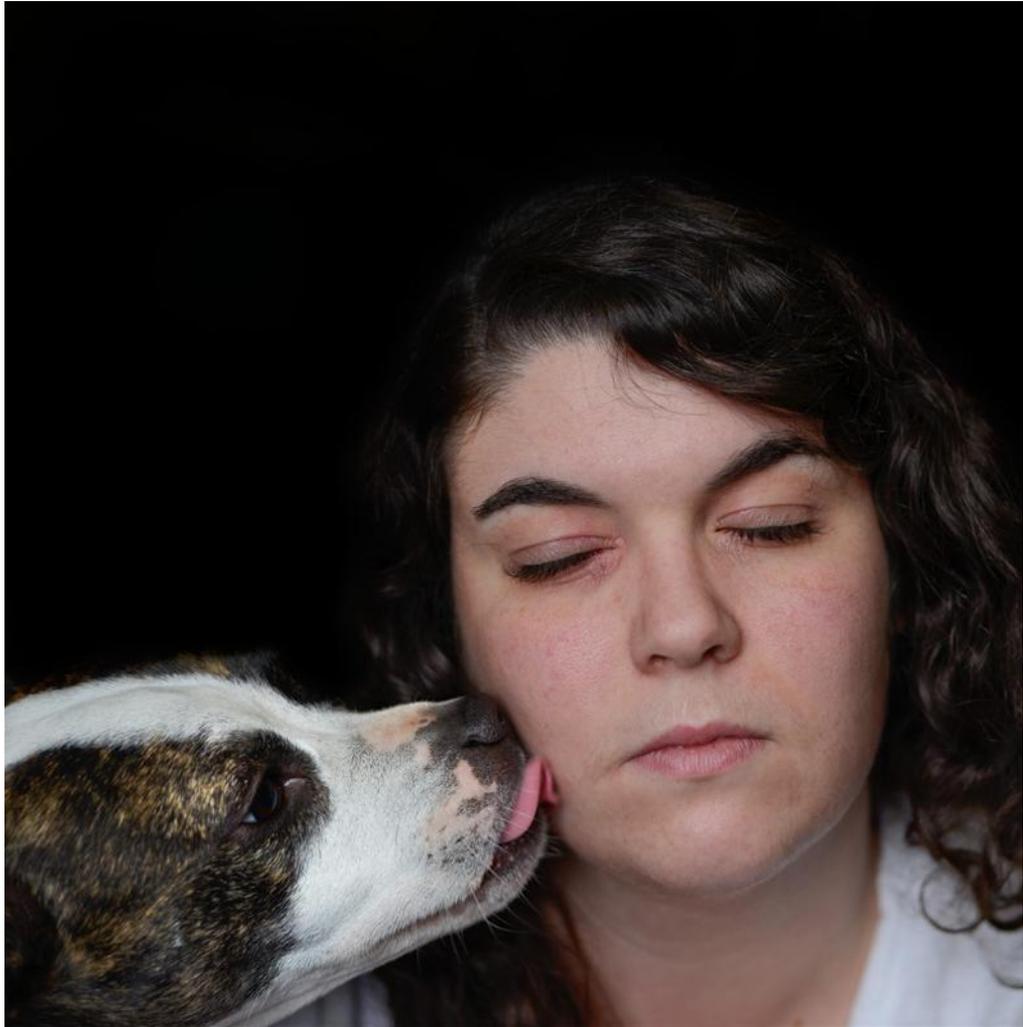
born 1991. bowmanville, ontario
lives in cavan, ontario

meaganchristou.com

Aimee is my sister, my playmate, and my confidant. This anthropomorphic relationship with her has changed my perception between what it means to be animal, and what it means to be human. Our communication with each other can be physical, bestial, playing with teeth and force, or can become intimate, personable, through touch and voice.

In Jacques Derrida's text *The Animal That Therefore I Am* (1997), he questions: "...should I say that I am close or next to the animal, and that I am (following) it, and in what type of order or pressure? Being-with-it in the sense of being-close-to-it? Being-alongside-it? Being-after-it? ... In all cases, if I am (following) after it, the animal therefore comes before me, earlier than me...The animal is there before me, there next to me, there in front of me - I who am (following) after it. And also, therefore, since it is before me, it is behind me. It surrounds me."

Aimee and I engage in the realms of each other's nature, merging as a whole.



we feel

12x12" inkjet print on velvet fine art paper



kathryn

jordynn colosi

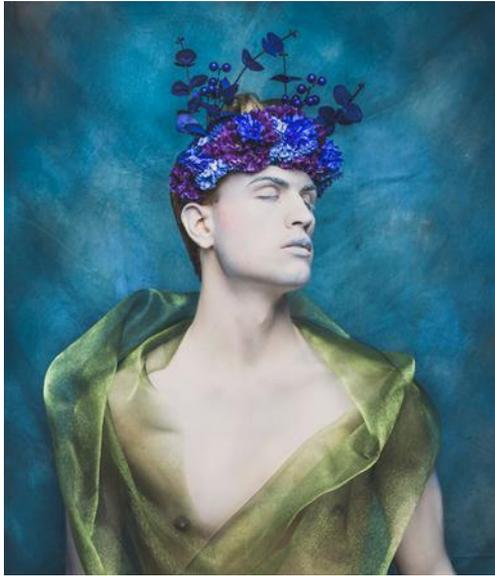
born 1992. st catharines, ontario
lives in toronto, ontario

Inspired by Renaissance paintings of the goddess "Venus," this photographic series explores the relationship between photographer, subject, and viewer. Traditionally "Venus" is painted in a way in which the viewer has all the power. The women in these photographs have been positioned in such a way to quote these paintings yet they, the subjects, have made all the decisions. They choose to look away, to look out, to pretend to be asleep, but the entire time they hold the cable release and ultimately take the final picture. The subject of the woman or the Venus has power. She is aware you are looking at her regardless if your gazes meet or not. She chooses through discussion with the photographer how she wants to be represented. They are set inside blanket "forts" to quote the draping canopies that the goddess would sometimes be depicted "sleeping" in. Instead of making a direct copy of the Renaissance canopies, I decided to create the forts made out of sheets and fabric that would be in a modern bedroom or that I found in the models' bedrooms.



kaitie, the sleeping venus
20x24" inkjet print

shauna



florentia 02



florentia 03

lyndsey constable

born 1993. toronto, ontario
lives in toronto, ontario

lyndseyconstable.photoshelter.com

Florentia is a portrait series influenced by Greek and Roman sculptures, as well as Medieval and Renaissance floral headpieces.

This work brings together different eras of art and history into a visual composite portrait series. I have recently become interested in the constructed image, and in the relationships between photography, sculpture and drama. Each of the headpieces that the models are wearing was completely constructed by me, using headbands and faux flowers. I matched each floral crown to the model I was photographing; I felt as though each model suited a particular headpiece, particularly in terms of the emotions expressed in each image.

To create an effect of marble sculptures, I collaborated with a makeup artist and whitened each model's skin, blending in some subtle hints of fluorescent colours.

I had an astonishing time shooting this series; I wanted to make purely beautiful images, and I think what made this series such a success was the amount of fun my team and I had creating these images.



florentia 01
20x24" inkjet print



TO THIS DAY BILL STILL HASN'T FIGURED OUT WHAT
HE LIKES ABOUT HIMSELF YET

bill

11x14" digital photograph

stef daugilis

**born 1992. burlington, ontario
lives in burlington, ontario**

stefaniedaugilisphotography.com

See Me As I See Myself is a series of photographs reflected by the significant amount of time I spent at a home care facility for those who are mentally disabled, specifically exploring Schizophrenia. Whenever I would visit my Mother's workplace as a child, I was absolutely terrified. Becoming older, I became very intrigued, and craved to use my photography as a way to try to understand each of my subjects on a personal level. They each exude confidence, quirkiness, and a lovability about them which makes it extremely easy to see past their conditions. I asked each of my subjects what his or her favourite thing was about themselves and combined their handwritten text with a portrait taken in their most comfortable space. I photographed each person for a reason, but not the reason causing them to live where they live. Ultimately, I wanted to use this series as a way to show that regardless of any kind of condition any of us may suffer from, we are all still human.



MARTY'S FAVOURITE THING ABOUT HIMSELF
IS HIS SPIRIT



I am open about most things
R. Loren

marty

robert



anna and stephane

erich deleeuw

born 1992. london, ontario
lives in toronto, ontario

erichdeleeuw.com

There are many relationships that exist within photography. The one that I find most intriguing exists between the photographer and the subject. In this body of work involving young adult couples, I wanted to see what would occur if I were to take myself, as the photographer, out of the equation and allow the subjects to pose and document themselves in the way that they want to be portrayed. I photographed the first image of the couples in a deadpan manner, where they are not touching or communicating with each other. Following this, I explained how to advance the camera and left the studio, instructing them that they could do whatever they wanted in terms of pose or state of undress. The resulting images are uninfluenced and unaided by the hand of anyone, solely representing the couple in a way that they wish to be portrayed.



cassidy and sean
30x40" c-print



mark mcallister



colm murphy

michelle doran

**born 1990. craigavon, ireland
lives in toronto, ontario**

[facebook.com/michellemcalindedoranphotography](https://www.facebook.com/michellemcalindedoranphotography)

Each year people uproot their lives and move to a new country, in search of something new and possibly something better. How does one identify themselves within these unfamiliar surroundings? We socially, mentally, and physically adapt, in an attempt to 'blend in' with the societal norms of these new surroundings.

Having been an Irish exchange student in Toronto I had the opportunity to experience this first hand. And so, felt the need to base a project on other Irish people like myself who are living in Toronto, Canada.

