

Ryerson University School of Image Arts, Third-Year Show

# COUNTER PARTS



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*Counterparts* is an exhibition of photographic work created by the third year students of the School of Image Arts Photography program at Ryerson University. Each artist created an individual body of work that they felt depicted an aspect of the human condition. From these works, singular pieces were selected to represent various themes that collectively reflect upon seeing oneself or others. Themes expanded upon include, but are not limited to: memory, the subconscious, trauma, theatrical narratives, and the vernacular.

Society has always been grounded and built upon the continuous use of ever-expanding connections between humans. Due to the vastness of these connections, there is no one way to portray how they are formed and viewed. The ways in which humans see themselves and others gradually link together through different aspects and societal links, much like a puzzle. Making

use of the photographic medium is just one of many methods used to visually exhibit these different concepts.

A counterpart is something that holds a position or is able to perform a function that corresponds to that of another. This collection of work comes together with the intention of demonstrating how the human condition is made up of a series of counterparts, as each individual image has an influence on how everything comes together as a whole.

There are endless possibilities to exploring and expressing the human condition; *Counterparts* is just the beginning of trying to understand the pieces that make up the whole.

#### CURATORIAL COMMITTEE



# ARTIST **PAGES**

# ALESSANDRA ABBALLE



**SPACES, PLACES.** — There are spaces, spaces and places and details within them that remain unnoticed because of their seemingly ordinariness or simplicity; however, no place is simple. No place is void of a story, of personal human experience or interaction. Every space has a history, and it is through these histories, these human narratives that live and occur in these areas, in which spaces become interesting.

These six places are found in Toronto and the GTA in which poignant things have occurred, whether it be a car accident or sexual assault, to name a few. The images of these areas are ones that seek to capture these places in a way that the viewer is not necessarily able to recognize that something terrible has happened there. Instead, the images aim to capture an aspect of said space that is seemingly mundane or something that creates a dichotomy between the space and

human experience that has occurred within it.

The images are paired with text, written by the artist that explains in detail the chosen event that has occurred in the space. The image and text are further accompanied by an iPad containing specific pages for each place; each page contains archival imagery, video and text pulled from a variety of news outlets that pertain to the event that has taken place in said area.

Through the combination of photography, archival news imagery, video and text, a new visualization of the space is created; what was once merely a passive, easily overlooked place, becomes an area in which a tangible relationship between humanity, the human experience and space is formed.







# GRAYSON ALABISO-CAHILL



**"THANK YOU FOR EVERYTHING"** — No matter who you are, being alive can be hard. Death is inevitable and inescapable. Sometimes life can feel like a pointless funeral march that stretches on way beyond a solemnity and into a cruel joke that leaves every mourner questioning why on earth they're still here. But then one pallbearer looks over at another and says "Well this is just awful." And the other person looks back and agrees, and says "All this work, I should be the one getting carried!" And even though the joke wasn't that good, they both laugh and smile, and continue carrying on towards the end. Relieving all the weight on their shoulders through that moment of connection, and allowing them to live beyond themselves. They keep talking, sharing memories, good and bad, telling jokes, learning about each other, and forget the rain, forget what they're walking towards and lean into each other. Their weight is now spread between the two of them, and the silence doesn't swallow them anymore. The world around them looks brighter, they stand taller, and push back against the world around them. They shift the weight when they need to, the task now shared between them.

Friends relieve the burden, friends brighten the world, and friends affirm the value of life. Friends keep you in check and elevate you. Friends are an extension of us. A friend is someone you're mutually vulnerable with. Friends connect us to the world and help us understand it. Friends give us advice, encouragement and support. Friends cook for us. Friends tell you to cool it because they're definitely not going fight anyone just because you're being a dumbass. Friends teach us things about ourselves that we could never learn without them. Friends offer unconditional support, to a point. Friends listen. Friends care, about you and other things Friends can be negative, and help you stay positive. And you do all that for them too.

The only kind of friend is a good friend. A bad friend is an enemy.

Respect your friends. Care for your friends. Call your friends. Think about your friends. Help your friends. Educate your friends. Be kind to your friends. Be thoughtful for your friends. Push your friends. Hold your friends. Love your friends. — *Written by Brandon Lloyd.*





# ADRIAN AMARIUCAI



**INSOMNIAC.** — The 21st century has witnessed a profusion of global change. The way we interact with one another has become more connected than ever, yet seems so distant. Newly found social pressures linger and consume one another and there is a substantial absence of financial security in an ever-growing competitive landscape. We live in a world of stimuli, a rhythmic bombardment of pressure, and responsibility with no end in sight. *Insomniac* serves as a documentation of this, following one millennial's attempt to escape the pressure and break the repetitive nature of contemporary urban life.

Exterior pressure and stress have many effects and outcomes on individuals, leading to numerous forms of therapy. Within *Insomniac*, the exterior pressures lead to a lack of sleep and inner peace for one individual. The subject in turn uses this weakness on itself; finding therapy from the night, breaking the pattern of everyday life, and experiencing the world from a new perspective. *Insomniac* is about inner peace; it is about pain, adventure, struggle, and recovery. *Insomniac* is but a segment of a greater conversation. A conversation, which reflects on the contemporary world we live in, exploring one's journey, and reflecting upon countless others.





# RENA

# BALMAIN—MATTHEWS



**SWIMMING IN A SHALLOW POOL.** — This work is an exploration of the static I have been experiencing as a cause of planting a seed to grow in my own soil.

I wanted to solidify a context for myself to support my growth and shield it from external influence, but in doing so I bound it to an established set of resources. I have limited my-

self to the frame of my own perception and I feel trapped by its dimensions. My inspiration has gone quiet and my growth is standing idle because I am looking for something new in an old box.

I want to be a continuous line but I've drawn myself a square. I am circling the same block.





# BIANCA BARONE



**THE IDENTITY OF MAKEUP.** — The social and economic footprint of the cosmetic industry has played a significant role in contemporary society. Both men and women have, at times, used makeup products as a mechanism and method to conceal their insecurities. Regardless if makeup is applied properly or poorly, it alters facial identities to some degree.

In this series, I recognize the self-reflexive pressures that everyone struggles with, by using three images to reveal this shift of identity: 1. What others see; 2. What you see; and 3. The physical and psychological outcome to mask away one's insecurities.

The first image shows the subject without any makeup in order to reveal what others would naturally see. The second

utilizes mirrors to represent the distortions or repetitions of facial features that one might personally dwell upon. The final image presents the outcome of what we think others notice and what one is self-conscious of.

The subtle or obvious evolutions between each subject depict a new identity that cosmetics provide to their consumers. The cosmetic industry profits off of the physical and psychological insecurities of both men and women. This enterprise represents the manifestation of a larger social significance: that individuals of all ages, genders, race, and ethnic backgrounds are victims of corporate greed and manipulation.

As a result, we as humans alter our natural biological figure in an effort to achieve temporary confidence.





# ALYSHA BARRETT



**LANDSCAPES OF THE SUBCONSCIOUS.** — *Landscapes of the Subconscious* is a project of personally constructed dream scenarios in a cinematic photo exploration. I intended to extend my technique of blending strobe lighting with natural and ambient light in order to create dreamscape images. These images investigate dream settings, with exaggerated styling as well as masks, reflections, drapery, and other elements. The characters in the images remain anonymous so the viewer can create their own connection to the dream situations.

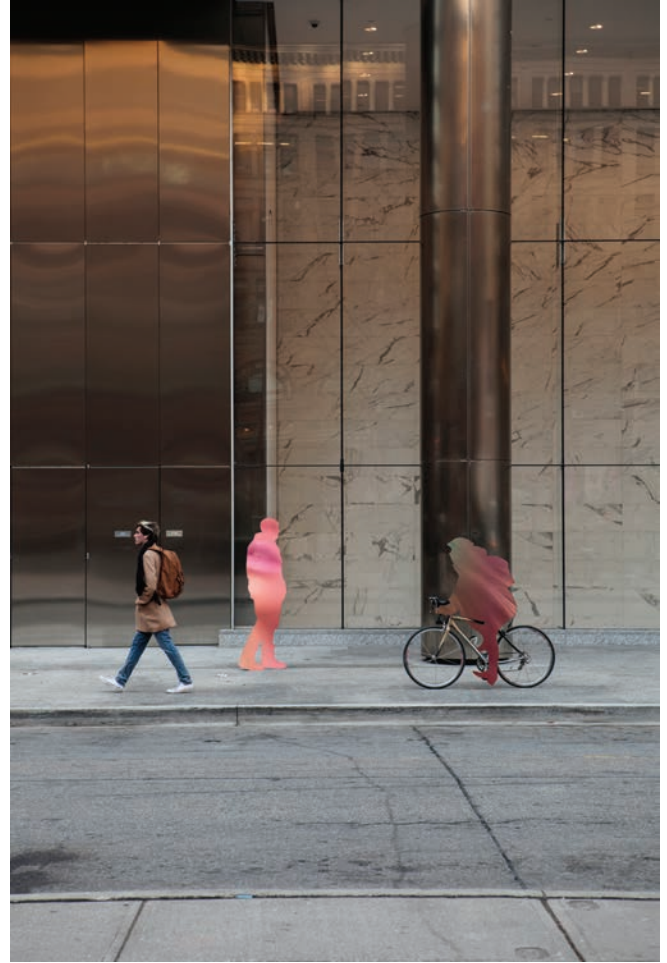
I used a consistent colour palette in the photographs' elements to create a collection of images that works together as a set of dreams. For the majority of the images I used wide angles to create a feeling of grand space, with a combina-

tion of tighter and wider crops. The meaning behind many of the dreams created in this project involve tension or a sense of struggle, illusion, and confusion. Dreams can be beautiful but still feel quite overwhelming. The large space in dreams can be inspiring and interesting but also exaggerate that feeling of tension. The images singularly each have their own inspiration from a personal dream and meaning, but also some images pair together having similarities to show the certain repetitive natures of dreams but still have different meanings behind what they represent. Dreaming is such a quick glimpse into what is in one's mind or happening to them personally at the time, so the different elements leave the impression of how fleeting dreams truly are.





# KATHRYN BARTLEY



**MANUFACTURED SOLITUDE.** — The idea that billions of lives are all simultaneously being lived with the same amount of complexity as my own is something that makes perfect sense to me, yet at the same time none at all. I wanted to create a project that touched on this notion of the individual experience, in a way that was accessible and tangible enough for me to make sense of it. The result of this idea is *Manufactured Solitude*, a photographic series of street scenes in which one subject is separated from those around them, their thoughts visually projected onto the other subjects in the scene.

The primary influence for this piece of work is Caleb Cole's series *Odd One Out* in which he utilizes found photographs

and digitally removes most of the subjects from the photographs, all except the one person in each image who stood out to Caleb through their stoic expressions, anti-celebratory in comparison to the others in the photograph. By separating that subject from the others in such a stark and visible way he emphasizes that person's solitary existence as much as you possibly could through a photograph, "making visible the person who feels invisible". I reference that same manufactured solitude in this series and in addition to this I use other photographs to allude to the notion that at times we are all in our own little worlds and often find ourselves dreaming of places, people, or things.





# EMILY BATTAGLINI



**SELF-PORTRAIT WITH MY MOTHER.** — It was the summer before I turned eighteen and we didn't talk about my mother's cancer anymore. The world gave us this fight and we had won. Blank walls and sticky tack and suddenly I was afraid I wouldn't have the lines on her hands memorized anymore. I wondered if it would get bad again. A soft hum, crawling into bed because loving him hurt more than being alone. The sun dancing on her cheeks and she didn't look sick anymore.

Would it get bad again?

We took hours poking and prodding. Nothing was good enough for her. He couldn't love me because I wasn't good enough for her.

"I love you".

She kisses my forehead and I forget she almost left.

I thought it would be simple, but I stop warranting reason

to stop. Nothing stops. Slide nostalgia down my throat like I'm afraid it won't get bad again.

Our worst friends are ourselves. She kisses me and I forget I stopped loving her.

"I love you".

It won't get bad again.

She looks beautiful without eyebrows. She draws them in anyways. The summer before I turned eighteen we didn't talk about my mom's cancer.

But it was still there.

