



HUMANITAS

HUMANITAS

xv third year show

HUMANITAS, The Third Year Show at The Gladstone

Third Floor Gallery

1214 Queen Street West,
Toronto, Ontario
M6J 1J6

(416) 531 4635 1214 ext. 1214

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Contributing Artists

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HUMANITAS

In Latin, there is one word that embodies human nature, civilization, and human consideration: *humanitas*.

Ryerson University's third year Image Arts: Photography students have come together as one collective to present *Humanitas*, a visual discussion of the human condition. The vast multitudes of work - from portraiture to documentary, 3D to large scale prints, and everything in between - explore notions of *seeing others*, *seeing ourselves* and engage with thoughts of memory, relationships, and self-representation. The vastness that encompasses the human condition has been brought into play as 60-plus students came together to create, curate, and design the exhibition presented before you. Here, the expressive possibilities of the photographic medium are examined from perspectives of identity, depiction, individuality, and selfhood.

In his play, *The Tempest*, Shakespeare wrote:

“O, wonder! How many goodly creatures there here! How beauteous mankind is! O brave new world, that has such people in't!” (Act 5, scene 1)

In the manifestation *Humanitas*, the artists found here are the embodiment of that hopeful, beauteous bravery we seek in our world.

Cassandra Xavier

“When man understands he extends his mind and takes in the things, but when he does not understand he makes the things out of himself and becomes them by transforming himself into them.”

Giambattista Vico, *The New Science*, 1725



STREET
STYLE



RYERSON



Ryerson Street Style

Justin Abernethy

Justin Abernethy's project is a mock street style magazine spread, capturing men's fashion across Ryerson campus. He used two images in the spread to successfully represent each individual's outfit; a full body shot, and a close up shot of their accessories. Justin incorporated a colour palette infographic with each spread to illustrate the unity of colours present in each outfit. The project's primary inspiration comes from street-style fashion photography, most notably from New York City.

The most challenging aspect of the project for Justin was finding the courage to approach individuals around the Ryerson campus and explain to them his concept. However, he found the process rewarding, and was interested in seeing the wide variety of styles and clothing represented by Ryerson students across the campus. As such, the project is ongoing. It is this style of street photography that is of strong interest to Justin, and he is excited to see where this will lead him in the future.



The Female Torso

Emma Arsenault

The Female Torso is a typology series depicting portraits of women's torsos of all shapes and sizes. There is no certain way the female body is supposed to look, there are only false perceptions that are pushed on us by the media; never before have young women been given so many unrealistic body images to live up to. Today's average magazine pictures are not only

airbrushed, they are digitally remastered. Upon researching and speaking with many women, Arsenault has come to the conclusion that the part of the body that women are most self conscious of is the abdomen. The overall theme of her typology is tackling the fact that women are all different shapes and sizes, and there is no one universal ideal.



The Camera: A Typology

Taylor Barba

The physical camera as a whole is something Taylor is very familiar with; it is his primary source of vision when practising photography. Barba's series is an investigation into the similarities and subtle differences between the variety of cameras that each of us, as photographers, own. The camera is a tool that one uses to create something in our mind's eye. The camera being a source of one's means of creation, it often goes unnoticed by us and never acts as a hindrance. Unnoticed - but without it, we would have no means of creation in our area of expertise; thus, the cessation of photo-materialistic things. Taylor photographed straight-lit portraits of cameras in the same style on the same white background, drawing attention to only the

essential details of each individual camera. By doing so he shows the diversity in cameras, either brand or lens, and the common ways in which each person chooses to shoot. Taylor implies that photographers have the ability to look at a setup of cameras and lenses and come to the conclusion of what practical situation said setup would be used for. Therefore, the underlying meaning of his typology is an interpretation into how the individual setups may be put into practice. Taylor presents this series of images in typological orientation to materialize the physical amount of cameras that we pass by everyday, unobserved. Challenging the sense of the creator and the created, he allows the tool we use to look back upon us in an analytical fashion.





The Boy in the White Shirt

Jonathan Barton

The Boy in the White Shirt by Jonathan Barton is a series of self-portraits that act as a nostalgic reflection of the past. This series focuses on imagination, exploration, and curiosity - elements that hark back to childhood. Jonathan attempts to return to the childlike curiosity and sense of imagination of his youth, and capture these elements in tangible form. The photographs display the possibility of never losing touch with childhood aspirations and interests. Despite the youthful theme, there is an undertone of detachment in certain images - a visual representation of the difficulty to return to the limitless possibilities of youth, given new societal pressures and responsibilities that arise with adulthood. Other photographs however, show the subject partaking in childhood actions that can carry on to adulthood rather than experiencing a consistent disconnect from innocence. The series acts as a conversation

between trying to hold on to elements of childhood, while maintaining the responsibilities of adulthood. The character wears the same clothing throughout the series: the white shirt has double connotations of both the innocence of youth, but also the formally dressed adult with its tucked in waist. The choice of clothing acts as a juxtaposition to the situations the subject is placed in, such as getting the shirt dirty lying down on a path, climbing trees, or standing in a stream - this references a re-discovery of the past, and embodies a nostalgic quality. The entire series was produced in evening lighting, which is soft and adds a picturesque, dreamlike quality to the images. This alludes to the memory of exploring outside in the evening in various locations, making use of the final dusk hours of each day as a child, and as an adult.



DALEPARKGALLERY



205
posts

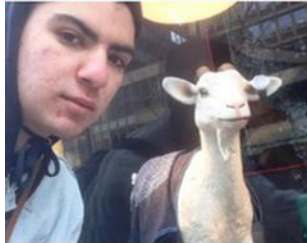
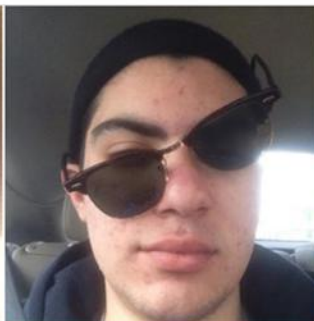
58
followers

301
following

✓ FOLLOWING



Zack Barwin
Seeing Myself
zackbarwin.ca





@DaleparkGallery

Zack Barwin

"My life is one big joke that only I find funny." - Zack Barwin



Becoming Jade

Kristy Boyce

Kristy Boyce's work, mainly through the medium of photography, speaks to themes such as sexuality, identity, and gender. She seeks to explore society's "others": those who are alienated by the makeup of their very nature and are set apart from cultural normativity. Using a typological approach by working with repetition, provocation, and the viewer's expectations, the series narrates a journey through the transition from male to "female" represented and understood through drag performance. Boyce's work is an investigation into rep-

resentations of seemingly concrete identities and presentations, as well as the various depictions and ideas that can only be realized with the intimately long viewing experience achieved within the medium of photography. By choosing mainly formal solutions in the work *Becoming Jade*, she creates a body of work where the viewer is part of a narrative thread. Boyce continually challenges the binaries that are ever-present reconstructions between Self and Other, or man and woman.





Not Our Identity

Claire Burchill

In this series of eight images entitled *Not Our Identity*, Claire has created collages that speak to women and their interactions within the professional world. The images are composed of found imagery from both the Toronto Reference Library and Internet sources. Burchill feels that, as a society, we have been preconditioned to gender jobs; represented in her series are stereotypically “feminine” jobs, i.e. homemaker, flight attendant, secretary, hotel maid, etc. - jobs where the pronoun “she” is too easily as-

sumed. With these collages, Claire brings our society’s conditioned assumptions to light, confronting the perpetuated stigma. Her intended use of found imagery from multiple outlets, sourced from multiple decades shows that this is an issue the mass media has continued to allow. The title of the series shows that, although women are more than able and willing to perform these important jobs, it by no means is part of what makes up the definition of what a woman is or should be.





The Second Generation

Anson Chan

Anson's project compares the similarities and differences between three global locations (Vancouver, Hong Kong, and South Korea) from the perspective of a visiting second-generation Chinese Canadian. The Second Generation is a self-published photobook documenting examinations on how each city represents itself, within the landscape and architecture of its commercial district and/or tourist areas. Viewed individually, the locations depicted within the images may be difficult to distinguish because of their shared connection with the Pacific Ocean. However viewed as a photobook the locations become more clearly

defined, due to photographic sequencing which is determined by geographical location. In addition, the photobook can be read starting from either the left or the right. This is a unique factor in that the accompanying Chinese and English text beneath the photos can be read from the starting point that is traditional to books of each culture (English being read left to right and Chinese vice versa). The title of the book becomes dependent on which side the reader begins at, i.e. Vancouver being located in North America, the photographs from that location are sequenced towards the beginning of the English version.





Franklin Chan

Franklin's project is a photographic study of Chinese Culture, a lifestyle he personally chose to disregard and abolish when he was eight years old. Being the first person in the history of his family born outside of China garnered a task difficult for Franklin's parents and himself to grasp, and still is even to this day. He adapted to the western society primarily through learning the English language with help of Canada's education system, and although he did try to associate with the Chinese culture from time to time, he feels it did not connect with him. As a result of this, Chan finds himself unaware of how to read or write Chinese, and only knows how to speak and interpret a small amount of Cantonese - Asian culture is foreign to him, a feeling he finds

counterintuitive. Therefore, he took this opportunity to explore, learn, and document the Asian culture from a 'white-washed' perspective. His series consists of a wide range of different types of photographic styles - architectural, environmental portraiture, still life, and street photography - in order to capture the broad scope of Asian culture, and the photographs were taken in Asian-centric locations within Toronto and Markham. Comparing Toronto's "Chinatown" and Markham's "First Markham Place", "Splendid China Mall", and "Pacific Mall", Franklin compiled his photographs down to eighteen images as the number eighteen is considered a very lucky number in Chinese tradition.





Andrea Chartrand

The space that exists between representation of the self and the way we see, perceive, understand and remember others is vast. This series of images addresses simultaneous construction and deconstruction of the self. These works look at the way in which we represent ourselves as well as how we recognize and recall each other. The series consists of four portraits and four plaster cast masks made from molds of each subject's face. These images are to be compared and contrasted as representational vehicles of the self. They

question identity, individuality, ambiguity of representation, and flaws within representational methods. They explore the way we represent the self, what it means to represent the self, and play into our own imitations of being able to truly see others. The concept of making a mask of the subject's own face plays into the idea that physical representation, as a whole is a façade. It is something that is constructed offering information that is to be interpreted and understood differently by each viewer.



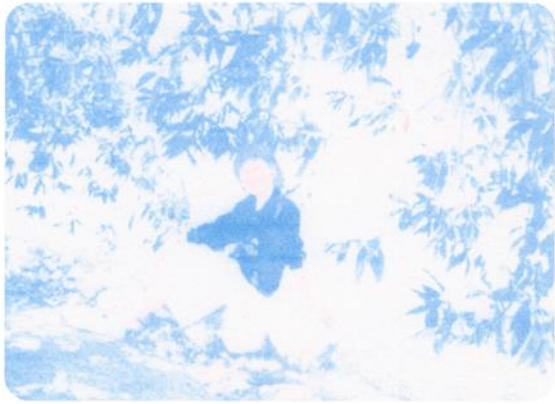


Behind A Screen

Emmett Charuk

In today's society, Charuk feels we as humans are spending more and more of our time engulfed in technology. From our phones to our computers and all in between, we live and breathe technology. We have become so consumed with technology to the point where we no longer are seeing/living in reality; we are no longer interacting with the natural world around us. *Behind A Screen* is a series depicting themes of the human population

living in a virtual reality, not experiencing their surroundings. It has become so easy to view places, objects, and things through screens that we no longer need to experience them in person. The series depicts the common visual motif of a television. The television projects an image of an unenthused face of a young adult, representative of how, especially within younger generations, we are trapped behind these screens, not experiencing the real world.

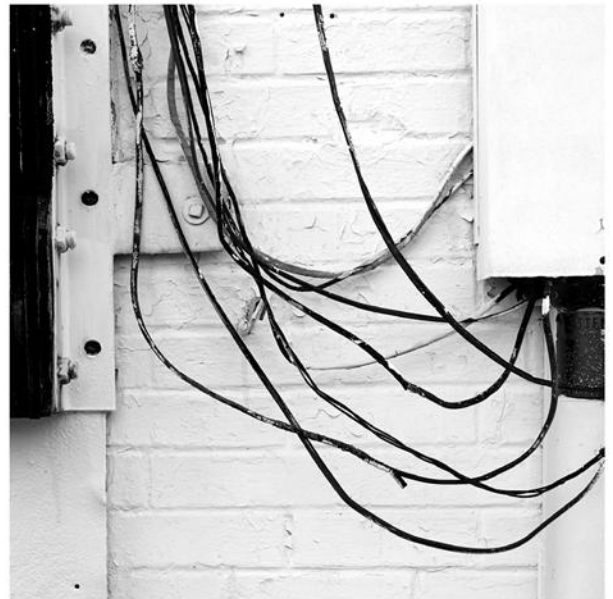


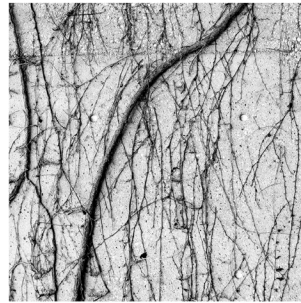
Rot

Jeff Chiu

Rot, by Jeff Chiu, intends to comment on degradation in a broad sense; touching upon appropriation and dilution of culture, digital and physical degradation, and

mostly the generational disconnection with family and ancestry from the point of view of a second generation immigrant.



