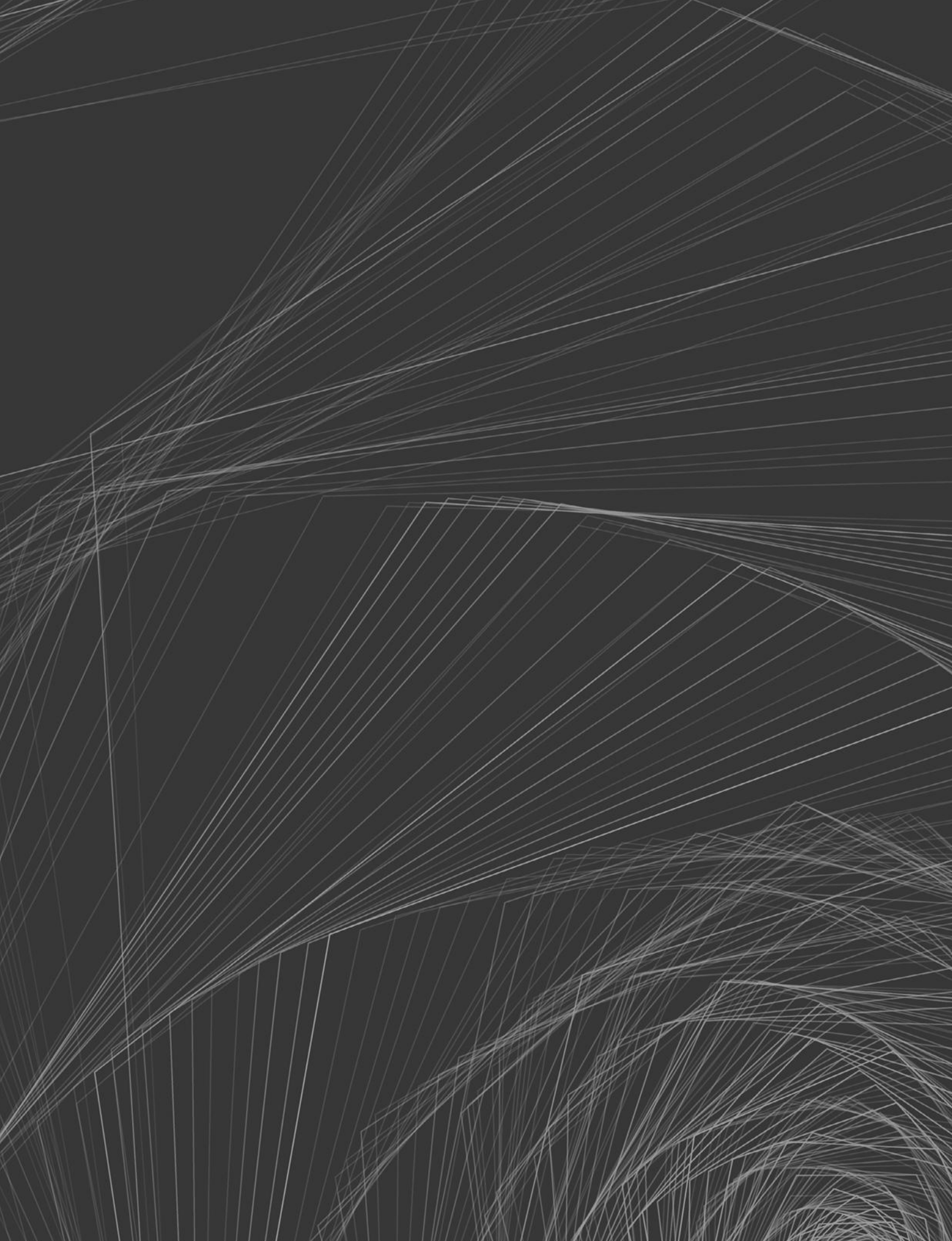


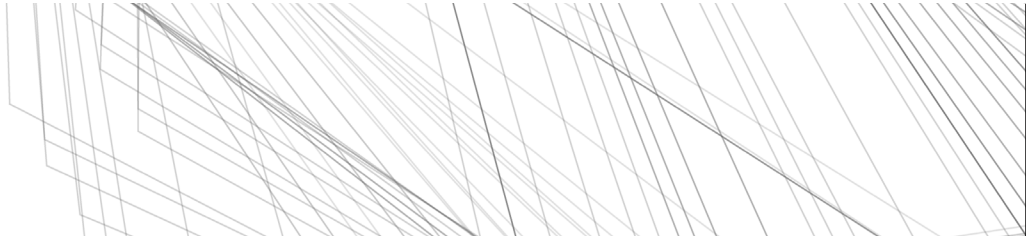
# PANOPTIC

XIV THIRD YEAR SHOW



# PANOPTIC

XIV THIRD YEAR SHOW



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## **Elgin and Winter Garden Theatre Centre**

Gallery Level

189 Yonge Street, Toronto, Ontario

Opening Reception: Wednesday, March 4th, 7 p.m. to 9 p.m.

March 5 – 28, 2015

Thursday to Saturday, 11 a.m. to 3 p.m.

RBC Emerging Artists Project





# INTRODUCTION

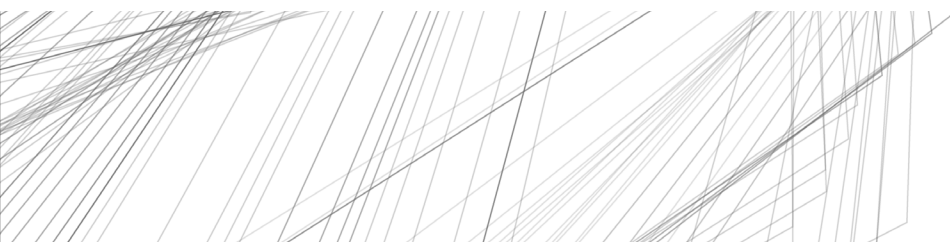
## **PANOPTIC: Third Year Photography Exhibition**

*Panoptic* presents a collective portrayal of the human subject in the work of some 50 third-year photography students currently studying in the School of Image Arts, Ryerson University. From documentary to abstraction, these works explore self and other, interpreting human conditions through various lenses, resulting in a multitude of responses initiated by one concept.

The representation of the human subject is ever present in the visual arts. By delving into multiple aspects of humanity—the physical body, emotional and psychological states, social and cultural mores and relationships—this collective body of work reflects the human subject back to each of us regardless of our circumstances or backgrounds.

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*Hotdog Stands on Every Corner*



*Tax not included*

## ANETE ATVARE

**b. 1992**

### *Don't Take It For Granted*

Photography became a big part of my life when I started traveling. Whether it was a vacation, exchange trip, or travel with a dance group, I enjoyed the experience I got from travelling. This led me to decide to study abroad. At 20 years old, I moved from my hometown Riga, Latvia to Edinburgh, United Kingdom where I currently study photography. For a few months I was on exchange in Toronto, Canada. Although this kind of travelling puts me out of my

comfort zone, new environments and cultures intensifies the will to capture the weird, unique, different moments and makes me appreciate things in Edinburgh and back home. Finding out how many trivial things I had taken for granted urges me to tell my experience.

Being a foreigner here in Toronto, I decided to make the project, *Don't Take It For Granted*, about things in Canada that I find funny, worth mentioning, and different from elsewhere. Maybe Canadians haven't even thought about these and take them for

granted, as I do in my own country.

I went into a photo booth, put the coins into the machine and let the photo booth document me creating short stories with each of my amusing findings. The photo booth environment was chosen on purpose. Photo booths have been made to take documentary photographs and I wanted to document my experience in Toronto. Photo booths isolate details and every element I brought with me made a story. Original 4-pose photo booths are disappearing. They should be saved. Long live photo booths!



*Tim Hortons Everywhere*





Untitled



Untitled

## MEGAN BATES

b. 1994

*LATERALIZATION.*

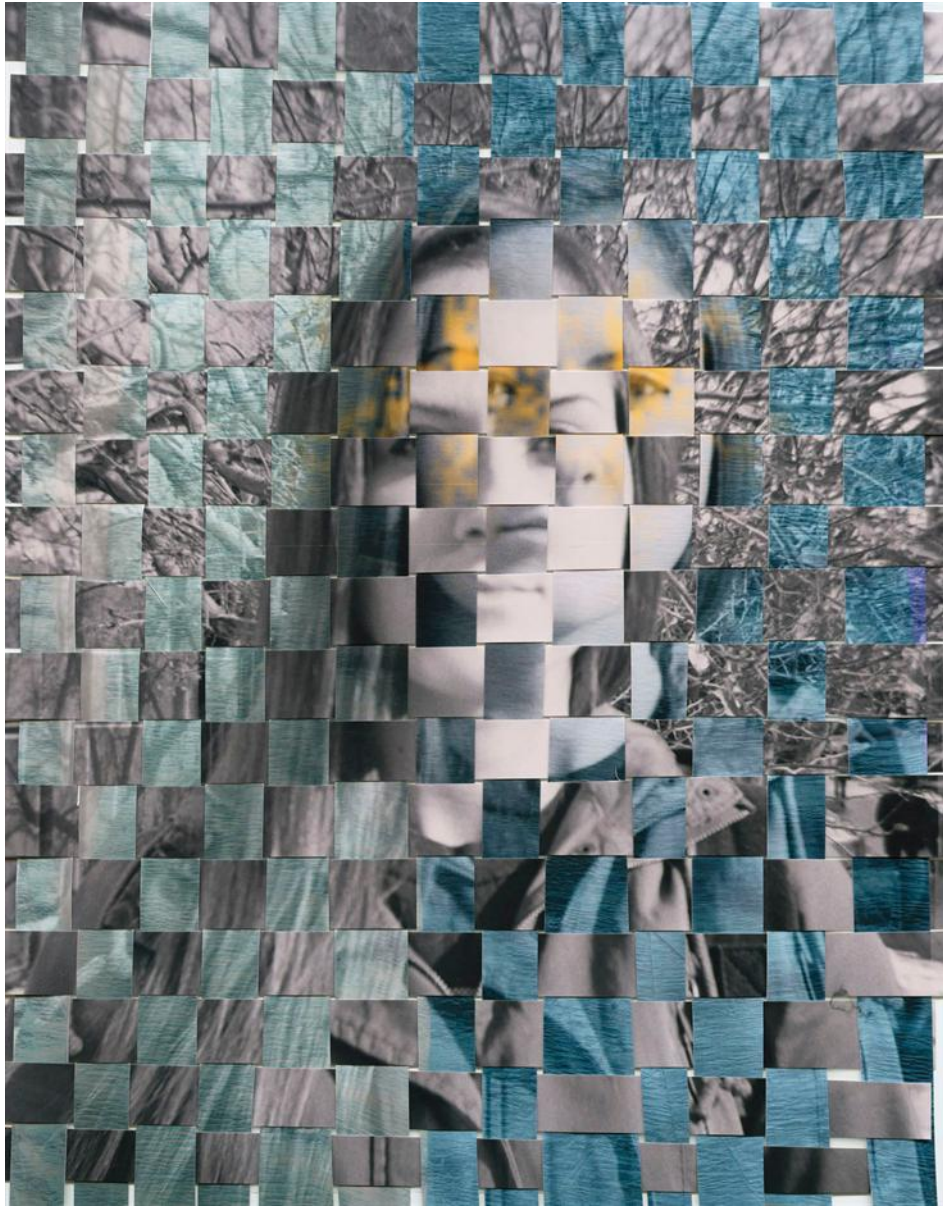
*Localization of function attributed to either the right or left side of the brain.*

Theories prove that left-brain or right-brain dominance controls a different type of thinking. The left side of the brain is said to be more logical and objective while the right side is said to be more intuitive and subjective. The reoccurring theme throughout the series is the exploration of how the brain is working with opposing sides to

create a new experience. Similar to the difference between black and white versus colour, black and white seems plain, while colour tends to be more expressive and individualistic.

Each image in the series contains two images, the content is the same but the colour is completely different. The subject seems distorted and is unclear to the viewer, while the edges of each image are delicate and could come apart at any moment. Each photograph is designed to work like the brain. Some views are more clear than others while the left and

right side are working together to create a new visual experience. When put under pressure the image can fall apart, similar to a breakdown that may occur within the brain. Each image in the series is presented as a physical object, rather than a simple file on a computer that can be reproduced over and over again. Each image is unique and different from the others. The body of work covers a range of issues from mental illness to the ways in which the brain works to interpret what viewers see on a daily basis.



*Untitled*



*Rose*

## **ELLIE BERGERON**

**b. 1992**

### *Elysium*

Within the midst of our busy lives, one sometimes needs to take a second to reflect, take a breath and relax. We all have our forms of relaxation and finding inner happiness. Whether one concentrates on their mantra at a gym, the outdoors, helping other, working or admiring nature –we all seek peace within our own practice.

The “double” digital exposure is a project that I’ve wanted to explore since the

beginning of the year and I felt that it was a challenge I wanted to accomplish myself. Being a person who comes from a small town and has travelled to numerous locations, I find at times that things can get overwhelming. When I’m under stress I take a moment and appreciate the beauty and opportunities that this world has to offer. I seek the mountains because they’re so humbling. They show the significance of time since they have formed over millions of years.

I asked individuals what grounds them, what provides

their source of happiness. It’s interesting to see the differing sources of mindfulness and peacefulness cited among the array of people we encounter in our lives. These images provide just a few examples.





*Tree*



*Untitled (1)*

## MELISSA BESSIE

**b. 1994**

### *Faces in The Village*

Moving from a small town to a big city, I find that my eye is drawn to this urban environment that is so different from what I am used to. Not a day goes by that I don't see someone or something interesting on the street, which makes living here very enjoyable. This is also what my photographic eye is drawn to. For this project, I decided to document the variety of faces I see daily.

Inspired by documentary

and street photographers such as Eugene Richards and Robert Frank, I have become especially interested in documentary photography and decided to put this inspiration to use. Over the course of a few weeks, I used my new digital camera and paired it with traditional black and white imagery. The resulting images became the series I call *Faces in The Village* -- a series of images documenting my neighbourhood, the Church and Wellesley village, and what I experience daily.





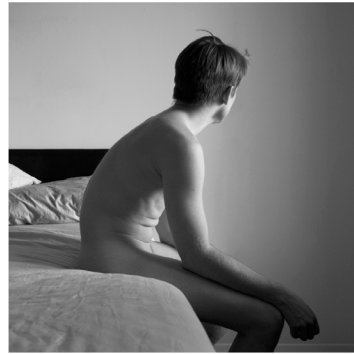
*Untitled (2)*



*Untitled (3)*



*Untitled (2)*



*Untitled (1)*

## JORDAN BROWNE

**b. 1989**

*Untitled*

I approached this series as means to explore the use of body language and gesture within the domestic space to convey emotion and sentiment to the viewer. The model becomes a part of the domestic landscape, and the curves of his form are not merely echoed but balanced by the shapes around him. I want to express something personal and hidden within a subject and convey emotions that aren't necessarily expressed but

hinted at in photography to aid the viewer in creating a situation in which the photographs exist.