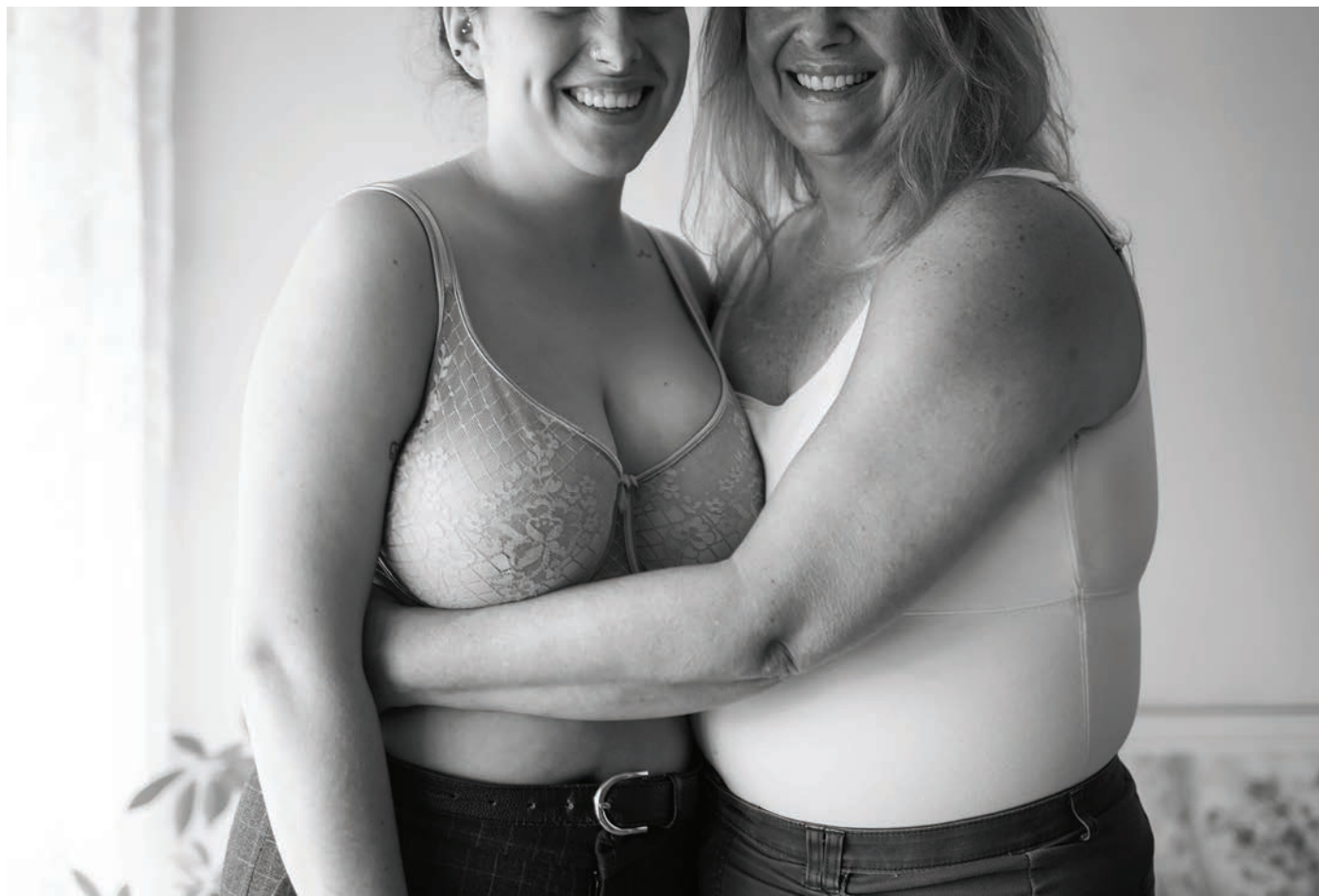
The sun still kissed her cheeks.

I remember the lines on her hands.

I love you.

We won.





# JANA BEATON



**EVANESCENT.** — My series takes an approach to depicting the fleeting moments in a given environment, and the inevitable loss which occurs due to change. In specific, I focused on the idea of falling in love with places, rather than people. I personally have always had an attachment to places, due to the fact that they are unable harm you, as they cannot leave you the way a person can. However, this summer, I came to the realization that although I may choose to fall in love with places rather than people, these places wouldn't be so special to me if it wasn't for the relationships and memories attached to these places.

My intention was to create a feeling of loss and loneliness in a somewhat empty space. I placed my subjects in areas which they deemed to be a love of theirs. An area in which portrays the fleeting moments we have as humans that are then categorized into memories.

My approach was to create a level of intimacy with my subjects, and dig deep into their memories, to then photograph them according to their current state of mind. My artwork always follows a truthful depiction of my subjects in a controlled environment, and this series follows that aesthetic, as I feel it hallmarks me as an artist.



# APRIL BEATSON



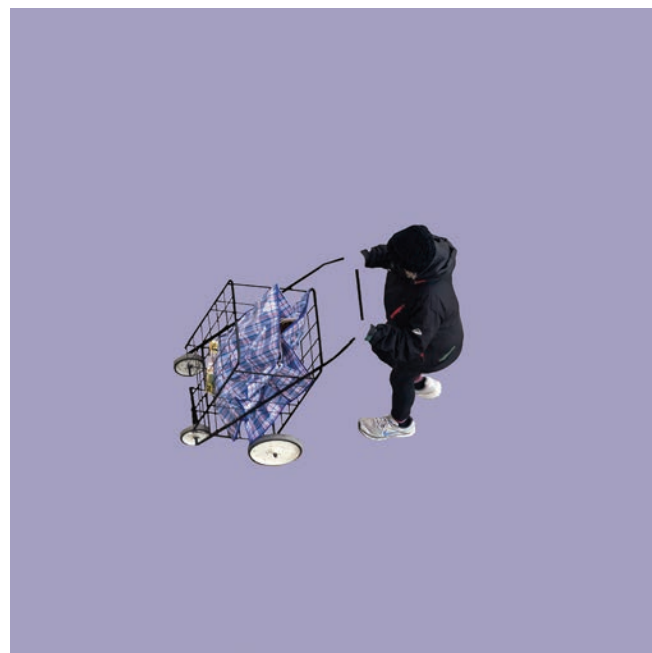
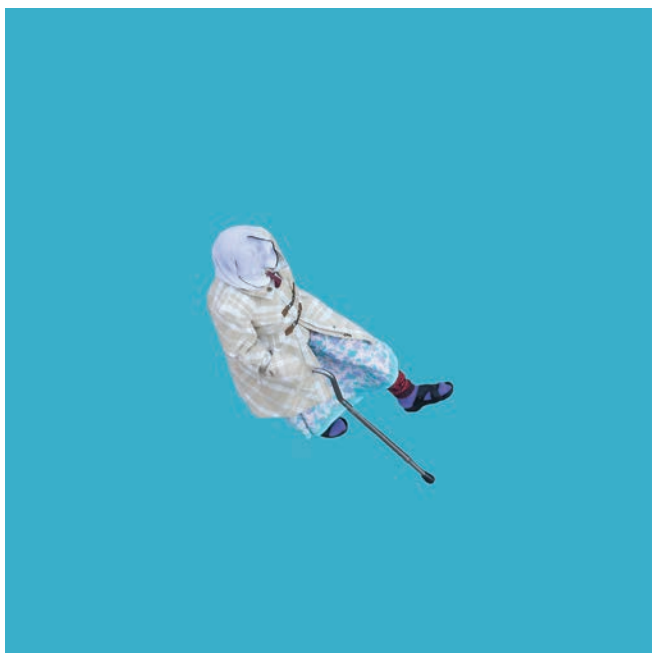
**RAW POWER.** — Over centuries, women have predominantly been portrayed in visual arts, and even mainstream media, as pleasant, delicate, warm, kind, feminine, and stereotypically pretty. *Raw Power*, in its entirety, consists of one large grid of close-cropped faces, bookended by 4 medium-long action shots on either side, showing women competing in a roller derby. It aims to turn these gender norms on their head, and suggests that women don't need to achieve "perfection" or fit into society's mold to be beautiful. All of the images were converted to black and white and edited with high grain, contrast, and accentuated highlights to convey the intensity and harshness in playing a full contact sport, where one has to be aggressive and willing to chance injury of themselves

and others in order to win. I chose not to use colours which I felt in this context may not as thoroughly present my ideas, but instead bring about a warmth or playfulness to what I hoped to be received as more combative. The images were printed on bond paper to further communicate the gritty nature of the sport, and also allude to the posters that are made to advertise tournaments to the public (similar to punk rock concert posters). They are not framed, but simply pinned to the wall for the same purpose. While these images are not flattering, the goal is not to criticize or mock the subject, but instead to empower them in the midst of focus, high physical exertion, and passion in what they love and find value in.





# REBECCA BENTOLILA



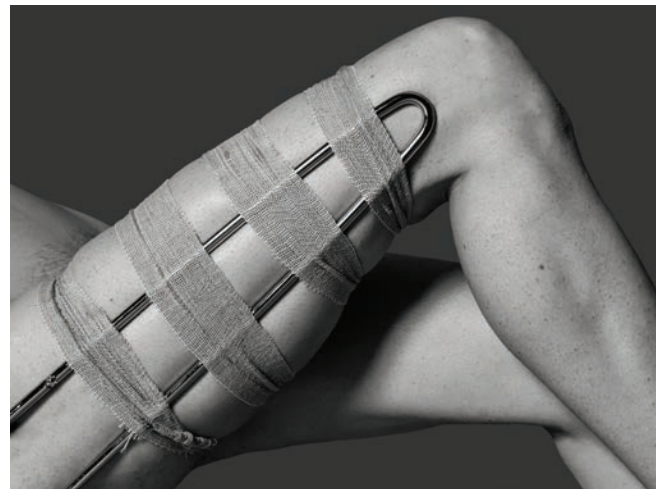
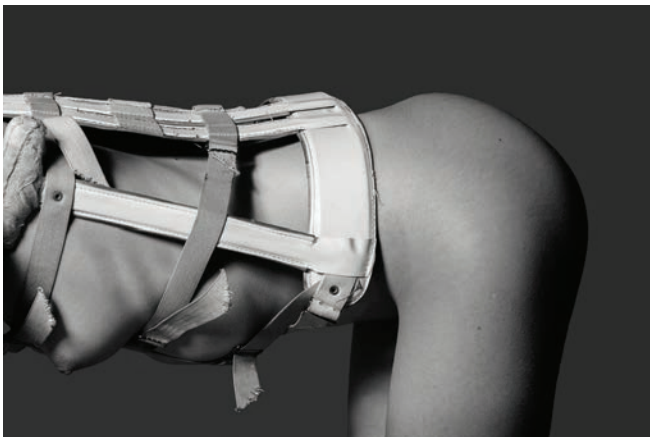
**DISFIGURED IDENTITIES.** — Through being human we have the need to obtain and surround ourselves with belongings and “things.” In doing so, we create a uniqueness and personality for ourselves. For a long time I have been interested in the idea of what people bring along with them while they are in motion. Be it walking, running, or essentially anything where they are isolated from any means of storage other than what they can pull or carry, they bring only what they need to get from point A to point B. *Disfigured Identities* captures a catalogue of these items carried by the people of Toronto. By creating this project I give meaning to, and document, this material quality that we as humans have created

and have adhered to. Through photographing from an aerial perspective the person transforms into a “cluster” of items due to their lack of identity and distortion of body parts. To push this concept further, I removed all exposed areas of skin, and replaced them with either nothing or the materials that make up their clothing or accessories. In doing so, the person moves away from being human, and transforms into a material object with no gender, race, and ultimately, no identity. By choosing various colours found within the materials that make up the objects, I create a colour scheme, which then catalogues the materials.