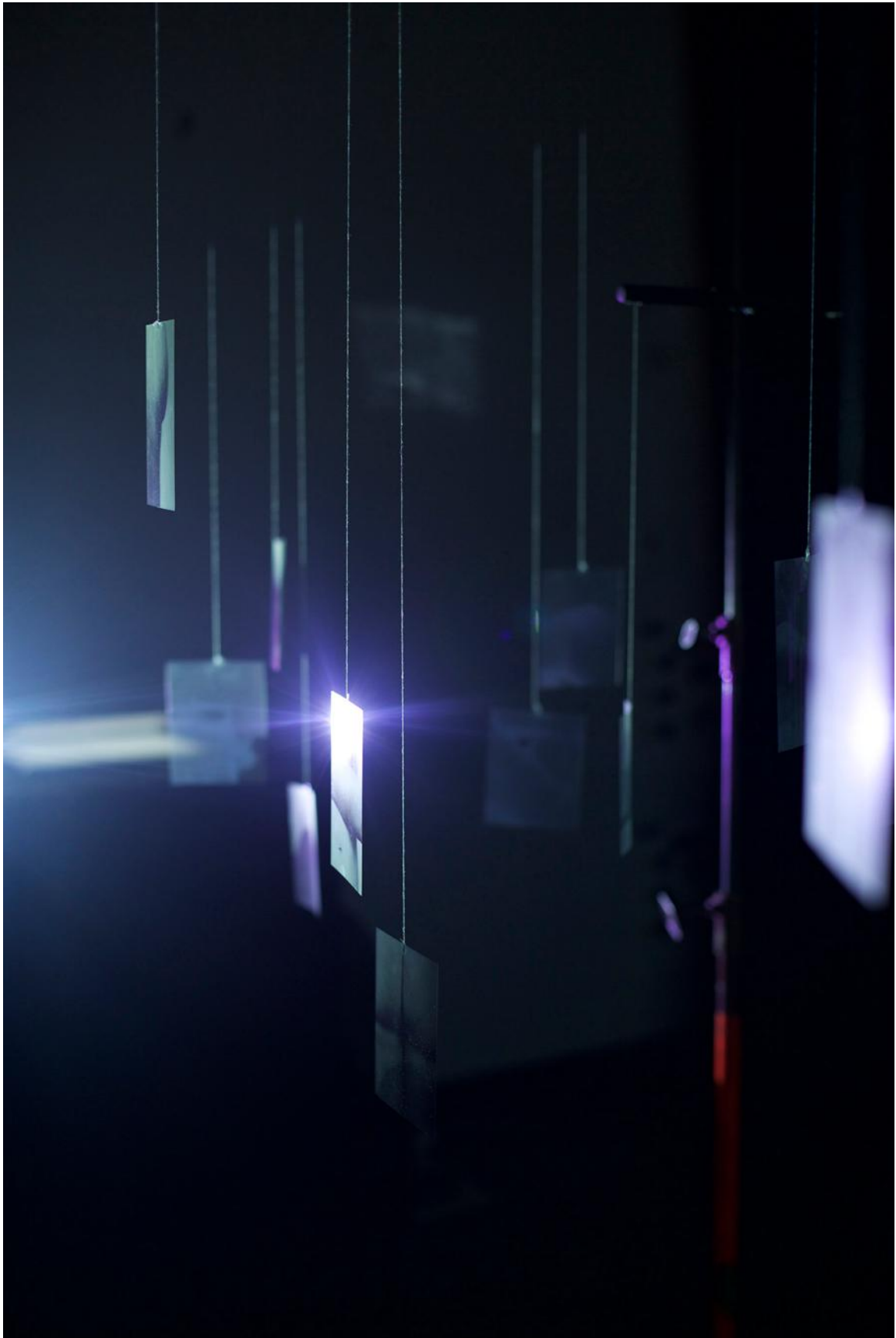


Untitled Diptychs (from Un/Natural series)

Jeffrey Christenson

Jeff Christenson's work is very much concerned with the subliminal connections that human beings have with the natural world. By using his camera to explore the intersecting spheres of green and constructed environments, he investigates the detachment that exists between people and the ecological systems that sustain them. *Untitled Diptychs (from Un/Natural Series)* deals with the balance at play between natural and human-made elements within the urban environment. Using abstracted and

selectively cropped forms, the work raises these elements from the background of everyday perception, in order to consider their importance in shaping the urban experience. Themes of coexistence, containment, and competing and cooperating energies are at play in the work. Originally composed as a complex grid of 26 images, these diptychs have been teased out and repositioned, as an extension of his *Un/Natural* project.





Rachel Ciolfi

Rachel's artistic disposition is to operate outside of the personal realm: to study, investigate, and represent people in a way that can be standardized for comparison. Initially, the intention of her series was to disassemble the human body in a fragmented form in a way that could be read outside of the anatomical form. When light passed through the images, however, the artist felt they departed the realm of the scientific, and instead became emotionally charged objects. By allowing others to enter a space she considers important and private, she is inviting them into a place which is inherently a part of her, one she shares with the specific individuals de-

picted. Rachel originally intended the rear projection to be the only element of her piece visible to the audience, leaving the internal inaccessible. However, she came to realize she is the product of her experiences with these people, therefore there is no separation between the internal and external world. The images of these people are not their body parts, nor Ciolfi's primary experiences with them as individuals - rather, they are an attempt at recreating the abstract of her personal relationships; they are the meeting point of her internal and external worlds. The presentation and interpretation of these individuals is synonymous with how she interacts with them.





Seeing Place: Beyond Sight

Julianna Damer

In this work, Damer experiments with the idea of the two-dimensional and three-dimensional image within the understanding of place, and speaks to the vast array of resources that afford people the opportunity to experience places without physically going to them. Images on the Internet or photographs in an album are two-dimensional renditions of places people have been to or places they would aspire to go; Damer seeks to allow people to experience place in a three-dimensional manner. Using 3D printing software, she has created models of four different popular mountainous areas in Alberta, Canada. Beyond the tactile and visual elements of the 3D prints, *Seeing Place: Beyond Sight* provides a multi-layered sensorial experience beyond these senses. The viewer is pushed to consider the ways in which they experience or attempt to experience a place when not being there - this

is achieved through the isolation of their senses through various means and techniques. The use of different mediums communicates the feeling of being in a specific place. In this project, three senses are explored in isolation and in tandem with one another: sight tends to be a dominant sense as it is often the first sense used in most situations; thus, a photograph of each mountain range is included to allow the viewer to contextualize the 3D print of the same place photographed. The photograph is a postcard image found on the Internet and only provides a cropped perspective of the place. Each element affords the viewer with some idea of the place but does not reveal everything. This speaks to the idea that while technology, the Internet, and other people's recollections of a place are helpful in getting a sense of that place, they have their limitations.





Rebirth

Kelsey Danahy

Interested in observing and photographing the developmental identity, Kelsey's work focuses on the often difficult and awkward transition experienced by females as they grow from being a child to becoming an adolescent. The series *Rebirth* is concerned with the short period of transition - referred to as "the pre-teen phase" - which lies between these two radical worlds. It is reflected through portraits of her younger sister, who is currently at the beginning stages of her gradual transition from childhood to becoming a teenager. The objective for *Rebirth* is to highlight kinesic communication of the maturing body, drawing attention to expression and gesture. During the pre-teen phase, girls often begin to feel a push and pull from this transition to womanhood; this manifests in the co-existing longing for both nurturing and indepen-

dence. Self-representation and the ways in which young girls present themselves are significantly relevant in the series. This stage in a girl's life is often the starting point of critical self-reflection, as she begins to unfold and develop her identity and character. The experience is complex and confusing, and is one that both genders can relate to. Composed of intimate yet vulnerable portraits, this series highlights the awkward and perplexing qualities of the transition through body language. As the viewer engages with the portraits, a sense of empathy and understanding emerges which creates a relation of experience between the subject and viewer. *Rebirth* acts as documentation and as a reading of the pre-teen girl, while highlighting a complex experience of the human condition and of the development of identity.





Rockland

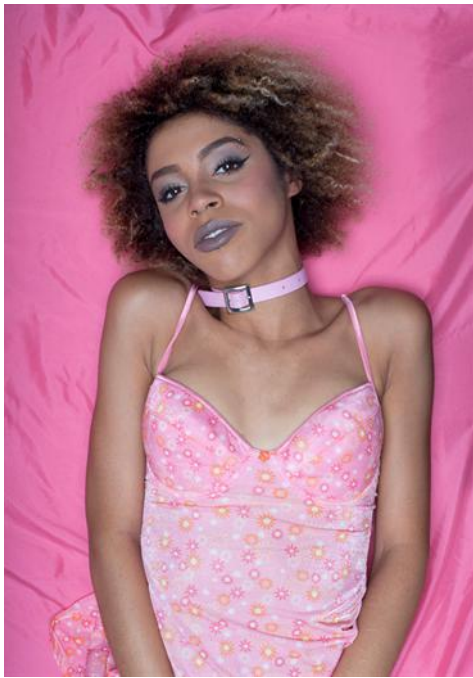
Ariel Dawn

"[Carl Solomon!] I'm with you in Rockland / where you scream in a straightjacket that you're losing the game of the actual / pingpong of the abyss" - Howl by Allen Ginsberg

At twenty-three years old, famous beat poet Allen Ginsberg found himself locked in a mental asylum. It is there he met his longtime friend Carl Solomon, to whom he dedicated his prose piece, "Howl". Ginsberg later admitted his sympathy for Solomon was greatly influenced by his own mother's battle with schizophrenia, resulting in her eventual lobotomy. Much like Ginsberg's dedication to his good friend Carl Solomon, the influence behind Ariel Dawn's project Rockland was the connec-

tion between her grandmother's schizophrenia and Dawn's own battle with mental illness. Holocaust survivor, humanitarian and teacher were some of the words used to describe Dawn's grandmother - but this was not the woman she knew. The barrier that sickness of the mind can create between loved ones is, at times, insurmountable. Born into the same world, but residing in a separate reality. Using light projections of poems and quotes dealing directly with psychological disorders, Dawn shot a series of nude self portraits. This physical projection of her inner dialogue on bare skin is the artist's attempt to reconcile and connect with her grandmother on a meta-physical level. Rockland is a place where we all may go, but from which few return.



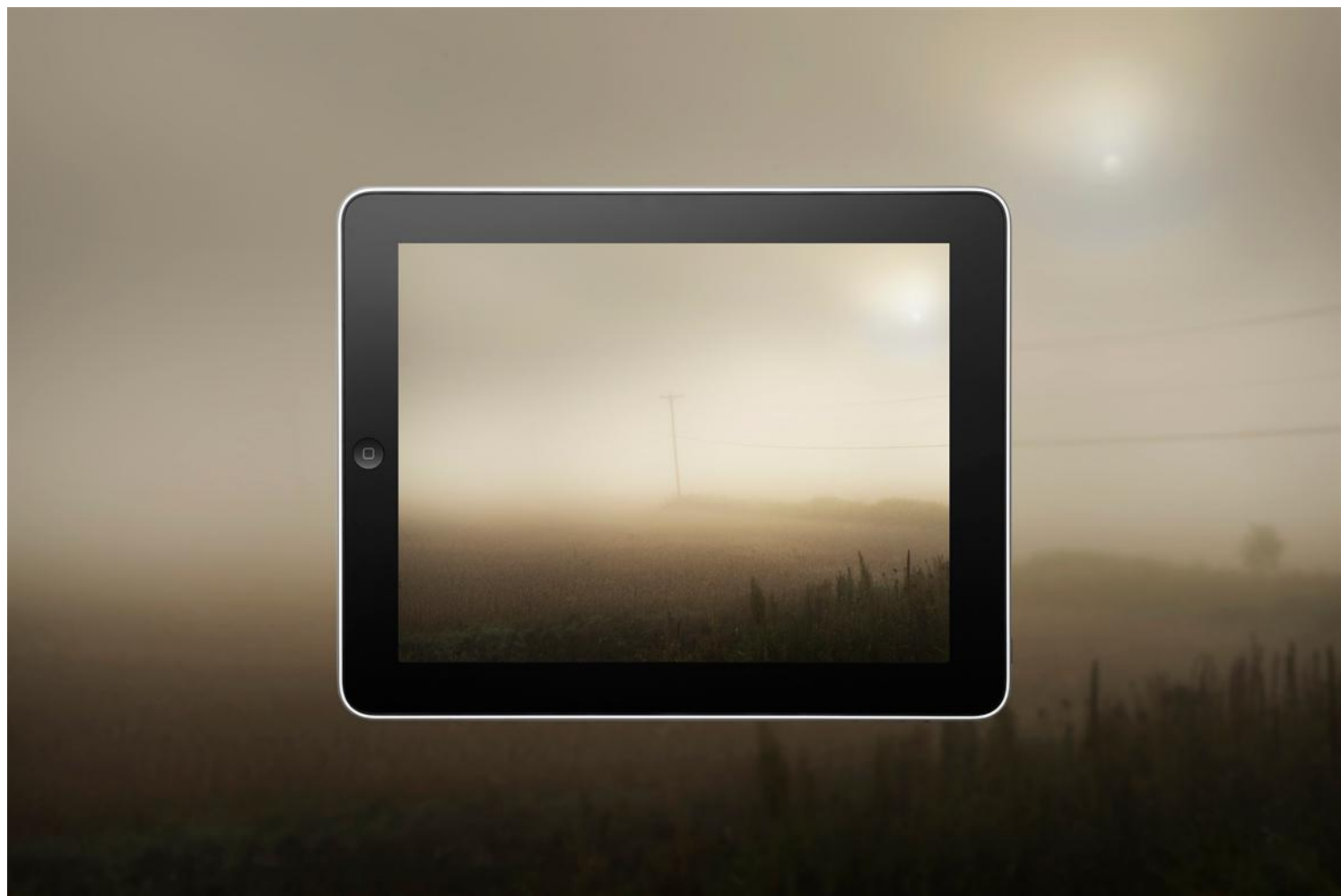


Do It Yourself

Alexandra DeMelo

DeMelo's project, titled *Do it Yourself*, is a portraiture series in which she has photographed strangers engaging in their own interpretation of physical self-pleasure. Alex invited strangers from Facebook, Craigslist, and Instagram to pose before the camera in a fabricated, spontaneous, and intimate drop-in session. With the recent popularity of Internet-based hookup apps, it is becoming easier to engage in sexual acts with complete strangers. Simply using a phone, laptop, or tablet one has access to thousands of individuals who are all looking for the same thing: no-strings-attached sexual encounters. The intention of DeMelo's project was not only to prove the willingness of strangers to participate in a previously intimate acts, but also to document and confront the current trends in sexuality, particularly in relation to our Internet era. Alex believes that society, particularly its younger generation, is advancing in terms of its collective acceptance

and comfortability around sexuality, and as a photographer she wanted to archive this moment in history. To demonstrate that deep willingness of a stranger's desire to engage intimately with another, DeMelo sourced models not personally known to her by placing ads seeking those eager to pose for this physical act. Her goal was to provide simple yet revealing portraits of the wide demographic of individuals using online social groups. The actuality that the models are faking their interactions is a comment on the barriers and drawbacks of online connections, and their frequently deceptive nature - intentions are not always as they seem. The title *Do it Yourself* is a comment on the proactive initiative taken by the photographed models not only to respond, but to follow through with the project's requests - the irony being that without their participation this project would not have been completed.