Ultimately, I developed this series to explore body language in representing universally felt emotion. While not concentrating on any specific situation, I look to establish general emotional resonance, which in turn encourages the viewers to contextualize the photographs on their own.



*Untitled (3)*



*Untitled*

## ANTHONY BUI

**b. 1994**

*Untitled*

As humans we are very self-aware. Often, we express ourselves, whether consciously or subconsciously, through our clothes. Before we leave our homes we sometimes go through one of the toughest decisions, namely, “what am I going to wear today?” Some days these will be quick decisions, some days they will be long. Living in an era of consumerism, how we present ourselves has become really

important. Clothes are not just fabric and materials that cover our bodies, but the fabrics and materials are representations of who we are.

My series presents an abstract self-portrait through my clothes. I approached this series by photographing my clothes in shapes and forms you would not normally see. The end product consists of clothes thrown up and captured in mid-air. My clothes allow me to express myself as an individual, however, you cannot judge a person or who they are only through what they wear. You

can only see a glimpse of who they may be, which is one of the best parts about fashion. I don’t want my clothes to represent who I am as a person, but to metaphorically present what I might be.





*Untitled*



*Untitled*





*Untitled (2)*

## CAREY COSTA

**b. 1994**

*Untitled*

As photographers, we capture and create images in order to make sense of our world; be it our thoughts, observations, desires, fears, or curiosity. The power we have to communicate through a silent, wordless, and most importantly, universal language, is comprised of our ability to interpret and edit the visual information which surrounds us. In this respect, photography has the potential to serve as a

psychological map: a tool with which to navigate physically uninhabitable spaces.

Where photography harnesses the ability to capture visual information, music is able to create a different means of entering spaces. Utilizing the complimentary pairing of the two, this series of extended portraits explores the notion of music as performance art and the “uninhabitable” by entering the intimate space that exists between the performer and a single audience member. The result is a series of photographs that form a parallel between the

linear progression of music and the emotional routes in which every performance is embedded.



*Untitled (1)*



*Untitled (3)*



*Fishervale Farm 4*

## JILLIAN CROCKER

**b. 1989**

### *The Hierarchy of Domestication*

In my photographic practice, I seek to create accurate and artistic documents that emphasize the importance of transparency in government, industry and human endeavour. I approach each photographic project by first posing a question. This might derive from the news, something I've read, or just a conversation I've overheard. I then proceed to attempt to answer the question photographically.

I began this project with a statistical question about the link between diminishing livestock veterinary care and mass food production. After two location shoots, I discovered that my inexperience had me distracted by the ordinary. I was absorbed by every day farm life: the land, the families, the relationships between the farmer and his animals.

It is obvious that farm animals are manipulated by human presence yet they still undeniably function in a self-governing world of their own. There is a hierarchy of domestication: the dogs guard

the farmhouse, the cats defend the barn, the llamas protect the sheep. Each piece functions as a part to a system.

What began as an effort to uncover the truth of an industry led to the personal discovery of a familial dynamic deeply rooted in the history of farming. *The Hierarchy of Domestication* is a study of animal and human life as they co-exist to provide for and protect one another.





*Cowan Farm 2*



*Fishervale Farm 2*



*Fatima at the Window*

## PETRIJA DOS SANTOS

**b. 1988**

*comme des enfants*

Throughout the course of our lives, we inevitably form relationships with the people we encounter. Some of these connections are inevitable, as is the bond between siblings. Whether the day brings pulled hair or tantrums and screaming competitions, there remains a deep and inexplicable connection that even a broken favorite toy cannot destroy. The environments we inhabit also play a role in the development of

these relationships, either adding tension and unease from extreme proximity or offering the space necessary for these bonds to breathe and develop organically. Although they reside in an overwhelmingly small one-bedroom apartment, the three siblings in this series navigate their home environment with ease and allow each other the mental space needed to individually recuperate, despite the tightness of the physical space.

This series is a visual document of the relationship between three siblings and the nuances of being in such close

proximity to one another. There are moments of distress and anger entwined in moments of genuine affection and the closeness of the environment forces both subjects and viewers to experience these moments very intimately. This work aims to portray the tenderness and fierce loyalty of siblings, whether as rivals one moment or as best friends the next.

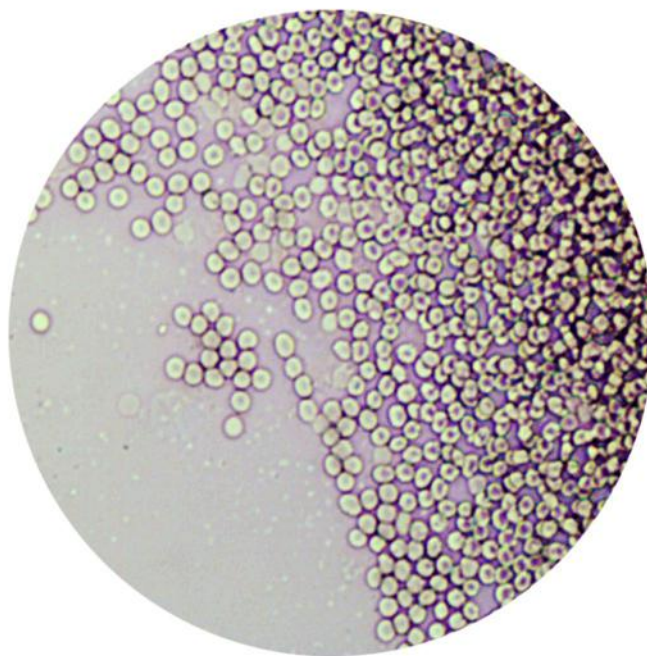




*Untitled (Photograph of Two Sisters)*



*Confort of a Bigger Brother*



*Capillus*

## DIANA EDELMAN

**b. 1994**

*Untitled*

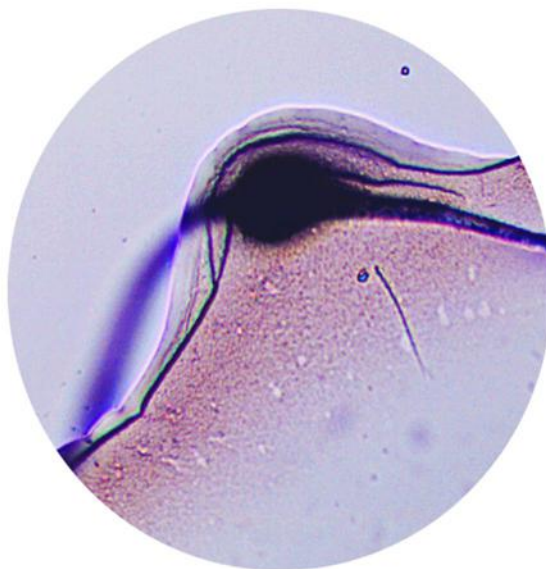
This series is a form of self-portraiture that morphs both scientific examination and artistic abstraction of the human body. Our biological development is unique and unmatched.

With that in mind, this body of work is a direct archive and magnification of the elements that make us all human — contours of the invisible components of the artists' biology. Organized from top-to-bottom, this work

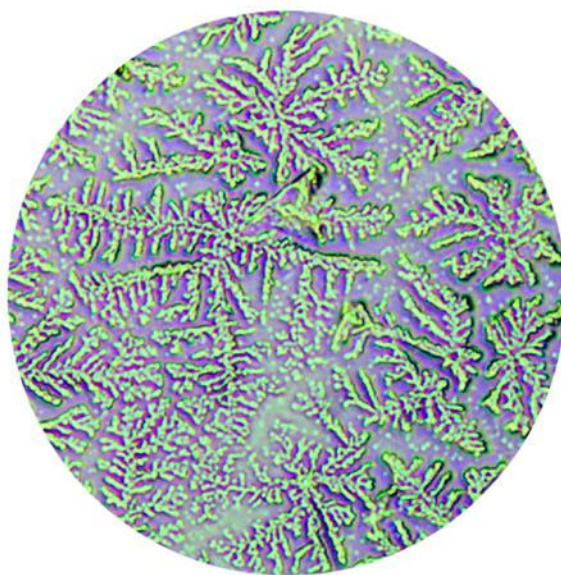
performs as a magnified scan of the artists' biology overlaying each image as continuous self-portrait.

After extracting thirteen different pieces of the artists' own bodily fluids and solids ranging from hair, skin, blood, saliva, etc., each sample was magnified with the use of a digital microscope by a 4/0.10 x 160/0.17 optic lens. This enhances the human eye to view the bacteria, cells, density, colour, form, and texture of each bodily sample. This work counteracts the beautiful imagery with prosaic and "unpleasant" content and is meant to give viewers a new perspective

on the most natural parts of our bodies.



*Urine*



*Cerumen*



Joel

David Byrne is essentially the voice of my childhood and is responsible for shaping my left-field, out there taste in music today. BURNIN' DOWN THE HOUSE!  
Talley Hark  
Speaking in Tongues Soul Sojourn



Joel- Talking Heads

## JACQUELINE ELLIOT

b. 1991

### *Records of Employment*

I chose to explore the human condition through the people I work with at the HMV Superstore in downtown Toronto; showing their personal style, alongside their musical influences. When first researching this project, I approached the individuals I work with to see how much of an interest there would be in participating and venturing outside of work to the studio. To my surprise and excitement, more

than enough people volunteered. I was able to finish the project with 13 people, with 20 more still wanting to participate after this set was presented.

Everyone's initial enthusiasm in this project sparked an ongoing conversation at HMV about which albums were influential and cherished by individuals. Each album chosen is unique and meaningful to each person as described in the text accompanying each image. It shows how music and popular culture can affect the way we, as a society, perceive a person, and how we personally

view ourselves.

Music has become a predominant part of our culture today. We attach events to music, moments in our lives to be forever remembered. In asking my subjects to pick a vinyl record that has influenced them, this speaks to the timelessness of records and shows their resurgence in modern society. Drawing on the nostalgia and love for music in all of us, this continuing series is one that allows people to express themselves and be a part of a team.





Jessica

CAMERA OBSCURA IS ONE OF THOSE BANDS THAT I CAN LISTEN TO ON A REPEAT. FOREVER.

TRACY ANN CAMPBELL'S VOICE AND THEIR THROUGHOUT SOUND TRANSPORTS ME BACK TO A TIME WHEN THINGS WERE SLOWER, SOCIETY SEEMED MORE WHOLESALE, AND I'M TOLD WHEN ZEPHERUS WAS GREAT.

THIS ALBUM APPEALS TO BOTH THE ROMANTIC AND THE REBEL IN ME. IT WILL ALWAYS BE ONE OF MY FAVORITES.



Jessica- Camera Obscura

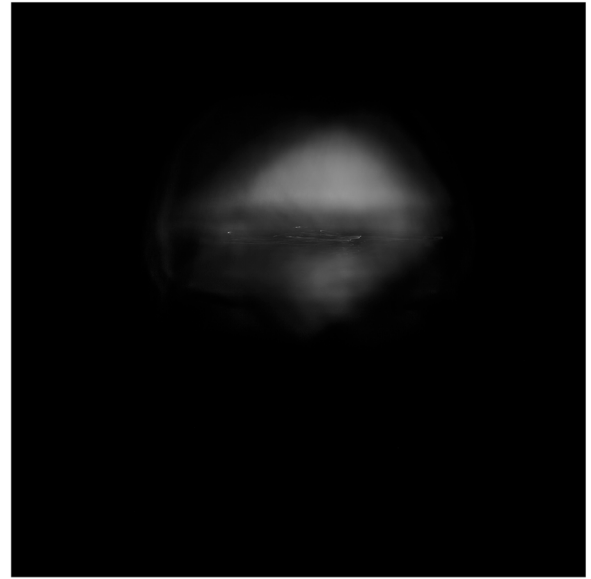


Sarah

"AVALON" WAS ONE OF THE FIRST ALBUMS THAT I EVER KEPT ME INTERESTED FOR YEARS. I CAN PUT IT ON AND IT WILL TAKE ME BACK TO A VERY SPECIFIC MOMENT IN MY TEENAGE LIFE. IT JUST CLICKED. F.A.M.I.L.Y. SARAH LEE.



Sarah- Anthony Green



*Painting a Soul (1)*

## AMIR FAROKHPOUR

**b. 1990**

### *Painting a Soul*

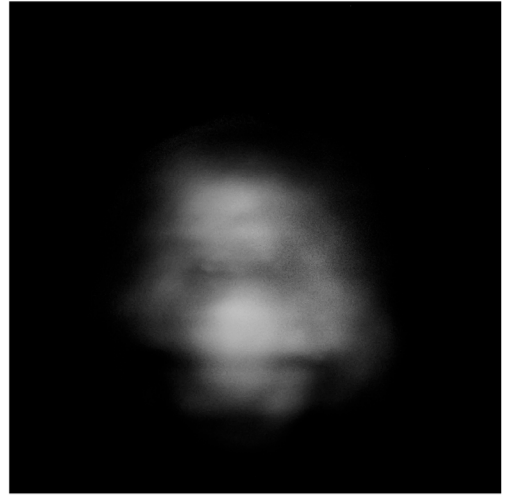
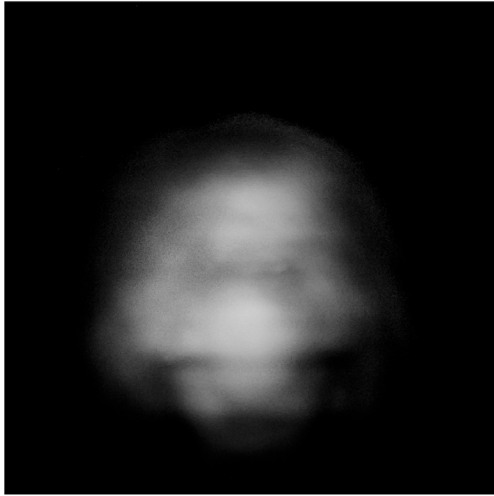
Derealization is a condition that causes alteration in the perception or experience of the external world so that it seems unreal. When I was 17 years old, I suffered from this condition for few months. Although it was a short, temporary condition, it created a lot of questions in my head. Questions such as: What is real? What defines real?