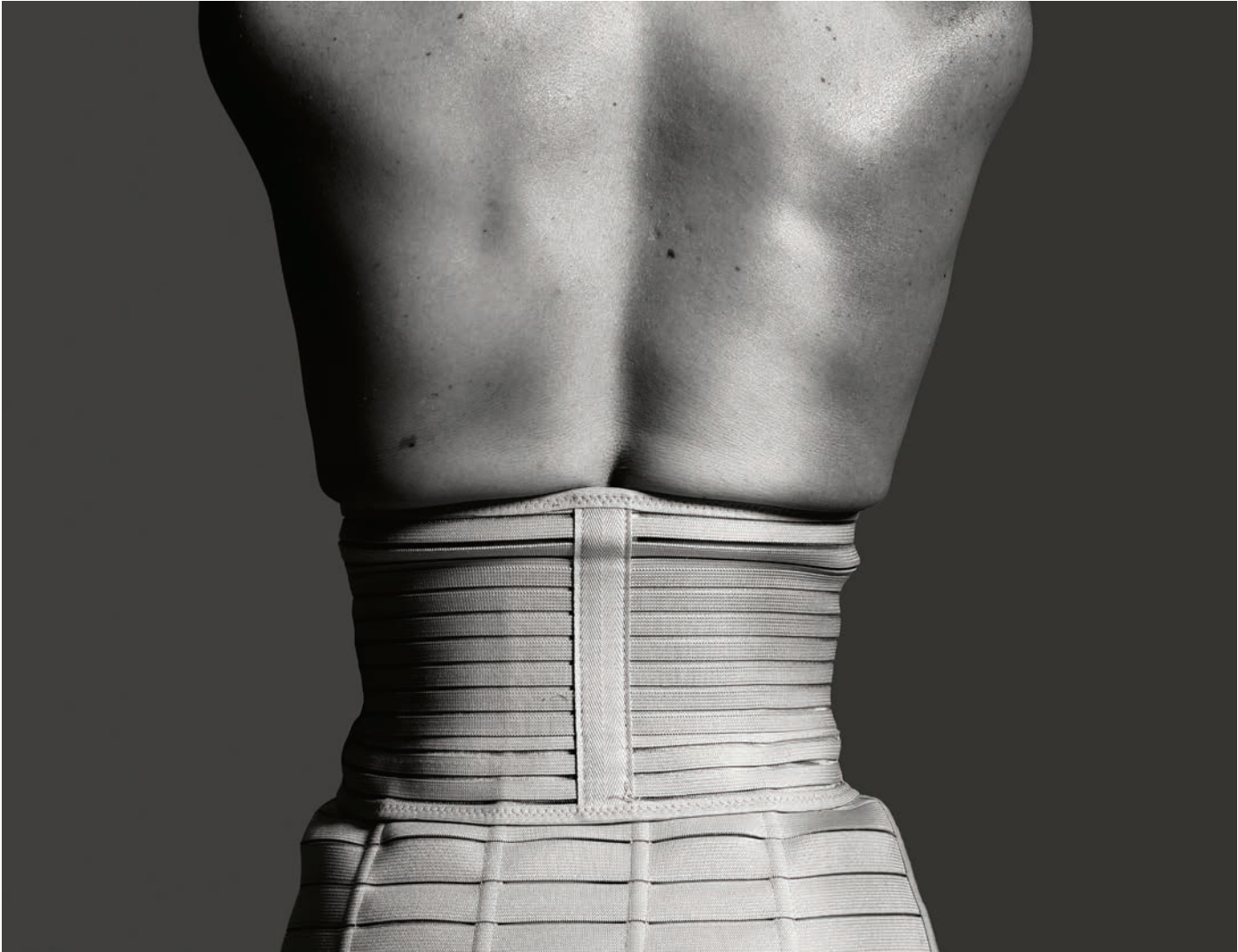
# KATIE BUDD



**MEDICAL ADORNMENTS.** — The preference for ability filters into nearly every value of human culture, including, and especially, the ability to have sex. The logic of ability represents the able body as the baseline for our *humanness*. Sex and sexual culture is probably one of the most privileged territories of ability, as it is the act by which humanity supposedly asserts its future; therefore the two can be seen as being indistinguishably linked to one another.

This series of images is meant to be an exploration of a sexual culture based on the “artfulness” of disability which is put forth by the artist: a person who is aware of the first-hand oppression disabled people experience regarding their own

sexual culture. This project captures personal troubles as displays of beauty by turning and reversing the gaze toward disability. These images attempt to re-contextualize medical braces and supports as well as the bodies dependent upon them as sexual fetishes. The work features a different conception of the erotic body by attacking the view of disability as a defect that must be overcome, and instead positioning it as a complex embodiment of sexuality which visually positions disability as a sexual object. The photographs explore notions of the traumatized versus the functionalized body by highlighting the assumption of self-sovereignty and sexuality as a topic of doubt or denial in differently-abled subjects.



# LARA CAPPELLI



**LOOK AT YOU, LOOK AT ME.** — *Look at You, Look at Me* is a study on the gaze and its potential. The series focuses on the act of looking at oneself, in particular at the glance that one catches of oneself while walking past a reflective window in the street or a mirror in a shop; in that moment, one is both the observer and the observed, the subject of a gaze that may be influenced by outer pressure and influences, but that is ultimately self-centered.

Random strangers were asked to stare at their own reflection for as long as possible while I was on the other side of a completely reflective glass. Although the subjects in the images could not see me, they were still aware of my presence

on the other side of the mirror, which is also visible in some of the images. While I was trying to capture the subjects' movements, I could not help but notice myself within the image I was making. In some of these images, the photographer, or at least their presence, is almost as visible as the person on the other side of the glass, which makes the viewer question who the subject of the image ultimately is.

By analyzing the way in which people look at themselves in a social context, the series questions the photographer's role within that same context and presents a rather unique form of self-observation, both from the subject and photographer's point of view.





# ERIN COHOLAN



**MY MOTHER, IN THE 80'S.** — I've always grown up surrounded by images. My mother was crazy about photographs. There were framed portraits of myself and my brothers covering the walls, constantly being updated and added to. My mother wanted everything documented. I wanted to use my mother as my subject—someone who for years made me dress up, head to the Sears photography centre, hold my hands at my side, and smile. I wanted to do this to her. I found it interesting that these memories and moments throughout her life were stashed away in boxes in the basement while ours were hanging everywhere. I felt as though it



was her turn. Memories that she keeps in her mind, yet the documentation of these events are kept stored away. I found it interesting just how differently photographs of her were kept, and the quality of them. It was a year of photographs condensed into a shoebox, carefully chosen and printed 4x6 images. It seems to be so different than the mass amounts of images that I have that are so easily accessible anywhere I go. I wanted to create a quirky group of photographs that work well together as an ode to this time period and its memorable style as well as my mother and her life.







# CANDACE COSENTINO



**UNTITLED.** — Through the photographic medium, I address the extent of the relationship I have with my mother and the impact she has on identity. As a young woman, I slowly am coming to terms with the simple fact that all that she is, is almost all that I am today. Being the youngest of four daughters, I held a great admiration and love for my mother. Her soft voice lingers in the back of my mind, along with the im-

age of her lovingly telling her long-haired girls of the beauty they held and had yet to understand. Through my imagery, I explore my struggle between the want for dependence of an individual who can no longer give herself to anyone and the ultimate quest for autonomy – the act of subconsciously holding on and physically trying to break away.



# DYLAN COURVILLE



**UNTITLED.** — Art is a fragile thing, as is the human psyche. I photographed delicate and intimate parts of the face under soft natural light, and printed them onto thin, photo-quality paper. After crumpling the images, I re-photographed them

and printed them again. Through this process I am both comparing and combining art with aspects of the human, coming to terms with the fragility and beauty which are present in the ugly.





# NICOLE CREGG



**BELONGING.** — Earth. The diversity and beauty of life is retained on earth: countless scenic, sublime landscapes, which the soul is bound to. Seeking something greater, perhaps finding where the soul belongs, what the true purpose of life is through the act of travel, and connecting the inner spirit with the rush of the waves, the wind through the leaves, and the changing of the seasons. *Belonging* is a self-reflection series on the artist's personal experience with nature. The set of images reflects on the notion of being unified with the earth. Going beyond her physical existence, the artist places herself within these landscapes facing toward the

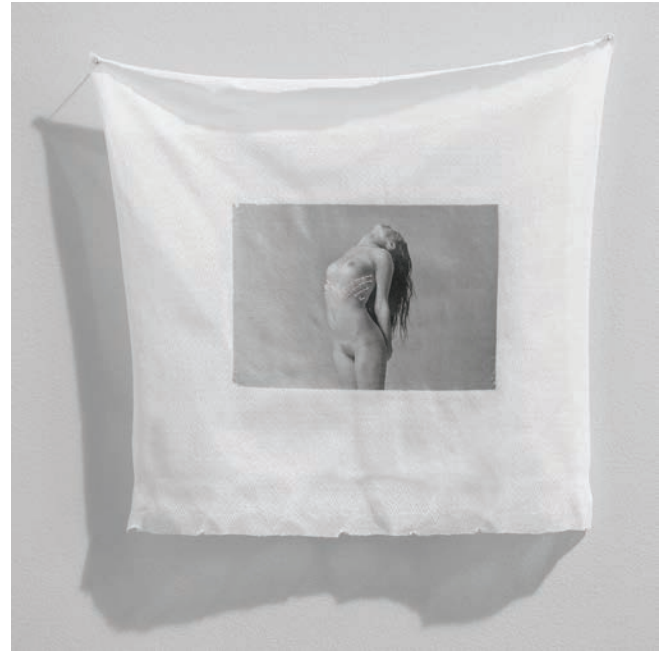
horizon, allowing her to connect and wallow in the ethereal beauty of each environment. Each landscape seeks to emanate serenity, peacefulness, and solitude. Every image explores her own spiritual connection with nature, allowing her to reflect on her place within the world. The act of floating in mid air symbolizes vulnerability and giving herself to the universe by accepting life in its entirety to guide her path in life. The anonymity of the artist encourages the viewers to extend themselves into the landscapes and reflect on their own understanding of the earth, universe, and their place within it.







# AILENE DEVRIES



**THE LETTERS THAT YOU WROTE NEVER MADE IT HOME.** — I've been writing to Hinke, my grandmother, for as long as I can remember - but recently, her Q's have started to look like S's and she has been dating the papers with her home address. My grandmother has shared things with me that not even my mother knows about. By forgetting a name or postal code on the envelope, the letters are getting lost in the mail.

This project is a response to the distance between myself and my grandmother as I realize the delicacy of the body and mind as we age. By incorporating the art form of embroidery - an art practice tied closely to women in history and alluding to generations of women from the past - I am representing my grandmother because she cannot represent

herself. Some of these images depict a bit of constraint and confusion - to allude to those, like my grandmother, not fully present and able to understand the body as age takes its course. Within some of these images, the thread surrounds and sometimes embraces small aspects of my body - either examining or celebrating it. Within this series, I intend to display Hinke's emotions through the use of my vulnerable own body instead of hers - to divert the eye of the viewer from seeing her, and to alternatively glance at me - a gesture of respect and privacy as she reaches the last years of her life.

These recent events have greatly impacted the way I have come to see my grandmother through her old age, and in turn, how I have come to think of myself and the condition of my own body.



# CASEYN ECKHARDT



**GENDER AS AN ILLUSION.** — Society has taught the world that men and women are supposed to follow a strict set of guidelines depending on our gender. Men are taught to act masculine and strong. Shed no tears and look like a 'man'. Women are told they must be feminine: looking beautiful, being delicate, and upholding the pressures of beauty standards. Gender is divided even further than just physical and interpersonal aspects. Gender-specific objects are changing the way we look at objects. The difference between the pink razor and blue razor? Nothing. Society has taught us that we

must look and act a certain way in order to coexist in society. Why is it that both men and women cannot show qualities of another gender? Why can't a man have both masculine and feminine qualities? Why can't a man genuinely like the colour pink and wear it without his sexuality being questioned? Why are products being categorized as masculine or feminine, limiting both men and women in how they can express themselves? *Gender as an Illusion* is an editorial series about the pressures to be a gay male, living in a society that teaches us to follow a specific set of gender norms.





# NADIA ESFARANI



**DETACHMENT.** — My project focuses on feeling detached from the surroundings. The reason I chose to do this project on detachment is because of one of my closest friends. My relationship with her is strong and as we are both photographers, we both have adopted the similar styles but not exactly the same. Our relationship is strong, and I have noticed her change in personality and mentality. The isolation that she has been putting herself in has always affected both of us but, of course, she is the victim of where she is emotionally now. My series is my response to my friend and her detachment from things around her, emotional and physical. It is a

series that consists of self-portraits and places that represent me trying to put myself in her position and mentality to gain a better understanding of her feelings of detachment. Another reason why I used myself in the photographs is because I feel like I know her more and I could show her feelings better in the photographs. Understanding is the reason for my series and detachment is something I want to experience to understand my friend better. I tried to copy her style of photography, however, to show that when I shot the photographs I mixed her style with my style of photography to create a good balance and also show our close bond as friends.







# CASSANDRA FONDALES



**IN TIME WE RUST.** — *In Time, We Rust* is a series that explores the themes of time and age. Time and age are essential components of life and contribute to our development as human beings. Age is a determinant of time, or refers to the passage of time, and is most apparent through a physical form. This physical form is seen through the changes and appearances of our bodies, where humans encounter physical changes. These physical changes include growing longer hair, growing taller, developing wrinkles, and ultimately, growing old.

This notion of time and age is represented through 'rust,

as rust can symbolize a similar idea of how humans can age over time. The way rust is created and formed by a reaction of elements over time, is similar to the way humans age, given sufficient time. The rust-scapes used in this series represents human aging and the unique characteristics it possesses to metaphorically represent an individual and their age. Each rust-scape is accompanied with a portrait and is placed onto the faces of each individual to embody age because physical appearances, such as our face, are the most visible features that one sees.