Nicholas Downie

The mid-1950s was the beginning of big advertising on television, and kids started to be raised on the tradition of Saturday morning. Now, several generations have been brought up viewing screens, and they have been taught to find reality in the screen world instead of in the real world. Humans have evolved, becoming completely dependent on screens - screens which held the promise of being more interactive and engaging than the rest of the environment one inhabits. Nick's series focuses on how connectivity with the environment has been replaced by a relationship with screens. While it is great to have a picture of a moment that meant so much to you, Downie feels that it becomes an issue when it exists entirely on screen. One can end up living their whole experience

through a screen, missing out on the real live moment happening before them. The thing about immortalizing special moments is that for them to become immortalized they need to be felt first - then this feeling creates a memory, and the memory is immortalized in one's brain. Photographs can visually immortalize a moment, but they remain only a visual representation, and not the experience; unless that moment has been felt, its picture becomes just another digital file on a screen. Nick's series invites viewers to consider that spending more time embracing nature, and less time with electronics, would not only be better for people and their bodies, but might help raise a consciousness for the environment as well.



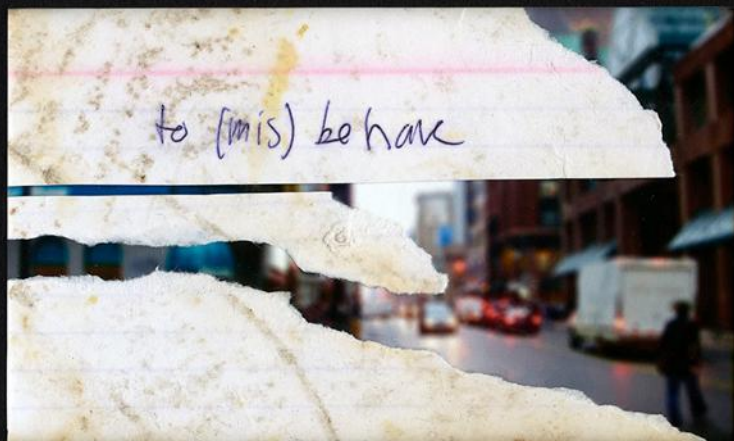


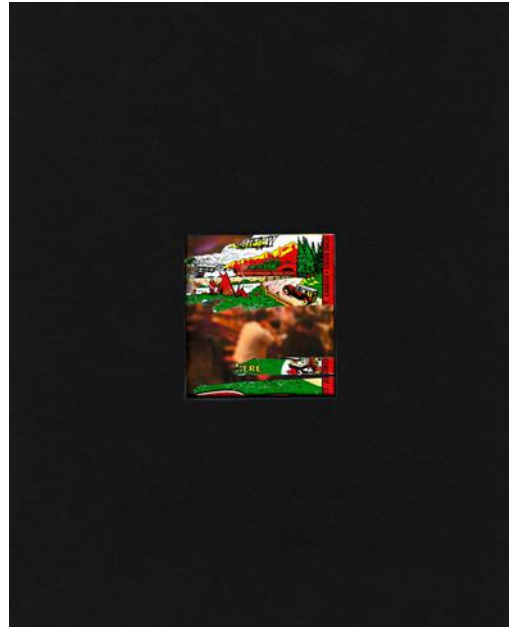
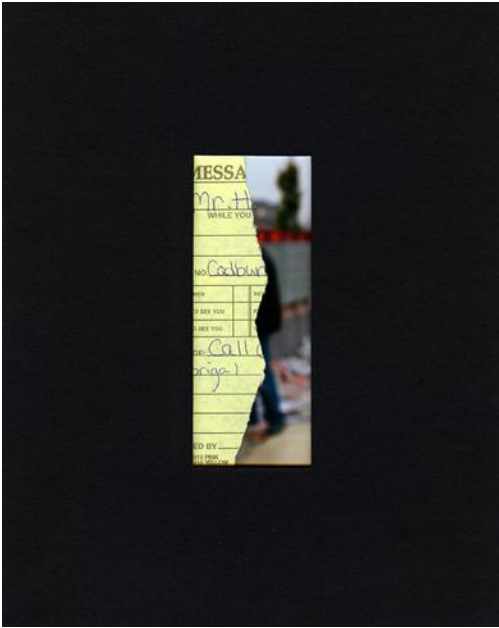
Unclear/Disconnected

Keegan Eddie

This series of photographs explores a narrative pertaining to the intimacies of individual dynamics between the self and others. The ten images act as a psychological investigation of what the visualization/

materialization of disconnection between oneself and others could look like. These images offer a dramatic visual insight into our inability to fully see others, due to our own subjective experience.





Paper Artifacts

Mauricio Estrada

To exist is to leave a mark; as we go about our lives, we leave traces of ourselves for others to find. Our lives are often documented by paper trails made up of formal documents like receipts, mail, and identification, or more casual pieces like shopping lists and doodles. Often these artifacts are forgotten, slowly making their unconscious way into the public environment. These seemingly unimportant documents provide a window into the owner's life and personal activities. Paper Artifacts is a series that seeks meaning and asserts value into these seemingly unimportant objects. Over the course of several months, these artifacts were collected and curated by artist Mauricio. Some provide concrete identification of a person, and others a brief impression. Each is selected for its individual merit. The found documents are divided

and mounted onto an image of a space in which this object would have had value and meaning. The two layers interact as the object obscures the image beneath it. By presenting these objects in this manner, a degree of importance and mystery is given both to the physical documents, and to the unknown person behind the document. We are left to wonder whom this object this belonged to and what kind of person they are. By reflecting on the artifacts left by others, we are forced to confront the idea that we too have left paper trails. We are left to postulate that others have found our own artifacts and maybe the brief impression we have left on them; that even if we were long gone from a space traces of our lives remain, waiting to found by others.





Rebekah Ewert

In this work, Rebekah has captured her personal experience with depression through a series of self-portraits. Her objective of portraying the shame paired with having a mental illness is carried out through her act of never exposing her actual face in the photographs. Instead of showing the emotional pain that depression brings, which is often stereotyped as sad emotions shown on one's face, Rebekah depicts the physical rigidness and pain she finds it brings upon her body. She photographed her daily routine dealing with depression, illustrating the heaviness and somberness it brings in normal, everyday activities, such as eating and getting ready in the morning. A lack of interest in typical activities, like watching TV or going on the computer, is something that Ewert regularly falls

victim to while dealing with bouts of depression, and she depicts this using low-lit environments which she feels reflect her inner state. Imagery such as facing a brick wall and standing on a dark road leading to nowhere in particular portray her struggle with a lack of motivation towards future goals. Rebekah's intention with her series is to show audiences that depression is not only an emotional illness - it is a physical illness as well. She visually describes a feeling of being sad due to depression, not depression due to sadness. Rebekah feels these two words become synonymous when discussing mental illness and that that is not accurate; more than being emotional, depression has crippling physical factors to it as well. Her body of work makes such a fact present to society.





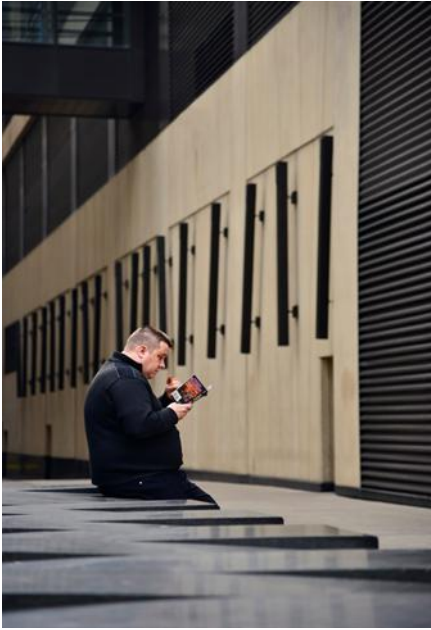
That's Me!

Bowie Fan

Childhood is common to all of mankind. We are all attracted to the worry-free, blissful, oblivious state where one is showered with unconditional love. In a stage of constant play, children live in an idealized world, where they are princesses and knights, and everyone plays fair and kind. Everything is new and filled with wonder. As children grow up, they chase these moments of unconditional love, just as they received in their youth. This project ex-

plores the theme of childhood through the lens of a four-year-old girl by photographing moments of imagination, play, and exhaustion, moments of complete disassociation, and distraction where she becomes completely immersed in her own world. These moments are common to most, if not all children: playing with a box, dress up, and shadow puppets. Such moments allow children to the world as theirs.





Humans & Architecture

Christian Fortino

Architecture is an art form in and of itself. Christian Fortino's mission is to capture architecture from a unique perspective while including the human interaction on the periphery. He finds that the inclusion of human interaction in architectural compositions adds an element of reality to an otherwise abstract composition. This series is an exploration of how citizens fit into

surrounding architecture and add a compelling sense of human adventure to city life. These photographs also speak on the experiences of people during a moment of peace and inspiration with architecture from the fast paced environment of a city. Comparing the human scale to what our society has constructed, Christian explores the unique adventures of citizens of a city.



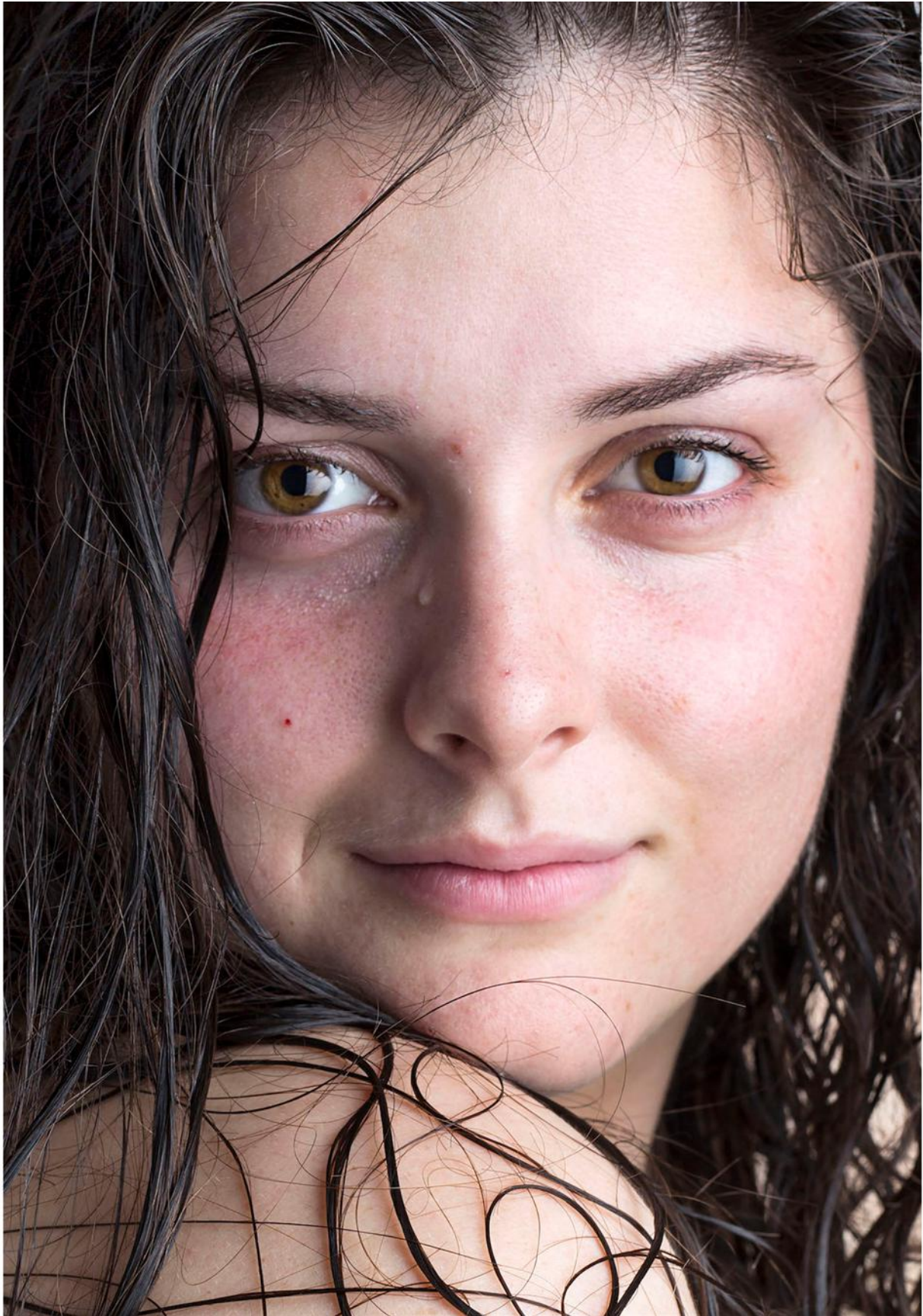


Sleepless

Jacqueline Gallant

This series tackles Jacqueline's struggles with insomnia. After numerous restless nights and rooms feeling small, Gallant would venture out to the streets, where street lamps and small convenience stores came alive while everyone else was asleep. Her hometown at 4AM gave her a new perspective, and she found refuge among those who worked the graveyard shift, and the artificial light surrounding her and guiding her way. During the day one doesn't think about light so much, but once the sun goes down we must rely on man-made light sources. Houses are lit up, baseball fields, parking lots, church-

es, alleyways, but yet no one is in need of these lights at this time. In each photo in this series, Jacqueline used only the light given to her; she did not want to use any added lighting as then it would not be true to the photograph. The photographs tell a story, and show how insomnia affects the body and mind. Certain images feature a figure completing a task that compulsively needs to get done, as the artist often feels at night; we see the progression of strain the body and mind are put under. There are darker photographs of what the person ends up seeing or feeling - something that isn't actually there.