When a health condition or even some psychedelic drugs such

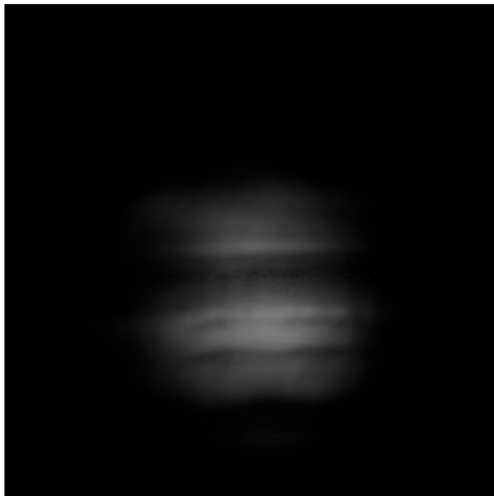
as LSD, can alter one's reality, one can argue that what we consider real is all in our heads. I don't think anyone can define what is "real." Through these portraits I am showing the inner struggle of a person. I have always grappled within to define the real and I decided to show this striving in a set of unreal and psychological portraits.

After working on a series called "Painting a Landscape," which was abstract photographs of the landscape, I decided to do the same concept of imagery with portraits. This was how I came

up with the idea of doing this series. The photographs in this series have been shot in complete darkness with a flashlight and long exposures.



*Painting a Soul (2)*



*Painting a Soul (3)*



*Steph*

## JOHN GAVIN

**b. 1994**

### *Façade*

Façade is an outward appearance that is maintained to conceal a less pleasant or creditable reality. The series main focus is to explore the ways that advertising and marketing companies deceive us, the consumers, by retouching and manipulating the images. The process of using the clone stamp, healing brush and liquify tool in Photoshop are the tools that most fashion and advertising photographers use in order to

manipulate the models in their images. The images shown side by side are unretouched images versus retouched images.

As an aspiring fashion photographer, I experience this first hand by being familiar with what the client wants when it comes to the final outcome of the images. They are expecting the skin to look flawless with no bumps, bruises or blemishes. They are also expecting the skin to look smooth and have very even lighting. The fashion photographers, advertisers and anyone who photographs models and retouches the models

heavily are giving a false notion of beauty by manipulating the images into making the models look flawless and beautiful in all the photographs.





*Hayley*



*Nicole*





*Video Stills*

## LAYAH FERN GLASSMAN

**b. 1994**

### *Form and Function of Art and Photography*

This series investigates the relationship between the artist, the canvas and the viewer. I began by cutting slits into a hanging canvas and had subjects insert their bodies into the canvas in different ways. Here I am performing as a painter, making my mark on the canvas. I switched roles to become a photographer, documenting the subjects interacting with the canvas. Giving them minimal direction on how to insert their

bodies, the subjects took on the role of the viewer. As the painter, I had control of the canvas, but once I became the photographer, the viewers took control. The subjects interacted with the canvas to their own interpretation, representing how everyone can see a work of art differently. It proved the idea that art is whatever you want it to be. The photographs became ambiguous forms of semi-recognizable body parts, which brought me to the conclusion that these forms are representing what art is: ambiguity.

This project was one

that brought me to question art and photography. The idea that the interpretation of art is ambiguous brought into question how much the artist is in control of their own work. The canvas began as the foundation for a painting, but transformed into the lens of a camera. Here I am breaking the boundaries of art and photography by investigating the interaction with the canvas, documenting its purpose within art and photography.



\_MG\_7317.psd



\_MG\_7318.psd



\_MG\_7323.psd



\_MG\_7334.psd



\_MG\_7339.psd



\_MG\_7355.psd



\_MG\_7356.psd



\_MG\_7364.psd



\_MG\_7371.psd



\_MG\_7373.psd



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\_MG\_7387.psd

Contact Sheet



*Steel Making Factory*

## NICOLE HAYNES

**b. 1994**

### *Untitled*

As an artist, I take photographs because I'm interested in anything beautiful; but particularly the natural world. I enjoy finding interesting landscapes to capture in a photograph. I have always been fascinated by the way photographs freeze a moment in time forever no matter what happens to that location later on. Taking landscape photographs helps me capture sights that one day may or may not be there anymore. In a world where

everything is constantly changing and developing, it's important to capture how these moments and places are now so we can see how the world changes in the future.

I find that focusing on issues and problems in society through photography helps viewers see things from a different perspective. For this particular project I wanted to show how humans have negatively affected our natural world through industrialization, causing the pollution we have today.





*Smoke Stacks*



*Back Lot Factory*



*"Alex" from Telegenics*



*"David" from Telegenics*

## PEDRO HESPANHA

**b. 1994**

*Telegenics*

The present is a time dominated by screens. As its utility expands, the screen is no longer exclusive to cinemas and television sets. This influx of screen-based technology has led to a transformation in the way in which we interact with screens.

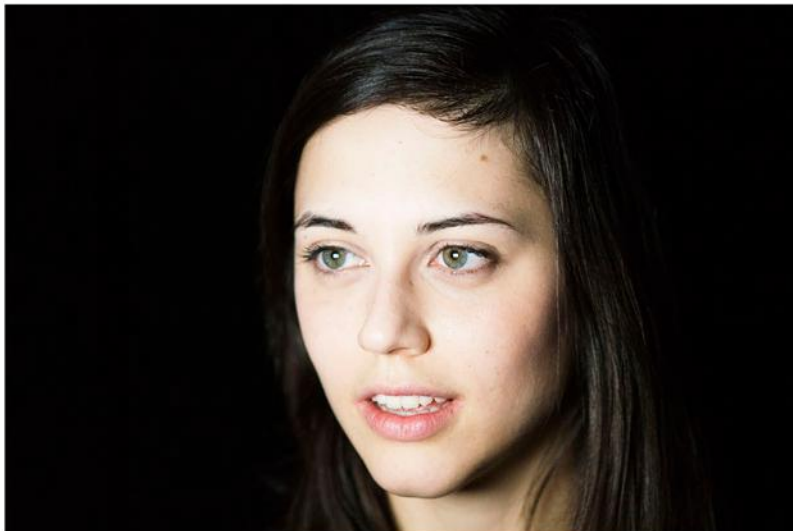
In the developed world, it may often seem that people prefer socializing through social networks, favoring interaction through a screen over raw human

interaction. While many people are aware of this fallacy, we fall prey to it nonetheless. This increased presence of the digital screen in everyday life has altered us psychologically. We watch in a way that is fundamentally different than the way in which our ancestors did. We have evolved.

From as early as birth, children are introduced to various incarnations of the screen, providing ample time for the relationship to grow. Today, the exclusive person-screen relationship is often a private affair, perhaps due to the ubiquity

of portable screens like mobile phones and laptop computers.

Telegenics is a photographic series about watching and being watched. It explores the exchange between sitter and screen in moments of heightened focus and attentiveness. Moments such as these, when a person is so greatly implicated in the reality of the screen, are characterized by facial expressions which are unique to the individual and together make up the person's unique non-verbal language for responding to emotional events of a diverse nature as presented by the context of the motion picture.



*"Hanna" from Telegenics*



*Detached (1)*



*Detached (2)*

## MARISSA JOAN HO

**b. 1991**

### *Detachment*

As humans, we have the desire to want something or to suddenly realize that we want to pursue something with someone whom we care about. It is always hard to accept when the other party doesn't feel the same way. This series studies certain behaviors that result from not being able to achieve a connection with the person you desire the most: frustration, sadness, daydreaming. It explores what it would feel like

to achieve that connection, and conversely that rejection, which leads to a sense of detachment—from the other person and from the world.

As young adults, we go through experiences and emotions that might be new to us—therefore not knowing how to handle a situation when it doesn't get solved or when the situation wasn't what you imagine, leads to this feeling that your world is crashing down.

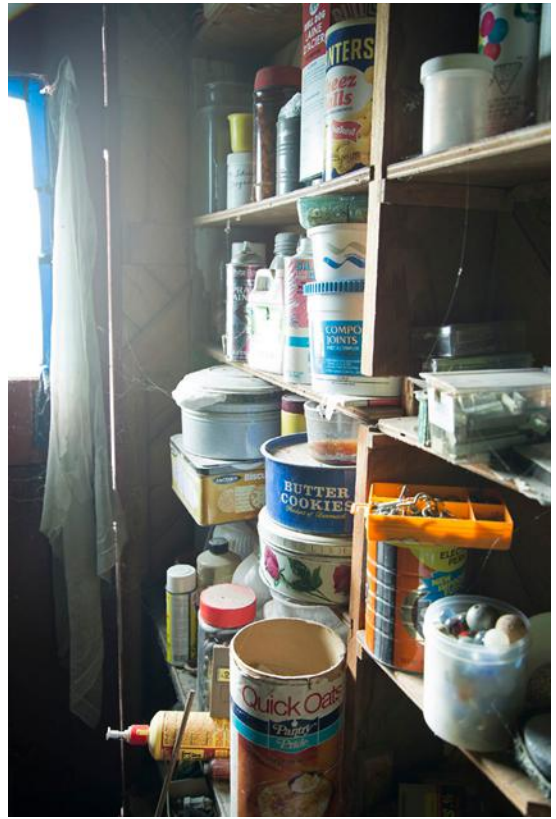




*Detached (3)*



*Untitled (3)*



*Untitled (2)*

## EMILY HOLE

**b. 1993**

*Untitled*

Walking through a still and silent house can be comforting and soothing especially with sun light streaming through the windows. Taking the time to look at the finer details, you discover things you might not normally catch. This is what I decided to do with my Great Grandmother's house.

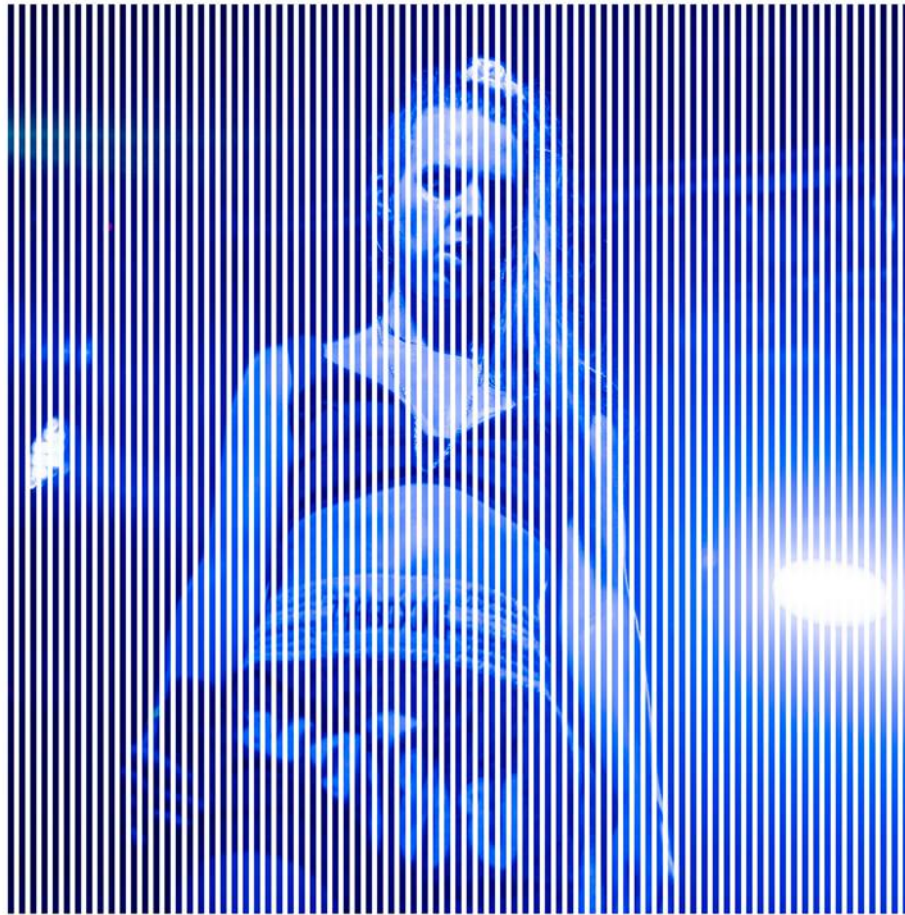
Mildred Hogeboom, 97, lives alone in a large two-bedroom house with her small Yorkshire Terrier. Over the years she has filled

her home with many collections from dolls to teddy bears and glass baskets. Even though she fills her time running her own flea market and going to auctions, Mildred spends a fair amount of time at home. I went into her house while she was at work and approached it as a observer, not moving anything just spending time in each room. It is very peaceful in the early afternoon and a great chance to capture the rooms filled with the warm sun light. Reflecting her warm personality, the sun light falling on her possessions brings a loving personality that truly

represents her. The interaction taking place between the still objects and light source does not reflect on her age or past but brings in the present state. Seeing how the light activates the space brings the house to life. These photos reflect minimal editing and cropping. I hope viewers might feel the warmth of her loving personality present in her home.



*Untitled (1)*



*Untitled*

## MORGAN HOTSTON

**b. 1994**

*Untitled*

When exploring the human condition photographically, the most common response is to outline details of the human existence that can be felt and understood by the viewer. Instead of creating a series of images that tap into some understood psychological or emotional display, I wanted to focus on the relationship between the viewer and the image itself.

These lenticular images of

musicians play with dense colour, light, and fragmented imagery to manipulate the viewer's perception and understanding of an image. I wanted to create images that explore the distance between the subject of the photograph and the viewer.

During a performance, musicians are both extremely present to the audience and entirely trapped and consumed by their own thoughts. As concert photography generally seems very accessible to the viewer, these images trap peak moments of emotion and suspend them in time.

The clearest image is seen from afar, many distortions appear as the viewer approaches the image and moves from one side to the other. This project investigates the relationship between the viewer and the subject of the photograph.





*Untitled*



*Untitled*



*Evan Spergel*

## HUBERT YE HUA

**b. 1986**

### *The Stories Behind Glamorous*

Fashion is what got me into photography. I do consider myself to be a fashion photographer. Being in the industry, I've had the privilege working with a lot of talented people. By creating photographs together, I've noticed that sometimes their actual voice is not being heard. That's why I've decided to focus my lens on them, to discover the human conditions of these people.

The project *The Stories Behind Glamorous* is a study of the backstories of the people in the fashion industry. By going through their unpleasant experiences and recreating them through photography, I was able to show the fashion industry as is without the veil of the glamorous.