# FEHN FOSS



**THE FAMILY ALBUM, ACTIVATED.** — The imagery in a family album says less about someone's specific experiences than it does about the values taught within a culture. Through cleverly designed ads by photographic moguls like Kodak, the family album shows us how life should be, what type of house we should strive for, and the sort of family we should make. In many ways it is an oppressive space. And yet, its influence cannot be dismissed.

This project is an exercise in re-sequencing my family photos. The albums of my childhood were complete and ready for my viewing – an account of my life so far. My very first moments to my toddler years are documented and displayed carefully on the album pages made by my mother. The his-

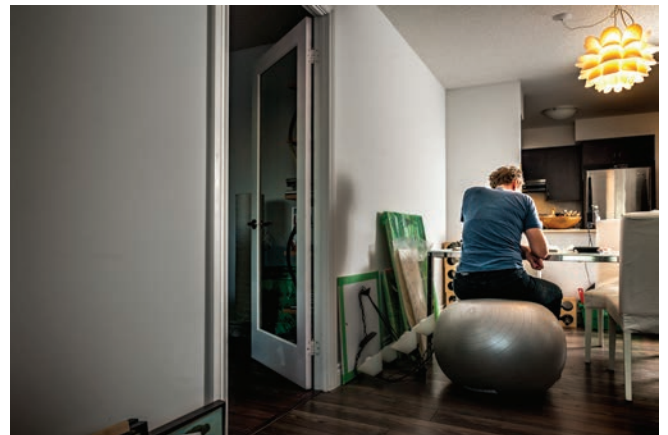
tory seemed set in stone. However, a lot was missing. In this series new connections have been drawn and important photographic moments have been tampered with. Although my album is a dissenting model to the traditional family album, it still follows many of the same tropes. This work highlights and alters those discrepancies.

Finally, traditionally women were the keepers of the albums - my work pays homage to that, as I am not the keeper of the album but the *tamperer*. By digging into my personal photographic archive and creating something new, I have crafted fresh understandings for myself as well as opened up a dialogue about the family album and its uses for the viewer.





# JULIA GARNET



**SOLITUDE — FINDING ONES SILENCE.** — Exploring what makes us human is like going down a dark rabbit hole; the list is never- ending. It curves and dives, everyone is different, and not everyone fits into what is deemed the social norm, which makes the world more interesting. As humans, we are naturally social creatures. We praise extroverts, people who can handle a crowd, those who have a mass network of friends, and those who think that two heads are better than one as an approach to problem-solving. However, the truth is that half the world does not always agree: this is the introverted side of humanity. There are those times that we need to be alone, finding comfort in not being around others, find-

ing solitude in one's silence. There is nothing wrong with this, it just means that some people value things differently than others. I want to empathize with the needs and desires for the peace and joy people can find when they are by themselves, and express that being alone is not a negative. I want to draw upon the light, and use it as an aid in the mood but not to create isolation or the fear of social situations, but instead to enlighten. Through this progression I wanted the viewer to have a glimpse into the lives of these people: each person is letting you into their life, a single narrative that they prefer to tell and show alone.





# RIDA GHAZALI



**OUT OF VIEW.** — The anonymity of living in a crowded city such as Toronto enables us to watch each other without being noticed. The streets are increasingly under surveillance by automatic forms of image capture such as police cameras. Because of our overwhelming panic and despair, our so-called free society is becoming more and more of a police surveillance state. Yet amid all this anxiety and dread, we also live in a time where everyone has a camera at hand. Due to the accessibility of cameras, it is quite clear that we are all constantly being photographed, like it or not, all the time, in public spaces, without our consent.

Over the past few years, with the increase of street photography, people appear to have become much warier of

being photographed without being asked. This series takes the unwitting subject as its starting point and focuses on the captured innocence and unawareness. The idea began with the technology of miniature cameras. These cameras are made for the sole purpose of being portable and easily hidden. For this series, the camera was stored in my backpack with a hole in it just big enough for the lens to extend out and capture everything going on behind me. *Out of View* was made on the streets of Toronto with the use of a small hidden camera, allowing me to record the natural, un-posed faces of the city's inhabitants as I walked around running errands. The faces of the subjects display a range of emotions as evidenced by the portraits.



# ALIYA GOLLOM



**MY SISTER.** — This project is a portrait study of my sister Gracie, looking closely at our relationship by learning and sharing with her through this journey. We are five years apart and she is my best friend. I have explored themes of love, nostalgia, growing up, and coming of age. She's a very unique kid with an old soul and an ability to overcome the obstacles she's dealt with in life. She is an amazing friend and sister, filled with wisdom far beyond her years. From her defending me when I was bullied in elementary school when she was only 4 years old in front of my whole group of friends, to me giving a clear "don't try anything stupid" stare to her first date just a month ago, we have always been there for each other. Gracie had a really hard first year of high school and even though it wasn't easy, it made our friendship stronger as we learned to hold each other up.

I have presented my images in a range of sizes to display my project the way a sentence is structured; certain images are more like commas or exclamation marks that help strengthen the fluidity of the project's narrative. I wanted to

use aspects of photo collage and the family album in smaller prints that contrast with the larger glamorized images of my sister in very different states and spaces. I decided to surround the images I shot for my project with images of us as sisters growing up, to emphasize that the lens and the gaze I have approached this series with is that of a sister. I also wanted it to symbolize the sense of protection I have always had about her since we were little, so these images of us act as a big hug around her. This is not necessarily how she sees herself, it is how I have seen her grow and change for the last 15 years of my life. I look at this body of work as a really exciting beginning to a much larger project. I would like to continue this as a personal project, collecting more images from our past and continuing to photograph her over the years to come.

I hope that this project has connected with those who have siblings, and shown others that there is a very unique and special love between two sisters; that is something I will never take for granted.





# EVAN HEASLIP



**MASS CONSUMPTION.** — Flick a switch and there is light, use a plug and there is power. Everything we do revolves around this idea of electricity. The machines we use, how they're built, the technologies we have: all come out of these mass lengths of wires. Those wires seem to just go on forever with no real direction or ending. They're just results of our basic necessity to consume.

Cherrywood Facility is a transformer station in Pickering that houses, transforms and transports millions of watts of power per day that is generated by the nuclear facility a few kilometers away. The facility is to be used as an offsite storage for nuclear power and it also converts extremely high voltages of power to lower ones that can be accepted by the

5000 kilometers of transportation wires that stretch in every direction across the province. With nearly 50% of the electrical wires in the GTA stretching back to this facility, the idea of that much power is very interesting and abstract in some way. We all use the product but don't fully understand where it is coming from and how it is really getting to us.

This photo project explores a documentation of a space that is not typically seen, and intentionally hidden, but very much a necessary aspect of everyone's daily life. The Greater Toronto Area's mass power consumption is an ever-growing need and facilities like this are just the beginning in order to accommodate this need.





# JEFFREY HO



**MY GLASSES.** — Glasses, also known as eyeglasses or spectacles, are devices consisting of lenses mounted in a frame that holds them in front of a person's eye. I have worn my glasses for twelve years; I have changed many kinds

of classes during those twelve years. I have changed, my glasses have changed, but my culture didn't change even when I came to Canada. Therefore, I shot through my glasses to tell what my culture is like when it is through my eyes.



# LAUREN JACKSON



**UNTITLED.** — Make-up has been around for centuries, used by different people and cultures all over the world. There are different styles and trends that are prevalent in different countries, as well as different expectations when it comes to how much to wear, or even who is allowed to wear it. For this collection of images, I decided to explore this by photographing drag and asking them a few questions about their relationship with make-up, and the pressures they may or may not feel about wearing it, or how exactly they should

wear it according to the expectations of the community they are a part of.

I took three images of each person; one with a full face of make-up, one with half a face, and finally a clean bare face. I chose to photograph my models this way in order to show the differences between them all done up and without, and to show what features they decided to accentuate. It is interesting to see the differences in application and just generally how individuals style their make-up.





# HAYDEN JULES



**SPACES AROUND ME.** — We live our lives through our five senses, relying on them to get through each day. They are all important in different ways but the sense that I specifically want to focus on is sight. When going into this project, I struggled with the title “Seeing Ourselves/Seeing Others” a lot. In the end, I decided to photograph everyday sights that I saw myself. Those photographs included of my bedroom, my walk to school, and other simple everyday parts of my life that add up to create a whole. This project is a short summary of who I am, revealing parts of me that I don’t usually

broadcast for others to see. I wanted it to be an accurate portrayal of my entire life but once I started shooting, I realized that what I had set out to do was a lot harder than I had initially thought. Showcasing your life in that way is hard, some people are really good at it, but sadly, I am not. That said, I enjoyed this project. It helped me realize things about myself that I hadn’t before. For example, my bed side table is the messiest, weirdest mixture of things that I own. The way that we view the world says a lot about who we are as humans and I think that is evident here with my small look at the world.





# AGATA KOZLOWSKA



**PERIPHERAL.** — *Peripheral* is a description of something that is of secondary importance. Some consider our body's external surface to be that.

I wanted to challenge the idea of a woman's body being sexualized and stripped of its organic nature by creating a body of work that would portray women as pure, beautiful,

and natural.

I concentrated on the surface of the skin; I looked for the lines created by the bones underneath, the moles and the veins that show through, to embrace the seemingly irrelevant elements that create a whole person.



# SHAWNA LAING



**PORTRAYING OURSELVES.** — Everyday, we are surrounded with media images portraying people in a certain way, especially in downtown Toronto. The billboards and street advertisements bombard us, as do our devices, giving us constant access to these images online. The fact of the matter is, we can try to ignore these images and say they don't affect us, but they are still always going to be there. I wanted to compare the false, posed, narrow, and all-around unachievable standards these images put forward to the real, natural, and more diverse beauty that actually exists around

us. By contrasting these things and showing the interactions that can occur, I am drawing our attention to the media interactions we can all be frequently involved in, and the fact that we ourselves are the only ones who can decide how these interactions go.

I took images of people on the street walking past the usual types of ads we come across. I made sure my photos were simply catching people going about their business in a natural way, without any means of manipulation involved.





# ROSANNA LE



**ELIMINATION PROCESS.** — After being inspired by a photographer named Mankichi Shinshi, I wanted to take a similar approach by taking photographs of people in spaces where they are alone. Shinshi took photographs of people in different environments, where they would be shown completely isolated in different settings. I would like to describe this series as an insight into these individual people's lives. The different settings that I chose to photograph consisted of wide and open spaces. Within these spaces, there would be only one or two people, in order to make them seem "eliminated" from society.

While taking these photographs, I found that I became interested in the people in the photographs. I began to wonder what they were doing with their day. I also captured this series with a minimalistic style. Because of this, I could emphasize the negative space in the photographs. The quote that

inspired me to take these photographs was when Mankichi Shinshi said

"...I take photos of lonely people as the center of the world." I initially wanted to find spaces that were open and had an interesting element to them. I wanted to let viewers engage with the person in the photograph. Along with this mindset, I was able to capture different spaces that have people in them, making photographs that have significance to the world.

In today's society, I find that not enough people take the time to sit down and relax. Too often, people will become consumed with what is going on around the world. Especially with a series like this, I had a difficult time finding that moment of 'pause' as people are always on the move. This series of photographs portrays the elimination of society, focusing on the person and presence of the scene.





# MARA LEE



**UNTITLED.** — For my “Seeing Other/Seeing Ourselves” series, I really wanted to capture the relationships between pets and their owners. All my life, I have always had pets and it has always been a huge part of my life. After witnessing a previous thesis project on a girl’s relationship with her dog, I was inspired to capture the relationships between people and their pets. Last year, I created a series of abstract images of my pets which I really enjoyed. This time around, I thought I’d go in a similar direction and take a step forward by photographing others and their pets. I was curious to see how others in my life interacted with their pets. Animal photography has become a recent interest of mine and it has

been very rewarding to capture special moments between pets and their owners. I wanted to photograph a variety of animals to show that you can have a special relationship with any type of pet. Photographing animals and people together was a different type of challenge and taught me a lot about portrait photography. This series has also taught me a lot about patience and to trust the process. It helped me to see that every photo is able to present its own uniqueness. Portrait photography is definitely something I can see myself coming back to and I look forward to doing in my professional career in the years to come.