The following portrait series 'Irish in Toronto' focuses on Identity; specifically the notion of nationality, in how a group of people are completely different to one another, yet their nationality ties them together. The longer we look at the images, the more we see in each face and understand the notion of a national identity, a culture, and a sense of being in a different place that is not home.



deirdre callinan
11x16" digital inkjet print



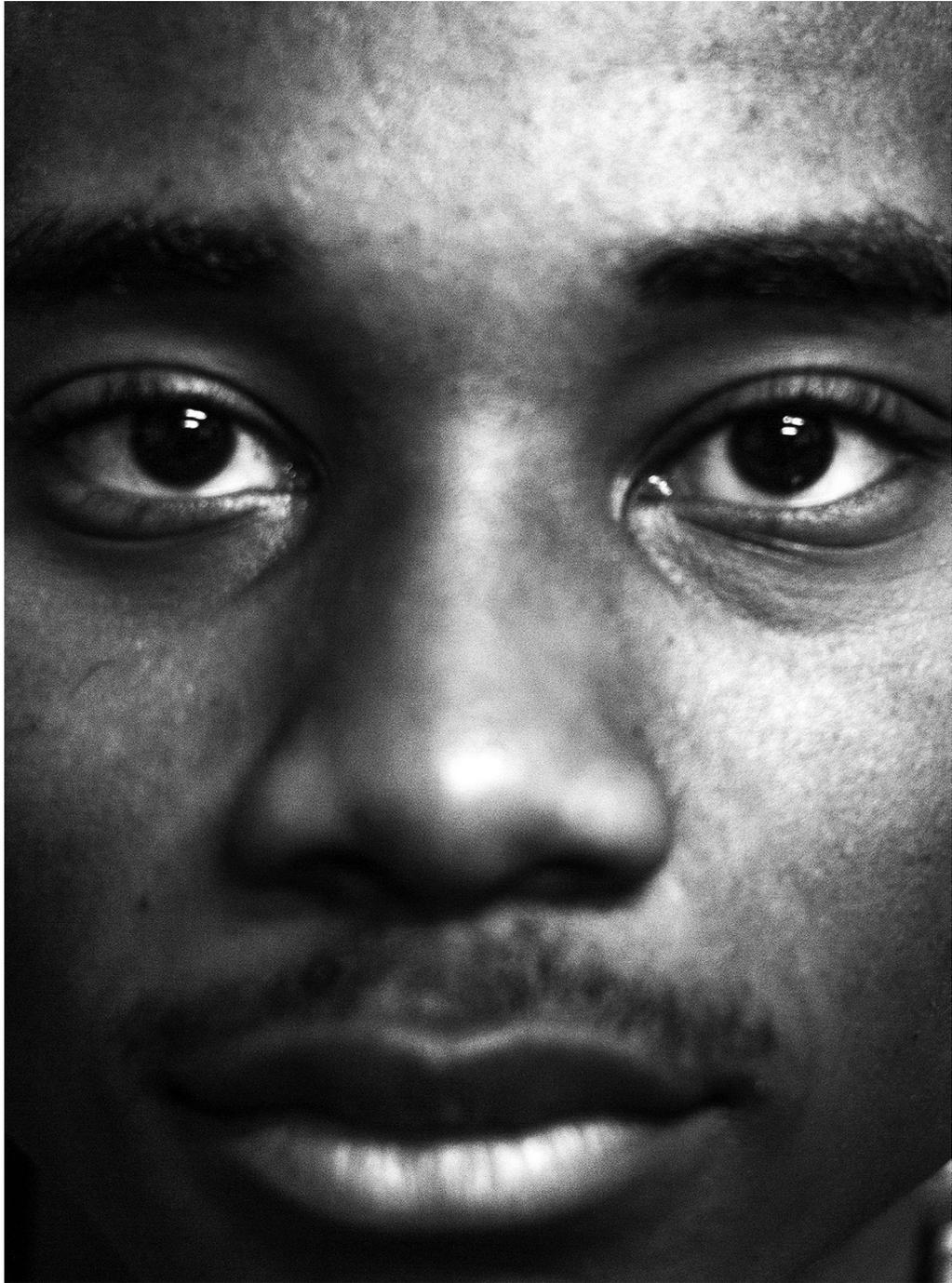
cover, passport series

nicole douglas

born 1987. vancouver, british columbia
lives in toronto, ontario

nicole-douglas.squarespace.com

In my art I aim to explore, reveal and conceal aspects of the complex subject of identity. I have become fascinated by the gap between what we are, and what we think identity should be. I feel my work is often reflective of my own search for identity. Our access to information provides an unparalleled documentation and scrutiny of ones activities and characteristics. My approach frequently examines the expression of identity against the loss of individuality. My photographs assess these aspects by investigating the influences of time and place on identity. This intention is deliberate but one to which I attach importance and that I hope to convey to the viewer.



mayson, profile series
13x19" inkjet print



his final moments

11x14" inkjet print

nathan dunn

born 1991. huntsville, ontario
lives in huntsville, ontario

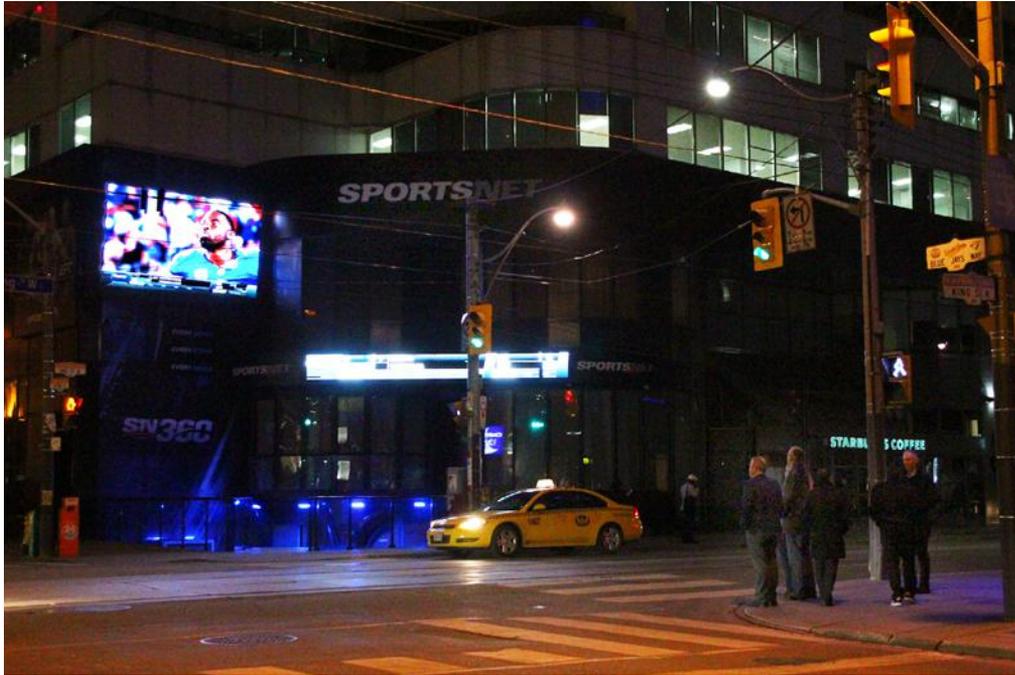
picking-at-your-shoe.tumblr.com

Concepts of nostalgia, memory and time hold great importance in my work. I began to develop a fascination with material objects that hold significance to their respective owners and the resulting loss of this significance as the object passes from one individual to another, until finally the object loses meaning, falling into obscurity. This fascination later led me to my current work in the exploration of habitual and personality traits that can be passed down from one person to another. In this way, we are able to keep artifacts of their existence within us long after they are gone. For this purpose I reflect on the life and memories I have of my grandfather and how his memory and influence continue on even after his passing.

In this explorative series, I use tableaux style photography to photograph myself playing the role of my grandfather. I examine the characteristics of his personality and how they resonate within my recollection of him. I personify these characteristics by interacting with objects, spaces and activities that are associated with his existence.



his truck



untitled

emma ewing-nagy

born in calgary, alberta
lives in toronto, ontario

emmaewing.ca

The average North American spends more time using media than any other wakeful activity, consuming almost 9 hours per day. Global news, e-mail, and entertainment are facts of modern life and most of us feel that convenient and consistent access to the digital world is a good thing. But what if this new age where we are all supposedly globally connected is pushing us farther apart from one another? The more we use technology, the less time we spend nurturing our primary relationships and the reason is simple: communication systems alter value systems. We are spending more time communicating via social networks, ignoring those in our immediate environment. Real people with whom we can have live interactions with are getting passed over in favor of electronics. With round-the-clock connectivity, we lose our ability to be patient, to be attentive to our friends, or, indeed, to notice anything around us.

Technology limits and distorts human social interactions. Worse yet, people have lost the ability to actually converse with people face-to-face. There has been a loss of personal freedom and independence due to an uncontrolled consumption of many kinds of devices, consuming our time and money. The electronic age is making human beings less human.



untitled
13x19" inkjet print

untitled



the artwork accompanied by the custom-designed housing case



a close-up detail of interaction with the artwork

alexandra gooding

born 1993. barbados
lives in toronto, ontario

alexandragooding.com

I have always been interested in the various paths that people use or create in a given space and how they move through that space. Though I may not have realised it at the time, I now regard my childhood days at the beach as the earliest exploration of these ideas, always walking inside the footsteps that someone else had left behind in the sand. It was not until I grew older that questions began to circulate in my mind about what that action signified. I could not help but wonder...Who was here before me?... How did they occupy this space that I now occupy?

After my first significant "white winter" experience in the early months of 2013, I found myself frequently and subconsciously re-tracing pre-existing footsteps in the snow. These previously asked questions about our movement through spaces surfaced once more. This project documents and examines the movement of people through space, using four different views in Allan Gardens to reflect on the multiplicity of paths that we take, even within one space. As the viewer flips the images from back to front, the figures appear to move through the otherwise static frame, mimicking their movement in the documented space.



**movement of the human subject
who goes there, before me?**
638 3x4.5" digital inkjet prints; bound,
mounted and housed in a custom-designed
10.125x7.25x7.5" wooden box



the mermaid gazing upwards



the mermaid's back turned away

Joseph Hammond

born 1991. Toronto, Ontario
lives in Toronto, Ontario

josephhammond.daportfolio.com

This series was inspired by the book *Master & Disciple* where the photographer Joel-Peter Witkin compared his image *Woman Once a Bird*, Los Angeles, 1990 to Man Ray's *Le Violon d'Ingres*, 1924. I began with my image *The Mermaid's Gills* where I was looking to explore the human condition under duress and the timeless fascination of "the other." Around that one image, I let an entire narrative branch out working with the premise of a doctor who is transforming mystical animals into people, inspired by the H. G. Wells' novel "The Island of Dr. Moreau." Visiting old medical photographs that depict horrific treatment of the "other" to explore literary themes found within the novel, I sought to answer the question, "What makes the monster and what makes the man?" The images are literal and symbolic Chimeras, visual and literary concepts stitched together that would allow for the contemplation of multiple concepts within a singular visual outlet via the photographic image. I have to thank Don Snyder for teaching me about Surrealism's use of anxiety and the female form, and Minor White's use of photography to contemplate spiritual and physical frustrations in his life. Both these revelations were influential in inspiring many of my choices.



the mermaid's gills, the island of dr. moreau
8.5x11" inkjet print



celine harb

born 1992. st catharines, ontario
lives in toronto, ontario

On May 9th 2013, Regis Allard was taken away in a sudden, tragic motorcycle accident. In these images, Amanda Allard faces her grief and her pain as she revisits the site of the crash and relives that day. Each image is a representation of something dear to her heart that reminds her of the memory of her father. Whether it is her art or the ring on her finger that will keep him close to her heart, she will always carry that heartache with her.