*Barrington Orr*

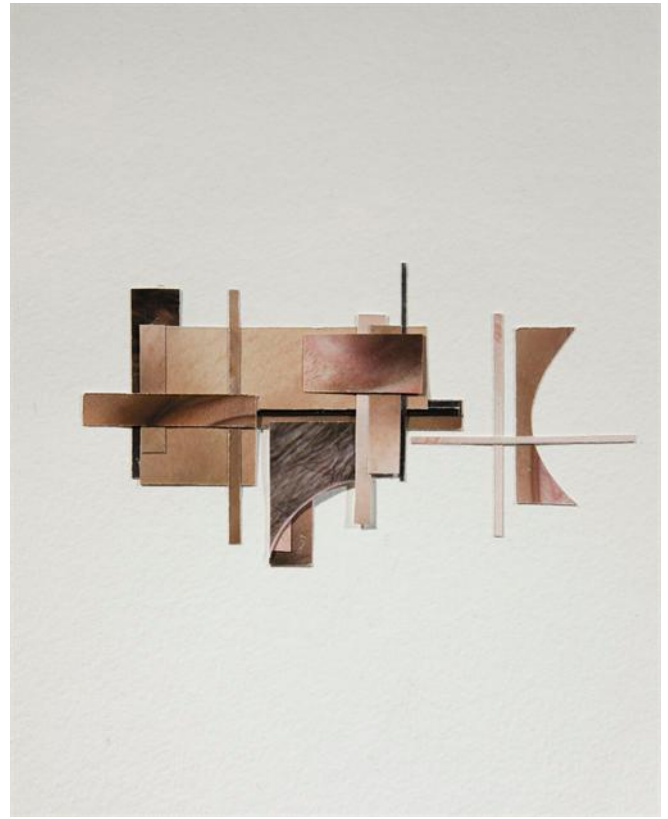


*Cindy Fung*





*Anonymous (3)*



*Anonymous (2)*

## EVAN HUTCHINSON

**b. 1990**

### *Anonymous*

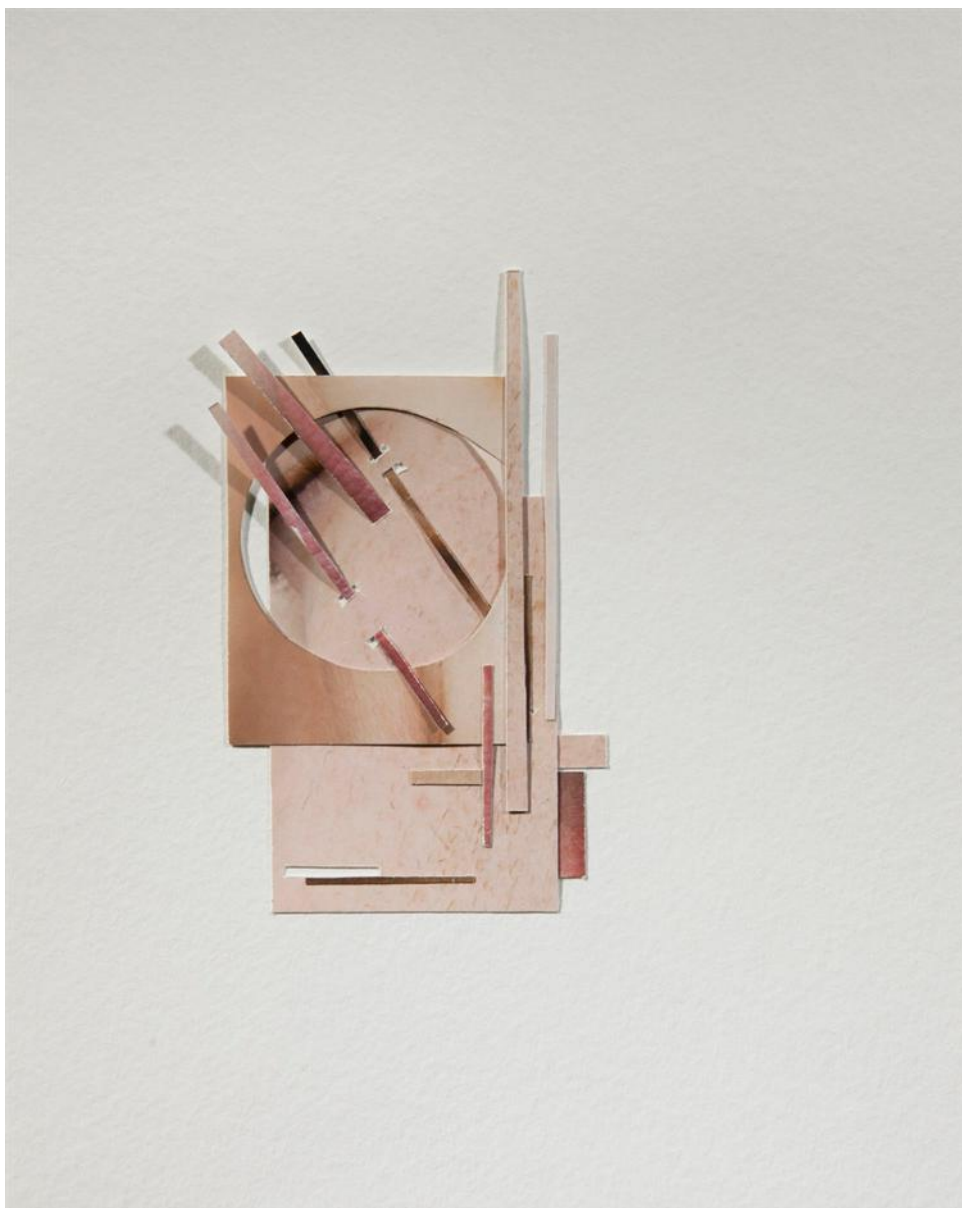
In a society where our eyes are accustomed to the abundance of imagery surrounding us, we constantly perceive things as visual truth. How we know and define forms is based on our perception. However, what if the human figure, something that has been scrutinized and obsessed over, is presented in a hardly recognizable way? The focus of this series becomes how to challenge the way we perceive forms that allow us to

view it from other perspectives.

In *Anonymous*, the viewer's perspective of the human body is altered, affecting both perception and the ability to identify different parts of the human form. Each montage is made up of images of several individuals and rearranged to create montages that question our perception. Rather than focusing on one specific person, the blend of individuals in each montage allows the viewer to perceive the similarities among different subjects. Making the subjects anonymous, they become unknown.

Through the physical deconstruction and reconstruction of the human figure, the body reassembles itself. Though the images are composed of photographic human parts, they may no longer appear recognizable. Each individual observation of the artwork becomes unique as a result of the abstraction of the piece. Challenging the viewer's perspective in identifying the human body, these images allow the observer to interact with them, viewing them intimately and examining them closely.





*Anonymous (1)*



*Flowers*

## HAYLEY JONES

**b. 1994**

attempt remains.

### *Beyond What is Tangible*

This series depicts a physical realization of sentiment within the instances in which they overwhelm us. These are the nonphysical, intangible elements of the important, personal, or intimate moments that are never visible and never simple in expression or comprehension, even by those to which they belong. We cannot see or demonstrate to others these ever-intangible occasions that engulf all else, yet the incessant

The images demonstrate these sentiments as an extension of the human forms within them. They are moments capable of fleeting beyond boundaries we struggle to realize. The human form exists as a physical being, yet this nonphysical continuation is equally as present. I aim to explore and bare this dominating aspect of the human condition that falls victim to its fluid ethereality.



*Snow*



*Eyes*



*Untitled (1)*

## CHRISTINE KIM

**b. 1994**

### *Untitled*

Memories are the visionary fragments that we hold on to when we feel we have nothing else left. These fragments make up the distinctive character that we have today. In viewing our past we reflect on how much we have grown and changed to become the people we are now, and we look toward the future to fabricate our prospective lives.

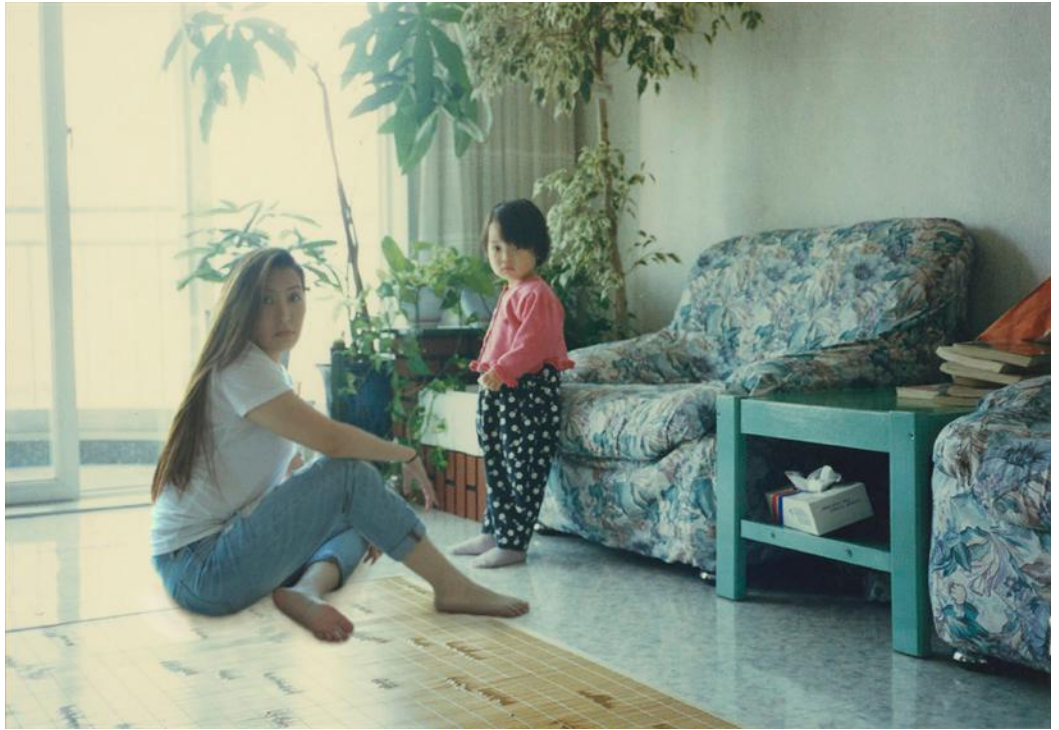
This series focuses on memory and self-reflection. At first

glance, these photographs seem as though I am documenting the relationship between my younger sister and myself, but in fact I am the two main subjects in each image. I took old photographs from my childhood and scanned them, then photographed myself now and edited myself into them. I composed each photo to appear as though I was interacting with my younger self. Although you can see two separate physical bodies, we are in fact the same person. This process of self-reflection has allowed me to consider both how I'd like to live the rest of my life

and what kind of person I want to become.

This series took me three months to complete from September to December of 2014. The archived images were taken between 1994 and 2004 and depict myself between the ages of 0-10. The additional images were taken in 2014 at the age of 20. All of the photographs were taken in and around Toronto, Canada and Seoul, South Korea.





*Untitled (2)*



*Untitled (3)*



*Friend (3)*



*Friend (2)*

## JACOB LAIRD

**b. 1994**

### *Friends*

This series uses the documentary style of photography to create a narrative. Greatly inspired by horror films such as *Sinister* and *The Blair Witch Project*, I created characters in an attempt to produce my own horror story through still images. In this narrative, a group of four young people, who are fed up with the monotonous daily routines their lives have become, terrorize another citizen in an attempt to break these routines.

By taking the photographs in a documentary style, I make myself one of the characters, acting as the group's photographer.

The project explores the idea of psychopathy by trying to create a realistic story that shows what could happen if people feel like they have lost control of their lives, in turn causing them to lose control of their mental stability. The characters want and need to document what they are doing so that they can relive this moment even after it has happened. They need proof to share amongst each other that, even if it was only for

one night, they made a change in their lives.

The work is presented in a small, hand-made photo album (20 4x6 prints), to further the idea of the story and events actually being real. It is meant to represent a piece of evidence which could be found within the house, kept as some sort of trophy by the four characters.



*Friend (1)*





*Untitled (3)*

## ROBERT LANGRIDGE

**b. 1994**

*Untitled*

Everyday, millions of people travel through millions of different spaces; this series uses the power of photography to freeze some of these moments in time. It takes segments of people's lives and the places they have been and captures them for viewing. Like a mosquito trapped in amber these moments will be trapped for eternity. Moments were chosen at random and a camera was set up for irregular periods of time

stretching from 10 minutes to almost two hours.

These images take the location and human interaction and compress them together making them the subject of the image. It is the people interacting with the light that is truly astonishing in these images. Photography is art based on the capture of light and in all of these images people are interacting with the lighting in their surroundings. People walking toward shadows, creating their own shadows or standing in complete shadow are all seen and then, suddenly, each moment is

gone as soon as it begins. In the end, all that is left are images.





*Untitled (1)*



*Untitled (2)*



*Fajr Rogers, 2008*



*Mizan Rogers, 2010*

## LODOE LAURA

**b. 1994**

### *A Closer Look At The Lewis Family*

A family is a group of people connected or affiliated by birth, marriage, or kinship. A socially constructed framework by which socialization occurs, the family is one of the earliest groupings of humankind, the root of ethnologic aggregations that would follow.

In 1976, Allan and Macalia moved from Trinidad to Canada. Over the next 38 years, their family quickly grew from two to twenty-two. Natalism, the belief

that reproduction is the basis for individual existence, is promoted in their faith. This project traces the genealogy of the lineage of the Lewis family in Canada. As the family has grown, it has become increasingly blended. Some of the family embraces customary values stringently. Other members have created new traditions, new identities.

Using a domiciliary, domestic item to hold and present the images, this work transforms a simple household table into a display. Loupes invite viewers to take a closer look at family. Each

person is presented independently, yet part of and contained in a larger unit.

This family tree of sorts is displayed on a particle board table. Like the material on which it is shown, the notion of family is a (socially) constructed, (culturally) engineered entity composed of many smaller parts. This project invites the viewer to take a closer look at their own beliefs and understanding of a group of people we call family.



*Narjis Lewis, 1991*



*Aidan*



*André*

## MICHAEL LEIGHFIELD

**b. 1994**

### *We Met Online*

This series is a set of portraits of men who identify as gay. The total series contains six images, all were produced in studio. The series focuses on people who meet on the internet. Using an online dating site I met with men who expressed interest in having their photo taken. There were no rules and no conditions, the subject could wear or do whatever they wanted. I decided not to give too much direction because I wanted

to capture what people would do naturally. I used the online dating site because I simply wanted to diversify the subjects that I was photographing rather than use my classmates.





*David*



*Lake*

## DAVE LINDSAY

**b. 1991** difference and beauty of Canada.

### *Untitled*

My photos were taken while travelling through Canada. I wanted to capture the beauty this country has to offer and the contrast of winter and summer on opposite ends of the country.

The first image was taken in Picton, Ontario at West Lake while the second was taken taken in December at Big White in British Columbia. The combination of the two photos depicting a lake and mountains show the vast



*Big White*



*Baby's Breath*



*Rohan, 2014*

## **JUSTINE MARASIGAN**

**b. 1993**

### *Untitled*

In collaboration with my best friend we created a body of work that revisits and examines the end of our romantic relationship of five years.