Naturally

Nicola Irvin

Every individual has a daily morning routine. Upon getting out of the shower, Nicola spends a moment in front of the mirror: it is during this time that she spends the most time with her reflection, and she likes the appearance of the girl in the mirror. For many women, this is the longest amount of time spent in front of a mirror over the course of a day. In this fresh, natural state, they get to appreciate their features in a way that only they get to see. This state brings out natural physical textures and shines that change over the day: hair dries, skin tones are evened out. With this

in mind, Nicola photographed portraits taken when her subject has just gotten out of a shower. It is an appreciation for various skin tones, textures of both hair and skin, and this raw state in which these natural features are showcased for their beauty. Close cropping of these beauty portraits allows the viewer to realize exactly what is going on in the frame, the natural elements boldly displayed. This series is in no way a commentary on any one type of beauty being superior to another - it is purely an appreciation of this state that only oneself gets to see.



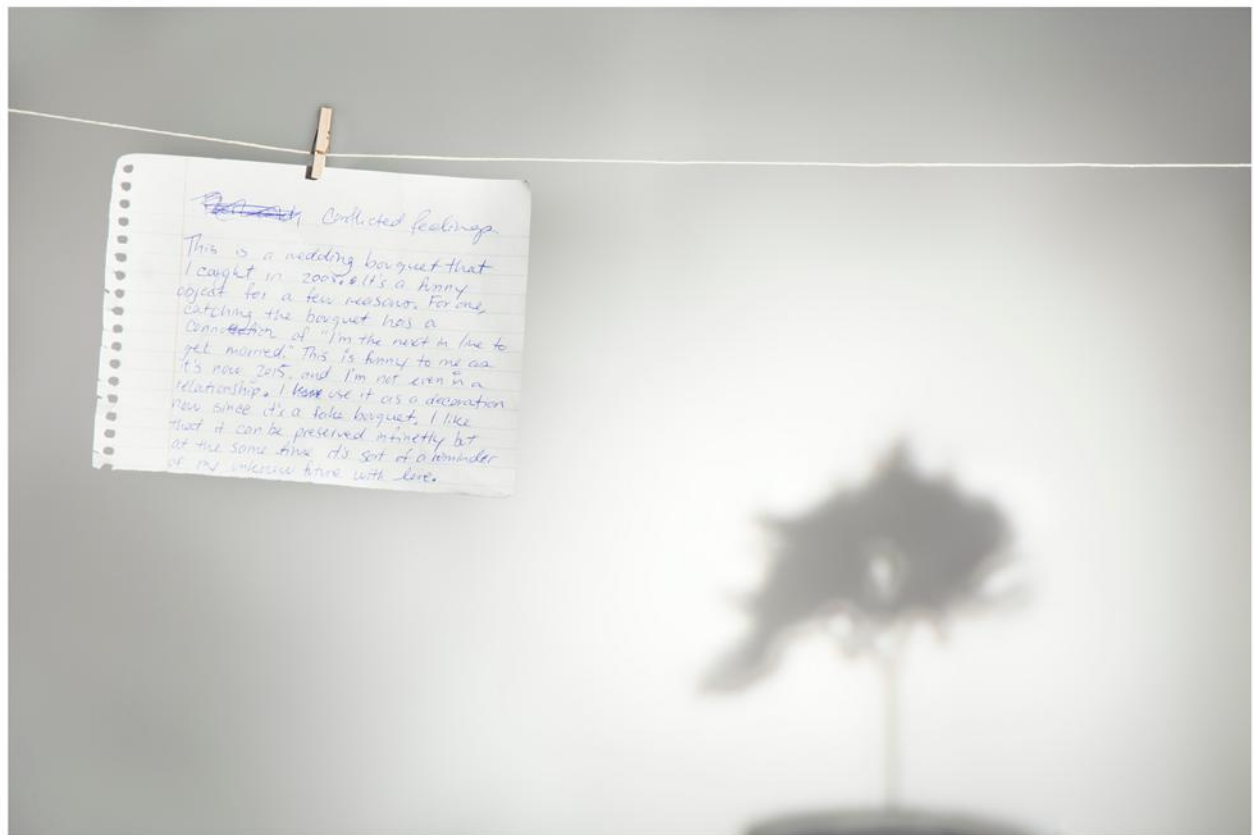


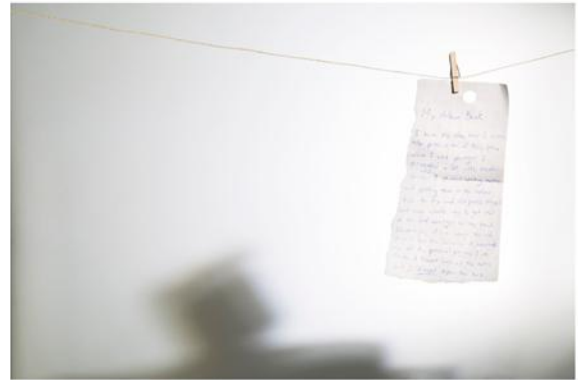
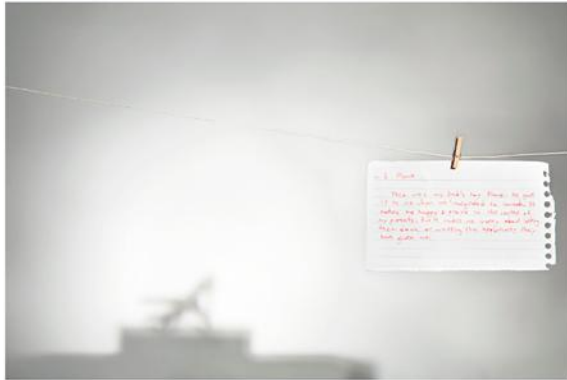
Picture Yourself Here

Amanda Isusi Ugalde

Amanda Isusi Ugalde's series *Picture Yourself Here* is a sequence of digital montages, constructed from appropriated photographs and paintings of famous sites and monuments from the most visited countries in the world. The appropriated images came from the Toronto Reference Library's Image Collection, as well as Google image searches. They have been made with the intention of creating a dialogue with a number of subjects, including memory, time, and the nature of tourism. When it comes to memory, the photographs point out that, no matter how well we know a subject, we will continue to paint or photograph it, simply because we are concerned with maintaining the memory of when we were there. The montages show the passage of

time inside the single frame, as the time difference between the two images is often centuries. Through this positioning, the changes in humankind are also shown. This all ties into speaking about the nature of tourism, as the series makes us question why we visit the places we visit: history, architecture, an experience, just to say we've been there? To take the ultimate picture that every person should take, of the same place, at least once in their life? Ugalde does not attempt to criticize tourism, (on the contrary, she would spend her life traveling if she could) she merely wants to make her audience evaluate the reasons behind their travels, and hopefully, in doing so, inspire better ones.



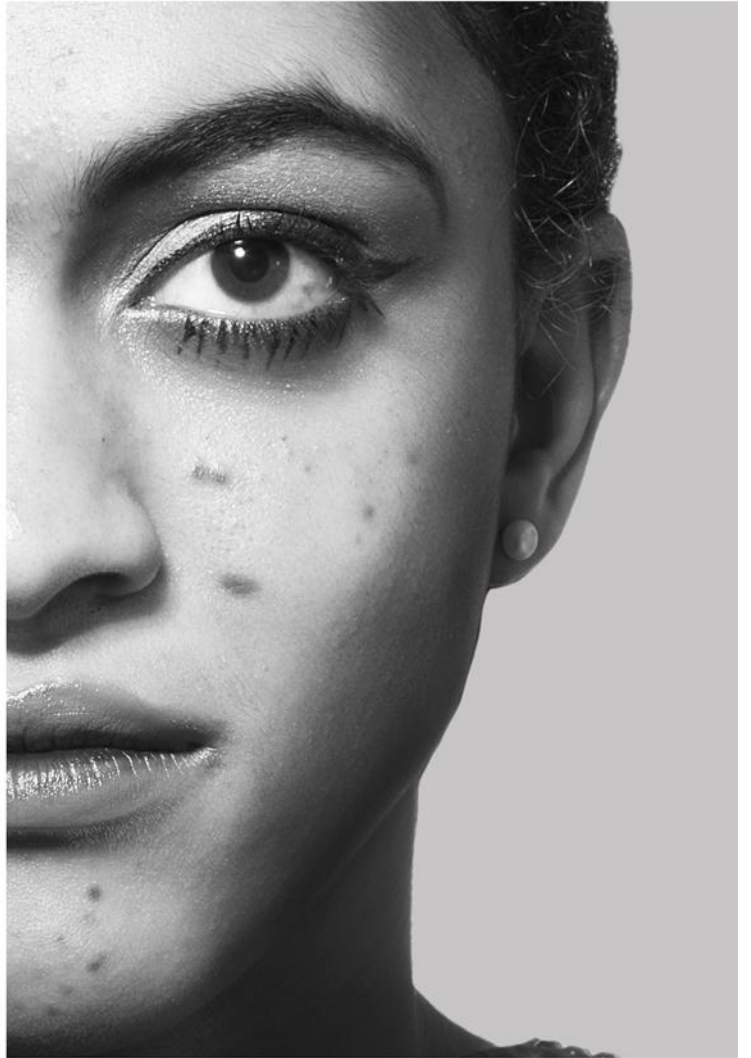


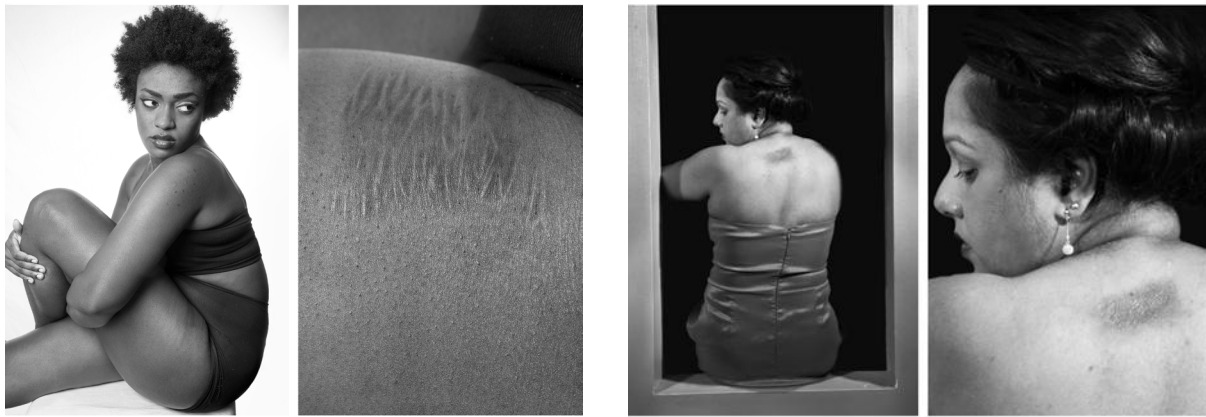
Memories, Distance, and Objects

Meng Jian

The structure and nature of people's desire to remember creates a customized memory which also works to distance one from the actual details and happenings of the event itself. The objects which trigger memory can act as catalysts, however there is a tendency, as time passes, for the focus to shift from the memory to the object itself. In this process of distancing, the memory is replaced by the object. The concept of this project is to explore the distance among the lived experience, the memory, and the object. We desire to stay connected to the past, whether a positive or negative association, and so memories are sustained. They bear traces of the values we hold, and reflect our beliefs and the expectations placed on us. During the process of investigating and reviewing other people's memories, Jian found that it triggered certain memories of events or people from her past. This made her realize that there are many common

threads between people and their stories. The ambivalent quality remains consistent among them. How we see others is how we see ourselves. We can also live vicariously through other people's memories. The sense of nostalgia compels people to keep possessions or a visual representation, such as a photograph, to reaffirm or validate past events. There is a similarity between the notion of photographs and keeping an object to help remember. Jian has presented these photographs in the window mats to create the sense that a perceptible amount of time has passed. Also, the intent is to emphasize the significance of the sentimental value the object holds. The delicate quality of the photo paper was purposely chosen to correspond with the fragile nature of intimate human memories and emotions. This project is still ongoing with the sound component being developed. It will be an installation work with both visuals and sound.





Imperfection is Beauty, Beauty is Imperfection

Ashley Kawaii

Ashley views that we live in a society that tells us that, in order to be viewed or thought of as beautiful, we must fit into constraints such as being a size zero or having an “ideal figure”. If we have “weird” scars or birthmarks; if we are in any way unique and do not fall into imposed constraints, then we are imperfect. But we need to realize that these “imperfections” are what makes us unique. We need to recognize how far we’ve come, and truly

embrace these “imperfections”. We need to accept these “flaws” so that they can’t be used against us. We need to realize that imperfection is beauty, and beauty is imperfection. This series showcases these “imperfections” and “flaws” in a variety of portraits that were inspired by various photographs from the fashion industry, by photographers such as Richard Avedon, Horst P. Horst and Irving Penn.





We Were Here (Kind Of)

Megan Keenan

If you go out to a party and spend the entire time isolated on your phone, did you even really get to experience the party? Going out with our friends used to be all about the experience, now it's all about getting the perfect Instagram post. *We Were Here (Kind Of)* is a collection of photographs featuring the party guest who is more focused on what is on their phone and what is going on with the rest of the world, than

they are on what is happening right in front of them. The mindset of most people today tends to be more about showing they are having a good time by posing for or staging a social media post, instead of actually having a good time. A behind-the-scenes of almost every party post on Instagram, these photographs show what it looks like to be living on your phone instead of living in the moment.