In contrast, the images of the baby depict the innocence of a child. When we are born, we are still naïve and blind to the horrors and the pain of the world. As well, the images of the baby help drive the message that with life comes death. That is the reality of the world we live in. Sometimes bad things happen, and it is in how we cope with them that we learn to march on.



forget me knot
11x17" inkjet print



katie s
24x30" digital inkjet print

claire harvie

born 1986. toronto, ontario
lives in toronto, ontario

claireharvie.com

This is a series of studio portraits interpreted by Google. Each portrait began as a large format negative, which I then digitized and entered into Google's "Search by Image". Assembled into a triptych, the original portrait appears in the centre and is flanked on either side by the image search results. To the left, are websites Google thinks the portrait is found on, as well as images considered "visually similar". On the right, are the first eight search results containing the same or higher pixel count as the original image. I imposed this limit to maintain consistency of form and curatorial process.

What began as an investigation into visible similarity revealed just how much is left unseen. What does "visually similar" imply when judged not by human eyes, but by a programmed algorithm? How does this affect our concepts of personal identity and that of others? Given that every Google search is uniquely based on one's own internet activity, how is my computer's search history implicated in these seemingly objective results?



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750 x 960

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engineering.utsa.edu/faculty_staff/Huang.html...
1754 + 2795 - Educational Background: Ph.D., The University of
Kansas, 2007. Professional Registrations: California No. 79315. Assoc.
Research Interest: Earth retaining...

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engineering.utsa.edu/faculty_staff/HuangLab.html...
1754 + 2795 - Journal Publications: Huang, J. and Han, J. (2008). "3D
coupled mechanical and hydraulic modeling of a geosynthetic-reinforced
steep embankment..."

[Huang, Jin Biography](#)
slideshowpictures.com/biography/Huang_Jin...
1754 + 2795 - biography of Huang, Jin, Arta History and information of
Huang, Jin like movies acting direction etc.

Visually similar images - Report images



dan f
christopher w



growing old is just a bitch



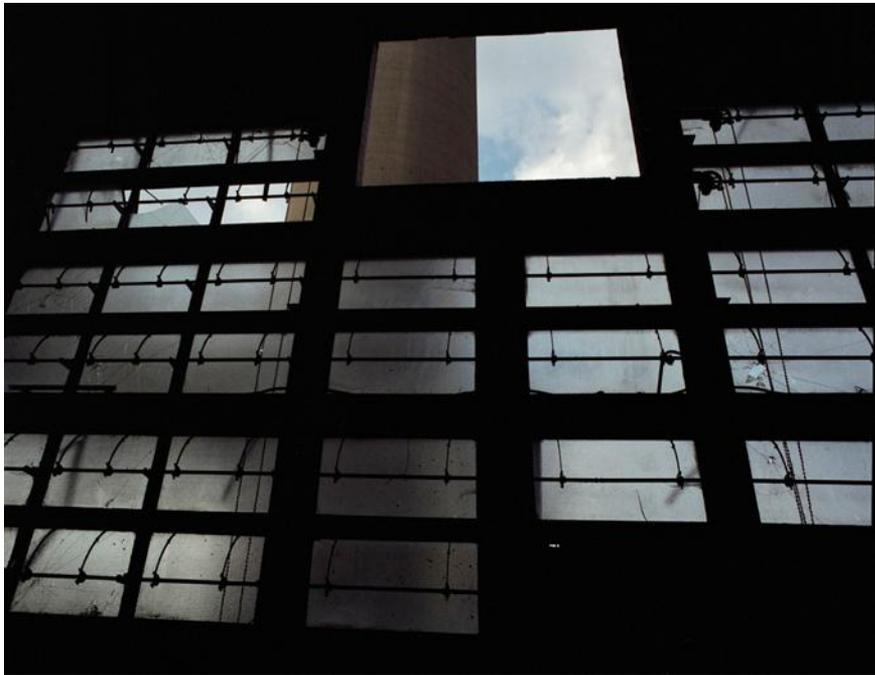
but it's better than the alternative

julia hendrickson

born 1992. toronto, ontario
lives in toronto, ontario

byjuliaelizabeth.tumblr.com

There will come a moment in your life where you have to surrender, willing or unwilling; claws out ready to fight, or with your head bowed. In Barb's case, it came when she was old and forgetful. Nailed down in the past, Barb's short term memory progressively worsened and she could no longer remember simple things. Why couldn't she live at home any longer? Where's her husband, did he pass away? When someone dies it's as if they could be anywhere else in the world, they're just not with you. Maybe some day you will pass them on the street, or see them in a crowd. You can still hear their voice and they linger in your dreams. Reflecting the repetitive and structured nature of her lifestyle, these photographs hope to depict the hardships and monotony of growing old while commenting on memory, space and time. If you cannot remember something, did it happen to you? Where is George?



george and his car
20x25" inkjet print

george



joolee & ollie



scott & zoe

alison irwin

born 1993. kitchener, ontario
lives in toronto, ontario

alisonirwinphotography.com

Human beings tend to gravitate towards things that are familiar to us, especially when it comes to decision-making. Psychologically speaking, this is called the “mere-exposure effect” or “familiarity principle.” This explains why we feel so positively about something that we have been exposed to numerous times. For my series I explored the topic of dogs resembling their owners to see if this phenomenon was true. The key to this familiarity is the face and hair colour as far as looks go, because we see our faces in the mirror everyday. Humans do not solely pick a dog based off their looks though; they look for similar personality traits as well. They want the dog to fit in with their existing lifestyle. My photographs are environmental portraits in the owner’s backyard as they pose with their dogs. They are dressed in similar colours to their dog’s coat to help drive the point home, as it is all about the similarities. I found with the dogs and owners that I shot, they not only looked alike but matched personality wise as well. Turns out, the phenomenon does exist.



april & beejay
11x17" inkjet print



I have discovered that life goes on after all tragic events and time eventually heals everything. Most of all though friends and family are the most precious things in life and I am eternally grateful to all of mine for helping me through and into this journey towards happiness.
I love you all with all my heart.
Tracy xx.00

tracy

yurisa jimenez-clarke

born 1992. peterborough, ontario
lives in toronto, ontario

yurisa.jimenezclarke@ryerson.ca

Strength is different for every person. It truly shows when times are at their worst; it is what forces you to get through. It allows you to see the person you truly are and who you are capable of being. Having been raised by a family of primarily women, all of whom are stronger than I thought possible, strength is something I saw displayed in different ways and by different people my entire life. It surrounded me from a young age, as if being weak was not an option. These women have inspired me and proven that no matter what life throws at you, there is inner strength that is greater than any obstacle. They are truly unbelievable and inspiring people. I chose to capture an image of each of them in their homes and to accompany each portrait with a handwritten letter saying what they think makes them a strong person.



What is strength? The ability to face life's challenges and overcome them? To courage to walk your own path and to take you want to be? I think it is a mixture of both. But we not born with strength. It is something that you will gain the experience and a good idea of "what may be" attitude. My Mom and Dad, my husband of 23 years, my daughter (she of her right to a strong woman), my family and my friends has all contributed to my strength in their own ways.



Dear You
Our strength comes from a series of strong women. My model was my mother. You will learn that whatever tragic and traumatic experiences happen in your life, a small part of you knows that there is a spark of light at the end of the tunnel, even if it is not visible.
You may sink into despair at times, but you know that you will survive and move forward. This is your strength. It has sustained me for most of my 81 years of life. Love Maire.

claire

maire

12.5x30" digital inkjet print



backlit #1
20x24" inkjet print

kaitie johannesen

born 1992. regina, saskatchewan
lives in cochrane, alberta

kait.johannesen@gmail.com

With this series I wanted to formally explore the shapes and lines that form the human figure. To do this, I traded the technique of the traditional silhouette for a more dynamic, backlit outline of the subject. This technique allowed me to focus on the lines of the facial structure while still being able to gain just a little bit more insight into the subject than a traditional silhouette would allow. However, as with traditional silhouettes, I still wanted to formally focus on the molding and shapes that make up the face as if it were a sculptural object. To reference this idea of the sculptured face I created the silhouettes as a bust, directly referencing established sculpture. A broad theme throughout this series is that of identity. With so many aspects of the subject hidden from view, which features identify us and make us unique? Furthermore, is it certain features or the entire form that makes us identifiable?



backlit #2

backlit #3



christine johnston

born 1992. toronto, ontario
lives in toronto, ontario

christinejohnston.wix.com/photo

“Blending in” is defined as a mix (a substance) with another substance combining together as a mass. Through the connection of the eyes, we can find ourselves losing the person in the scene if direct contact is not made. However when we are faced with someone staring back at us we focus more on the way they stand out from the scene in which they find themselves blending into. These photos stand individually as portraits, sharing the same lighting, aesthetic qualities and fit into my niche of allegorical. This was done intentionally to create something beautiful and memorizing by the female form. I used a mix of natural and artificial lighting according to what the environment provided, making it more realistic for these models to place themselves into. Textures, props and Costumes were of my main concern, used to create a more staged approach turning these females into the object/subject matter occurring in each photo. We find ourselves looking at these images as a whole; the model that is blending into each photograph then addresses us, using only the face as a lure to the human presence.



blending in



bubby sonia
9x13" inkjet print

fern kachuck

born 1993. toronto, onatrio
on exchange in newport, wales

fkachuck@ryerson.ca

There is something about grandmothers that sets them above the rest of the family. The grandmother is the one who holds all the cards. The grandfather might bring down the hammer, but the grandmother is the one who places the nail. The grandmother is truly the glue that holds families together. Grandmothers know just the right remedy for any ailment; and the answer is usually food. Any grandmother will tell you that she has a special dish for everyone in the family.

The series explores the role of the grandmother, the ultimate matriarch, and her identity within the family, and what she means to her children and grandchildren. This is not to say that a grandmother's only role is to create delicious dishes, but it's undeniable that food is a huge part of family connections. The series focuses specifically on Jewish grandmothers, as opposed to a number of different ethnicities, as it stems from personal religious connections. The series explores the number of cultural differences and traditions present within one religion.