*Us, 2014*



*Untitled (1)*

## DYLAN MCARTHUR

**b. 1993**

### *Untitled*

The difference between regularity of human existence and my perception as an image-maker is polarized. It seems rather mundane to go about life in routine ways. Being a photographer gives me the capacity to question this reality and to venture out and discover what the “inexplicable” is hiding.

As I wander through the city's streets I see snapshots in a swirling midst of complex, unscripted scenes—images that neither prove a point

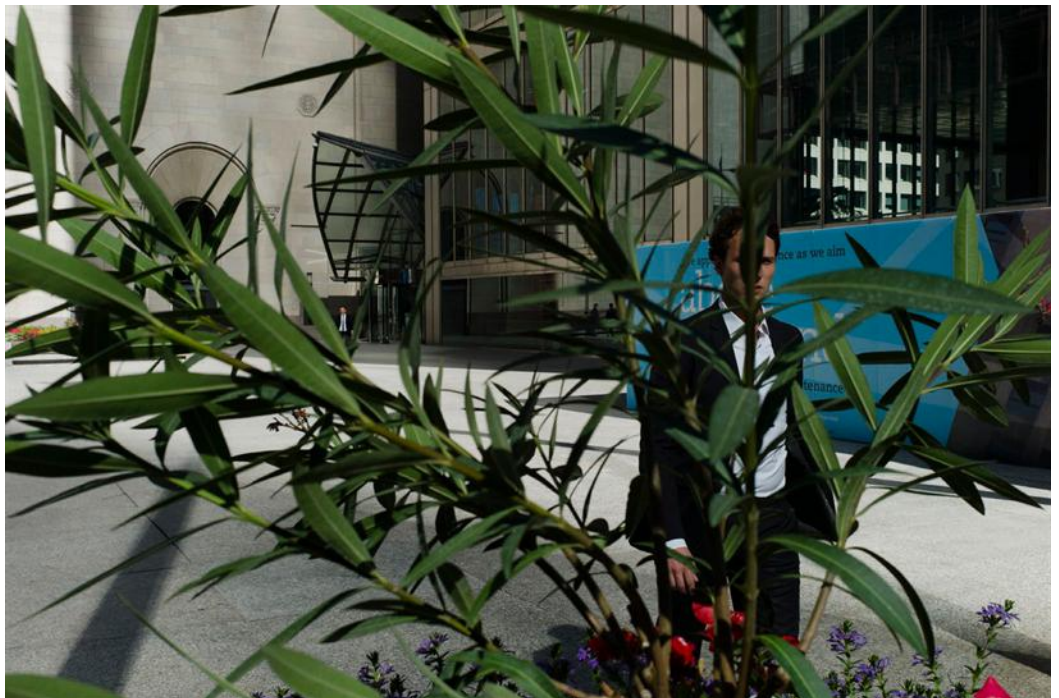
nor demand a greater response. I observe city dwellers like ants in a sphere of impressive towers, vehicular machines, and handsome buildings with double-glazed doors. Intersections are crowded with speedy walkers dazed by deadlines, mobile conversations or empty stomachs, sacrificing fast meals to rush to their shifts or meetings. This thriving human presence is crucial to the city's visual chaos. The vividness of light becomes a disclosing tool and human figures are cast in shadows.

Embedded in this visual complexity is a basic principle: light meets shadow confronted

by form, brief physical moments compounded within the photograph. I am intrigued by this multiplicity in ways that seem conflicting. I will never know what the images stand for, but am content questioning. I want to take notice of something I know is deeply elusive. I am trapped in a visual language where the mundane is mysterious, light is revelatory, and shadow is profound. When reality becomes something else, I grasp photography's possibility of proposing what “might be” rather than simply what *is*.



*Untitled (3)*



*Untitled (2)*





*Blinded by Branding*

## SUSAN MCFADZEAN

**b. 1992**

### *Picturing Humans*

As an artist, I find myself moving through the world with eyes wide open and every sense heightened. Devouring undiscovered land- and city-scapes whilst observing novel street scenes and happenings around me instigates my picture-making.

New experiences, most recently traveling to Toronto, brings me to consider culture and differing 'ways of life' that happen on the other side of the world and

merely around the corner.

Surrounded by humans, I move through each day with an Olympus OM-1, or Bronica R-64, observing and documenting the human condition. Photographing with the intent to create diptychs forced me to mentally store the interesting visuals I saw and pushed my intuitive sense of when and what to photograph.

Considering behavioural and habitual traits of society and contemplating the state of spaces we inhabit allowed me to draw numerous comparisons between humans, objects, colour, form and

shape. Highlighting similarities and differences that I perceived on a day-to-day basis lead my commentary to take humorous and satirical turns.

*Picturing Humans* is an ongoing project that will continue my commentary on the Human Condition with time and travel. I hope it brings viewers to consider the world we inhabit, the spaces we move through each day and the individuals we encounter and avoid. Ultimately, this work encourages a grin, even if at times, we are ridiculing ourselves.





*Home is The Place One Sleeps*



*The Confining Frameworks of Life*



*Untitled*

## AMANDA MCKOY

**b. 1993**

### *Oculus Obscura*

This series of images attempts to emulate the feeling of being trapped, specifically within one's own mind. Through self-portraiture, the artist explores mental illness as the feeling of being unable to escape a dark, psychological space. This feeling is depicted through the use of physical darkness with only one light on the subject. The goal is to make it appear as though the subject is being consumed by the black space.

The title *Oculus Obscura* roughly translates as "dark vision" (literally dark eye) and borrows its name from the camera obscura that was used in early 19th century photography. All of these images were taken with a pinhole camera using black and white 4x5 film. The use of a pinhole camera connects the concept to the medium. A camera obscura (or a pinhole camera) is typically a big, blackened box, just an empty space with nothing but darkness inside. The artist wanted herself to look like she was trapped inside of this dark box as a physical metaphor for the

darkness of the mind.

All photographs were taken in the studio against a black backdrop to add to this notion. The images were underexposed with a soft, almost blurred focus, and then further blurred in Photoshop. This aesthetic reflects the idea of a skewed mental state and makes the images feel grittier.



*Untitled*



*Untitled*



Untitled (3)



Untitled (2)

## ELLEN MCLAREN

b. 1992

Untitled

*"Anxiety is a rope  
made of the strongest fibres  
that takes joy  
in slithering down your throat  
and wrapping around your intestines.  
It coils so very tightly  
twisting and turning and tying  
until you are on your knees  
gasping for breath  
and wishing for invisibility  
(or – death, – whichever is easier)"*  
—Unknown

Anxiety does not discriminate. It can affect anyone. Some forms of anxiety are triggered by specific incidents, while others appear regardless of context. As individuals, we experience anxiety on a vast continuum; most experience anxiety temporarily and infrequently, while others on a regular basis. For those who fight that daily battle, I dedicate this series to you.

The red thread embroidered into the images is crucial to my interpretation of anxiety as a powerful force; it is an intangible phenomena so powerful it can

manipulate us to the point of feeling like a physical obstacle. The thread that pulls, ties, and suspends the figure enforces the hold anxiety can have over one's actions. It pulls in illogical directions.

I explored anxiety because of its tie to several important people in my life; fantastic and vibrant individuals who regularly face the beast that is anxiety. This series was a chance to gain a deeper understanding of the mental battle that permeates everyday life, and the psychological state rendered as a result.





*Untitled (1)*



*Faceless (3)*



*Faceless (2)*

## MELISSA RAE MICHAELS

**b. 1994**

### *Faceless*

Inspired by the work of Amy Judd, this series has a strong focus on composition, light, shape and position of the subject to create a collection of silent moments of faceless portraits. The idea is that the figures come across as frail and delicate as a way of representing the moments when we have lost direction, whether it be of ourselves or where we are going. Hiding the face of the subject in the photographs allows

viewers to place themselves in the picture. This type of absence reveals a fundamental presence; the absence of the subject's face allows the focus to be directed at the unexpected, spontaneous element that came about through its creation.

Originally, these were intended to be soft and sensitive images; but now they also hold mystery. Here the subjects are both feminine and beautifully eerie. These haunting images look at "being lost" in a different way than before but the original intent still remains.



*Faceless (1)*



*Turtleneck*



*Arm*

## ABBEY MIDANIK

**b. 1994**

*Confined:* to keep someone or something within limits.

Having lived in Toronto my entire life, I feel confined and compelled by the need to break out of the strong restrictions and limiting boundaries of my social institutions.

For this series, I decided to photograph a model as a representation of myself. This was done as self-exploration to determine why I act the way I do within the boundaries placed

upon me. The room in which the series takes place is a symbolic representation of Toronto. Although there are things for the model to do in this room, she still feels restricted. The model's interactions in her surroundings to convey her feelings of confinement.

Representing Toronto as a synthetic environment, as everything is manmade, the manufactured props used in this series are symbolic of various forms of confinement: the restraint of delicate tape, the limitations with the use of clothing. In one photograph, a human is

restraining her. The subject in the series interacts with the setting and various props. Through the contradiction of stereotypical usage of the props and the use of layering of images throughout a few of the photos was done to add additional feelings of confinement to the viewer. The use of positive and negative, the dominance of black and white tones, and the inverted colours are meant to create tension for the viewer. The tight crops and design elements throughout the series add to this feeling of tension and confinement





*Tape*



*Waif*

## CLARA ONG

**b. 1993**

*Waif*

Displaced I  
Am in limbo as the world continues  
to rotate  
Day fades into night

Like a doe  
I stare mesmerized at  
The light of hope that inadvertently  
looms over me

I am inhuman

Humans

Are like other humans

The world recedes  
Because they know I do not  
Belong

And I fade  
Behind musty wallpapers  
Blooming furtively like tumor

For I am the missing

People  
Like other people

And I cease to exist

This series of photographs is about an odd waif who struggles to fit into her world. The odd waif is a persona that occasionally surfaces in the artist's consciousness. The scenes depict the mental struggles she goes through, struggles that others are unable to see. In the last image she awaits her final moment, her release, as she prepares to be reincarnated.

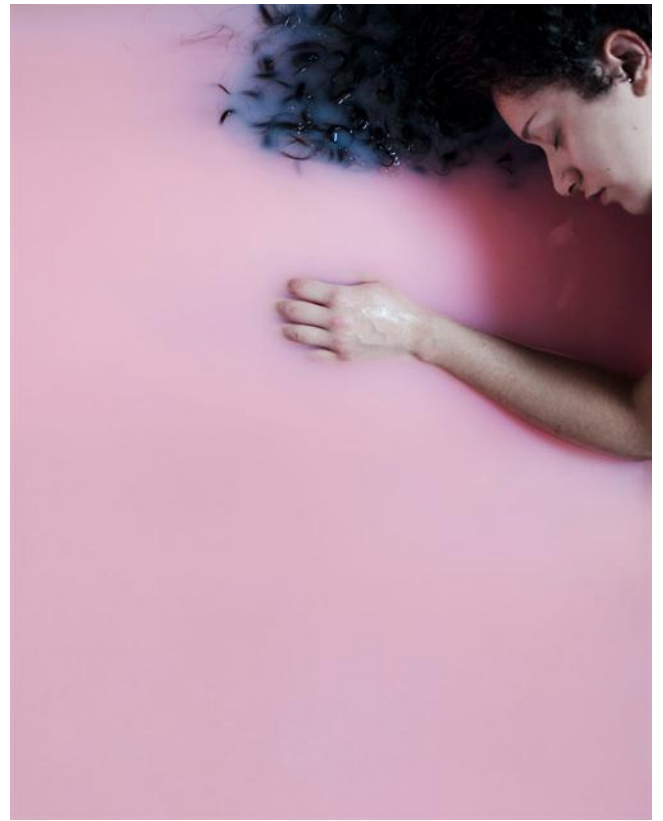


*Waif (2)*





*Fetus*



*Pink Water*

## PAULA OPAZO-SCHOFIELD

**b. 1993**

*Quiescent*  
adjective

1. *being at rest; quiet; still; inactive or motionless; a quiescent mind.*

*Quiescent* is a series of self-portraits. The characters are inspired by feelings of being lost, regression, and stagnancy. The subject is closely attached to her environment, unable to leave—and unable to bloom. The subject remains confined in her mind, wandering around in ambiguous spaces, and spaces of the past. Illustrating

themes of entrapment, fertility, and psychological disarray the figures are camouflaged in a serene world. The project is reflective of the transition between adolescence and the young adult years. It shows the discrepancy between a growing awareness and the inability to embody it. Ultimately, the subject is imagining her growth and the inability to immediately detach. We see figments of her imagination and how she visualizes the “I.” The viewer is invited to wander through these imaginations, so as to not interact with the subject herself.





*Martian*



*Royal Tiara and Earrings Set*



*All Glammed Up Funky Fashion*

## ALEXA PHILLIPS

**b. 1992**

### *Toys for Girls*

This series investigates the role of consumer culture in the development of female identity.

A heterosexual cisgender man was dressed in women's clothing and given children's toys to play with. Each toy he was given was marketed to young girls. The toy's packaging provided indicators that the intended user of the product was female, such as the presence of the color pink and the depiction of girls.

The images are sequenced to reveal a narrative that is often subtly communicated to women. The story is a sequence of imperatives that goes something like this, "make yourself pretty and you'll find a man; get a nice house and learn to cook; have kids of your own and teach them the same values." It is a traditional view of a woman's role and interests and is still deeply ingrained in consumer culture. It is instilled at a very young age, when children often do not have the critical faculties to question it. This performance shows the assumption and creation

of female identity, rather than depicting it as natural occurrence. The disconnect between biological sex and enacted gender reveals femininity for what it really is: a socially constructed set of values.

This performance was documented through the use of instant film. After they were taken, the instant film prints were transferred onto mirrors. The mirrors echo the vanity promoted by many of these products, as well as the role of appearance and self-perception in the creation of identity.