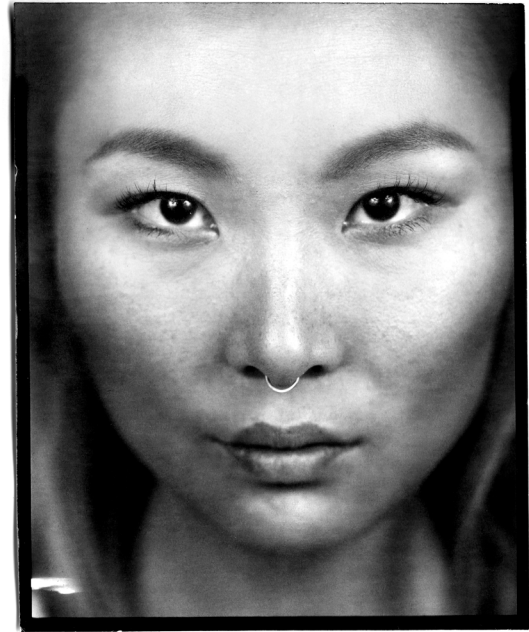
Untitled: Self-Portrait Series

Kaya Blaze Kelley

Identity is a constant whirlwind. For Kaya Blaze, this series represents the internal process of question and answer - life lessons at work within personal conflict. Using black and white self-portraits, she is exploring the visual depiction of life unfolding, the pulling of self in many directions by the heart and mind, and the struggle of staying true to oneself throughout. The

final three-dimensional construct of images is a combination of digital and physical art-therapy, through the investigation of self through photographic means and the application of a physical acrylic medium on top of each print, which is representational of the delicate and temporary effect of current emotional and mental conflict.





Analog Portraits

Georgia Kirk

Analog Portraits investigates identity through the exploration of the direct positive process. The series of images demanded 2-3 hours of the models undivided attention and time. The dedication of both model and artist created captivating and confrontational portraits. The series is photographed with direct positive paper

and a medium format camera. With the nature of this material, the photographs have a shallow depth of field creating a more intimate and personal experience with each photograph. The 4 x 5 prints are original direct positives which are precious objects as they achieve a unique positive print, without the need for a film negative.





Les soeurs du sang

Tessa Lapierre

This work is a continuation of Tessa Lapierre's book *The Stranger*, which examines the hardships her family has gone through while dealing with her mother's alcoholism and depression over the past few years. It also serves as an analysis of her parents' recent divorce. In *The Stranger*, Lapierre uses archival family images and sequences them with images from the present. The subjects of this photobook, Lapierre and her two sisters, are depicted as their relationships grow stronger, despite familial struggles. Lapierre's revelation through the creation of this work concerns the breaking down of the nuclear family structure. The process of analyzing family photos serves as a catharsis for Lapierre as she comes to terms with these new challenges.

"Placed before me is a map I never thought I would be faced with. You were supposed to guide me through these crossroads but you disappeared. So I mapped out our life for you to see— to see just what your ways have done to me. It feels as though you've been half cut out of this life we used to have. We look happy in these photographs, because I grew up to believe that's how a family was-happy. But our story was a little different. I was blindsided by what has become of us—by what has become of you. You just got a little lost somewhere along the way, but it's okay; and it scares the living hell out of me because, despite everything, you were a good mom." - Written by Lapierre's dear friend Koraj Bell



1930's
14.10.2015

Slobodan

Belgrade, Serbia



Komplikovani Identiteti

Mina Markovic

Markovic has always felt a disconnect between herself and her family members living in Serbia, formerly Yugoslavia. This is predominantly due to her first generation status as the first member of her family born in Canada; all of her life experiences have varied greatly from that of her estranged family members due to this. In particular, it is truly difficult to comprehend their present and past life struggles in a politically and economically unstable country when the artist has had a privileged life in Canada. Yet paradoxically, Markovic feels deeply connected to their life stories, the struggles she knows of passed down to her by her parents. These thoughts and feelings have often led the artist to question the structure of her identity and how her family impacts the person she considers herself

to be today. By digitally combining archival family photographs with self-portraits that match the original pose and lighting of each photograph, Markovic has made her relatives one with herself. Each image is framed by a border that mimics something akin to the format of a carte-de-visite (a hand-held medium that is untainted). Below each image on the border is writing that states: the date the original photograph was taken, the date Markovic's photograph was taken, the location in which the original was taken, and the name of the relative being depicted. The series results in haunting imagery that blurs the lines of reality, repeatedly showcasing visual genetic similarities and dissimilarities, creating subtle alterations while still maintaining a constant presence of the artist.





Vivek McCague

“Stare, it is the way to educate the eye, and more, stare, pry, listen, eavesdrop. Die Knowing Something” (Cover of Walker Evans’ book Walker Evans: Depth of Field).

Our eyes play a major role in how we interpret the world around us, they deliver pertinent information that our brain translates into visual data. The eyes on the wall also speak to the eerie aspects of science and the notion of always being watched. Our eyes are the main tool we use to learn. By looking at other people’s eyes, the artist educates himself on how others learn, starting with the fundamentals. Everyone makes decisions based on previous experience, and the eyes are a major part of how that experience is formed. His subjects learned how well they could handle being patient, as McCague worked to get their eye in focus, effectively communicat-

ing how critical that focus was. The shots were the sharpest when both subject and photographer understood each other, could communicate where the position of and kept the position of the eye still. By putting people through this uncomfortable situation, McCague learned that the people he photographed did this to help him with his project and endured the harsh blinding light. Most people made it through all the photographs, but seemed to not want to be put through that experience again. Others were not able to continue after one or two photographs. When the artist looks at these photographs he sees them as being about the interaction he had with that person. These photos on the wall stare at you and, depending on your personality, you may find it uncomfortable or enjoy the attention, even if it is artificial.





Ants

James McCowan

Life in Toronto never stops. As with many metropolitan cities, there are always large crowds of people moving through small areas. As an avid observer, James engages with notions of anxiety involved with living in a large, crowded city. He achieves this through photographing large crowds of moving bodies and employing the use of long exposures, neutral density filters, and multiple exposures, resulting in an emotive visual aesthetic. This alludes to the repeti-

tive paths people will follow, as well as the areas that are avoided, reflecting various social behaviours and patterns that society lives within. Through observing human behaviour from a far distance, McCowan speaks to the organized and extremely detailed forms in which human beings act and live. One single fluid motion, the force of humanity is represented within the images.





Memoriam

Marie-Louise Moutafchieva

At least once can anyone be convicted of taking “touristy” photographs. For many, the purpose of these pictures is to show and prove to others you went to this certain place, this image is pure evidence. For Marie-Louise, her goal with the use of travel photography is to capture herself everywhere she’s been, capture moments together with family, and always have the ability to indulge in cultures and environments that were learned moments for her. Introduced to the world of travelling by her parents, Marie-Louise has spent a life visiting countries, passing to and fro from airport to airport. She believes the greatest self-taught education in life comes from a method of exploration, opening one’s eyes to a fruitful horizon, being thankful and appreciative of the world’s existence.

Travel is informative: it widens our grasp of knowledge on geography, history, society, and culture. For Marie-Louise there are times forgotten, places she does not recall from childhood, but looking back through thousands of photographs kept in boxes, only then does she realize she is one of millions of people who has taken the same steps into the same regions, feeling as if she were a ghost finished with its dwellings. There is always a time limit to our visits in countries we travel to, but the memories will remain forever. This series is comprised of old and new pictures from the artist’s travels, creating cutout-like images to serve as archival photographs, with the combination of past and current memories intertwined.





Snapshots From Singapore

Hongen Nar

Singapore is an interesting place, perhaps a little bit strange. It is a small island nation in South East Asia, affectionately referred to as “The Little Red Dot” by its zealously patriotic citizens. They pride themselves on racial harmony and diversity while having a progressive society. Dense government-built flats house most of its population, and yet the country is internationally known for its clean and sterile environ-

ment. Laws are strict and the sale of chewing gum is prohibited. Escalators move at an incredibly fast pace and the selfie is now a national pastime. During a two-month stay in Singapore, photographer Hongen Nar spent his free time wandering around the country with a camera, taking in the sights, sounds, and smells of that intriguing nation, foreign to many of us. This is Singapore - his Singapore.





Sorry For The Inconvenience

Kadieja O'Neal

The topic of the human condition was one that Kadieja chose to interpret through self-reflection. She believes that in order to truly observe others, one must first see and understand ourselves: we must evaluate ourselves, our identities, and our behaviours before expecting to fully understand or see another. For that, Kadieja has created a series of images entitled *Sorry For the Inconvenience*, exploring a cathartic method of examination into the various mental health disorders that affect her life. Chronic depression, anxiety disorders, post-traumatic stress disorder, or suicidal tendencies are never simple topics to discuss in public settings. When any mental illness hits, it becomes the most consuming and exhausting element imaginable, and can often be triggered by the simplest of things. Having been diagnosed with depression, generalized anxiety disorder, and post-traumatic stress disorder, Kadieja has had multiple experiences with being unable to fully express her everyday

life struggles through mere words. She has often found herself beaten down by the generalizations of those around her, while contending with the dismissive stigmas that are attached to those who must fight to survive with mental health disorders. This series serves as a metaphorical investigation into the artist's mental psyche. It explores themes of chaos, fear, psychosis, melancholy, and states of consciousness through a series of intimate and emotionally revealing self-portraits and still lives. By exploring her own psyche, the images serve not only as a window into her traumatized and chaotic mind, but also as a chance for self-reflection, self-awareness, and healing. By photographing the unseen, Kadieja hopes to create not only aesthetically pleasing imagery, but images that have the power to speak to the viewer and explore the representative nature of her illnesses as well. *Sorry For The Inconvenience* is not only a photo series but an in-depth look into Kadieja's reality.





Let Boys Be Feminine

Kameron Payumo

Before birth, gender is categorized by societal limitations of what each gender should be. Even something as simple as colours, like pink or blue, define the standard of male vs. female. Growing up, Kameron Payumo was criticized for his feminine nature and was taught what a “proper” boy should be. Through personal reflection and stories from the LGBTQ community, Payumo created a gender bending series, titled Let Boys Be Feminine. This series was first inspired by the controversy involving the 2011 news headline concerning the Witter-

ick Family and their child Storm: a family decided to raise Storm as gender-neutral, allowing their child to choose whatever identity they felt inclined to and pick their own pronouns. Throughout maturity, Payumo noticed his transition from the culturally acceptable ideal “male”, breaking through the barriers of gender expectations. Let Boys Be Feminine is a commentary and personal exploration of the feminine/masculine identity Payumo struggled to define while growing up.





MORE BIKE PATHS!

Brandon Prince

As we grow older we may begin to get attached to certain objects - objects that reflect a part of who we are or were, and help us reminisce on times now past. Over time these objects may become damaged, stolen, lost, or forgotten, and when left behind they can become a common sight in other people's everyday life and part of the landscape we have become accustomed to. Brandon Prince's goal with this series was to bring attention to the growing number of ignored bicycles that he has come across repeatedly. From a very young age he became attached to his bicycle, so when he sees the number of bikes that

are rusting away while locked to poles or placed inside of cages, it leads him to wonder about their owners. Did they move away? Lose interest? To what places did they travel on these bikes? Why did they abandon them? Prince has photographed these bicycles in a way that displays the sheer number that he has come across which have remained unmoved. The images were taken in the southern part of downtown Toronto, an area where he has seen many abandoned bikes. He chose to photograph them in a way that gives a sense of isolation, suggesting the separation between object and owner.



A Study in Drowning

Terence Reeves

A Study in Drowning speaks to the edges of consciousness. Life and death are represented in one frame as a nude figure in fetal position holding his head beneath

the water. The print is rendered in Gum Bichromate, a historical water-based printing process.





Connor Remus

Throughout different cultures there are various stories of the creation of the human form. Many cultures originally viewed the nude as a representation of innocence and a lack of sexuality. Connor Remus feels that, in today's society the nude form is often considered the origin of all sexual urges, which lead to sin and the corruption of the world. Furthermore, he believes that a person's physical form or sexuality should never have been seen as sinful, but rather as something beautiful and to be celebrated. The idea of the nude form - its sexualization specifically - is becoming more and

more expanded within society to include homosexuality, bisexuality, transsexuality etc. Via representations of his own sexuality, Remus has created a series of work that displays the same biblical visual references, but with the inclusion of modern day sexualities. He investigates the ways in which human sexuality and identity, both hetero and homonormative, are attractive. By photographing couples of contemporary youth culture, he explores the nature of sexual fluidity, and shows the similarities between different kinds of heterosexual and homosexual relationships.





Dream

Shannon Robbins

Concerned with the surreality of dreams, this series explores the fabricated realities that are created by our own subconscious each night. Using photography as a tool,

this series gives physical form to the fleeting memories, thoughts, images and sensations that occur during sleep.



Kadieja O'Neal

Bajan

Ireland

Grandchild of Irish descent



Zoe Edwards

Vincentian/ Ghanaian

England and Wales

Prosperity Guard

Aleia Robinson-Ada

Aleia chose to shoot portraits of black women in her life that she believes to be well-immersed into their culture and have a strong sense of identity, a topic she finds important and relevant in history, as well as something she can relate to and share. These are women whom the artist relates to not only because of the colour of their skin, but because they are constantly trying to find out more about who we are and the importance of where we came from. Tracing back to when black people were slaves to the white world, in most cases, if not all, black people most importantly lost their identities and diverse cultures among many other things. Because of this loss many years later, with the abolishment of slavery and becoming a free people, a

large portion of black individuals took on the names of their owners or slave occupational names as family surnames when they started their lives over in the Western world. Today, they still carry those names with them. For her series *Untitled*, Aleia has taken these surnames of black women and made an attempt to trace them back in history to where they originated. Many black individuals do not carry “traditional African surnames” because they were so harshly conditioned to forget their identities during slavery. Bolded in the artist’s prints are the last names of her subjects, underneath are their heritage and how they identify, followed by the country of origin that forms their last name and its definition.





Synecdoche

Alex Rondeau

This body of work comments on the saturated imagery of unattainable beauty standards in mainstream media. Seeing how these perpetuated standards cause viewers to think negatively of themselves, Rondeau has created imagery of ordinary people wearing ordinary clothing with which the viewer can more easily identify - he has essentially removed fashion from fashion photography. Dissecting this idea further, he has included still life, landscape, and detail shots, which serve as punctuation marks amongst the repeated portraiture. These added shots act as an extension of the portraits, embodying the relationship between subject and environment, thus creating a visual map that serves as the documentation, exploration, and comparison of subject and space in their own separate existence. By juxtaposing the portraits with the other images, Rondeau creates

a “safe space” for the viewer to internalize the information presented without the confrontation of a photograph of another human being to prevent the viewer from inevitably comparing and analyzing themselves with the subject. Alex was heavily influenced by the anthological writings of Miranda July, in particular “Something That Needs Nothing (To Exist)”. He began to investigate the relationship between the subject and the environment, dissecting this idea further by examining the way in which spaces could exist without the presence of a subject, subverting the environment as the subject. As the project progressed, he realized the photographs were reflections of himself, extensions of the way he exists inserted into an image. The artist considers the majority, if not all of, the photographs to be self portraits.