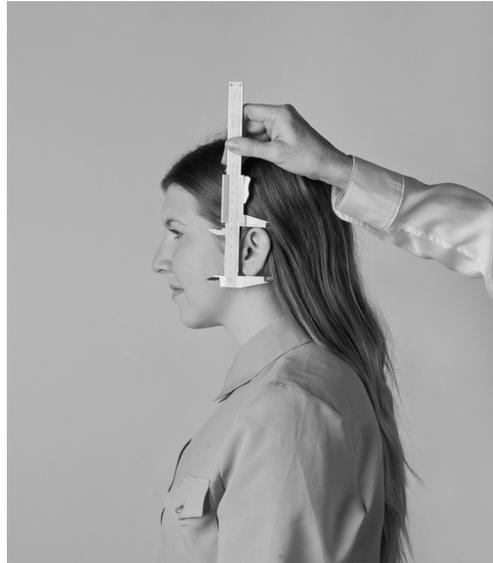


bubby diane

gramma connie



fern kachuck – canadian-jewish – 5.0 cm



abby klages – canadian-german – 5.3 cm

abby klages

born 1993. uxbridge, ontario
lives in toronto, ontario

cargocollective.com/abbyklages

We have been friends for about three years now, and I'm not sure if there is anyone I am closer with; she's the nearest thing I have to a sister. We treat each other like family, get mad and bicker with each other – but we know it's probably because we're both on our periods, because of course they are synced up.

I met her in my first year of university. Moving to the city was pretty hard, and my second year was especially tough. She and her family helped me a lot that year, inviting me for home cooked meals and treating me like family. We laugh about the fact that I go over and I participate in her family's Jewish traditions and here I sit, the only German at the dinner table.

I'm a small town German girl, and Fern is a big city Jewish girl. After months of research Nazi racial profiles, I applied some of these profiling techniques to our faces. These images are meant to exemplify how ridiculous these laws and profiles were, and still are.

Yes, I am German and yes, Fern is Jewish but we are otherwise known as best friends.



abby klages – canadian-german – 3.4 cm
20x24" inkjet print



lace mask



lace

katya koroscil

born 1993. windsor, ontario
lives in toronto, ontario

katyakoroscil.com

ALTER EGO is a series of fashion images presented in the design style of SMUG magazine. A series of staged images evoke a dark side of the fashion photographer Katya Koroscil. Starting from a vision, Katya set out to be her own creative director, producer and stylist. Taking on such roles was normal for the photographer; with her love for fashion and art these roles became second nature. After realizing that she eventually wanted to take her photography to Europe, Katya set out to find an art based magazine that she would potentially showcase her work in the future. SMUG magazine is an independent biannual fashion and art magazine created in Norway. The Norwegian word 'smug' literally translates to 'back alley', and also implies secretive behavior.

So here's to the back alleys of contemporary culture, and here's to a magazine about the people that are shaping the future of popular culture and fashion.



gaze
8.5x11" inkjet print



My great-great grandmother made this dress in 1942. Many girls in my family wore it, including my mother. There are no photographs of my mother wearing it, but this is me wearing it in 1994.

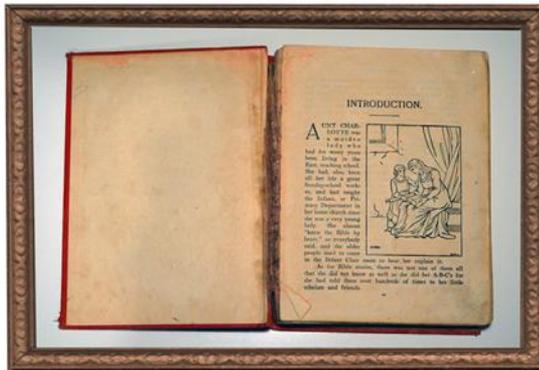
#2, from items in my mother's oak chest series
11x14" inkjet print

alycia kosonic

born 1993. burlington, ontario
lives in toronto, ontario

[alyciakos on flickr.com](#)

I always find other people's possessions interesting and have often found myself exploring other people's belongings. I myself keep a lot of things and therefore have a lot of objects that I find define me well. This series is an exploration of what items people hold on to throughout their life and what objects they find to be important to them. More specifically, I decided to explore my mother's kept belongings. She has a large cedar chest that resides in our basement in which she stores special things from her life, such as photo albums and scrapbooks. It has been something that has travelled with us to every house we've lived in and I never really looked through it until now. In doing so, I found a lot of things I knew about that I hadn't seen for a while, but I also found a lot of things that I had never seen before. I intended that during this project, I would discover how different my mother's life growing up was from mine. In the end, I realized that our lives have really not been very different from one another.



My mother's family was quite religious. She and her brother went to Sunday school every week. Her grandmother gave her this bible when she was young.



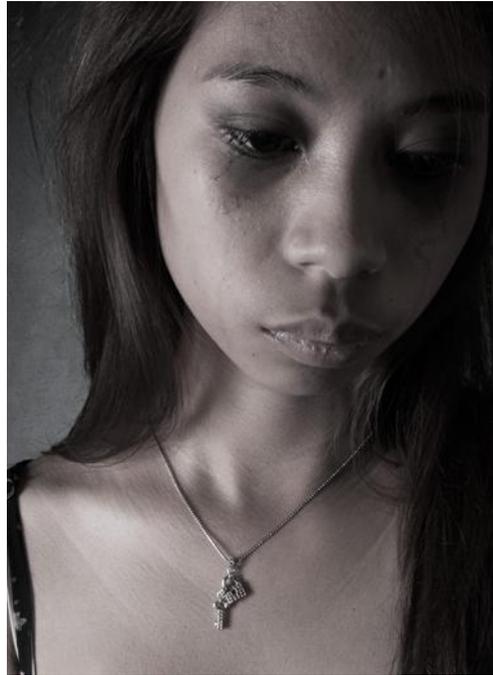
My mother was hit by a car in 1977. She broke a major leg bone and was hospitalized for a month. She kept everything from her time in the hospital and made a scrapbook of it all.

#4, from items in my mother's oak chest series

#6, from items in my mother's oak chest series



trying to hide the pain



tears

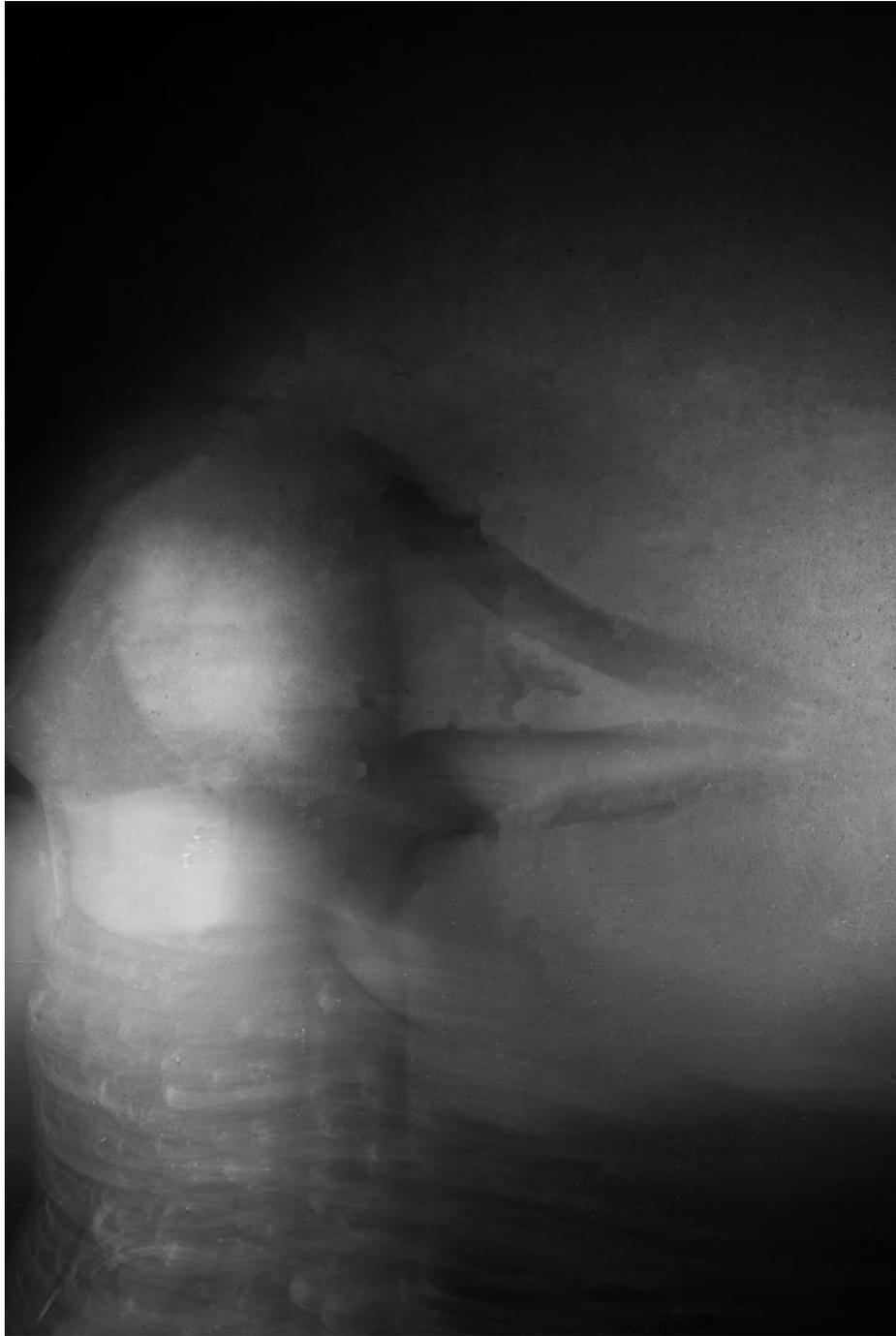
jane kuhn

born 1993. toronto, ontario
lives in toronto, ontario

[facebook.com/janekuhnphotography](https://www.facebook.com/janekuhnphotography)

Having your heart broken by someone you truly care about happens to all of us; it is something universal that each person can relate to. This image comes from a particular series called Hate That I Loved You, a series dedicated to a former love who tore my heart into pieces. I had always wanted and hoped that some way I could express my feelings about the situation through my art. I felt that now was the time.

This particular image is meant to describe frustration. The frustration that you feel during the last few weeks of a relationship when you are trying to understand your partner, but fail to. This long exposure image captures an abstract depiction of pacing, as you walk back and forth annoyed and angered trying to understand the situation.



frustration
8x12" inkjet print



watching tv



standing

ockto lee

born 1991. seoul, korea
lives in toronto, ontario

ocktolee.com

For me, my grandmother is my mother. Her name is Kim Bong Nyun. Her day starts early when she wakes up at 5:00am and goes for a morning walk around every corner of the neighborhood. When she returns, she eats a light breakfast at a table, sitting on the floor.