*Makeover*



*Untitled*



*Untitled*

## PEMA PHURPATSANG

**b. 1992**

*Untitled*

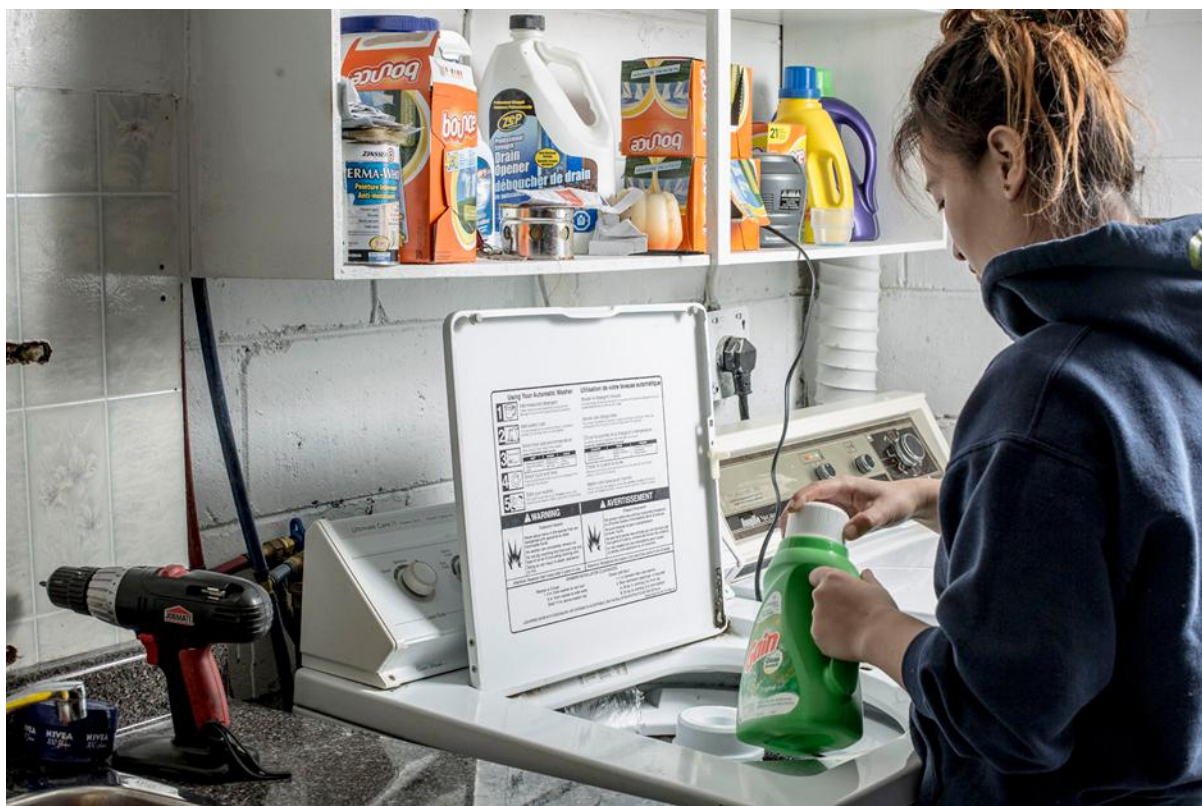
These photographs feature a series of images dealing with social behavior and the human condition. My work explores the integration of immigrants into a new society, and how they overcome obstacles in becoming comfortable with their new home. The human condition is defined as “involving the unique features of being human, particularly the ultimate concerns of human existence” (Hannah Arendt, 1958).

The subjects in the photographs are my blended family, who just recently moved to Canada from India. They have been living here for about 5 months. At first I found their behaviour very unusual, especially when it comes to witnessing new things or trying things they haven’t tried before. I tried to show this in the photographs by focusing on their body language and facial expressions.

These photographs were shot indoors, in our home, as that’s where they were most comfortable. Thus far, it seems they aren’t too

fond of going out as much, due to the language barrier and not being familiar with the culture and the norms of Canadian society. The living and social norms are very different in India in comparison to Canada. Overall, the general concept of this series is to explore and study the behaviour of the subjects.

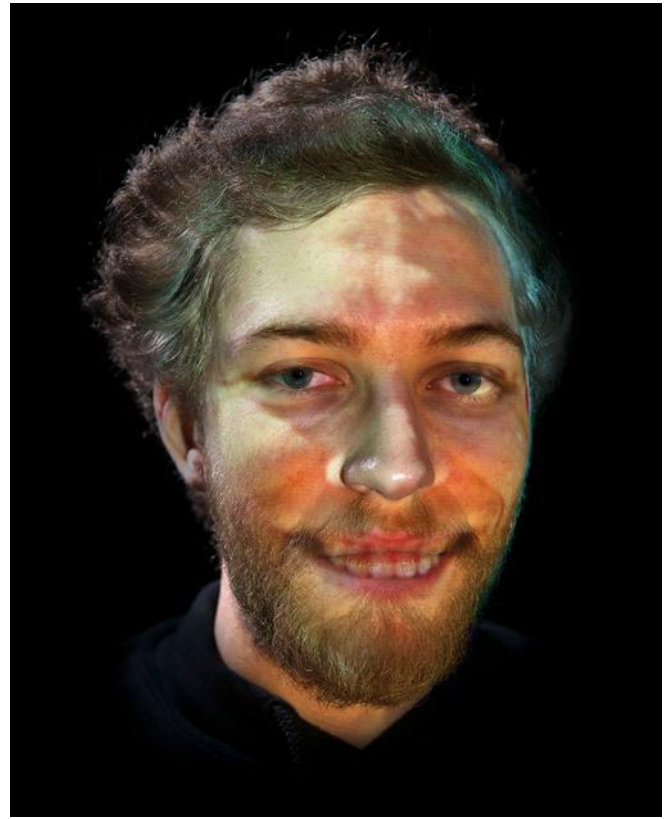




*Untitled*



*Bobby, Inner Identity*



*Brendan, Inner Identity*

## EMILY PLEASANCE

**b. 1994**

### *Inner Identity*

This series is based on the question of what makes us who we are — or rather who makes us who we are? A major contributor to our identities comes from the people we are surrounded by, whether they are positive or negative influences. These people help form and shape us into the people we become.

We recognize someone by his or her face. The face tells us immediately who one is physically

and in turn we remember who that person is as a person. What a face does not show you is who has contributed to the construction of their identity. Mothers, fathers, sisters . . . many people influence the growth of someone's being. This project aims to visualize and physicalize this by interrupting one's identity by allow viewers to see how individuals are simply projections of everyone around them.

The portraits shown are of people who have a face projected on to their own of a person they consider to be a major contributor

to their identity. With the light of the projector wrapping around their faces they automatically become unrecognizable. Their identity as we know them is masked and a new identity, a deeper self we could not see until now is shown. In a sense, these distorted photographs are their most accurate portraits, for they reveal them internally rather than externally.



*Alex, Inner Identity*



*The Cleanse #2*

## CAMILLE ROJAS

**b. 1993**

### *Catharsis*

Various religions embrace the notion of water as cleansing and necessary for salvation in the act of Baptism, a rite of passage and “cleansing” before prayer. In my case, I want to liberate myself from the sins that lurk within me and remove myself from bad influences. Recent events in my life have served as a catalyst to delve into my innermost thoughts through self-portraiture in order to reach a catharsis. I have decided

to do this through showering and “performing” this cleanse in front of the camera.

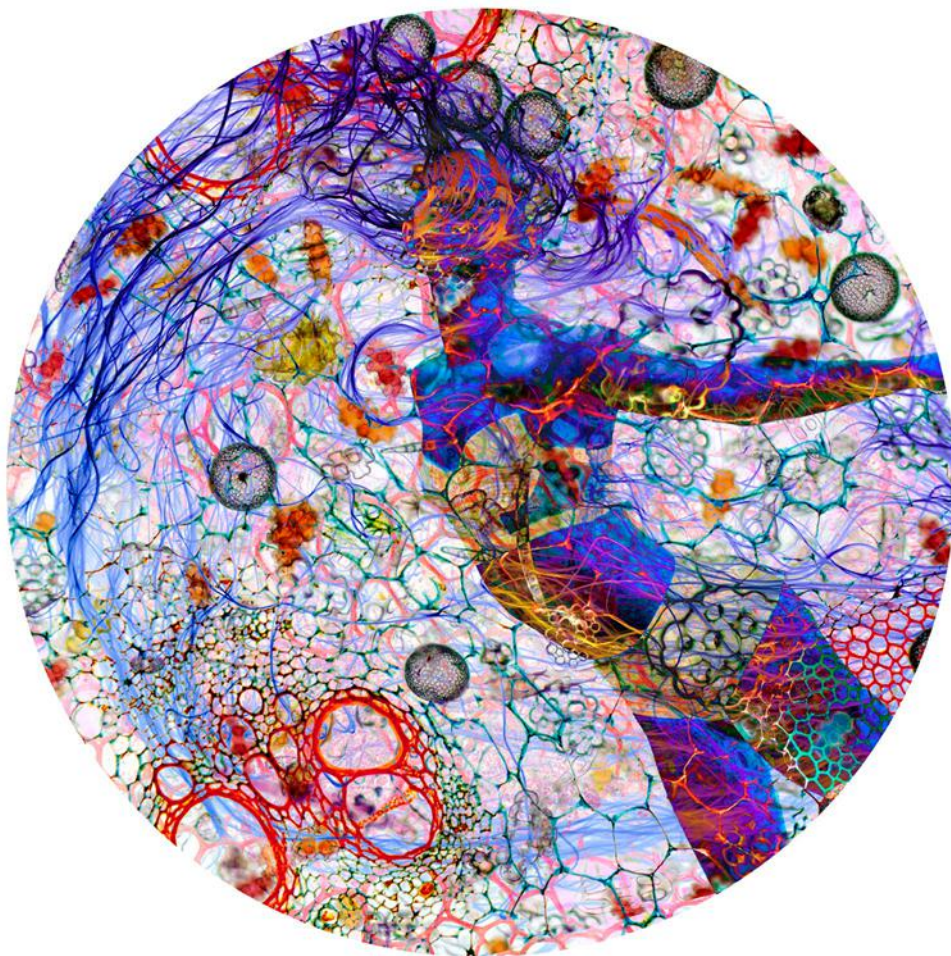
This project is not solely about my connection with religion, but rather, in my desire for rebirth. I have been jaded for far too long. I am unclothed because when I entered the world, I was naked. I was vulnerable because I knew nothing and I am still vulnerable because I have a sense of how the world works, yet I am still not prepared for what will come next.

Seeking rebirth, I want to document this cleanse to remind me of where I came from.





*The Cleanse #1*



*Untitled*

## EVAN ROY

**b. 1994**

*Untitled*

Photographs are now readily available at a moment's notice. They are no longer objects of treasure; we view them instantly, and forget about them almost as quickly. Due to the ease in which images are being created, the medium itself has to adapt to these changes, both commercially and artistically.

In order to combat instantaneous viewing, photography has to return to being a physical ob-

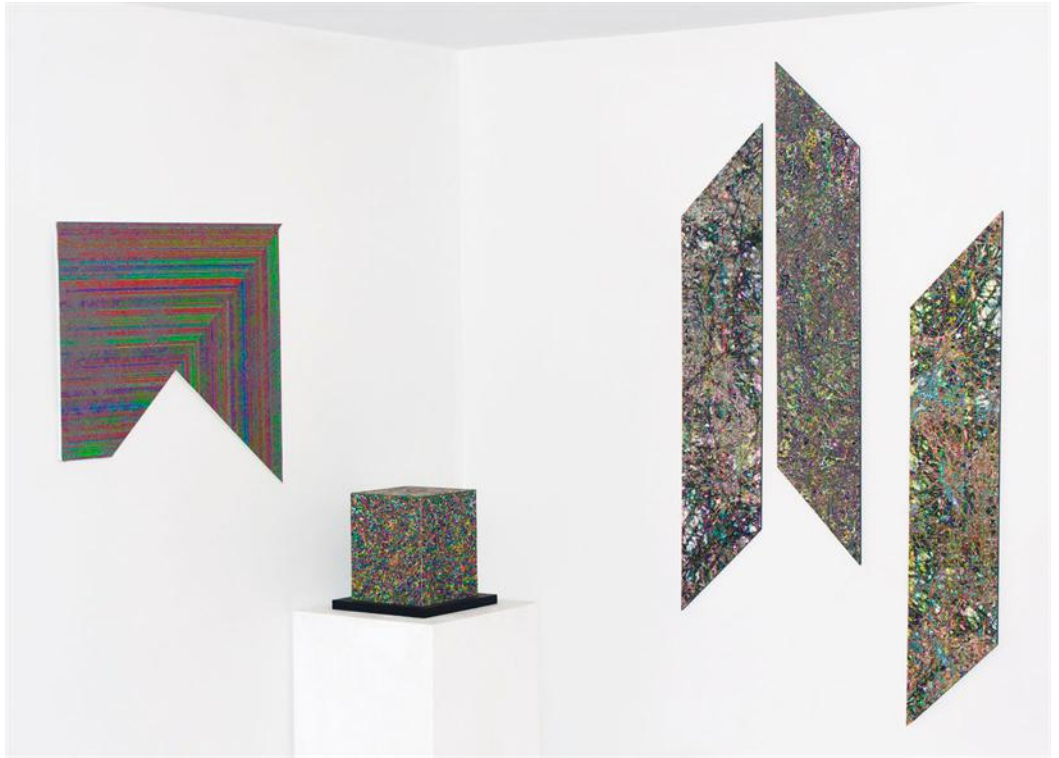
ject, while remaining relevant to a culture in which they are no longer needed in that form.

Interactive and long-durational imagery are two ways that give the audience more incentive to participate with the image. Mixed media allows the image to exist in many forms, combining it with sculpture, new media, and performance art.

Though three-dimensional technologies have advanced incredibly, there is still no way to digitally access the third-dimension as easily as we can now access the image. By seeing images combined

into other forms, it allows the image to exist in a less seen, thus more interesting way. This curiosity of the lesser seen acts as a spectacle within the audience.

This too causes the work to be more visually interactive with the audience. The audience can connect with the work directly through three-dimensional interaction. In order to see the work from varied vantages, the audience ends up spending more time with each individual piece. By spending more time with what is normally instantaneous, the work becomes memorable.



*Untitled*



*Untitled*





*Unknown #5*

## NICHOLE SILVA

**b. 1994**

### *Unknown*

We pass by people every day without a clue of who they are, what they are doing or where they came from. Strangers are everywhere, doing their own thing, in their own worlds. Do we even realize that there are people all around us possibly living with the same problems and worries as ourselves? I have always been interested in people and the lives they lead.