Anthony Saleh

Anthony Saleh's captures the calm and gentle flow of nature. People bring their cultural baggage and subject the land to their own beliefs. Positive energy flows through nature and people's cultural roots

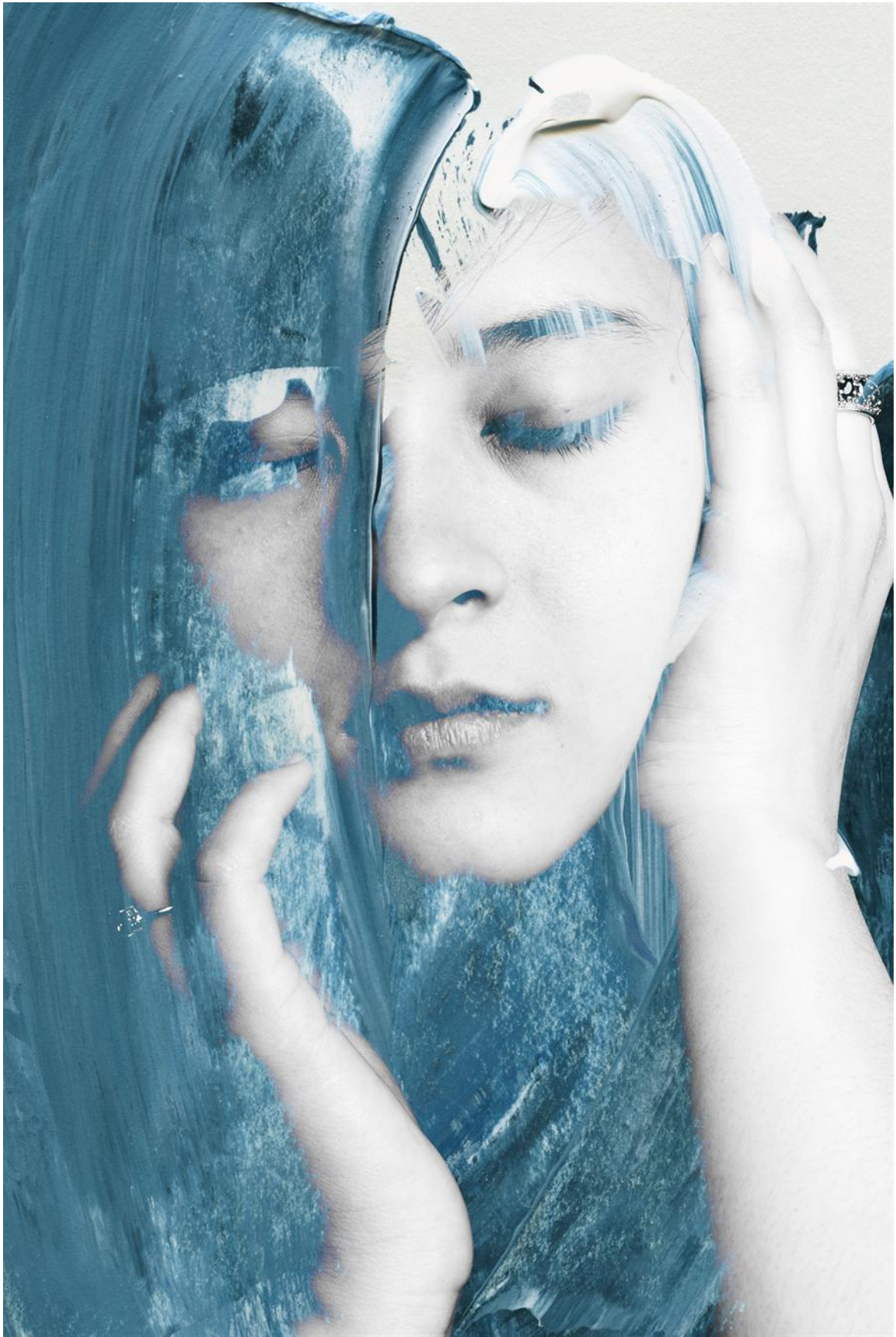
stem from within the natural habitat, which they exist in. When people explore the world by themselves they inevitably gain appreciation for their existence and develop meaning in the grander idea of life.



Jesse Marcelo Sarkis

*my face like a flower
opens wide in the summer
kissing through the camera
every photograph is a photograph
of me and you together*

:~)



Balance

Tannaz Sepehripour

The piece Balance is a depiction of an internal state of inner peace and harmony. The series explores the boundless nature of human beings and their innate beauty and vibrancy that can only be found from within. Through the combination of acrylic paint and black and white portraiture, the series seeks to express the artist's desire to create expressive images that depict in-

ner human states. Inspired by the works of Januz Miralles and Sarah Anne Johnson, each photograph combines basic portraiture with acrylic paint that the artist herself applied separately from the photographic image. Both mediums were later combined in post-production. Overall, the image is meant to evoke feelings of tranquility and balance within the viewer.



The
Male Gaze[®]
OUR GAZE, OUR PROBLEM



I am able to openly display an advertisement that **objectifies women**. But not a photograph that *advocates* women's rights because it depicts a **vagina**.

L'Origine de l'Ouest (Picture for Men)

Drew Sparks

L'Origine de l'Ouest (Picture for Men) is a challenge against the sexist representation of the female form prevalent throughout historical and contemporary art and advertising. Drew's image is a reconstruction of Gustave Courbet's *L'Origine du Monde* (1866), a painting previously on the verge of the art world that has become prominent for its storied history and blunt depiction of female genitalia. While the painting was originally commissioned as erotic art, Courbet's title - translating to "The Origin of the World" - alludes to the representation of the female form. Sparks' reconstruction addresses the issues of female representation by implementing the composition of Courbet's painting upon which he has layered multiple methodologies of critique. The model's hand gesture is included as such an intervention, converting the common pornographic gesture into a symbol of defiance. The graphic overlay within the

image further references these strategies, connecting artists Martha Rosler and Barbara Kruger's forms of satirical critique and deconstruction of sexism, paired with the aesthetics of commercial advertising. It has become acceptable and commonplace for contemporary advertising to use sexist representations of women to sell products by appealing to the desires of men; the text in Drew's image addresses this issue, and transforms writer Laura Mulvey's concept of "the Male Gaze" into a brand that illustrates male culpability. Though many men are not explicitly in favour of these types of representation, as the target audience it is imperative for men to denounce this commodification of the female form. Sparks aims to illustrate through exaggerated satire that feminism is not only a women's issue, and that true equality requires every member of society to participate in its establishment.





Sculpt My Instinct

Avery Steel

With her series, Avery Steel visually relays the variety of emotions associated with mental illness, diverting entirely from pre-existing stereotypical imagery which has previously been used to represent it. Avery's stance on the subject of mental illness is that it is a continuum of the human condition - everyone has feelings of isolation, rage, sadness... however, some individuals experience these feelings in different ways, with some feelings being more strongly felt than others. She photographed individuals who all possessed the commonality of having a diagnosis of a mental illness, each individual with a dif-

ferent diagnosis than the others. Her intention with these photographs is to portray the potency of the feelings predominant throughout the various diagnoses in a way that does not shed a negative light on how mental illness is perceived. With the use of vibrant colours and textured fabrics, Avery utilizes the human form to create sculptural portraits that represent the emotion at hand in a tangible form. A purposeful choice made in the posing of the models was to keep their identities concealed as the feelings conveyed are not specific to any singular being, but affect a vast range.





Gabriel Steele

Every day we encounter people and make judgments based upon their appearance. With his photographs, Gabriel Steele explores the human condition, specifically the veil/masks that individuals wear or create as a visual representation of themselves through a series of documented portraits in the photographic style of Arnaud Maggs. Steele becomes a simple observer and captures the visual scene presented before his camera. He has created

ten contact sheet-type prints that contain approximately 12 to 36 exposures of his sitters, based on the impact of the collected photos. By simply capturing what was before his camera, Gabriel has allowed the sitter to make the statement of who they think they are. The observer can now attempt to interpret the sitters' visual representation of themselves, and reconcile whether or not that message is received, believed, or understood.





One Roll at a Time

Stephanie Sutter

The premise of Sutter's photo series examines and explores the people and things that encompass the everyday in modern society. Through snapshots taken with an old point and shoot film camera, she be-

gan the process of capturing the intimate, special moments she experiences daily. By exploring the nature of the world around her, Sutter embeds an all-encompassing self-reflection within each photograph.





Harmony

Emily Sylman

In her series *Harmony*, Emily Sylman explores the relationship between the human body and the environment. Looking to our connection with Earth, especially in moments of detachment and dissociation, can be a helpful tool to feel grounded and present. The largeness of the earth can seem overwhelming at times, but Sylman chooses to remember the comforting thought that our bodies and the land are related, no matter how big the earth is and how small we are. By using the physical body as a direct reference to the

land, the images in her series capture the performances of the body as the environment. The models have been wrapped in a spandex material that stretches to fit tightly around their human form, and emulates the look of the surrounding environment in each photographed location. The two figures perform as the respective element would, i.e. flowing like a cloud, or standing upright like a tree. By doing so, the body alters the material by stretching and straining it, just as we affect the natural environment through our presence and actions.





Memory And Its Distortions

Gabriele Tai

As we age it is inevitable that memories change and disappear. These experiences that make up and shape who we are, are not concrete or material. In this project Gabriele Tai explores dementia by memory, how it fades, distorts, and creates impermanence. More specifically, she looks at dementia as she knows it and sees it - over the past few years she has seen its slow progress in her grandmother. This work conveys how difficult it is to witness a loved one go through dementia, especially knowing that there is nothing that can really be done about it. Tai has watched this undoing of self identity and memory occur in her 102 year old grandmother, once a wealth of knowledge and experience. Over the recent years the dementia has

slowly progressed, although some days it seems that she can remember more details than others. She no longer can remember whether or not she had people over for lunch by the time it is dinner. It seems what she can recall are memories from her earlier and mid-adulthood as well as some childhood details, although those as well are becoming foggy. Occasionally she doesn't remember what her son (Tai's father) looked like when he was younger either, however she never fails to recognize herself and her husband (Tai's grandfather, who has passed away). The majority of the time she is also able to pick out her siblings and their names, in old photos. She is always able to tell who her mother and father are.



“Sometimes it's fun playing the stereotypical gay, but people need to know that it's just a character. It would be nice to be treated as a regular person instead of the ‘gay best friend’.”



"When people find out I am American their reaction always plays into the stereotypical assumption that we are all mean and arrogant. Since I was little I have been judged by my size and have been ridiculed because of that. I have learned over the years to just disregard anyone who thought I wasn't good enough or pretty enough for them."

Photos for Humanity

Stephen Therrien ladeluca

In today's modern time, the global community is pushing towards a world where everybody is accepted. While leaders and communities have all made an effort, and there is an acceptance at the surface of all races, genders, and sexual orientations, Stephen finds it ludicrous to believe, as many do, that we have conquered all prejudice and that we live wholeheartedly in world of acceptance. Anywhere one looks they can find people labelling and stereotyping others based on looks, races, gender, sexual orientation, etc. Most of time, these acts of unkindness are marked by a lack of knowledge, misinformation, education, or simply the refusal to accept others. Utilizing the extremely popular card game Cards Against Humanity to represent how common these hate crimes are in today's society, Photos for Humanity was made to

give a voice to those who have been subjected to any sort of hate crime. Each image is a diptych: the left image involves the subject holding one or multiple cards that speak to the kind of hate they have been subjected to, and the right image involves the same subject holding one or multiple cards that speak to how they would like to be seen. The images are supported by a quote by each subject speaking to either an experience from their past or their thoughts on the hate they have been exposed to. Both images featured in the diptych are shot on a green screen. Superimposed on the left image is a lamprey grid and the use of a stand holding up the arm, referencing the historical use in ethnographic photography in the study of the "other" when photographers first travelled to Africa.





Hilary Wilson

When we hear the word “model”, we typically think of young girls in their late teens/early twenties walking down runways to show off the season’s latest trends - but what happens after those models come to “the end of their prime”? Most would retire, maybe go to school, or join the 9-5 working world? Nancy Wilson, artist Hilary Wilson’s mother, was one of those models. Based in Toronto, Nancy posed for various brands, and was even featured in *Vogue* for a Yorkville-based clothing store. She began modelling in her 20s, and continued her career right up until having Hilary in 1994. As a young girl, Hilary would go through her mother’s photographs and cut outs from magazines, finding it incredible how her mother had aged with such beau-

ty and grace. Yet, so often would she catch her mother looking in the mirror pulling her face up, longing for the girl she used to be; Hilary believed she could not see how beautiful she truly was because she was fixed on the past. Therefore, for her series Wilson has photographed her mother, recreating images from her modelling portfolio. Ageing is something that terrifies many people in the world, but it is something we all have to face. Through her photographs, Hilary asserts that her mother is still the same woman she used to be, only with more wisdom and experiences, and a family that loves her. They show that her age will never define her, and that she will always be a beautiful woman on the inside and out, whether she is 20, 30, 60 or 90.





Melanie Winter

This photographic project is a series of self-portraits investigating the artist's personal identity and feminine sexuality. The images express an undermining of feminine stereotypes that prevail within society, and speak to the constraints placed on women's bodies. The prints are sewn over using a needle and thread, creating a visual collage which abstracts and distorts the image in some way. By doing so, the work engages with the idea of the objectified nude figure in a way in which the physical materials disrupt the viewer's advancements, and create consistent dialogue be-

tween the two about female identity. Often the physical materials seek to cover or hide some part of the image, while other parts emphasize the female physique within the photograph. This inherent contrast in the series allows the viewer to acknowledge the Fine Art nude in relation to how we view the female form in a new way. By applying materials that reference stereotypically women's crafts the artist speaks to the value society places on art as an object and the integration of predominantly women's art into a gallery setting.