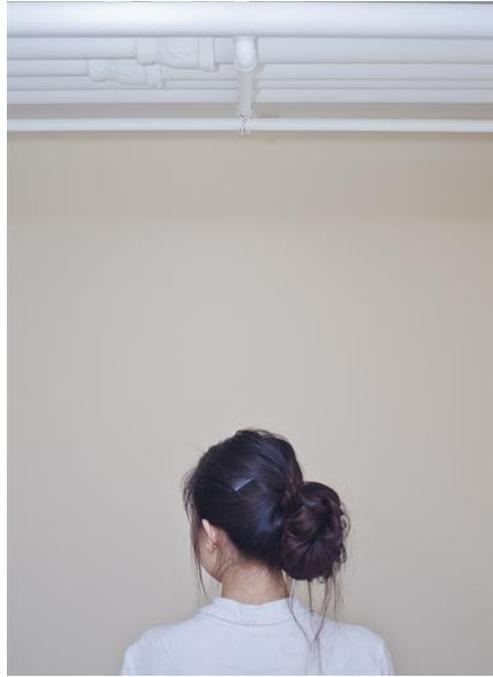
She always naps with the television on, whether she is watching it or not. Later, she takes a shower and visits a downtown coffee shop to listen to music playing in the shop, but she always comes home for dinner. The only reason she never eats out and always comes home for dinner is absolutely because of money. It's never like she is struggling in poverty, but she chooses to live with severe frugality. My grandmother is a very generous giver. Ironically, she is very strict to herself, even about a penny, but she always asks me, "Do you have enough money? Did you eat well and healthy?" and worries about me. I love my grandmother. I love her when she says the same thing over and over when she has a small drink. I want my grandmother to live with me for a long time.



sewing, part of "i love you grandma" series
13x19" digital inkjet print



untitled no. 3



untitled no. 4

genevieve leong

born 1992. singapore, singapore
lives in singapore, singapore

cargocollective.com/genevieveleong

On September 20, 2013, my roommate and I moved from a place we felt unsafe in to a basement apartment in Toronto. Having felt very happy to be able to find a place we really love after countless unsuccessful encounters, I decided to create a series of portraits in our newly found basement home, to commemorate the three months that we spend living abroad. This place of residence has been the greatest source of comfort for us living in a foreign city. Yet the hard truth of the matter comes down to the fact that a beautiful house is never one's home no matter how much we try to bring elements of home to a new place. This series of portraits was deliberately done faceless, obscuring the subjects' identities because the identities do not resonate with the space in which the subjects are photographed. As much as we find comfort in this new place we call home for three months, it would never be able to take the place of home in our hearts.



untitled no. 1 (leaving home series)
11x16" inkjet print

untitled no. 2



untitled

lauren leprich

born 1992. st catharines, ontario
lives in toronto, ontario

laurenleprichphotography.ca

My inspiration to create the series Textile Transformations stemmed from a collection of brightly coloured fabrics I had at home; sifting through them, I began to imagine humans taking on the qualities of the textiles. For me, the fabrics evoked various emotions, and brought forth inspiration to transform ordinary people into completely new versions of themselves, using paint, makeup, lighting, and propping, to mimic imagery that the fabrics conjured in my mind. My aim for this series was not to create "before and after" transformations, but rather to highlight the human subjects in the photos as otherworldly, dramatic beings, inspiring us to delve into realms of the mysterious and unknown.



untitled
11x17" digital inkjet colour print

untitled



untitled, from "available light"



untitled, from "available light"

paige lindsay

born 1990. victoria, british columbia
lives in toronto, ontario

paigephoto.tumblr.com

I've been living in a basement apartment since 2011 and at first it was fantastic. I had piled everything into the sun-bleached station-wagon, driven for five days and pulled into the driveway of my new life. My very own apartment! As I unpacked my boxes it became more and more mine until eventually, over weeks and months, I didn't want it anymore. I established thought patterns and unjustly held my apartment responsible for the bulk of my life's inadequacies. It is not my basement's fault I let the dishes pile up, not its fault I feel "uncreative", that I don't reply to emails on time, or leap out of bed every morning to go for a run.

In this series, I challenged myself to see the potential of my living-space, instead of the failings. I used the light at hand (a motley crew of lamps), a tripod, and my digital camera on a ten second timer. I then used my body to explore my apartment, almost always running frantically to arrange myself into a pose; an attempt to appear composed in a confined space. At the end of this experiment I have discovered a fondness and an expanded perspective for this underground place.



untitled, from "available light"
8x10" inkjet print

untitled, from "available light"



james morley & teddy bear

jacob w.x. louvelle-burt

born 1993. newfoundland, canada
lives in toronto, ontario

jwxlb-photography.tumblr.com

With this series I really wanted to examine the objects that people keep throughout the years and the meaning and relation we hold with them. Though the objects may become useless and become worn out and broken, they maintain a great deal of importance to their owners. This project's goal was to examine the baby objects, which people kept and maintained a relationship with throughout the years and the response given when asked to play and interact with their toys of the past. The idea was to capture the affection and love felt for the object and the nostalgic reflection the owner felt when playing with their object. The people lose their composure and age and slip into an almost child-like response and take on the life they once had with their toy. The memories become vivid and they become involved with the object in a relationship only possible with such an object.



leo louvelle & blanket
11x14" inkjet print

savannah onofrey & blanket



locrin I



locrin II

jack low

born 1993. glasgow, scotland
lives in edinburgh, scotland

[flickr.com/mrjaja](https://www.flickr.com/photos/mrjaja/)

The Uncanny Valley is a hypothesis in human aesthetics concerning the relation between the likeness and familiarity of the appearance of the human subject – particularly the point where it is not quite completely human – which becomes more creepy and unsettling than it ever could be. Uncanny Valley investigates this idea through photography, where the mechanical representation that the still image offers, and with which we are familiar, is altered in subtle ways, thus transforming our original perception of the image. One set of portraits emulates the popular optical illusion known as the “Thatcher effect”, in which the eyes and mouth are individually rotated upside down, followed by turning the newly modified image upside down. The photograph is mounted on a Lazy Susan which can be manipulated by the viewer to see the effect firsthand. The second set illustrates the phenomenon of people having a dislike to photographs of themselves, due to the fact their image is not mirrored, unlike the mirrored image of ourselves that we are limited to seeing. The subject “looks” into a mirror, and the viewer can see how the subject’s features are flipped from left to right, creating another change subtle enough to create this sense of un-ease.



self I
12x12" digital inkjet print

self II



Lucy Lu

born 1993. xi'an, china
lives in toronto, ontario

lucyluphotography.ca

From my experiences of commuting many hours to and from a large city, I've often found myself looking at the faces of all the different people I come across. I find myself wondering what it would be like to know that person; what it would be like to love that person.

All the people in these images were strangers to me when I first approached them. I wanted to explore the differences between interactions we have with people we know, and people we consider strangers. Through the construction of these friendly, comfortable, and intimate scenes with people I don't know, I began to notice the nature of transition from a very awkward, unpredictable situation, to an interaction which is suddenly more familiar, less daunting.

The goal of this project is in part to reveal the complexity of the individual, and of one-on-one interactions in a populated place where the masses can seem alienating. It is also a meditation on the idea of chance. If different steps were taken, or if the wind had blown in a different direction, what are the chances that the constructed relationships existing in the world of these images may have been real?



images from slideshow,
from the series "strangers"
slideshow to be displayed
on an ipad for exhibition



fionn luk

born 1993. scarborough, ontario
lives in markham, ontario

fionnlukphotography.com

Ever since Fionn was young, she knew that school was something that she was not good at. That's when she discovered her passion in sports, the outdoors and photography. Doing these things gave her the feeling of being "good enough". Up to this day, she has dedicated her life in documenting places and activities that she enjoys doing. Whether it be hiking to the bottom of the Grand Canyon, swimming with sharks, wing suit flying in California or hiking up Mount Kilimanjaro, she will always be there with her camera(s) in her hands, a smile on her face and butterflies in her stomach. With this series, she wanted to show different aspects of feeling "not good enough". We all have our own standards to live up to. Not everyone is perfect, therefore there are some things that we fall behind in. We create our own level of what is considered normal and what is abnormal. Feelings of "not being good enough" fall below the "normal" line.



from "insecure" series



ribs



collar bones

kailee mandel

born 1993. toronto, ontario
lives in toronto, ontario

kaileemandel.tumblr.com

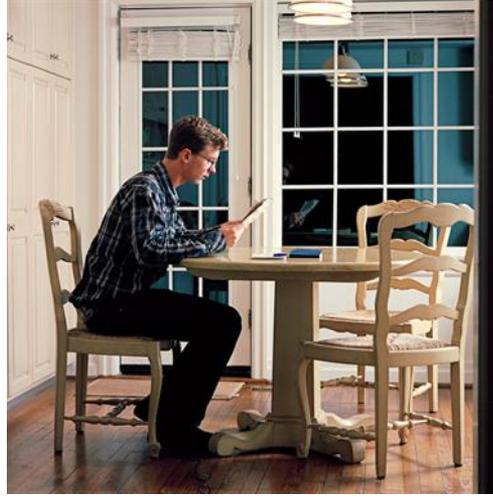
Inside Out is a tableau portrait series which deconstructs the idea of inner beauty. By presenting the idea in terms of its literal meaning, my images display the fact that inner reality may not be so beautiful after all. Influenced by Renaissance portraiture, I strived to achieve painterly photographs, images which depict a contrast between creepy and beautiful. I felt this contrast would best be displayed through work influenced by Renaissance imagery, which is quite beautiful in itself. Through the use of makeup, props and special effects I fabricated an imagined reality. I created images that bluntly illustrate the authenticity of what is really inside of humans: blood and bones. Working with elements out of my control, such as makeup and props, provided a chance for collaboration with someone other than just my model. It was interesting to experiment; for once, I had to illustrate my concepts and ideas to others in order to achieve my vision. That was difficult to do, but proved to be rewarding in the overall outcome. Working with other creative individuals always pushes the boundaries of the creative process. It sheds light on a whole new world of conceptual and surrealistic photography, something relatively alien to me.



skull
13x19" inkjet print



self portrait as bill leaving work to join royal navy, at age 15



self portrait as bill confused about the date, christmas day 2008

james morley

born 1992. toronto, ontario
lives in toronto, ontario

jamesmorleyphoto.com

My grandfather Herbert W. Kirk – or ‘Bill’, as my family called him – was always a prominent figure in my upbringing. Memories of my childhood are filled with happy interactions and experiences we had together which I will never forget. For this reason, my memories of Bill’s deteriorating health and final days before his death in 2010 have haunted me and made me aware of the void he left behind.