I've always caught myself wondering about the lives of the

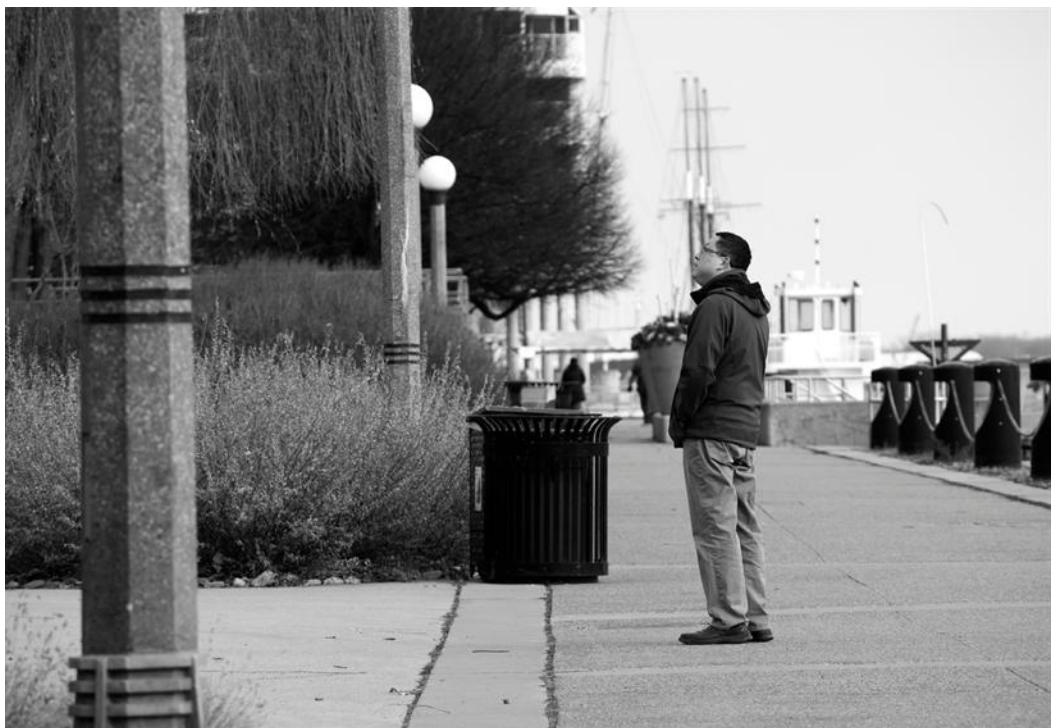
strangers around me. I enjoy studying individuals. I pick out certain people who capture my interest and then attempt to document these unknown beings.

My working process is simple, yet very unpredictable. I go about my daily commute with my eyes peeled for interesting subjects. For this series, I wanted my subjects to be caught in thought-provoking moments, whether in the perfect instance of engaging with something or someone in their environment or simply surrounded by the play of light and shadow that is cast upon them.

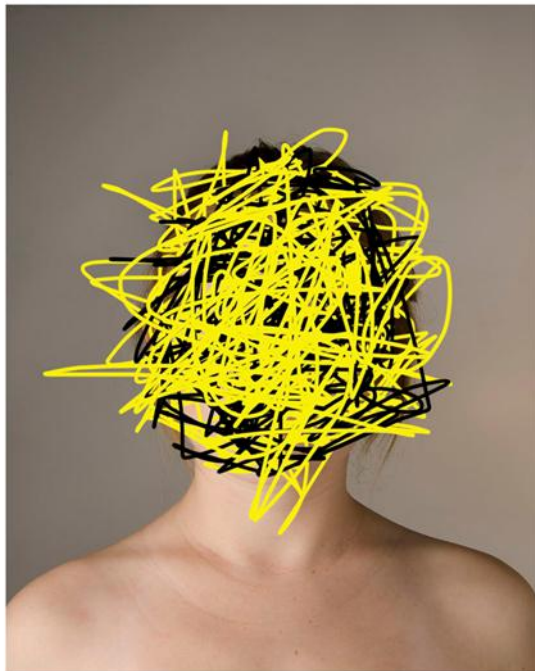




*Unknown #2*



*Unknown #9*



ANXIETY

*Anxiety*



DEPRESSION

*Depression*

## COLLEEN STARK

**b. 1994**

### *Portraits of the Aware*

What does mental illness look like to you? Being directly affected by mental illness myself, it has always been a subject that has interested me, which is what motivated me to explore the topic for my series *Portraits of the Aware*.

My anxiety, to me, looks like yellow and black TV static. But to others, their disorders can look very different depending on what they're affected by and how it impacts their everyday lives. As my

journey began, I realized that those reaching out to me were generally part of the same demographic; early 20s and female. This allowed me to look at what mental illness looked like as a whole to female, early-20-somethings.

Each model that took part in my project was photographed, and then asked to draw on a computer what their disorder looked like to them (if they had more than one, they were welcome to narrow down their choices or illustrate everything that affects them). Every individual is unique, and the same goes with their

illustration of their mental illness.

What does mental illness look like to you? To these nine individuals, this is what it looks like.



## ANXIETY, PANIC, AND DEPRESSION

*Anxiety, Panic and Depression*





*Untitled, Nude 4*

## KHRISTEL STECHER

**b. 1990**

### *Frozen Skins*

The human form has been represented in many ways through the history of art. This project is influenced by the beautiful lighting and nostalgic essence of Romantic art. The series is a representation of the human body and its interaction with nature. The juxtaposition of the bodies in frigid environments separates these images from the standard way of photographing or painting the nude.

The body is a mixture of

lines, shapes, and forms. When the body is placed in nature, it affects the meaning of the environment. By reducing the visibility of the face, the viewer can decipher the image through shapes rather than the individual characteristics of the subject. This allows the viewer to focus on the tension between the environment and the placement of the body.

We are in constant negotiation with our relationship to nature. We are drawn to peace, quiet and all the serenity it has to offer. Nature can be a sanctuary, but by juxtaposing the nude with

nature in winter the photograph's meaning becomes distorted and the viewer's relationship to the image feels broken.





*Nude on a cliff*



*Nude on a tree*



*Broken*



*Two tear drops*

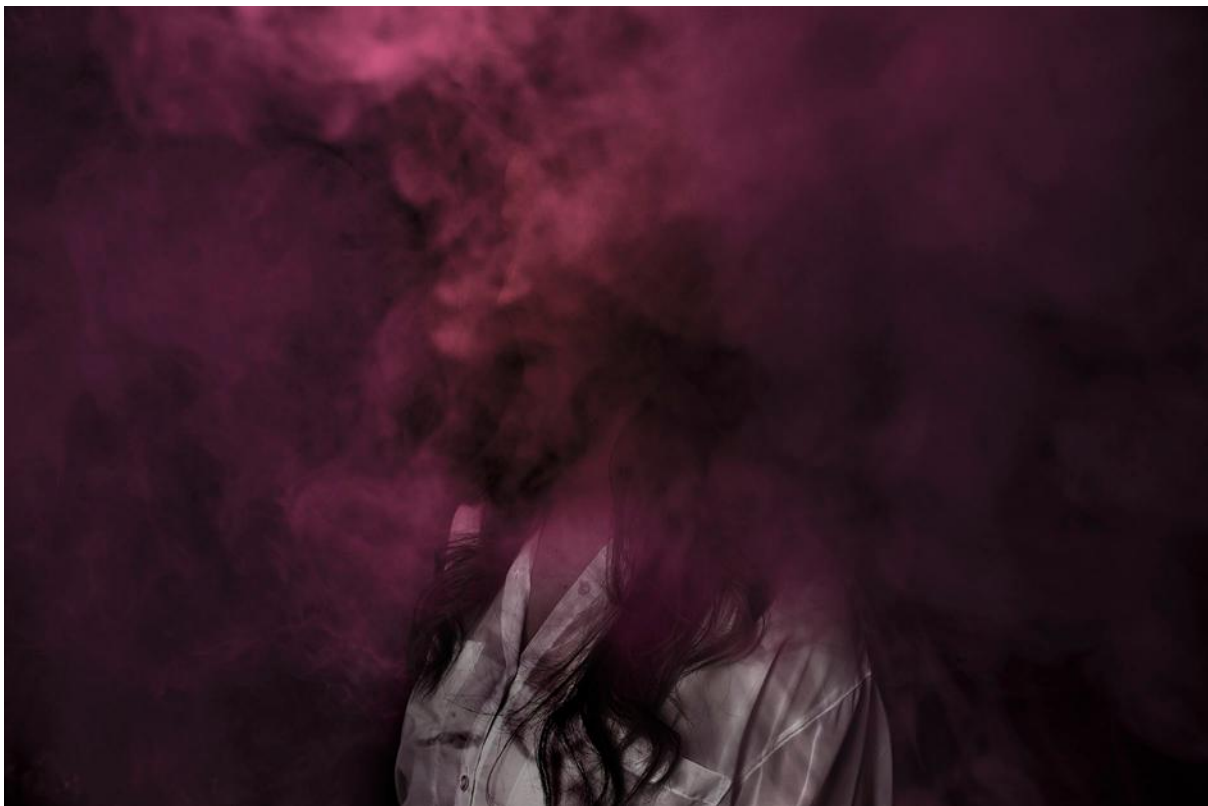
## TAYLOR MONROE THORNLEY

**b. 1992**

*Untitled*

When suffering from a mental illness, people often feel lost and trapped within their disease. This is heightened when they are trapped within themselves, with no one to help. This is what I wanted to focus on for my Human Condition project. Friends of mine have suffered from depression and anxiety and they often describe how they've felt as being suffocated or feeling like they're drowning all by themselves. They

are suffering in loneliness, unable to find the strength to tell anyone and so they suffocate in silence. I wanted to capture these feelings in a series of images depicting these emotions. I wanted to incorporate water, smoke, and paint elements to create a visualization of the loneliness and suffering that people experience with mental illnesses. Each grouping emphasizes the sickness, visualization of drowning and over-bearing feeling of being lost on your own. The true feeling of hurt.



*Breathless*





Card 45



Card 24

## ALEXANDER WALKER

**b. 1993**

### *Untitled*

There's an interesting gap between the understanding of urban spaces and small towns. In small town Ontario you can say "hey" to the person walking down the sidewalk but in Toronto you keep your head down and avoid eye contact.

A few years ago I started making images of the Rorschach-like shapes made when people pass one another on an urban street. Then I started thinking about how strange it really is to see people on

top of each other, occupying the same space. This series aims to collect these moments. The people experiencing them forget about them, but they exist here through the medium of photography as a document of a true moment. The juxtaposition of these characters lets the viewer invent a narrative.

Neither character acknowledges the humanity and reality of the other person, instead viewing the person as an obstacle, a simple object, to be passed on the street. The human condition here is isolation. How can urbanites feel so desperately alone when they're

surrounded by millions of people? Why is the density and number of people seemingly inversely correlated to the readiness to make connections?

My goal with this series is to encourage you to keep your head up and to make eye contact. I ask that you see them, and recognize them as individual people that are exactly as real and alive as you are.





*Card 00*



*Constricted #3*



*Constricted #1*

## IMOGEN WALLIS-MAYER

**b. 1994**

### *Constricted*

“When you look at me you don’t hear my thoughts; you can’t see my internal struggles, the loop of negative emotions.”

This series acts as a window into the artist’s psychological state, allowing the viewer to see what would normally be hidden by their own constructed “normal and happy” façade.

Equating internal struggles with the feeling of being trapped in a box, where an endless loop

of questions seeks to define and confine: “What am I doing with my life?” “Who am I?” “Who do I want to be?” “How can I become this person?” and “How do I change?” all spinning around faster and faster, digging a deeper and deeper hole. The subject is entwined in an infinite loop of negativity. Stuck in a psychological trap, the self-portraits provide a way for the artist to escape, to step back and view her emotions from afar, to explore who she is, and what is happening to her — a vehicle of self-exploration.

Within the photographs

the rope acts as the subjects own psychological confinement, the black background, the box in which she is trapped, and the light her internal struggle against this darkness. *Constricted*, held back within a state of emptiness and negative thought, the photographs are able to express what words cannot — they enable the viewer a glimpse into the artist’s most intimate and hidden emotions and feelings.



*Constricted #2*



*Julia "Torso"*

## ASHLEY WARRINGTON

**b. 1993**

### *Pieces of Them*

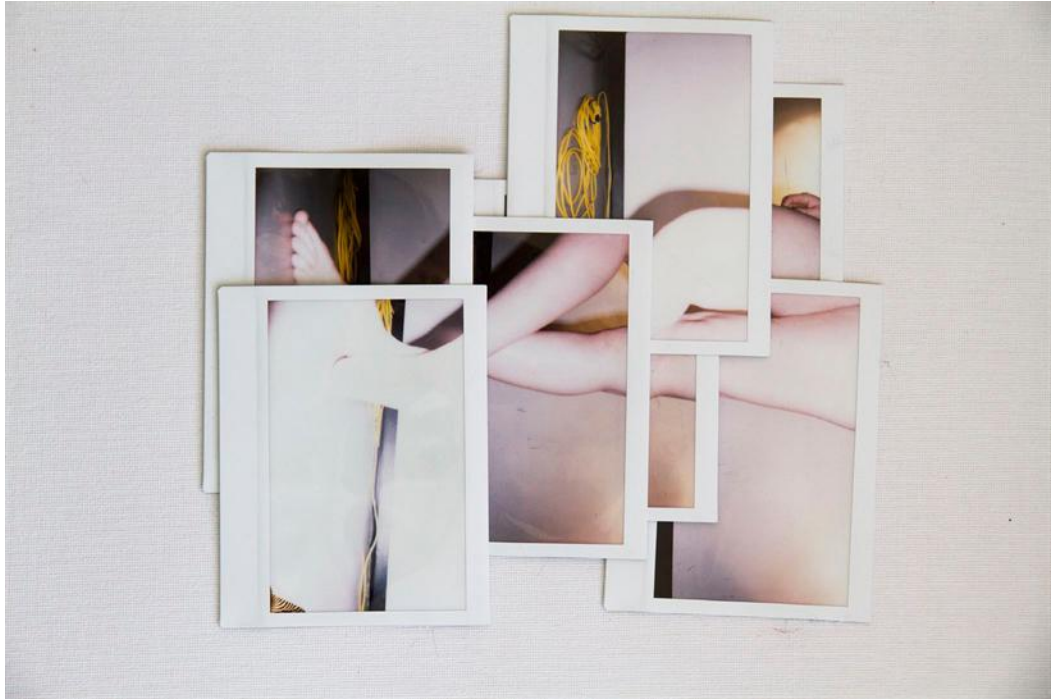
I chose to explore the use of Polaroids because it allowed me to piece the images back together, like a puzzle and end with putting the model in the images back together. The main concept of this project was to capture images of someone in fragments to show that they are made up of many things and have many layers much like the final images. I used the original polaroids because I feel the viewer is able to visualize and

grasp the layers and the story behind the images better this way, rather than using one individual flat photograph.

There were some issues when it came to using strobe lighting with the polaroid because each would develop very differently, but after much thought and peers' opinions I decided to keep the varying exposures, as it represents the light and dark sides of an individual. The model, "Julia," is photographed nude because I wanted to capture the individual and not what they are wearing or the label they construct.

In the future I plan on expanding this series as it really led me toward a new direction of mixed media work, and I have started to produce more installation works rather than straight photographs. I want the viewer to get pulled into the artwork and look at the different layers of the images within one piece and to focus on each individual frame, then to step back and take a look at it as a whole – to really see the person differently.





*Julia "Legs"*



*Julia "Arm"*



*Body Fold 2*

## ERIC WATTERS

**b. 1994**

### *Body Fold*

To generate the body into a form.  
To generate your body into a form.  
To generate a form, makes an object.