# HOEY LEUNG



**DWELLER.** — There are lots of different approaches to photographing people. For this project, I photographed food that represents the people of Hong Kong. As I grew up in Hong Kong, I found myself living in a city with diverse culture. The city is a combination of the western and eastern world. I grew up in a local family and was always surrounded by Chinese cuisine. There is a Chinese idiom that says, "靠山吃山，靠水吃水." It translates to: "The mountain dweller lives off the mountain, the shore dweller lives off the sea." I found this idea interesting as I believe food can express the characteristics of a culture. I went to Chinatown and gathered some ingredients that represent Hong Kong and are also visually

interesting. For example, bamboo juice is one of the most iconic local summer drinks in Hong Kong. Bamboo is also a symbol of a person with noble character and integrity in Chinese culture. I took the subjects into the studio and photographed them on a white backdrop. I found the white backdrop to be the best way to document this particular subject matter, as the viewers can focus on both the textures and colors of the food.

List of Foods

竹

苦瓜乾

羅漢果





# KANE LUNG



**PERSONAL SPACE.** — per-son·al space. Noun: the physical space immediately surrounding someone, into which any encroachment feels threatening or uncomfortable.

Personal space, whatever one is willing to define it as, is the immediate area surrounding an individual, sometimes described as an imaginary “bubble.” Individuals are very aware of others in “their space” and many require the area to remain relatively clear in order to have that sense of relaxation. The idea of personal space comes from psychological means. There are many theories about how the space develops and how people react to these violations. Some of this is based on genetics and brain chemistry but a lot of it is also cultural.

This piece was inspired by a photographer named Michael

Wolf and his series, *Life in Cities: Tokyo Compression* (2009). This idea of personal space and what one considers their comfort zone is not much different from *Tokyo Compression* as both works depict the opposite. Wolf’s work depicts an urban hell and he hunts down commuters in his series. These individuals are all tightly crammed into a transit car with no space to move or breathe. The approach I had taken was to find individuals secluded in their own bubble of personal space within large open spaces to contrast.

I found the subjects to be particularly interesting. I wondered what these individuals were thinking about in that particular moment. The main purpose was the emphasis on the negative space in relation to the subject in the photographs. I think of this piece as an homage to Michael Wolf’s work.





# COREY MANDEL



**DISTRICT DIVERSITY IN TORONTO.** — In this series, I have created a set of images, each comprised of 5 images. Each set of images represents one single district of the city of Toronto. Each photograph consists of buildings and monuments that are sentimental to each district. I have also taken portraits of people who belong to the specific districts. Additionally you can notice the size of each image and how they aren't very big. This is because I am treating each pho-

tograph as if it were taken by a point and shoot or disposable camera, simulating the prints a tourist would receive after getting their images developed at their local camera store.

What I expect from my audience is to get a real look into the vibes given off by each district. I also expect my viewers to be able to recognize the districts from looking at the images as well as have them understand the diversity in each one of them.



# NICOLE MELARA ARAUJO



**COY.** — Everyone's body image is different for each individual. Fortunately, more people are coming out accepting their bodies and spreading positivity. Despite the positivity being so infectious, there are still those who have yet to overcome these issues.

My series, *Coy*, is a set of self-portraits that are of my emotional state about my own appearance. Growing up, I have always been self-conscious of how I looked. I wasn't scared about being seen as different or being seen as awkward - especially when it came to my bad sense of style - however, I was always dressed very conservatively. I wasn't conditioned to feel bad about myself or dress a certain way but I always was scared to be objectified even from a young age,

resulting in me not being comfortable in my own skin. Not getting unwanted attention and essentially gaining invisibility is something I often needed. Only opening up recently, the courage I need to wear clothes that show my legs is still a challenge that I am still overcoming. In my series, I wanted to portray how bashful I can be via self-portraiture, utilizing the assistance of still-lives to convey how I feel about myself emotionally and physically, essentially with the choices of my aesthetic that express my shyness and how uncomfortable in my own skin I can be.

It is a portrayal of my personal journey to a body positive outlook on myself. How I want others to see me and how I see myself are not the same, but one day it hopefully will be.





# JAMES MICHAEL-SCOTT



**MY ACCOMPLICES.** — Oftentimes, the late teenage years through the early twenties are some of the most scattered years of our lives, yet they also prove to be fundamental in developing self-identity. The process of changing in how one identifies oneself is a gradual process that unfolds as we live through experiences. That change can often only be seen from a removed perspective. There is a contradiction, however, that occurs when trying to capture images to represent someone else's identity. One has to be comfortable with their company, as well as the idea of their photo being taken to present their true selves.

In *My Accomplices*, I use images of my friends from an archive of photos taken throughout the beginnings of high

school and place them with an image taken in the current day, as we leave our teenage years behind us. Due to the nature of me having an interest in photography since high school, they are used to me having a camera around and present their truest self whether or not a camera is pointed at them. When the images from the current day are juxtaposed with the archival ones, it provides an opportunity to study the nuances of change that occurred gradually over time, whether they be physical features such as facial hair, or based on apparent emotion or activities.

The hope is to evoke a unique response in each viewer, as they connect with their own shaping identity and those that they have grown up with as well.





# JEHANNE-MARIE MILNE



**WHAT MAKES ONE “TRINI ENOUGH”?** — This body of work explores the complex dynamic of navigating an identity as a privileged minority.

In the 2000 Trinidad and Tobagonian census there were 7,034 people who identified as being white. In 2011, whilst that number had doubled to over 15,000, the percentage of the population being white had dropped to 0.15%. I would like to express what it feels like, as a white woman, to be questioned about being a white face in the predominantly non-white space of an evolving West Indian society. Whilst I

am at least seventh generation Trinidadian-born, my appearance has created an erasure of my identity as I am constantly challenged on being authentically Trinidadian. Even prior to the privileged position I am in that has allowed me to experience new cultures and countries, I was always very aware of being regarded as a “foreigner” or a “tourist” within my own home, by other demographic groups within it.

As a proud Trinibagonian, I want to reclaim my national and cultural identity, whilst not skirting away from issues of the legacy of white settlers amongst the Caribbean.



# JULIA NEMFIELD



**FROM THE OUTSIDE.** — I have always been drawn to scenes of people within their homes, through their windows, what could only be seen as a tiny glimpse into the lives of strangers. There are assumptions to be made about these strangers' lives; perhaps they've retreated to their homes after a busy day at work or maybe they're simply waiting for someone or something.

*From the Outside* attempts to explore human nature in its most individual and genuine sense. Photographing people within the comfort of their own homes, is an effort to understand the small, perhaps meaningless, moments of these strangers' lives.

I believe that everyone has a right to privacy within their own homes, therefore the images that clearly depict a person contain varying amounts of orchestration. More specifically,

some of the images are recreations of real scenes; while for others, the people were given a set of evenings when they would be photographed but not a specific time. The images that depict silhouettes or empty windows are authentic moments and allude to the tension between the subjects and the observers. The act of observing happens in small moments, and although it piques our curiosity, it can be a very narrow point of view.

In a broader sense, this project is a comment about curiosity. *From the Outside* reflects on the desire to understand the people in our lives and strangers when they are most vulnerable — to see the side of them that they rarely reveal. This tension is a reflection of the moment before the observer is seen and results in a situation that extends beyond what the images show.





# JASON OFORI



**RELATIONS BETWEEN PERCEPTION.** — I tend to have a hard time believing in the photographic objectivity of a portrait. The act of taking a photograph of a person (in regards to even analogue photography) is a process that takes an image of the subject that then removes the objectivity the moment a positive print is made. The irony of the objectivity of a portrait is that the person that is least likely to accept the image is the subject themselves. This comes from a multitude of mental images and conditioning that happens to humans. From birth, a person is only able to observe “self” via a mirrored image through reflection and reflected image. We



are conditioned to accept that the image we see of ourselves is objectively the true image of us. This causes an interesting relation with the creation of images, as the creation of a portrait allows the subject to view themselves in the exact objective view that others see them. Therefore, the images that are mirrored (as the subject sees) are able to create a paradox of objectivity. While one can argue that the image is not a real representation of the subject, it would be wrong to call the images purely subjective, as the image remains the truth in relation to the perspective of another.





# JASON PERREAULT



**ENTROPY.** — *Entropy* is a collection of visual representations of my personal fears and anxieties. The images are a portal into my subconscious. The collection as a whole is an effort to represent the metaphysical and the unseen in the physical form of the photograph. My goal is to use the shape of the human body wrapped in fabrics to represent a barrier or a wall between the subject and the viewer. The viewer is at once alarmed and concerned. By virtue of innate human empathy, the audience takes part in the panic which the wrapped person must feel.

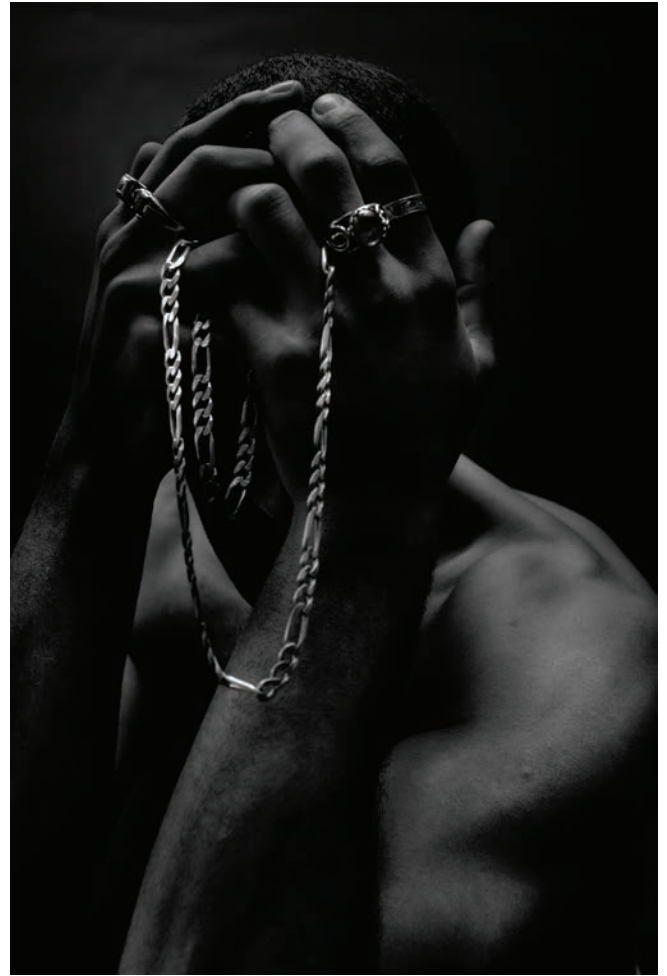
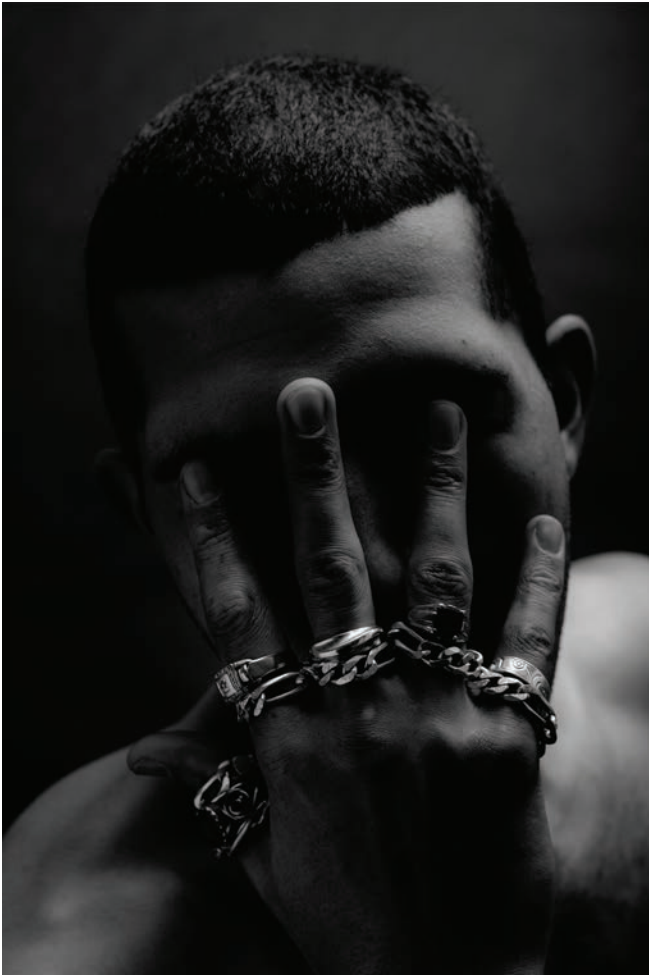
The seeming calmness of the bound person contrasts with

the viewer's empathetic response that this has to be panic-inducing. The viewer is thus pushed to partake in the emotional distress of the subject and even experience a desire to assist. The images are meant to evoke the emotional pain of the physical constraints of anxiety through simultaneous composure and chaos.