Of Space and Time

Andy Vathis

Andy Vathis has always been fascinated by street photographers' ability to capture perfect moments; moments whose specific variables align in just the right way and can simply never be reproduced again. Vathis saw it more as a challenge to replicate this genre properly when considering the limitations of his surroundings and, of course, a tripod-happy medium format camera. Although his body of work began with those parameters in mind, his work naturally evolved towards an aesthetic that is charged with color to better illustrate the urban landscape; expressing moments and places that are suspended in time. His series is a part of a larger observation of the suburban landscape sur-

rounding the Durham region, East of the GTA. His images present a township that is neither progressing, nor dwindling into a ghost town. Areas like these are appealing to families. Yard space and private driveways are huge selling points for this region, yet most of the population is absent during the day; leaving their comfortable properties, seeking paychecks in the urban jungle better known as Downtown Toronto. While the commuters were away, time seemed to stand still on most occasions. The businesses and strip malls that stand awkwardly with faded colors under blue skies in hopes of the unlikely comeback, have only their empty parking lots to look after.



"It was a terrible, terrible accident... But I look at it, and it's so beautiful now."



"They kept barking at me, "No excuses, no excuses". I had nowhere else to turn."

Memory Markings

Cassandra Xavier

Cassandra's series explores notions of memory as landscape and bodies as maps. One can trace lines with our fingers that will take us down roads, and find markings that symbolize a monument in our past - these are our scars. These are scars that tell a story, that hold a grudge, but remind us we are human: we are always capable of being fragile, but we are equally able to move forward. Through her series Memory Markings, Xavier discusses the human

body and mind's ephemerality and fragility by capturing the physical and psychological impression a scar leaves. The ambiguity of physicality in the photograph is a motif paired with an ambiguous quote given by the participant that does not depict or describe the incident itself, but acts as an open door to the human psyche. Rather than romanticize and sensationalize the scar, the photograph's intention is to be a gritty portrait of gritty a truth.





Creative Collaborators

Alia Youssef

Alia feels collaborations can seem unusual to outsiders looking into the art world, and that this comes without surprise considering that artists have been commonly labeled as “anti-social introverts with weird tendencies” by those same outsiders. Artists are also prone to craving control and harboring perfectionist ideals - two traits one could assume would prevent shared control and derail collaborative creative processes. But even in a state of control, perfection, and personal expression collaborative relationships thrive in the art world. Alia’s photographic portfolio explores the abundance of unique ways in which people have formed collaborative relationships with others. Inspired by Annie Leibovitz’s 2009 project *Something Just Clicked* for Vanity Fair, *Creative Collaborators* showcases the variety of relationships that support collaboration: friendships that have manifested into a

partnership, romantic involved significant others who cannot help but create together, filmmakers in near-constant connection, writers and photographers - two types who usually hermit during their creation - who bring their wide-ranging talents together. Youssef’s purpose with these photographs is to capture the subtle intimacy and strength within creative collaborations, to showcase the unique relationships of the artists, and to embody their process, as well as her own, in a single image. Alia finds such artistic combinations inspiring due to her own love of building relationships with individuals who are passionate about creative modes of production - passion inspires passion, ad infinitum. In Alia’s eyes to have two or more expressive and artful minds come together, to form discussion, creation, and ultimately a piece of art, is a Stunning Idea.





Nicole Zalba

Nicole views that people put out an image of themselves that they want people to see. Some people convey their emotions heavily, which surrounds them and their aura. There is more to a person than meets the eye, and each person is perceived differently by each individual. Zalba's series is a visual interpretation of a subject's feelings and emotions; the artist displays this by manipulating photographs by incorporating a variety of physical mediums onto the prints. These mediums include paint (watercolour), magazine clippings, sketches, ribbon, and newspaper clippings. After

photographing their portrait, Zalba digitally erased the subject's face, printed the photographs, and applied the chosen medium. This drastically altered some photographs as the paper became damaged and the image is distorted. There are many layers to a person as there are layers to this project; this project has been layered so much that it is no longer an original image: the quality of the image is no longer the same nor in the medium obvious. Just as a person, layers are placed on to be perceived as "normal".

Artists' Bios

JUSTIN ABERNETHY - *Ryerson Street Style*

Interested in fashion and commercial product photography, Justin is a 20 year old Ryerson photography student. Post graduation, his intentions are to study fashion communication, and he would love to travel the world to pursue fashion photography in locations across the globe. - **2**

EMMA ARSENAULT - *The Female Torso*

Emma Arsenault was born in 1991 in Halifax, Nova Scotia. After first attending NSCAD for a foundation year, she packed up and moved to Toronto to continue her studies at Ryerson University to pursue a degree in Interior Design. After her first year of Interior Design she realized that her passion for photography was too big to ignore and moved into the Image Arts: Photography program. - **4**

TAYLOR BARBA - *The Camera, A Typology*

Taylor Barba is a visual artist studying in the Image Arts: Photography program at Ryerson University. Primarily a landscape photographer, Barba works both within digital and analog mediums. His inspiration stems from the works of well-known photographers such as Ansel Adams, Edward Burtynsky, Paul Strand, and Carleton Watkins. - **6**

JONATHAN BARTON - *The Boy in the White Shirt*

Jonathan Barton, born in 1994, is a photographer from Kingston, Ontario. Jonathan first gained an interest in photography on family trips as a child, and this developed into photographing landscapes throughout his high school experience. After coming to Ryerson, Barton's interest in landscape photography developed into concept-driven projects. His work involves photographing human-environment relationships and our emotional connection with the land; his work suggests how the landscape has the potential to shape our identity and interests. - **8**

ZACK BARWIN - *@DaleparkGallery*

Zack Barwin is a street photographer based in Parkdale, Toronto. He is interested in photographs that display emotion through non-verbal communication and body language. - **10**

HUMANITAS

KRISTY BOYCE - *Becoming Jade*

Kristy Boyce is a photographer, freelance multimedia journalist, and visual designer. Born and raised in a rural area outside Thunder Bay, Ontario, Boyce lives and works in Toronto currently. Her work has been published in newspapers/magazines and galleries in Ghana, Zimbabwe, Taiwan, The Philippines, Thailand, South Africa, Kenya, Singapore, The U.K., Germany, Russia and North America. Previous to attending Ryerson, Boyce graduated from Multimedia at Humber College and Photojournalism at Loyalist College. She has worked as a freelance photojournalist since 2004. - **12**

CLAIRE BURCHILL - *Not Our Identity*

Claire Burchill, born February 1995 in London, Ontario, was raised in Sarnia, Ontario. Currently, she lives in downtown Toronto and is pursuing a Bachelor of Fine Arts in Photography at Ryerson University. - **14**

ANSON CHAN - *The Second Generation*

Anson Chan is a second generation Chinese-Canadian photographer based in Markham, Ontario. Born in 1995, he is currently in his third year of Photography studies at Ryerson University. With a consideration for diversity, his images include landscapes, studio portraits, and still lifes in order to illustrate his multidimensional skill set. - **16**

FRANKLIN CHAN

Canadian photographer and image maker, Franklin Chan, born in 1995, uses photography as a method to archive, document, and visually demonstrate his stance on the current state of the world. Franklin currently resides in his city of birth, Richmond Hill, Ontario, while he completes his Bachelor of Fine Arts in Photography at Ryerson University. - **18**

ANDREA CHARTRAND

Andrea Chartrand is interested in photographing static interplays specifically pertaining to the meaning of photography itself. This often manifests itself through the visual examination of representation within the context of fine art. She also enjoys rom coms. - **20**

EMMETT CHARUK - *Behind A Screen*

Emmett Charuk is a Canadian artist and photographer based out of Toronto. He is currently studying photography at Ryerson University, working towards a Bachelor of Fine Arts. His works range from editorial fashion photography to more conceptual projects investigating nature/our natural world. Emmett often seeks to explore how we as humans co-exist in tandem with nature and vice-versa. Along with the medium of photography, Emmett is passionate about graphic and publication design, with experience working on designing page layouts for various publications. - **22**

JEFF CHIU - *Rot*

@notjeffchiu - **24**

JEFFREY CHRISTENSON - *Untitled Dyptychs* (from *Un/Natural* series)

Jeff Christenson is a Vancouver-based photographer who has spent over a decade documenting urban life through street and landscape photography. Jeff's work with subversive crafters to capture images of yarn-based street art was published in the book *Yarn Bombing: The Art of Crochet and Knit Graffiti*, and his photos can be found in issues of *Time*, *W*, and *Theme* magazines. He is currently studying photography at Ryerson University in Toronto, Ontario. - **26**

RACHEL CIOLFI

Rachel Ciolfi is a Toronto based artist interested in creating works that embody the complex, intimate, and delicate nature of human relationships. Using primarily organic materials and installation, Rachel access the warmth, closeness, and im/permanence we find integral to human connection. - **28**

JULIANNA DAMER - *Seeing Place: Beyond Sight*

Julianna Damer, born in 1990 in St. Albert, Alberta, is a French-Canadian photographer based in Edmonton and Toronto. She completed a Bachelor of Science in Human Ecology at the University of Alberta in 2013 and is currently pursuing an Undergraduate Degree at Ryerson University in Photography Studies. Drawing from her background in textiles and material culture, Damer's photographic works are largely founded upon the significance and use of materials and objects in everyday life. Her practice investigates people's relationships with objects, tools and new technologies. - **30**

KELSEY DANAHY - *Rebirth*

Kelsey Danahy was born in Chicoutimi, Quebec in 1994, and is a conceptual image maker currently based in Toronto, Ontario. Her art often highlights notions of identity and vulnerability within the human condition, as well as the passing of time through photographic documentation. -32

ARIEL DAWN - *Rockland*

Ariel Dawn is a performance-based artist and photographer downtown core of Toronto. Inspired by literary works, avant-garde cinema, and anarchist culture, Dawn strives to create controversial, evocative images which challenge the status quo. She enjoys capturing the presence of the human form, with a focus on conceptual and documentary photography. Formally trained in creative writing, film, and photography, her work overlaps several mediums of artistic expression. Often pairing her work with prose, she seeks to create a dialogue behind every image she creates. Dawn has showcased her work through online publication and various galleries across Ontario. Currently, she works as a freelance photojournalist for The Spill Magazine, covering music events and interviewing artists from across the globe. - 34

ALEXANDRA DEMELO - *Do It Yourself*

Alexandra DeMelo is a Toronto-based Canadian artist, born in 1994. She uses photography, as her preferred medium, to document her work in costume and set design. With an obsession for quirky props and locations, Alex is constantly in search of unique models and settings to work with to construct her images. - 36

NICHOLAS DOWNIE

Nick Downie is currently a third year photography student at Ryerson University. His strong connection with our global environment, developed at a young age, has a major impact upon his art. His work has an equally strong environmental and aesthetic concern which is a direct reflection of contemporary society. He shows, through his unique visual language, the value of beauty, the need for environmental awareness, and the capacity to look at environmental issues in creative ways. - 38

KEEGAN EDDIE - *Unclear/Disconnected*

Keegan began his post secondary education as a Science Major at McGill University before choosing to pursue his passion for photographing people. He hails from Mississauga, Ontario but calls the islands of Georgian Bay home, where he runs a property maintenance company in his time away from school. Keegan aspires to one day shoot celebrities, politicians, and dignitaries as a high end portrait photographer and currently assists for Christopher Wahl. "I shoot people and maintain private islands." keeganeddie.com - 40

MAURICIO ESTRADA - *Paper Artifacts*

Born in 1995 in San Salvador, Mauricio is an image artist, interested in unorthodox methods of representing everyday objects and experiences. His works spans a range of mediums from sculpture, to collage, and traditional fine art photography. Mauricio resides in Toronto, but is currently finding inspiration abroad in Australia. - **42**

REBEKAH EWERT

Jan 11th, 1995
Stouffville, ON

Rebekah Ewert was born in Richmond Hill and after moving cities three times, she currently resides in Stouffville, On. Most of her photography focuses on exposing issues in society such as environmental issues, political issues as well as more personal subjects, like mental health issues, in society. Ewert mostly takes digital photographs, but does enjoy working and making collages with found archival images. Her goal is to be a photojournalist in politically and socially corrupt areas around the world to expose the truths of those societies to the general population. - **44**

BOWIE FAN - *That's Me!*

Bowie is a Canadian-born image maker whose work examines the seemingly prosaic aspects of daily life. She is known for using the photographic medium to interpret the world via existential ideas of purpose and action. Recurring themes of play, nostalgia, and tranquility are found in her images. She has been the recipient of the SF Award-Photography, Full Frame 2015's Best in Show, and an OTSC gold medalist. She is currently completing her BFA at Ryerson University. - **46**

CHRISTIAN FORTINO - *Humans & Architecture*

Christian Fortino is a 20 year old photography student at Ryerson University, whose photographic interests are deeply rooted in architecture. Moving to downtown Toronto at a young age, Christian has always been fascinated with the city life; exploring it, he finds his subjects in the tallest and most unique buildings. With little interest in directing staged scenes in a studio, he finds himself gravitating to street photography where he can capture situations in the moment. Inspired by the strong compositions of the financial district in downtown Toronto, Christian plans to travel the world pursuing architectural and documentary style photography. - **48**

JACQUELINE GALLANT - *Sleepless*

Jacqueline Gallant, born 1995 in Burlington, Ontario, is an artist based in Oakville, Canada, attending Ryerson University in the B.F.A. Photography program. Her works explore various styles of photography: documentary, contemporary, and portraiture. She works with a variety of mediums, both in the studio and on location, alternating between digital and analogue. - **50**

NICOLA IRVIN - *Naturally*

Nicola is a third year photography student at Ryerson University's Image Arts: Photography program. Her work is largely commercial based, and she hopes to work in Publications after graduation. Nicola is currently studying abroad this semester at Curtin University in Perth, Australia. - **52**