While my family and I were packing and moving his belongings, we came across a vast archive of documents and artifacts that provided evidence of his entire life, from his early school report cards, to photographs from his time served in the Royal Navy and Royal Canadian Mounted Police, to the specifications of his house that he built in Halifax, Nova Scotia. Inspired by Sara Angelucci’s Everything in my Father’s wallet/ Everything in my wallet, I began collecting and photographing a selection of these items to further appreciate my grandfather’s existence. A number of personal and second-hand memories of Bill were not accounted for, however, so I created a series of self-portraits that presents these moments to fill in the blanks and provide a complete narrative of his life.



self portrait as bill watching fire prevention
5x5" c-print



carolina & kingston



christina & macy

monica neumann

born 1992. toronto, ontario
lives in toronto, ontario

[flickr.com/photos/monicaneumann](https://www.flickr.com/photos/monicaneumann)

Life is about making connections. Sometimes we become so busy and involved in our lives that we forget how limited our time is and how to maintain a strong connection with the people we love. A lot of us take for granted the people we have in our lives and the things they do for us, when we know that we could not envision our lives without them. Hospitals always have a negative stigma attached but they are also a place of great strength and love. Sometimes its the people who are struggling the most in this world who are the most aware of the time we're given and who tend to have the strongest bonds with their family and friends. We all need to become aware of the limited amount of time we have here, and we must always be trying to create and sustain the connections we have with our loved ones. This is the exact feeling I wanted to convey. I wanted to translate these feelings into my photographs so that others could relate with these emotions and think back to a time where these connections were the deepest.



juliana & floyd
9x12" digital inkjet print



untitled 2



untitled 3

michelle nunes

born 1992. toronto, ontario
lives in toronto, ontario

agirlofsingularbeauty.com

This series was inspired by fashion photographer Deborah Turbeville and her words about her own work. Turbeville explained in an interview: "I go into a woman's private world where you never go." Using this quotation as a point of departure, Michelle wanted to interpret this idea through her own images. She noted and experimented with different poses, angles – and most importantly the various movements of the 4x5 camera such as tilt and swing – while making these photographs. The model's facial expressions and stance throughout the shoot were crucial to creating this sense of a private world. The end result is a collaborative piece between the photographer and the model. The magenta cast from the black and white Delta 100 film really inspired the atmospheric quality of the images. The film had a slight magenta tint which came into play for the ethereal mood of the photographs printed here. Michelle is inspired by fashion photographers Paolo Roversi, Sarah Moon, and, of course, Deborah Turbeville.



untitled
5x7" inkjet print



19



58

savannah onofrey

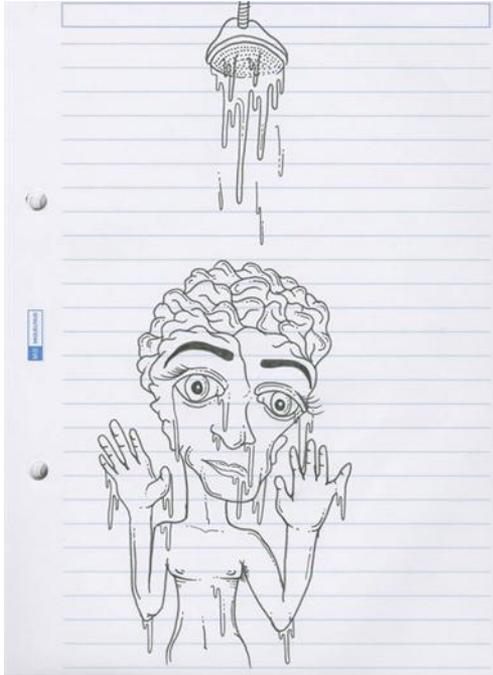
born 1993. toronto, ontario
lives in toronto, ontario

cargocollective.com/savannahonofrey

I have always been interested in the objects people own, or why individuals consider certain possessions to be more important than others. I even feel that I am able to know a person better through the things they own, and find that their objects can tell a visual autobiography. When many of us are introduced to someone new for the first time we often are forced into the awkward and slow process of trying to relate to them. We hesitate because we are not aware of what a person is like, or hold back on the chance of being offensive. I've created these images to take the place of an individual's face, and breakdown that awkward barrier that comes up during new encounters. These still- lifes are based on specific people that I know, and give the viewer an opportunity to openly interpret and relate to them through their possessions. The presence of these familiar objects, that can be understood by everyone, removes the tension that can often be experienced when confronted with the presentation of an unfamiliar face.



20, part of "visual autobiographies" series
16x16" inkjet print



alexander pennington

**born 1992. vancouver, british columbia
lives in toronto, ontario**

alexander.pennington@ryerson.ca

As a young boy my idle hands have always found themselves doodling in notebooks or on the back of restaurant menus. As I matured, my doodles evolved with me, progressively becoming more and more uniquely bizarre. This series of doodles came to fruition whilst I enjoyed my favourite movie *Bridget Jones's Diary* in the comfort of a bubble bath; it is apparent in the illustrations that I drew inspiration from my bathroom decor. However, more importantly, the illustrations provide a vessel that allows me to explore and unearth the bricks that over the years have helped construct my creative subconscious. By reenacting the doodles as self-portraits, I am able to actualize these building blocks and I am permitted to investigate ideas of identity and sexuality that the doodles signify.



tub 001
8x10" c-print



untitled



untitled

arianna perricone

born 1991. toronto, ontario
lives in toronto, ontario

cargocollective.com/ariannaperricone

Arianna Perricone is a visual artist from Toronto, primarily based in constructed still life and conceptual photography. Her photographic practice of late has involved exploring the binary of attraction and repulsion, and seeks to achieve a balance between the two within each of her images. Her inspirations include psychoanalytic theory, David Lynch films, 1950's etiquette videos, Pop Art, Symbolism, and reality television. Her work is psychologically motivated, often springing from deep seated, long-festering anxieties and fears that reveal themselves during the creative process. *Fantasia* is a series that is concerned with the ramifications of the visual landscape of fashion photography on the psychology of the female consumer. Borrowing conventions and aesthetics of contemporary fashion photography, the images externalize the artist's insecurities and uncertainties regarding beauty and body maintenance, sexual empowerment versus exploitation, domesticity, and objectification.



birthday card



post-it note

helen piekoszewski

born 1993. toronto, ontario
lives in toronto, ontario

helenpiephotography.com

Her series *The Ex* (2013-14) deals with a break-up she went through in 2012. The work features videos of objects from the relationship being set on fire, and burning to a pile of ash. These objects were sentimentally collected throughout the relationship, representing memories they shared. She never threw the objects away, carrying them for three years. After coming to the realization that he was not someone she wanted in her life ever again, she decided to get rid of these objects, eliminating his place in her room, mind, and heart. The project aims to erase something that doesn't exist anymore and never will again. With this project, Helen realizes a physical manifestation of catharsis through the destruction of material items.



birthday card
video



untitled i



untitled ii

victoria rigo

born 1993. toronto, ontario
lives in toronto, ontario

vrigo.tumblr.com

The way in which a person views or understands religion is vastly subjective to the individual, and the way in which this understanding transforms over time is no different. This still life deals with this idea, acting as a representation of my experience with religion over the span of my life. After being raised religious as a child, and identifying that way for a long time, it was in my late teen years that I experienced a period of bitterness towards the subject, rejecting ideas of religion or spirituality in general. After living out and overcoming what seems like both ends of the spectrum, I discern myself at a stage where I am more open and willing to accept spirituality in some form, which is what this image is attempting to depict – a transition between perspectives; a progressive change in thinking; and, in a way, a “funeral” for the death of a religious experience.



funeral
16x20" inkjet print



daddy's girl
21x12" diptych chromogenic print

geo romolo

born 1976. toronto, ontario
lives in toronto, ontario

500px.com/HSFPhotography

Stigmatic memoirs are represented in a formal setting as a document. The stigma in this context is a psychological mark of disgrace. Those memoirs of childhood abuse in adulthood can be jarring in attempting to lead a life of normalcy. When one's childhood is infected, it develops into a virus leading to a dysfunctional adulthood. That one moment in a child's life of euphoric bliss that most people in society get to experience is denied, thus leading adults broken psychologically and emotionally. Dysfunctional moments in handling these re-occurring traumatic events in adulthood are problematic. Regressing those moments will not be beneficial, returning subconsciously and vividly as the initial occurrence.

Broken Shoreline is a metaphor, where a shoreline is a symbol that society notions to something ideal, even associating it to something sublime. Something has broken the child's purity and innocence, and by virtue has contaminated this pristine, transitory moment in time. We, who suffer from this psychological trauma, can begin the healing process through showing others an insight into our suffering.



genuflect



dad



papa

andrew savery-whiteway

born 1991. trenton, ontario
lives in toronto, ontario

andrewsaverywhitewayisaphotographerwithareallylongname.com

The impact of family coursing through the veins of my character is unmistakable. Throughout my life both my immediate and extended family have played integral roles in my upbringing and significantly contributed to all of the qualities I strive to embody today. Using projection as a visual metaphor, Blood allows for direct comparison between my family members that have shaped me, and my own self-portrait. With digitally projected video layered and carefully aligned over a printed portrait the viewer can experience a combination of similarities, passed down by virtue of lineage, and differences, inherited from varying relationships with time. Over the course of the video projection portraits of my family slowly fade into opaqueness over my own portrait. This creates a hybrid portrait derived from the fusion of visages. Even for a brief moment, one can witness a literal visual representation of the person I am with thanks and love to my family.



self
40x50" c-print on metallic with acrylic backmount
and high gloss laminate



untitled (hair)



untitled (fidgety)

annika sinclair

born 1993. toronto, ontario
lives in toronto, ontario

annikasinclair.com

When an artist works with self-portraiture, they aim to express the unseen. They resolve to convey their inner selves. This project is much the opposite. Instead of expressing my inner self, I am more interested in capturing my outer self.

I have always felt very at-home inside my head. The manner in which my mind functions permits me to forget what I look like until I am face-to-face with myself, or rather my reflection. With almost every single encounter, I spend half a second registering that I am looking at myself. When faced with a mirror I experience a tiny shock upon remembering that I have a physical presence. I think of myself as an entity and rarely take into account that I am a being with a face and a body. I find it much easier to think of myself as a consciousness living the life I lead, but when confronted I am forced to admit that I exist.

This led me to self-portraiture. As my photographs accumulated, they offered increasing evidence that I am more than an essence. I am a tangible being. My work has become much more than self-exploration, it has become my existential self-assurance.



untitled (wrapped)



* III

kristina smith

born 1993. orillia, ontario
lives in toronto, ontario

kristinabcsmith.ca

The Lost * symbolizes the emotions of anyone who has experienced the feeling of being lost and lonely in a city populated by thousands of people. The images are representative of human fragility and the struggle to find comfort in a stark and sometimes isolating landscape. In these desolate spaces, the subject becomes vulnerable, and in a seemingly defeated search for the presence of others, rests in an unguarded position, creating the illusion of temporary comfort.