The aesthetic is inspired by classical statues and sculptures. The intention was to create inanimate, non-human figures with the body. This is achieved by hiding the humanity of the figures in drapes. Through this come stone-like figures to emphasize a cold, stark emptiness.



# CURTISS RANDOLPH



**UNTITLED.** — Digital technologies have allowed artists, manufacturers, and creators of all types to push the boundaries of their craft. Rather than rejecting these advancements, I embrace them and merge these methods with traditional techniques to create generationally hybrid forms. The combination and inspiration drawn from science and new technologies has allowed for more capabilities and modes of expression for artists.

The perforated forms in this piece double as a negative as well as a print, through the optical illusion of half-tones. The

duality created here allows for an extended amount of experimentation via these perforated holes.

The transition from seemingly two-dimensional images on a wall to a three-dimensional sculptural photograph allows the viewer to see and feel this image from all angles. The ethereal experience of this image is contrasted with the heaviness of the concrete frame surrounding the work. The concrete is meant to transform our relationship with traditionally-framed images, making the work more tactile and physical.





# KATHLEEN ROGERS



**TO AGE.** — Aging is central to humanness. It's an inescapable and inevitable reality. Throughout our experience as humans, time tells an eloquent story on our faces. The visage and time have always known each other intimately. *To Age* is a series that visually maps the journey of life's progression. It's an offering of images. One may indulge in the visual investigation; the comparison of captured characteristics as time imposes itself on the face. Through the eyes, through the size and shape of the face, through the skin, in the teeth or lack thereof: our countenance bares witness to life lived. Each stage of life is significant, worth documenting, and pon-

dering.

One of the foremost motivations for this series has been my love for interacting with humans of every age. My initial intention was to make a portrait of a person at every age from 0-100, from newborn to centenarian. However, I've toyed with the idea of expanding this procession of portraits. There is wonder in the lack of definitive end to the production of this series.

Time does not politely ask if it may impose itself on one's face, it just happens. It's a fascinating process that's reason enough for me to delve into exploring it photographically.







# WARREN RYNKUN



***WITHIN THE PINES.*** — After receiving permission, I ventured onto 23 acres of secluded land located in Mississauga known as Twin Pines Mobile Home Park, a place that approximately 213 families call home. This project focuses on the current state of the park and documents some of the members of the community, their homes and personal belongings.

The original owners announced their plan to sell the property to a developer in 1992, leading to resident protests and resulting in the community raising \$1,000,000 as a loan to Peel Living, who purchased the land as a portfolio investment for affordable housing. A lease agreement was created whereby the residents were led to believe they would be safe from redevelopment, and they were eager to accept this offer from Peel Living or they would have been forced to leave 20 years ago.

The importance of this project lies in the many unknowns

that exist for this community today. What will be built? Where will the residents locate during demolition? What will they get in return from their investments? The lack of communication and the rate at which the project is moving forth between Peel Living and Twin Pines has residents wanting answers to their questions and concerns. One thing's for sure, Peel Living is adamant that demolition will allow the growth of their affordable housing plans to lower the number of people that are currently on their wait list. The irony? They'll be placing Twin Pines residents right onto that list. These are more than just "trailers" that will be demolished, these are lives, these are people's safe havens, these involve the family members of those affected and at this point all they want is to be heard. Like many of the residents have said, why try to fix something that isn't broken?



# NATASHA SERIO



**SWEET DREAMS.** — *Sweet Dreams* is a series based upon the re-creation of nightmare-esque scenes. Each image was created with the intent of having viewers look at these scenes and be able to envision themselves in them – to place themselves within the discomfort. Nightmares are personal experiences; though people as a whole may have overlapping nightmares that share certain topics, the personal meaning and way that one individual depicts something as fear is going to be different than the way another person might interpret it. Individuals all have entirely different past experiences, and have natural tendencies to relate images,

subjects, and themes back to those accordingly. In order to aid in this sense of personal reflection, each photo has the subject's face covered, in order to exemplify an aspect of anonymity – this allows viewers to more openly connect with these scenes, and the subject in them. In addition, the photographer feels that covering the subject's face deconstructs them: they can be viewed as more of an object in the scene as opposed to another human being which may have their own experiences. The objectification of the subject allows for viewers to experience a better sense of subjectivity.







# DINA SINAN



**ABANDONMENT.** — Absence is a house so vast that inside you will pass through its walls and hang pictures in the air. A space that once contained movement, emotion, and life is now covered in dust and left without a trace. As a Western

civilization, people associate identity with objects and places. Once these places and people are taken and stripped of that emotion and identity, what is left is nothing but an empty shell, barren and exposed.





# LAURA SPRINGALL



**UNTITLED.** — The intention of the project was not based on a highly conceptual idea. Rather the purpose of my doing this was simply because I never had before, and I wanted to try it. I'm deeply fascinated by the strangers I pass on the street; how there are so many people I will never know and so many lives I will never be apart of. This is why I fell in love with street photography. Generally, when walking within a crowd, one does not have much time to really look at the people that pass them by. Countless people are nothing but blurs to us, seamlessly blending in to the background of our daily tasks. But with street photography, you get the chance to pause time and actually see those around you, perhaps catching a brief glimpse into someone else's life. The idea of this has always intrigued me, but until now I have lacked the courage to go and try it for myself. Confrontation is a huge source of

anxiety for me, so putting myself in a situation that has a high potential for someone to yell at me was not something I was particularly keen on doing, regardless of how much I loved the resulting photos. But upon being told that I had to do a project on "seeing others," I immediately interpreted that as street photography. So I put my fears (somewhat) aside, and decided to finally give it a try. And I love it. Yes, complete strangers frequently yell me at, and yes, it is absolutely horrifying in the moment. But then the moment passes, I delete the photo if I am asked to, and they walk away. And then I begin again until the next person yells at me. From this project, I have learned that street photography is only scary for a few brief moments, but overall it is absolutely worth it and something I will continue in my personal work.



# JONATHAN SUMITRO



**ENTER THE MACHI.** — I've dreamt about going to Japan for a long time. Something about the people, the language, and the culture called out to me. Looking back, perhaps my attraction to Japan was psychologically motivated. As a young person with an Asian heritage, perhaps I was looking for a culture that I considered would be easier to assimilate myself into. As a child, I was always reminded of how different I looked from the other children. Some part deep inside me wondered what it would be like to be around people that looked just like me. My self-consciousness and self-awareness forms the basis for using photography to decipher the complex patterns of behaviours and attitudes within different cultures.



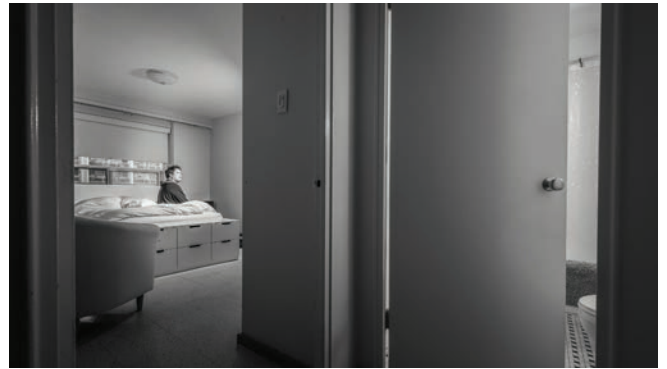
*Machi* is the Japanese word for town or commercial centre. The series is comprised of photographs taken in Tokyo over the course of five days and six nights. As Daido Moriyama said, "the world is an erotic place." Inspired by the openness of this statement, I roamed the streets of Tokyo searching for expressions, gestures, and light.

Part of my process involves creating a unified look between prints. This approach is in keeping with the practices of documentary photographers from the mid-nineteenth century. To achieve this, I used one lens and one film. The film I chose is marketed exclusively to the Japanese market. In total, I shot twenty-eight rolls of film. That works out to about six rolls per day. There are twenty-six images in the series.





# JAMIE TORRANCE



**APT 915.** — An expressionless subject occupies the frame so as to not imprint an emotion but draw out more of what the viewer brings to the piece. Are they isolated, lonely, depressed? Or are they lost in day-dreams, reminiscing about happy moments fondly? Does the space belong to the subject, does it define them, how have they defined it by being present? Do we put ourselves into that space as viewer or empathetically indulge in the mindscape of the subject?

Inspired by Elina Brotherus' series "Les Femmes De La Maison Carré", this project is an attempt to invite the viewer to look at a space and consider what it is to exist in that space. Instead of seeing a subjectless room with a collection of objects you see a subject within and that relationship is crucial.

Using motifs found in film and cinema the aim is to sug-

gest a narrative. With visual nods to Gregory Crewdson and Philip-Lorca diCorcia and utilizing a cinematic ratio, the images are pushed into that narrative interpretation and using Kubrick's fondness for wide focal lengths encourages a child-like perspective, one that dwarfs the subject within the frame and allows us to examine that world unfettered and unobscured.

We live, breathe, eat, sleep in a small part of an expanding city. The small spaces we get to call home are our safety nets, social greeting places, fortresses of solitude and any number of things in between.

They are our studios, our think tanks, our churches and most importantly they are OURS. What is your place in the story?





# TOBIAS VALENTIN



**TRANSFORMATION.** — “Then the little mermaid drank the magic draught, and it seemed as if a two-edged sword went through her delicate body...” (The Little Mermaid, H.C. Andersen)

It was as late and recent as January 1, 2017, that The Danish Health Authority removed being transgender from the list

of mental disorders, making Denmark the first country to do so. In spite of this transgender people still have to go through a degrading diagnosing that violates several human rights.

The word metamorphosis acted as a catalyst for the series *Transformation*. In the process the series developed into a transgender interpretation of an old Danish fairytale.



# DANIELLE VAN WERKHOVEN



**THE "SHADOW SELF".** — Everybody has secrets. There are parts of each person that never see the light of day, things that are repressed into the deepest parts of their minds and souls, attempting to be forgotten or destroyed. The idea of the "shadow self" comes from these repressed thoughts and experiences and is expressed when someone sees their own shadow.

A shadow can appear whenever an object blocks light from reaching a certain surface, but it also is known to represent parts outside the light of consciousness. A lot of research focuses on how the human shadow is connected to the soul. The most relevant and interesting thing I learned about our shadows is that they are the sum of all of the repressed thoughts and experiences in someone's life which are then expressed as a shadow when a light is shone upon the subject.

I approached this project in the style of traditional portraiture, however instead of photographing the subject directly, I used their shadow as a form of indirect portraiture. The photographs reference 19th century silhouette cutouts to create a sense of anonymity with the images, making people look into them and the details around them. The ovals and their size were to mimic the early silhouette portraits, while the black and white adds to the anonymity in the project and further enforces the experiences as early portraiture.

None of the images are connected directly with a person but each are connected to a statement from each subject about what they believe their own shadow self to be. This also creates a sense of trust between a subject and myself. It allows them to open up about their "shadow self" without feeling judged or embarrassed. Without this sense of trust the project would not have happened.





# ADRIAN

# WALTON-CORDEIRO



**FROM BEHIND.** — *From Behind* is a typology that explores identity, how we view it, and how we question it.

I was inspired by a moment where I saw a woman from behind and I assumed she was my high school photography teacher, but before I could get her attention, she turned to the side and I saw her face. I realized it was not her, but a complete stranger; I was really taken aback at how easily I convinced myself of this person's identity and so I wanted to explore the notion of assuming people's identity when you can't see their face.

When creating this piece, it was extremely fascinating to

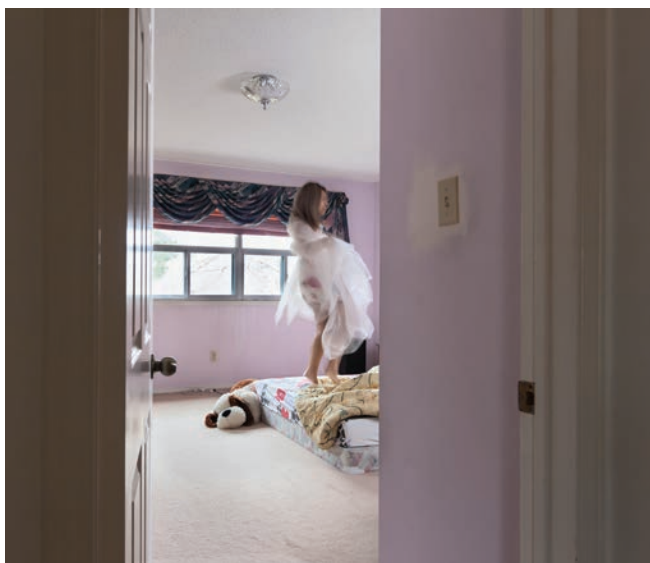
see how different the human back can be, and how much it can say about you. By taking away the main characteristics of expression (i.e. the face), I found other identifying markers, other expressions of self. From the bra indentations and scars to the tattoos and the freckles, viewing these women from behind still says a lot about who they are and what they've been through.