AMANDA ISUSI UGALDE - *Picture Yourself Here*

Born in Santa Clara, Cuba in 1995, Amanda Isusi Ugalde is a Toronto-based artist. Through the medium of photography, she often attempts to reconcile her love of history in contrast with the postmodern world. Ugalde is open to exploration within the genre of photography, finding different subjects to portray her vision. With a love of the art that encompasses everything from nature, portrait, to fashion, she is always looking for her next challenge. - **54**

MENG JIAN - *Memories, Distance, and Objects*

Meng Jian is currently pursuing her second post-secondary education at Ryerson University, majoring in Photography Studies at the School of Image Arts. She has a passion for visual arts and aspires to learn more about multidisciplinary art. Many of her works have been selected for exhibitions and won several awards; currently she is a docent and gallery assistant at the Ryerson Image Centre. - **56**

ASHLEY KAWALL - *Imperfection is Beauty, Beauty is Imperfection*

Born in 1994, originally from Georgetown, Guyana, and currently residing in Pickering, Ontario, Ashley is a third year photography student studying at Ryerson University. Her work explores a variety of themes such as literary references, a disdain for society and the media's portrayal of women, and exploring the memory and identity of first generation Canadians. - **58**

MEGAN KEENAN - *We Were Here (Kind Of)*

Megan Keenan, born 1994, is a Canadian photographer whose primary focus is on documentary work. Coming from a family of photography enthusiasts Megan grew up with a camera in her hand, photographing anything and everything around her, ultimately becoming known for her ability to tag the worst photos of people on social media. - **60**

KAYA BLAZE KELLEY - *Untitled: Self-Portrait Series*

Kaya Blaze Kelley is an American-born Canadian visual artist exploring self-representation and nature through documentary and self-portraiture photography. Kaya's artwork focuses on and challenges identity, the human figure, social perception, fashion, and the everyday subtleties of nature and human interaction. - **62**

GEORGIA KIRK - *Analog Portraits*

Georgia Kirk is a Vancouver and Toronto based portrait photographer. She captures more than just an image - she captures personalities with the consistent success of pulling out her subject's individuality. - **64**

TESSA LAPIERRE - *Les Soeurs du Sang*

Jan 28, 1995
Sudbury, Ont

Tessa Lapierre is a "northern girl, born and raised." Now, she currently resides in Toronto studying Photography. Lapierre had work featured in the 2nd edition of *We Live Up Here*, a photo book based in Sudbury, On. Her photographs have themes of memory, loss and family. She enjoys working with archival images & photographing nature as well as light shadows she may come across. - **66**

MINA MARKOVIC - *Komplikovani Identiteti*

Mina Markovic, born in 1995, is a Toronto-based artist who works with photography in conjunction to digital and physical manipulation. She finds herself fascinated with the surreal, psychological, and social, often creating images that explore all three. Mina's work has been exhibited in a number of shows and publications, most notably Flash Forward (Emerging Artists Incubator program, 2013), the John B. Aird Gallery (2014), Ryerson Artspace's Full Frame (2015) and Function Magazine (April 2015). - **68**

VIVEK MCCAGUE

Vivek McCague, Canadian born in 1993, is a graduate of Loyalist College Photojournalism and is currently completing his BFA in Photography at Ryerson University. Vivek is interested in exploring landscape, architecture and portrait photography. He has taken part in several exhibitions including at Ryerson Image Arts Building, The Gladstone, Gallery 44, Contact Photography Festival and several other exhibitions with LOVE (Leave Out Violence) organization. - **70**

JAMES MCCOWAN - *Ants*

James McCowan is a Portuguese-Canadian photographer based in Toronto, Ontario. An avid world traveler, McCowan is most passionate about documentary photography. - **72**

MARIE-LOUISE MOUTAFCHIEVA - *Memoriam*

Born in 1995, Marie-Louise is a Toronto based photographer, currently a third year photography student at Ryerson University. Her passions are still life, portraiture, food photography, and history. She finds inspiration from the smallest pleasures living can bring, travelling, and her Eastern European background. The concept of time and memory is a fascination for Marie-Louise, but it is not simply about capturing an image of a place you have been to - rather, putting a certain memory into a time capsule, giving one the ability cherish those most indulging times forever. - **74**

HONGEN NAR - *Snapshots From Singapore*

Hongen Nar was born and raised in Petaling Jaya, Malaysia, before migrating to Ontario, Canada with his family at the age of fourteen. Hongen originally began studying Resource Management, however after several impactful events and a trip to visit his grandfather who suffered a stroke in Singapore, Nar realized the importance of documenting personal experiences and the potential of the photographic medium. Since then, photography has become an endless adventure in seeing as he continues to be fascinated by the nature of photographs. After returning to Canada, he enrolled in the Image Arts Program at Ryerson University, and is currently undertaking a BFA degree while working on documentary projects in Canada and abroad. - **76**

KADIEJRA O'NEAL - *Sorry For The Inconvenience*

Born in 1992 and raised in the sunny island of Barbados, Kadiejra O'Neal is a photographer travelling between Barbados and Toronto, who focuses on conceptual narratives stemmed from the workings of a creative imagination. Whilst pursuing a Bachelor of Fine Arts at Ryerson University, Kadiejra explores the realm of photography through portraiture, displaying a feminine perspective on beauty and grace. - **78**

KAMERON PAYUMO - *Let Boys Be Feminine*

Kameron Payumo is an emerging artist based out of Toronto. He is currently enrolled in third year photography at Ryerson University. Payumo is known for pushing the boundaries in conceptual art involving queer and gender bending photography. Working within the fabrication of the studio, he creates eccentric portraits and still lifes. Utilizing contrasting hues, Payumo achieves striking images that leave the audience to question societal norms. - **80**

BRANDON PRINCE - *MORE BIKE PATHS!*

Brandon, born in February of 1994, grew up in Eganville Ontario, moving to Toronto in 2013 to study photography at Ryerson University. Prince took an interest in photography from a young age, often helping his father capture candid wedding photographs. Since then, Brandon has developed an interest in documentary and sport photography, inspired in part by his love of and involvement in the sport of BMX. - **82**

TERENCE REEVES - *A Study in Drowning*

Terence Reeves is a practicing photographic artist interested in how mythology shapes and informs the modern narrative. He lives and works in Toronto, where he is currently pursuing a photography degree at Ryerson University. - **84**

CONNOR REMUS

Connor Remus is a fashion and portrait photographer. Connor dreamed of living in a large city like Toronto, pursuing art fashion photography, and in 2013 he left his home town of Thunder Bay to attend Ryerson University. Combining his passions for fashion and portraiture, Connor creates images that evoke a sense of magic, delight, nostalgia, and romance. Similar to his love for Toronto, his photography will continue to develop as a lifelong career. - **86**

SHANNON ROBBINS - *Dream*

Born and raised in Toronto, Shannon Robbins fell in love with taking photos at a young age. Through experiments in self-portraiture, she strove to expand her skill and began using friends and family as subjects for her images. Currently studying photography at Ryerson University, Shannon's primary imagery consists of fabricated realities and manipulated landscapes. - **88**

ALEIA ROBINSON-ADA

Inspired by youth, beauty culture, and candid moments, Aleia Robinson-Ada is currently an Image Arts: Photography Studies major at Ryerson University. Her main focus is, but not limited to, portrait photography. She has an interest in creating visuals which represent beauty to the eye of all audiences by working closely with her models in studio or on location. - **90**

ALEX RONDEAU - *Synecdoche*

Alex Rondeau is a Toronto-based visual artist born in North Bay in 1994, who grew up in various small towns in North Eastern Ontario. Alex works within multiple mediums including painting, collage, and most significantly, photography. His photographic work revolves around the central theme of identity which he further dissects into various projects investigating gender identity, sexual orientation, and mental health in relationship to his own inner perplexities. - **92**

ANTHONY SALEH

Anthony Saleh has been a professional photographer for 9 years. Since childhood, Saleh's desire has been to deconstruct and build things to see how they function, whether that be building blocks or wiring electronics together with his father. Fast forward to the age of 23, and he has continued to fulfill his curiosity with photography and learning how to operate the state-of-the-art technologies to further his storytelling abilities. His work has been enlisted by Walmart, The City of Burlington, Dubai Tourism, Humber College, Ryerson University, Nightingale EMR MD, Freight Brokers International, Five Fifteen Wedding Studios, Foto Reflection Wedding Studios, Kelly's Bake Shoppe, and many more. His work has been published by the Toronto Transit Commission, Vineyard Bride, McMaster University. - **94**

JESSE MARCELO SARKIS

Jesse Marcelo Sarkis (b. 1995).

Please contact jesse.sarkis@gmail.com with any inquiries. - **96**

TANNAZ SEPEHRIPOUR - *Balance*

Tannaz Sepehripour's artistic journey began at a very young age. With an artistic background in drawing and painting, Tannaz's photographic work is primarily rooted in painterly and classical aesthetics. Her main focus is towards internally-driven concepts and expressive, imaginative imagery, Tannaz seeks to convey and evoke feelings of deep inner-reflection, freedom, peace, and positivity. - **98**

DREW SPARKS - *L'Origine de l'Ouest (Picture for Men)*

Drew Sparks is a photography-based visual artist, born and raised in Vancouver, British Columbia. In 2010, he graduated with an honours diploma from Focal Point, a technical photographic institution in Vancouver. In 2013, with a desire to further improve and expand his practice, Sparks entered the Image Arts Photography program at Ryerson University in Toronto. His practice ranges from documentary to conceptual, examining the sociopolitical structures of society. In 2014, Sparks was awarded Best in Show at Maximum Exposure, Ryerson's year end exhibition, and Full Frame, at the Ryerson Artspace. - **100**

AVERY STEEL - *Sculpt My Instinct*

Avery Steel is a Canadian photographer. She resides and works in Toronto, Ontario, where she is currently attending Ryerson University's School of Image Arts to further pursue her passion for image making. Avery started taking photographs as a teenager as a way of documenting the intimate moments she shared with her close friends and family. In 2013 she attended her first year at Ryerson University where she was introduced to fashion photography and proceeded to photograph the cover for *Fashion Weekly Magazine* as well as co-found the Toronto-based fashion and lifestyle blog *Twinn Koi*. Avery has maintained a particular focus on themes of relationship, illness, gender, and sexuality throughout her works and continues explore these themes in both her conceptual and fashion projects. - **102**

GABRIEL STEELE

Gabriel Steele, a onetime model, actor, and scout for FORD Models New York and KARIN Models in Paris, employs a unique set of skills in his work as a freelance photographer based in Toronto for the past 15 years. Currently he divides his time at Ryerson University as a part-time instructor at the School of Fashion as well as completing a Bachelor of Fine Art in Photography in the Image Arts Program. - **104**

STEPHANIE SUTTER - *One Roll at a Time*

Stephanie Sutter is a 21 year old photographer from Waterloo, Ontario, currently studying under Ryerson University's Image Arts: Photography program. Her enjoyment stems from documenting the everyday people around her, as well as creating-studio-based work. - **106**

EMILY SYLMAN - *Harmony*

Emily Sylman, born in 1995 in Scarborough, Ontario, is a photo-based artist currently living in Toronto, Ontario. She is working towards a BFA from Ryerson University, as a result of realizing her love for photography in the tiny darkroom of her high school in Aurora. As of lately, she has been interested in creating environmental portraits, and exploring how the human body fits into various spaces. - **108**

GABRIELE TAI - *Memory and it's Distortions*

Gabriele Tai, born in 1995, was born and raised in the Greater Toronto Area; she currently lives in Toronto, attending Ryerson's Image Arts program and is in her third year. Gabriele's most recent explorations in photography have surrounded memory, identity, and one's physical place. She has recently shown her work in Ryerson's Full Frame exhibition, as well as displayed a self-made book in The First Edition Photo Book Show with Ryerson. - **110**

STEPHEN THERRIEN IADELUCA - *Photos for Humanity*

Born in Montreal in 1993 and currently living in Toronto, Stephen is a highly enthusiastic and motivated photographer with a passion for Fine Art and an eye for composition and detail. His desire to document drives his photography, and he aims to present viewers with challenging images that spark a discussion. - **112**

HILARY WILSON

Hilary Wilson was born in Toronto, Ontario in 1994. She grew up in Aurora, a town just north of the city. Returning to Toronto to study, she is now a third year photography student at Ryerson University. She often explores the theme of memory, visualized through landscapes and portraits. - **114**

MELANIE WINTER

Melanie Winter, residing in Toronto and born in 1995, is an artist utilizing the medium of photography to express and convey issues of identity and power relationships, specifically regarding her own feminine identity. Her works engage with ideas regarding fragility, dependency, and the representation of women in photography; often using nudity, the images represent the natural female form and refer to the sexualization and objectification of women's bodies. Winter's work disrupts the audience's expectations of female sexual identity and the portrayal of women in mass media in place of an alternative, meditative perspective of feminine identity. - **116**

ANDY VATHIS - *Of Space and Time*

Originally from Montreal, Andy Vathis is a documentary photographer interested in exploring urban and suburban landscapes manipulated by human intervention. Armed with a medium format land camera, Vathis uses natural light while anticipating shadows and distinct colour palettes in order to bring out the best in his subject. His photographic practice and style stems from years of being involved heavily in both the skateboarding and mountain biking worlds. - **118**

CASSANDREA XAVIER - *Memory Markings*

Cassandra is a Toronto-born image artist whose text-and-image based works deal with notions of fragility and ephemerality within nature. She has been photographing since the age of fourteen, and recently has expanded into video and installation art. Xavier has continuously had her work displayed in numerous exhibitions throughout the city as she works towards a Bachelor of Fine Arts under Ryerson University's photography studies. - **120**

ALIA YOUSSEF - *Creative Collaborators*

Alia Youssef is a portrait and fashion photographer currently working and studying in Toronto, Ontario. Originally from Vancouver, British Columbia, Alia is now pursuing her passion for photography at Ryerson University's School of Image Arts. Since 2010, when Alia first began to work in portraiture, she has become known for her warm, cinematic, and editorial imagery. - **122**

NICOLE ZALBA

Nicole Marie Zalba, born February 13th 1995, originates from St. Catharines, Ontario. Ever since her mother gifted her with a 35mm film Canon camera, her world has been forever changed. Her passion for photography continues to grow as she is currently attending her third year at Ryerson University for Photography. - **124**

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