The subject's face has been obstructed with bold red stitches embroidered directly onto the images. The stitches form one of many iconic star shapes. As a star passes through its lifetime it changes colour, becoming red as the end of its life approaches. Red creates the greatest impact against the monochrome photographs, obstructing the head of the subject, and bringing attention to this lack of identity.

Embroidery, an activity commonly done in solitude, was chosen as the means of obstruction; this in turn creates an opportunity for the viewer to choose who or what they perceive the anonymous subject to be.

Through portraiture, still life, and the everyday landscape my work often incorporates notions of memory and identity; bringing attention to things often unnoticed.



* I, part of "the lost" series
9.25x11.25" inkjet print

* II



family portrait

gina staios

born 1993. toronto, ontario
lives in toronto, ontario

ginastaiosphotography.com

Young or old, male or female, wealthy or under privileged, we all have that one belonging we treasure and keep close to our heart. Some may have more than one and some may value one more than another. Regardless, they all remind us of important memories. My human subject series, entitled Belonging, documents these important objects belonging to different people that I consider myself to be close to. Each person has had a different experience in life and will therefore have an attachment to objects that others may not understand or be able to relate to. I was interested in seeing what those close to me find important and where they keep them. We can tell a lot about a person by looking at these things and what surrounds them, along with the condition that these objects are kept in. It was enlightening to see what each person thought was special to them and to hear the stories behind each object.

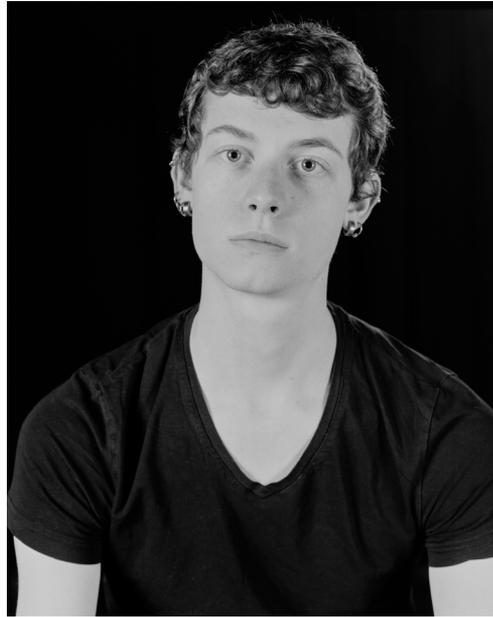


valentina
11x17" inkjet print

napkin



10/30/13



11/03/13

locrin stewart

born 1991. ottawa, ontario
lives in toronto, ontario

locrinstewart.com

I don't have a choice in what I do. I define myself by the work I produce. Everything I make contains a piece of myself [...] I dream about work. I can't shut that aspect of myself off because that is all I become [...] I am consumed by the unseen and intangible element of the process [...] If I want time to think, I can allow myself to think about whatever I choose to. I am so familiar with it by now that I can disconnect from my physical self to get lost in something else [...] I can lose myself in the rhythms, the movements. I have a choice to either meditate, or disconnect further from the world [...] I don't have the words to say what I really have to. They may exist, but I haven't found them. My work is, ultimately, a search for communication. Finding the visual language to say what I need to say. I want to explore who and what I am. I want my work to reflect what I find important and relevant. I want to use it to explore and understand the world around me [...]

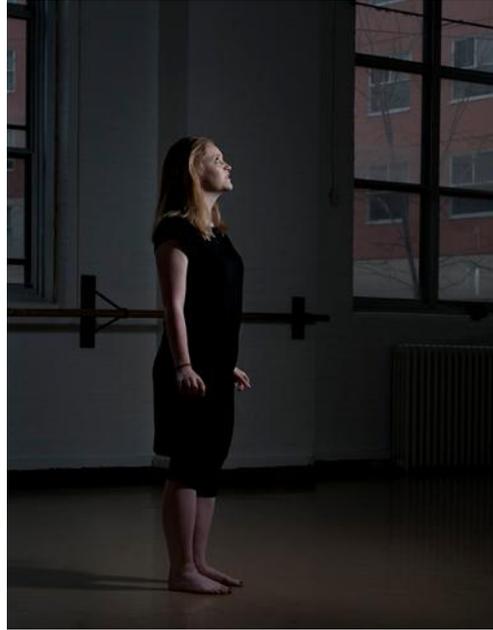
As much as I hate it, it's all that I am.



11/06/13
20x24" silver gelatin fibre print



locrin in the darkroom



skye in the studio

paul swanson

born 1988. edmonton, alberta
lives in edmonton, alberta

paulswanson.me

These photographs are a selection from a series of portraits of artists in their working/ studio/practice space. Two of the subjects are photographers, one working digitally in a studio and the other working with analogue processing in a darkroom. The other subject is an actor rehearsing in a studio space. I wanted to photograph the artists in these areas because for them, the space they are in is a space used to create a finished product. I wanted to then create my own finished product, where those artists then became the subject.



claire in the studio
10.5x13.5" inkjet print



hide and seek
8x10" inkjet print

rebecca turner

born 1993. toronto, ontario
lives in toronto, ontario

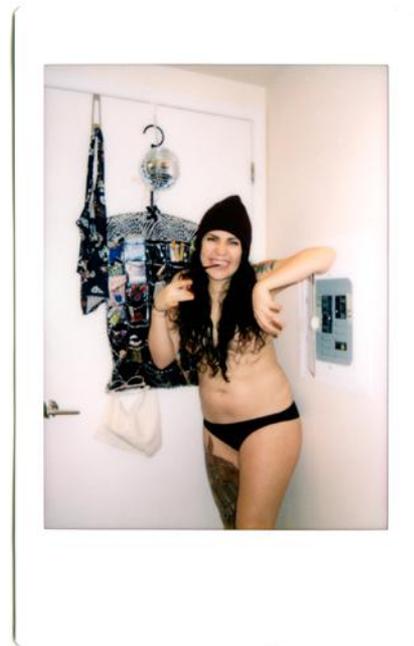
rebeccajturner.com

Growing up, there was this universal thrill in hiding from others, in sneaking yourself into spaces where no one could see you. But with age came experience, and now it is you that you feel compelled to hide from. Your world, your reality, your thoughts and actions. Isolation is a coping mechanism, it is a way to escape, but it is one of those mechanisms that eats away at you. The more time you spend alone, the more you become frustrated and disgusted with who you are turning into, the more bothered you become with your own self, and the less likely you are to let others see that person. It is one of those vicious cycles, and once you are in deep enough, the outside world seems less and less approachable; it becomes harder and harder to get up, to go, to not feel this pressure to hide away from everyone and everything. In this series, and in recent work, these feelings have been externalized, demonstrating the use of photography as a means to escape in a way that is not detrimental, a way that doesn't isolate or hurt, but, instead, helps the healing process.





the hangover (11/2/2013)



plastered (11/2/2013)

giordana taylor vescio

born 1993. toronto, ontario
lives in toronto, ontario

gvescio@ryerson.ca

"I woke up today and fucking hated myself. The only thing I remember doing is booty calling random men to meet up at 3am. I guess I deleted all of my messages and call history last night, so I never got the chance to see the rest of the dreadfully shitty things I did. I don't care what anyone thinks of me when I'm drunk. It's my liquid courage. Drinking and smoking makes me feel invincible. I need it. The feeling of not giving a fuck is too wonderful a feeling. When I see people smoking, I want to snatch their cigarette and inhale it till I die. I want to drink my rum and just dance till I die. These are my tendencies. They have been for a long time. That's why lately I've been trying to cut back...but it's been more difficult than I expected. I feel like I can't go to social events if I'm bone sober. I'm shy, overanalyze situations and think everything is awkward. I can be drunk, or I can be sober – either way I look like a moron. But at least I can use the excuse, 'I was drunk' if I fuck up." – Chantal Riske



under the influence (11/2/2013)

the blackout (11/2/2013)