I used this project as a way of expressing and questioning myself — the idea of portraying someone's character intrigues me and I wanted to explore representation in a non-traditional way.





# MIORA WONG



**MISCHIEF.** — According to Statistics Canada, the average number of people per family is 2.9, with an average number of 1.9 children. Compared to fifty years ago, the numbers have declined quite significantly. Looking at my family, I guess we are pretty average. There is my mom and there is my dad. They don't exactly have 1.9 children, just one: me. Growing up as an only child, I always wanted a sibling. Now that I'm older, that desire for a sibling is no longer there. I have accepted being the only child and I enjoy it. Of course there are those small lingering moments where I want that company, but I have realized the pleasures and advantages of being alone.

This series gives tribute to that childhood wish of mine: exploring the relationship that I have, or a rather non-existent one, with a sibling. The scenarios I have chosen are visions of imagined childhood memories; playing hide-and-seek, board games, dressing up, and causing trouble. These fictional scenes of siblinghood reflect on the movies and shows that I love and have shaped me. In the images, I still remain the only figure. However, there is a presence of someone else to share these moments with me. My sole physical appearance is the reality I face, while the details allude to the fantasy that will never happen.



# BEVERLY WU



**SILENT CHARACTER.** — Often used as a tool for documentation, photography differentiates and establishes difference between normal and abnormal. These images mimic the conventions of our world and construct it at the same time. They represent ourselves, society, and the conventions of our world. Through the representation of images, we construct the word around us, make meaning of it. This becomes the ideology of how we, and the world, are meant to be.

The act of looking and how something is looked at, is incredibly important. Images often represent desire, inducing desire in the viewer. The viewer is in a more powerful position, removed from the image, watching the subject from a safe place. There are no consequences for staring. The viewer has power over the subjects, who do not have a choice in how they are viewed. Photographs silence the subjects

in order for the viewer to admire them. The gaze normalizes bodies to maintain relations of dominance and subjection through artificial perspectives.

This desire and pleasure in gazing, and the power that comes with it, is disrupted in the series *Silent Character*. The women, isolated, reflect the gaze back onto the viewer. This denies them the power and comfort of looking without being seen. The viewer must acknowledge what and whom they are watching and why.

The simple colour differences have been encoded with meaning through the repetitive imagery and stereotypes in history. The series asks the viewer to recognize the power of the gaze, how it normalizes bodies, subjugates, and creates discourses.







# ARTIST INDEX



**ALESSANDRA ABBALLE** *p 6-7*

Alessandra Abballe, commonly known as Alex, Aley, Alice, Al, Aless, Sassa, and whatever other name people impose on her, is an image-maker and writer based in Toronto, Ontario. She is currently working toward a Bachelor of Fine Arts in Photography Studies at Ryerson University. Her work and interests lie in themes of identity, feminism, and the familial narrative, among others. She often combines photography and the written word to create work that aims to consider, examine and challenge systematic notions constructed by society, as well as to explore the idea of the human narrative and experience through imagery and storytelling.

**GRAYSON JAMES ALABISO-CAHILL** *p 8-9*

Grayson James is an artist working in Toronto. He hopes you spend more time looking at work than reading bios. He kindly asks that you remember to love your friends. He would also like to gently remind the reader of the urgency of the current political climate both here and abroad, and requests that you consider donating to organizations such as Planned Parenthood and the ACLU.

**ADRIAN AMARIUCAI** *p 10-11*

Adrian Amariucaí is a Waterloo-raised, Toronto-based photographer who is currently studying towards a BFA at Ryerson University. His work primarily addresses the expanding urban environment and its relationship with contemporary society, with an interest in cinematic styling. Frequently, he explores capitalism, urbanization, and mass identity within the 21st century.

**RENA BALMAIN-MATTHEWS** *p 12-13*

Rena Balmain-Matthews is a girl from Stratford, Ontario, who is currently based in Toronto while attending Ryerson University. Discovering the bridge between form and meaning is the base of her photographic pursuit, and fuels an introspective approach to the medium. In turn, much of her work is concerned with identity and semiotics.

**BIANCA BARONE** *p 14-15*

Bianca Barone grew up in Ottawa, Ontario, where she spent time assisting in her family's design and print shop. Many hours collating, printing, and binding commercial projects brought Bianca a fascination with the image industry. She then indulged in the fine arts where sketching led to painting, which evolved into a love of photography. Her education brought her to Toronto and Ryerson University where she now studies Photography

and Business Communications. With an interest in the psychology of marketing and the fine arts with its visual aesthetics, Bianca is inspired to produce art works that encourage the relationship between the two worlds of fine art and mass media imagery.

**ALYSHA BARRETT** *p 16-17*

Alysha Barrett is a Toronto-based photographer, currently studying at the Ryerson University School of Image Arts. Her passion lies in the creation of dynamic fashion and editorial images, pairing conceptual ideas with images that are highly stylized and creative. What she strives to achieve in her works involves broaching interesting topics that live in the realm of editorial photography, while being styled and directed in a unique and original way.

**KATHRYN BARTLEY** *p 18-19*

Kathryn Bartley is a Toronto-based artist currently studying Photography at Ryerson University. Though her main focus is portrait photography, she is interested in documenting the real and the surreal, and experimenting with different mediums and editing styles. A few of her key artistic influences are Reuben Wu, Gregory Crewdson, and Taryn Simon.

**EMILY BATTAGLINI** *p 20-21*

Emily Battaglini is a Toronto-based photographer who tends to use her art as therapy regarding her struggles with mental illness and self-deprecation. Her work embodies things she has a hard time putting into words but also flows with emotions in theme, motive and personal strife. She is working towards her first novel as well as a BFA at Ryerson University.

**JANA BEATON** *p 22-23*

Jana Beaton is a Toronto-based artist. She is currently attending Ryerson University for her undergraduate studies in Photography. Her main medium is photography work, whether it be, still, or moving images. She is mostly recognized for an aesthetic that embarks on social issues and emotional aspects of human life, with a use of dated interiors and ordinary individuals, used as her subject matter. Her film work is mainly experimental, as she uses light as a subject itself, rather than an element that elevates and highlights a model or object. Her work explores different ideals of human intimacy, gender, loss, and so forth, through a conceptual depiction and in a controlled environment.

**APRIL BEATSON** *p 24-25*

April Beatson is a Toronto-based multidisciplinary artist. Her photography focuses primarily on subcultures, punk concerts, and action sports. Influenced most by Glen E. Friedman and Trent Parke, she is interested in nostalgia, moments of heightened emotion, and communication between subjects. She aims to instill in viewers the energy or sense of a moment in time or environment, cause an emotional impact, and encourage critical thought and discussion. She is currently working towards a BFA in Photography at Ryerson University.

**REBECCA BENTOLILA** *p 26-27*

Rebecca Bentolila is a Toronto-based photographer currently in her third year studying Image Arts Photography at Ryerson University, working towards her Bachelor of Fine Arts. Her work has been exhibited around the Toronto area including the Ryerson Artspace, and in her hometown Aurora at the Aurora Cultural Centre. Rebecca is interested in themes surrounding the study of humans and their interactions with their environments, and technologies.

**KATIE BUDD** *p 28-29*

Katie Budd is a Toronto-based photographer who is currently completing a BFA at Ryerson University. She employs the photographic medium as a vehicle for both exploiting and showcasing her intimate relationship with her body and the bodies of others. In doing so, her work explores various notions of identity, sexuality, gender and function. Most recently her series entitled *The Grammar of Sex* has been displayed at the Only One Gallery in Toronto's Parkdale neighbourhood. Currently, Katie is working on a series that features her relationship with her mother, a new subject for the artist.

**LARA CAPPELLI** *p 30-31*

Lara Cappelli (b.1993) is an Italian-born photographer, currently based in Scotland. She is currently studying a BA in Photography from Edinburgh Napier University, Scotland, and furthered her studies at Ryerson University for an exchange semester in 2016. Her images tend to explore the concept of identity, both within a social and private context.

**ERIN COHOLAN** *p 32-33*

Erin J Coholan is a Toronto-based artist pursuing a BFA at Ryerson University, specializing in Image Arts. She is a photographer as well as an experimental filmmaker. Her passion is within tactile pieces and story telling through

the works of short films, including themes of childhood memories and nostalgic references. Her work can be viewed in gallery settings as well as editorial. She has been featured at the Gladstone Hotel, as well as in her hometown galleries in Georgian Bay.

**CANDACE COSENTINO** *p 34-35*

Candace Cosentino is currently a third year photography student at Ryerson University. Having spent a period of her studies in England, she hopes to one day be an expand her practice to an international level as a multidisciplinary artist. With a large focus on memory and the meaning of photography, Candace utilizes the photographic medium to explore her relationship with the modern world.

**DYLAN COURVILLE** *p 36-37*

Dylan Courville is a photographer currently studying at Ryerson University's School of Image of Arts. She is influenced by her hometown of Sudbury, Ontario and is interested in making works based on its landscape. She is and also inspired by the people who live there. She fell in love with photography due to its ability to turn a memory into a physical object. Now, she uses her work to translate feelings and experiences into visual art. e neighbourhood. Currently, Katie is working on a series that features her relationship with her mother, a new subject for the artist.

**NICOLE CREGG** *p 38-39*

Nicole Cregg is a soul searching photographer with a hunger for adventure and travel. Currently studying Photography at Ryerson University, she enjoys adapting to different photographic styles. Nicole has had a camera in her hand since the age of thirteen. She has a keen interest in fashion, travel, and lifestyle photography and continues to use the photographic medium as a way in which she can discover who she is as an artist within the world, and as a means of expression through passion.

**AILENE DEVRIES** *p 40-41*

Ailene is a photo-based artist currently at Ryerson University – School of Image Arts in Toronto, Ontario. Her work is heavily influenced by artists like Duane Michals, Hinke Schreuders, and Pauline Boty who work within the idea of identity or the female presence within art. Ailene often incorporates fabric and embroidery throughout her artwork.

**CASEYN ECKHARDT** *p 42-43*

Caseyn Eckhardt is photographer and artist studying at Ryerson University. Much of his work stems from the issues surrounding sexuality and gender. He is very much interested in portraiture and fashion editorials. Caseyn looks forward to finishing his BFA and continuing to make work that speaks to a specific audience and opens the eyes of others. His love for design, art, and fashion help push him to come up with new concepts. He enjoys combining styles in hopes of creating a visually stunning piece that has meaning.

**NADIA ESFARANI** *p 44-45*

Nadia Esfarani is a photography student at Ryerson University. She is interested in staged photographs. Most of her work is usually shot in the studio and she focuses a lot on the technical aspects. Nadia also shoots many self-portraits and landscapes and sometimes she combines those two together to give her photographs a new dimension. Her work is mostly shot with a DSLR camera and she does not like to change her photographs too much in post-production.

**CASSANDRA FONDALES** *p 46-47*

Cassandra Fondales is a third-year photography student at Ryerson University. Her interest and passion for photography has stemmed from her creative background of Fine Arts, where she studied at York University for two years before attending Ryerson. She enjoys landscape and still life photography, and working with natural lighting. Her most recent work has piqued her interest in collages, where she enjoys working with abstract, found imagery, and cut-and-paste work in her photographs. Cassandra continues to explore photography by experimenting with different media to expand her creativity.

**FEHN FOSS** *p 48-49*

Fehn Foss is an image-maker currently finishing a BFA at Ryerson University. Her interests are on themes of family, belonging, and feminism. Most of her work is greatly shaped by her studies at Ryerson and academic materials pertaining to post-modernism. Fehn has lived in Toronto and Montreal and she currently resides in Hamilton, Ontario. In 2016, Fehn was the recipient of the SF Award in Photography for her academic proficiency and creative potential. She has exhibited works in Hamilton, Toronto, and Montreal.

**JULIA GARNET** *p 50-51*

Julia Garnet is a photographer who is currently working on a BFA in photography at Ryerson University. Formally a female professional cyclist who has lived across North America and Europe, she gathers inspiration from the world around her and her travels, focusing on the everyday aesthetic. Garnet makes work that deals with the documentation of events, life, and the question of how they can be presented. Her works are characterized by the use of everyday life in an atmosphere of bourgeois mentality.

**RIDA GHAZALI** *p 52-53*

Rida Ghazali is a Toronto-based photographer who is best known for her fascination with contemporary tabletop photography. Many of her works often channel the works of Charlotte Audrey through the use of vibrant colours and everyday objects serving as her subject(s). Themes Rida can be found exploring consist of the idea of the mundane and the classic cliché and presenting a different viewpoint.

**ALIYA GOLLOM** *p 54-55*

Aliya Gollom is a 20-year-old photographer living in Toronto, Ontario. She is interested in photographing people while exploring themes of nostalgia, coming of age, human relationships, and the many experiences faced when living with mental illness. While working towards earning her BFA in Photography Studies at Ryerson University, she has gained amazing experience as a photography instructor teaching high school students with GTA photography classes.

**EVAN HEASLIP** *p 56-57*

Evan Heaslip is a Toronto-based image-maker, studying photography at Ryerson University. He has a continued interest in pushing the photographic medium into mixed media and installations. His work deals with the formal qualities of space and light, architecture, and the adverts appeal. Currently he is stepping outside of his comfort zone working on a tableau series exploring the nature of automatism in story telling, as well as continuing themes of mass consumption.

**JEFFREY HO** *p 58-59*

Jeffrey Ho is born in Canada and raised in Hong Kong. Jeffrey Ho is studying Photography at Ryerson University. Jeff's work is influenced and inspired by the city he grew up in. He constantly explores the parallel between landscape photography and fine art, and he believes that they can integrate with one another.



**LAUREN JACKSON** *p 60-61*

Lauren Jackson is a Cambridge-born, Toronto-based artist and student. She has a passion for portraiture and landscape photography. She has completed this untitled work in 2016, which was a new and enriching learning experience, both technically and culturally. She is currently studying at the Ryerson University School of Image Arts, and will graduate in 2018.

**HAYDEN JULES** *p 62-63*

Hayden Jules is a Toronto-based photographer in her third year studying photography at Ryerson University. She is initially from the City of Kawartha Lakes, and draws most of her inspiration from the beauty that exists there. Most of her work is landscape and film based, preferring 35mm over digital any day of the week.

**AGATA KOZLOWSKA** *p 64-65*

Agata Kozłowska is a Polish-born photographer based in Edinburgh, Scotland. She mainly works with portraiture and people photography. Her work deals with the issues around femininity and sexuality in the 21st century. In her photographs, Agata explores the topics she can identify with, therefore, her work is always very personal and becomes her self-reflection very often.

**SHAWNA LAING** *p 66-67*

Shawna Laing is an artist from Ottawa, currently located in downtown Toronto. Using many forms of visual creation, she intends to both express, and draw emotion from the viewers of her works. Currently studying photography at Ryerson, her preference is mainly natural images, whether they be of nature itself, or candid and non-manipulated images captured in everyday life. Her aim is to make an impact with her works, even if it's just a slight change of perspective.

**ROSANNA LE** *p 68-69*

Originating from London, Ontario, Rosanna is now based in Toronto, pursuing dreams as a photographer. Studying at Ryerson University, she specializes in a simplistic, modern, and sophisticated style of work. She is inspired most by everyday things, which have changed her view of experiencing life and documenting every moment of it. Rosanna enjoys experimenting with different ideas and learning from different styles of work through collaborating with others. She aspires to pursue a career in the fine arts and fashion industry as well as to travel the world to obtain new perspectives in order to expand her work.

**MARA LEE** *p 70-71*

Born and raised in the city of Toronto, Mara Lee has always been a visual person who uses photography to express herself. Her love for portraiture and animal photography has developed and grown throughout the years. Mara has been experimenting with her interests and has recently been working on projects incorporating animals and portraiture. Mara has always had an interest in photography and has been attending the school of Image Arts in Ryerson University since 2014.

**HOEY LEUNG** *p 72-73*

Born and raised in Hong Kong, Hoey Leung is currently studying Photography at Ryerson University. His work is greatly influenced and inspired by the city he grew up in. He constantly explores the boundaries between documentary, fine art, and commercial photography and believes that they can integrate with one another.

**KANE LUNG** *p 76-77*

Kane N. Lung is a Toronto-based artist who is currently working on a BFA at Ryerson University, specializing in Image Arts. His work stems from an interest in the culinary arts, sociology, and psychology. His work is often shaped by social media and his studies at Ryerson. Kane continues to use photography as a means to convey thoughts and views on modern society.

**COREY MANDEL** *p 76-77*

Corey Mandel is a Toronto-based artist attending Ryerson University to receive his BFA in Photography Studies. Corey has now been living in the downtown core exploring the city and what it has to offer for more than 4 years now. Getting to know each section and district of Toronto Corey Mandel decided to create a series of images documenting the diversity of each district, which is what you are now looking at. Here are three of five final sequences that he has photographed and assembled together for you (his audience) to view.

**NICOLE MELARA ARAUJO** *p 78-79*

Nicole Melara is a third-year photography student at Ryerson University that captures vernacular and staged images prominently through digital and analog means. Melara touches upon the different influences of her past into her early adulthood and the impact of what made her who she is today as an artist. As she challenges herself in different types of image-making,

she always finds her way back to visual storytelling through portraiture.

### **JAMES MICHAEL-SCOTT** *p 80-81*

James Michael-Scott is a studying photographer born and raised in Toronto. He enjoys taking candid imagery, often roaming the streets of downtown Toronto taking street photos. A large element of his work involves creating images that produce a narrative through the content as well as the sequencing of images. His work has been shown in the Gladstone Hotel for Maximum Exposure and the Bread and Butter exhibit.

### **JEHANNE-MARIE MILNE** *p 82-83*

Jehanne-Marie Milne is a Trinidadian-born artist and photographer. She is currently working toward a BFA in Photography Studies at the School of Image Arts. Her work is largely informed by her education at Ryerson University, experience with a range of different art forms as well as her Caribbean background. Jehanne-Marie considers her work to be in the realm of conceptual, fine art work, favoring themes such as the human condition, having explored issues of identity and psychological states. She also enjoys experimenting with photographic sculptures and the expanded image. She is working towards her first solo exhibition due to show in February 2017 in the IMA Student Gallery.

### **JULIA NEMFIELD** *p 84-85*

Julia Nemfield is a Toronto based artist studying Photography at Ryerson University, though is currently overseas at Edinburgh-Napier University. Her work explores many aspects of the photographic medium often including ideas and theories prominent within photojournalism and documentary photography. Julia's work has exhibited in various galleries throughout Toronto, Edinburgh, and England.

### **JASON OFORI** *p 86-87*

Jason Ofori is a photo-based artist who has begun to primarily use analog photography to convey messages through images. He is an artist who uses his previous artistic disciplines of music to take imagery in a more methodical and rhythmical matter. He is influenced by the works of Bernd and Hilla Becher and by the practices of Japanese photographer, Masao Yamamoto.

### **JASON PERREAULT** *p 88-89*

Jason Perreault is a French-Canadian photo-based artist with a primary focus on portraiture. His work questions issues of gender and sexuality in hopes of blurring the solid lines of gender norms and expectations. It is also important that the photographs he creates are very inclusive and accessible to his viewers. One of the ways he achieves this is by integrating his love for fashion in his photographs.

### **CURTISS RANDOLPH** *p 90-91*

Curtiss Randolph, born August of 1994, is an interdisciplinary artist working with film, photography, sound, integrated digital technologies, and sculptural forms. Having grown up with a background of performance and movement, much of his work incorporates a theatricality that would resemble a stage presence and enigmatic atmosphere. Curtiss focuses on being open to new mediums in order to allow for a greater range of experimentation and creativity.

### **KATHLEEN ROGERS** *p 92-93*

Kathleen Caring Rogers is a photo-based artist currently completing her BFA at Ryerson University's School of Image Arts. To her, photography is a tool to enhearten (to imbue with confidence, courage, hope, and strength); whether it be those she photographs or those who view them. Her undergraduate studies have incited an interest within her for both social documentary and fine-art photography. Kathleen looks forward to the years to come as she further incorporates her loves for cultural expression, spirituality and social justice into her photography.

### **WARREN RYNKUN** *p 94-95*

Warren Rynkun is a twenty-two-year-old photographer based out of Toronto, Canada. Since getting a hold of a camera at a very young age, he has always had a passion for capturing moments. While primarily focusing on commercial photography, he continues to work and experiment on a wide variety of projects ranging from advertisement content for companies internationally to photographing stills for short and feature length films.

### **NATASHA SERIO** *p 96-97*

Natasha Serio is a Toronto-based photographer currently in her third year of study at Ryerson University. In the spring of 2018, she is planning on graduating with a BFA in photography, and a minor in psychology. Her work is generally based off of dark, surreal, psychological subject

matter. Though she enjoys the production process, 90% of her waking hours are devoted to the post-production process.

### **DINA SINAN** *p 98-99*

Dina Sinan is a Toronto-based photographer in her 20s, from London, Ontario. Alongside her creative studio portraits, Dina's work revolves around metaphors and themes of beauty and elegance, such as ballet dancers, as well as personal strength and growth. Dina someday hopes to travel the world and explore the beauty and wonder of the places that humans have once claimed as their own, but have now been long untouched other than by mother nature herself, taking back what once belonged to her.

### **LAURA SPRINGALL** *p 100-101*

Laura Springall is a Toronto based photographer currently working on her BFA at Ryerson University. Laura brings her passion for music and photography together in her work, and aspires to photograph live music professionally in the near future. Recently, Laura has expanded this love of the candid and has begun incorporating street photography into her work.

### **JONATHAN SUMITRO** *p 102-103*

Jonathan Sumitro is a second generation Canadian of mixed Asian heritage. His photographic work explores the idea of identity and culture. His appreciation of handcrafted processes and classical music might explain his preference for black and white analog film. His method is based on the documentary process of photojournalism.

### **JAMIE TORRANCE** *p 104-105*

Jamie Torrance is a British photographer currently based in Toronto. Alongside his commercial work he produces images that deal with urban growth, the impact of humankind on its home and identity issues within an ever expanding society. Jamie has received a BA from the University of Wales and is currently working towards a BFA at Ryerson University.

### **TOBIAS VALENTIN** *p 106-107*

Tobias Valentin is a Danish visual artist who works with photography, collage, painting and video. Interested in fashion, feminism and queer theory, his work deals with the body, gender and sexuality. Born and raised in small and picturesque Silkeborg in the countryside, Tobias is now based in the capital Copenhagen. He studies photography

at The Danish School of Media and Journalism and is currently doing an exchange semester at Ryerson University.

### **DANIELLE VAN WERKHOVEN** *p 108-109*

Danielle van Werkhoven is a Toronto based photographic artist who spends her time in the outdoors exploring the way natural light alters the world around us as well as the mundane detail that go unnoticed in most of life. She has had her work shown at the Ryerson Artspace at the Gladstone Hotel as well as been featured in the Maximum Exposure art show that is part of the Contact Photography Festival. Danielle is currently studying on exchange at the Royal Melbourne Institute of Technology and is excited to return to Ryerson in the fall to complete her final year in the Bachelor of Fine Arts – Photography Program.

### **ADRIAN WALTON-CORDEIRO** *p 110-111*

Born and raised in downtown Toronto, Adrian Walton-Cordeiro has always looked to photography and art as an escape. Working with photography and archival imagery, her interest in identity and the human condition fuel her to continue creating and experimenting with new approaches. Adrian was a part of Magenta's Flash Forward Incubator program in 2014 and has had her work exhibited in various group shows in Toronto. Adrian now studies photography at the School of Image Arts at Ryerson University.

### **MIORA WONG** *p 112-113*

Miora Wong is a Toronto born and raised photographer. She is currently a third year student attending the School of Image Arts at Ryerson University, working towards a BFA degree. She has dabbled at different themes and mediums in her work and is still continuing to explore other varieties. With an open mind, she hopes to travel the world to expand her creative knowledge and motivation.

### **BEVERLY WU** *p 114-115*

Beverly Wu is a Toronto-based artist who works primarily with photographs through digital means. Her work is typically studio based but has begun to branch out into street photography. She is currently pursuing a BFA in photography at Ryerson University. Her work explores themes on feminist issues such as menstruation and the gaze.



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produce the show, especially the many committee chairs.

#### **Curatorial Committee Chair**

Rebecca Bentolila

#### **Faculty Advisors**

Christopher Manson, Katy McCormick, Don Snyder

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BATTAGLINI JANA BEATON APRIL BEATSON REBECCA  
BENTOLILA KATIE BUDD LARA CAPPELLI ERIN COHOLAN  
CANDACE COSENTINO DYLAN COURVILLE NICOLE CREGG  
AILENE DEVRIES CASEYN ECKHARDT NADIA ESFARANI  
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