6.2x4.6cm polaroid



untitled



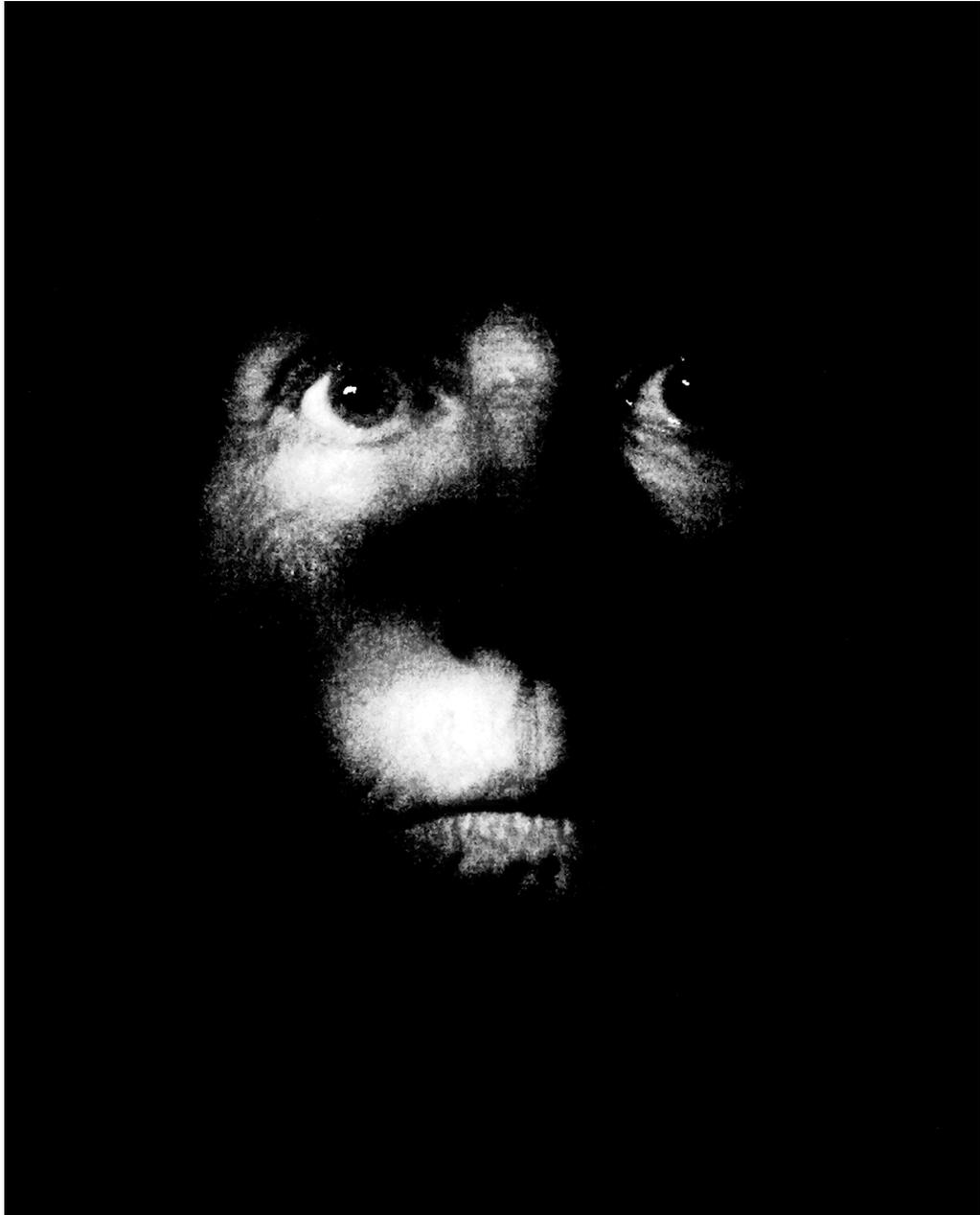
untitled

matthew volpe

born 1988. scarborough, ontario
lives in toronto, ontario

openwork.com

When approaching the idea of the human subject it was my intention to illuminate the people who have been the light in my life. Twelve of the people closest to me were asked to sit one at a time in a dark room; alone with only the camera perched on its tripod. Over the course of a thirty-second exposure I would then proceed to "paint" their face with a tiny flashlight, exposing different features over the elapsed time. The images were then printed onto a material that could be lit from behind and mounted on homemade light boxes, thus providing a physical representation of the metaphor. In my attempt to create a beautifully unique series of images I also wanted to create a token of appreciation to the people who have lit my life and illuminated my soul. This only just begins to articulate how grateful I am.



untitled
16x20" plexi print on led lightbox



fig. n° i



fig. n° ii

matt waples

born 1992. hackensack, new jersey
lives in toronto, ontario

mattwaplesphoto.com

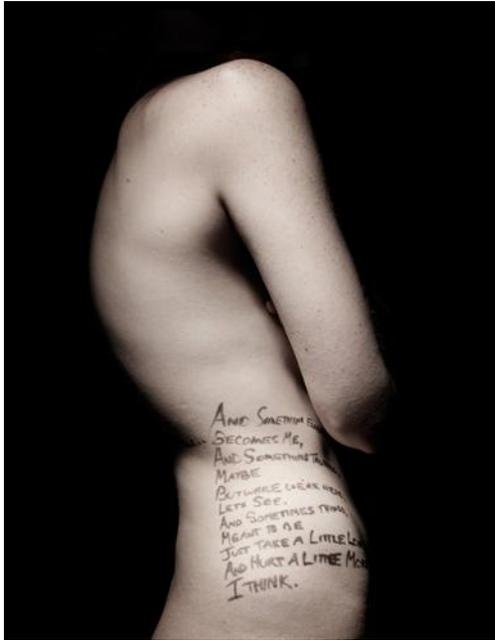
“These are living beings; they have bone structures, vital organs, and a brain. Warm blood pumps through their veins and their outside is protected by skin very similar to ours. They appear to be able to assimilate with us in some way, yet are obviously not human. They are close to us, from us, of us; but they are not us.

Some can be determined as male or female from their form and structure, but many remain androgynous and nondescript. I do not know much about them except that they are rapidly evolving, and will continue to grow more intelligent and complex.”

Over the last year my involvement with photography, and image-making in general, has changed dramatically. Steering away from the use of the camera as being one of the most important factors, and instead using the resulting straight photographic image as a starting point; a point at which further experimentation and manipulation can occur – whether by digital or analogue means – to then arrive at something which utilizes the properties of the photographic image, to create drastically new forms.



fig. n° vi
20x24" c-print



2005, #2



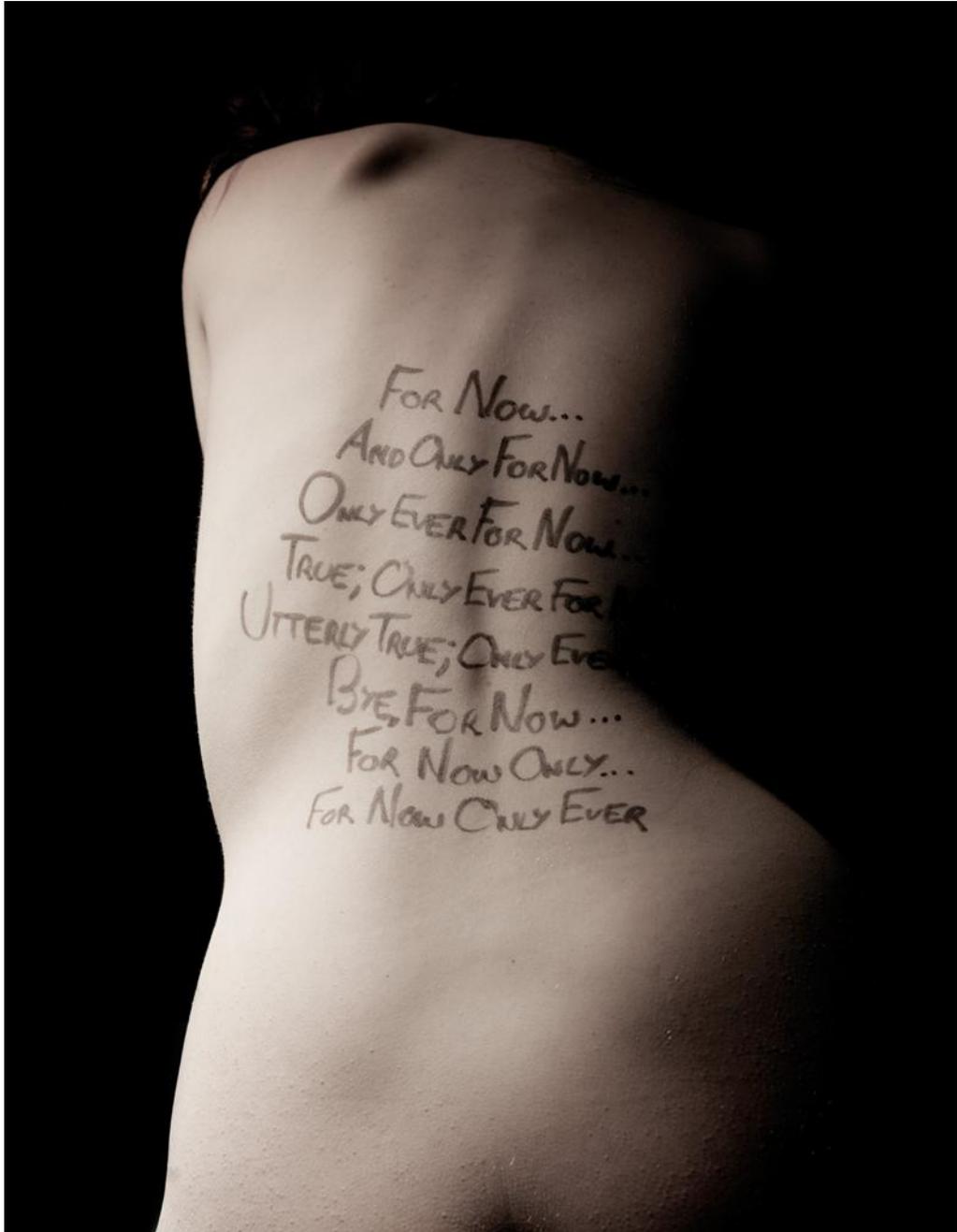
2005, #3

tyler webb

born 1988. lethbridge, alberta
lives in toronto, ontario

tylerwebb.ca

In this series I examine ideas surrounding the passage of time, representations of self, self-reflection, reconnection and the nature of the romantic relationships we engage in. In each image I photograph someone who I have shared an emotional and romantic experience or relationship with. They are people who I have lost to circumstance and time, people who I have not had contact with for an extended period, often ranging from 2-7 years. In the process of creating the series I have reconnected with them, bridging gaps in time and geography to forge new friendships from what is often a mired past. Written on them is an excerpt from a letter or message given to them when we were close. The letter is both a representation of myself and an artifact in itself. The act of drawing on the subject is intimate yet objectifying. The viewer is left to wonder what indeed was found, or was ever actually lost.



2005, #1
5x6.5" inkjet print



d



v

elaine wong

born 1992. hong kong, china
lives in toronto, ontario

ylwong@ryerson.ca

In this series, I wanted to explore the form of the human face using basic geometric shapes and colours. I take photographs of my models and, based on the images, I use geometric shapes and vibrant colours to create the geometric portraits. I did not just pick out the colour randomly as every facet is formed based on the different degrees of dark and bright areas seen on the original photograph, therefore I only used flat colours, instead of gradual colours. Colours have always been classified in groups – hot colours, warm colours, and cold colours. My use of colours is based on dark and light colours, also in highlights, mid-tones and shadows to create the images strongly. Playing with simple geometric shapes and flat vibrant colours is what I enjoy the most. In my opinion, I consider everything to be made out of these two elements, and I actually view everything in this way. What is your point of view?



o
12x12" inkjet print



marcello

amanda woolley

born 1993. ajax, ontario
lives in ajax, ontario

amandawoolley.com

This series explores the objects that people value most. Each person was asked, "If your house was on fire and everyone was out safely, what would you want to save?" Generally once asked this question only one or two objects would come to mind. Each person was photographed in their homes holding or interacting with their selected object. There was a variety of items chosen, including an accordion, ashes, a collection of coins, letters, and photographs, hair clippers, a hard drive, photo albums, and a safe. Each object comes with a story behind why that particular item was chosen and, in my opinion, the objects chosen reflected the personalities of the people who chose them. I found that when people were interacting with their possessions (where possible) they expressed real emotion and joy. People hold on to many things throughout their life, they have many belongings that they value, but if you could only save a few of those things what would you save?



margaret
8x12" inkjet print

mark

**thanks to
don snyder**

**katy mccormick
kelly egan
janice carbert
cathy gullo
james mccrorie
michelle fletcher
mindy wiltshire-gibson
christopher manson
&
robyn cumming
manuela morales
liz dungan
callan field
jeffrey leung**

ryerson school of image arts

class of mmxv

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| jeannette breward | james morley |
| hayley buckham | monica neumann |
| laurie burns | michelle nunes |
| jes cervoni | savannah onofrey |
| meagan christou | alexander pennington |
| jordynn colosi | arianna perricone |
| lyndsey constable | helen piekoszewski |
| stef daugilis | victoria rigo |
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| kaitie johannesen | elaine wong |
| christine johnston | amanda woolley |
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