To generate an object into a photograph.  
To generate a photograph into an object.  
To generate an object into a form.

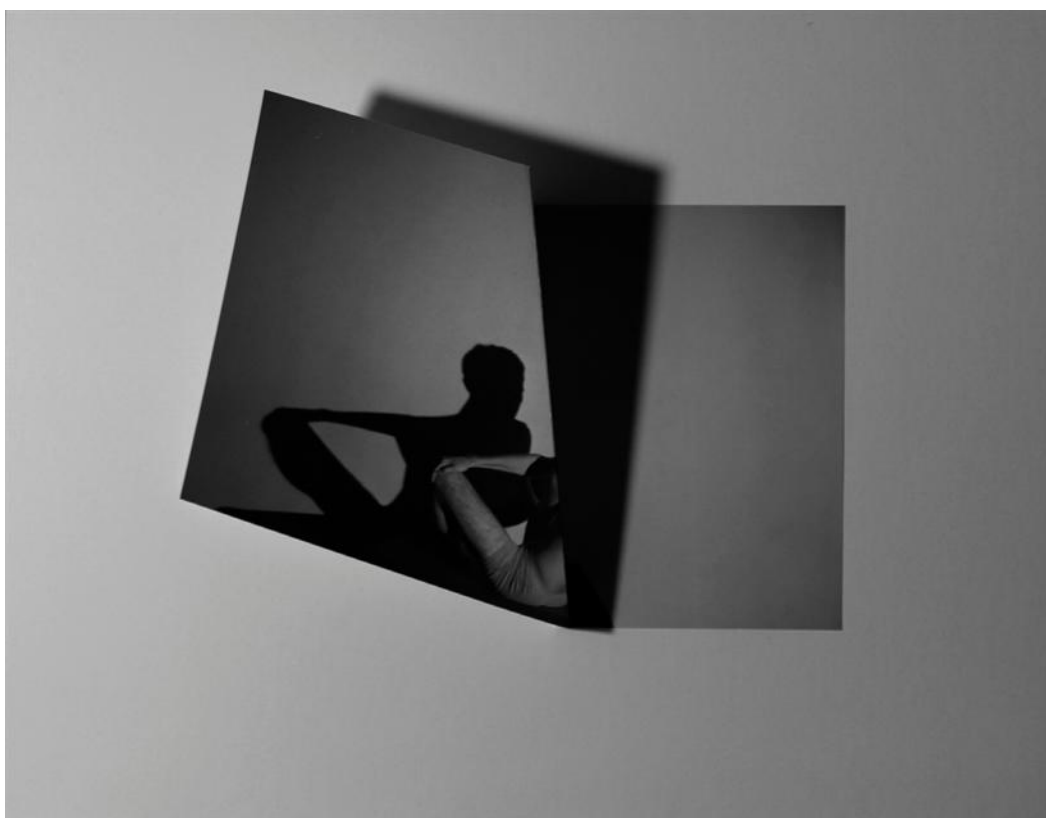
To generate an interaction.  
To generate a desire to see.  
To generate a perspective that creates the desire  
To generate a new perspective.

Body as a form.  
Body as an object.  
Body as a photograph.

Photograph as a photograph.  
Photograph as an object.  
Photograph as a form.



*Body Fold 1*



*Body Fold 3*



## ERIN WHITTIER

**b. 1994**

### *Mediated Environments*

Humans have always had a complicated relationship with nature. Since the beginning of time, man has wished to conquer the natural world. It has been our greatest and strongest opponent, yet we have always depended on it to sustain life. Understanding nature has been crucial to our survival as a species. But now we are driven by the comforts of a technological and contemporary society and experience this

connection very differently. A gap has grown between the natural world and us; as this void grows, technology takes its place. We now experience nature through varying degrees of technology. This sculpture and series addresses this disconnect, and on technology as mediator.

The components of the sculpture are carefully selected materials. The cedar cap and base, although real wood, have been manipulated and processed. We no longer recognize it as a tree, but manufactured material. Acrylic sheets allow us to see but simultaneously prevent full clarity. They are synthetic

layers that we are forced to look through. The plant material is a mix of real and unreal, biological and artificial. The images are screen captures from Google Streetview. These images (and Streetview) illustrate that it is possible to experience nature, without interacting with it in reality. The images of the sun reflect the computer screens separating us from nature.

This sculpture calls into question society's dissociation with the natural world. It is our dependence on technology that has perpetuated and sustained this estrangement.





*Mediated Environments, 2014*  
5.5' X 2.3' Sculpture  
Organic Plant Matter, Wood,  
Plexiglass, Inkjet Prints,  
Acrylic Line



*Mask*

## SARAH WONG

**b. 1981**

### *Untitled*

This project investigates the fundamental issues of identity through the use of portraiture and sculpture.

Through portraiture, one is often very conscious of projecting a certain image for the camera. This image is based on the identity one wants to assume or feels associated with. Projecting a certain image occurs consciously or unconsciously on a daily basis throughout social interactions — yet identity is fluid, changing and

often concealed.

This is one individual selected in the series, in which each person sat for a 20-minute session in order to make a cast and mould of their face, and later, selected a location dear to them to be photographed.

While the portraits never reveal their faces, the masks are detailed life-size moulds of their faces at rest. These masks reveal far more than what traditional portraiture hints at, and together give a window into who this person may be and the nature of identity itself.



*Joey*



*Tabti*



# BIOS

## **Atvara, Anete**

Anete Atvare (b. 1992 in Riga, Latvia) currently lives and studies at Edinburgh Napier University, United Kingdom. Travelling and photography are her greatest passions. She enjoys exploring her surroundings and sharing these experiences with others through her photography.

## **Bates, Megan**

Megan Bates (b. 1994) currently lives and works in Newmarket, Ontario while pursuing a B.F.A. in Photography at Ryerson University with an anticipated graduation date in 2016. Bates' work addresses the creation of unique and tangible photographs and pieces that push the limits of traditional photography.

## **Bergeron, Ellie**

Ellie Bergeron (b. 1992 in Ottawa, Ontario) currently lives in Toronto, Ontario and is studying photography at Ryerson University in Toronto.

## **Bessie, Melissa**

Melissa Bessie (b. 1994 in Orangeville, Ontario) is a Toronto-based photographer currently studying at Ryerson University. She moved from her hometown of Orangeville to Toronto in order to further her photographic career and education.

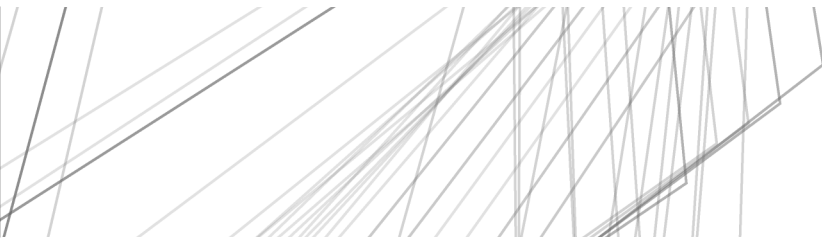
## **Browne, Jordan**

Jordan Browne (b. 1989) is a photo-based artist working out of Toronto, Ontario. His work focuses on the nude body and the ways in which body language and gesture communicate unseen emotion. Browne is currently attending Ryerson University with plans to graduate in 2016 with a BFA in Photography.

## **Bui, Anthony**

Anthony Bui (b. 1994) is a Toronto-based photographer. Much of his work revolves around experimenting with lights and staging fabricated scenes. He is inspired by Gregory Crewdson and Erwin Olaf. Bui enjoys the post-production aspect in his photographic work. He finds that it is a place where he can modify and create worlds beyond his imagination.





## **Costa, Carey**

Carey Costa (b. 1994) is a photographer working in Mississauga and Toronto. When she isn't working towards her B.F.A. at Ryerson University or in her studio, she spends her nights at local venues being inspired by musicians, friends and muses alike.

## **Crocker, Jillian**

Jillian Crocker (b. 1989) is an emerging documentary photographer studying and practicing in Toronto. She is currently working towards a B.F.A. from Ryerson University. She has previously studied film production at York University and fine art with a specialization in printmaking and sculpture at Georgian College of Applied Art and Technology.

## **Dos Santos, Petrija**

Petrija Dos Santos, (b. 1988 in Toronto, Ontario), lives and works in Toronto, Ontario. She currently holds an Honours B.A. in Communication Studies from York University and is pursuing a B.F.A. in Photography at Ryerson University. This is her fourth group show, having shown in Metrolinx: *Moving On* (awarded honorable mention for best in show); *Maximum Exposure*; *First Edition Photobook* show; and at Brighton University. Her work addresses the construction of cultural and social identities. Her most recent work has seen a shift from photojournalism and documentary toward narrative tableau and portraiture.

## **Edelman, Diana**

Diana Edelman (b. 1994) is pursuing a B.F.A in Photographic Studies from Ryerson University. She is a conceptual mixed-media artist, currently based in Toronto, Ontario. Although she is studying photography, her artistic practice is not limited to traditional photographic mediums.

## **Elliott, Jacqueline**

Jacqueline Elliott (b. 1991 in Calgary, Alberta) is based in Toronto, Canada, attending Ryerson University, in the B.F.A. Photography program. Her work explores various styles of photography; documentary, landscape, and portraiture. In *Records of Employment*, she explores the resurrection of vinyl and its influence on those who listen to it. This is her second major photography exhibition at the Elgin Winter Gardens Theatre, participating in Metrolinx *Moving On*, in January 2014.

# BIOS

## **Farokhpour, Amir**

Amir Farokhpour (b. 1990 in Tehran, Iran) demonstrated tremendous interest in music and art from an early age. He immigrated to Canada when he was only twelve years old. At the age of fifteen, he began to seriously pursue photography. He started photographing with a medium format film camera but subsequently began experimenting with digital and abstract images. Farokhpour is now studying toward a B.F.A. in Photography at Ryerson University in Toronto, Ontario.

## **Gavin, John**

John Gavin (b. 1994 in the Philippines), is currently in his third year studying toward a B.F.A. in Photography at Ryerson University. He lives in and is based out of Toronto, Ontario.

## **Glassman, Layah Fern**

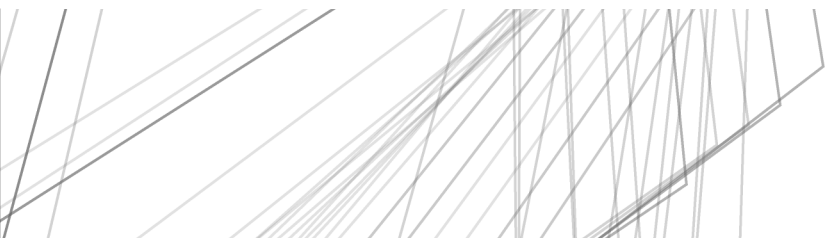
Layah Fern Glassman (b. 1994) is an image-based artist, pursuing a B.F.A. in Photography at Ryerson University. Her most recent work has seen her bridging photography and other art mediums to create work existing in various forms and questioning photography as a medium known to be truthful. Her work is unique because she sees things differently — sometimes she sees things sideways, sometimes backwards, and sometimes forwards. She has her head on her shoulders but sometimes she puts it on the other way around.

## **Haynes, Nicole**

Nicole Haynes (b. 1994) lives in Whitby, Ontario, and attends Ryerson University in Toronto, Ontario. She is currently studying Photography and will receive a Bachelor's Degree of Fine Arts in 2016.

## **Hespanha, Pedro**

Pedro Hespanha (b. 1994 in Rio De Janeiro, Brazil) is a Toronto-based photographer. His love for photography is rooted in his recognition of its function as a universal language and its persuasive power. He draws inspiration from the likes of Phillip Lorca DiCorcia and Gregory Crewdson, who he deeply admires for their mastery of lighting and the staged tableau.



## **Ho, Marissa Joan**

Marissa Joan Ho (b. 1991 in Scarborough, Ontario) is a Toronto-based photographer currently attending Ryerson University. Her body of work consists of portraits, fashion, creative stills, and landscapes. To see more of her work, visit [www.marissajoanho.com](http://www.marissajoanho.com).

## **Hole, Emily**

Emily Hole (b. 1993 in Kingston, Ontario) is a photographic artist pursuing a B.F.A. in Photography at Ryerson University. She began studying photography during her high school years. Her photographic work is primarily documentary and she shoots most of her work with a 35mm camera. This is her third exhibition with the School of Image Arts at Ryerson, previously showing in the Metrolinx *Moving On* show (January 2014) and *First Edition Photo Book* show (December 2014).

## **Hotston, Morgan**

Morgan Hotston (b. 1994 in Ottawa, Ontario) grew up in a small suburban neighborhood and was drawn to big city life and cultural and social norms foreign to what she was used to most of her life. Interested primarily in street photography, documenting daily life, and music photography, Hotston combines old and emerging technologies to tackle current issues and trends in the field between fine art and commercial practices.

## **Hua, Hubert Ye**

Hubert Ye Hua (b. 1986, in Beijing, China) is a Toronto based visual artist currently studying photography at Ryerson University. Originally from Beijing, China, Hubert has been photographing all over the world and expanding his fashion portfolio in the City of Toronto.

## **Hutchinson, Evan**

Evan Hutchinson (b. 1990) is a Canadian artist and photographer from Toronto, currently studying photography abroad at the University of Westminster. Since attending Ryerson University, Hutchinson finds her passion lays in her conceptually rooted works. Striving to challenge the viewer's perspective, she discusses and addresses the idea of identification and perception. A common physical reappearance in her work is the emphasis on line, form, and the objectivity of materials to create this.

# BIOS

## **Jones, Hayley**

Hayley Jones (b. 1994 in Kingston, Ontario) is originally from Brockville, Ontario and is presently based in Toronto as she attends Ryerson University. She is pursuing a B.F.A. in Photography with a minor in English. As a visual artist, Hayley focuses on portraiture with metaphorical tendencies and the personality of the environments that surround us. More of her work can be found at [hayleymljones.tumblr.com](http://hayleymljones.tumblr.com).

## **Kim, Christine**

Christine Kim (b. 1994 in Toronto, Ontario) grew up in Toronto and Mississauga but currently resides in Richmond Hill. Her interest in photography was sparked in middle school when she got her first point and shoot camera and subsequently applied to the Photography Program at Ryerson University. Kim is mainly interested in documentary photography.

## **Laird, Jacob**

Jacob Laird (b. 1994) is a Toronto-based photographer. Laird discovered his passion for photography during his high school years. Initially trained using darkroom practices, he has always been interested in documentary photography, inspired greatly by the street and topographic movements of photography. Over the past year, Laird has begun to explore portraiture, fashion, and video installations.

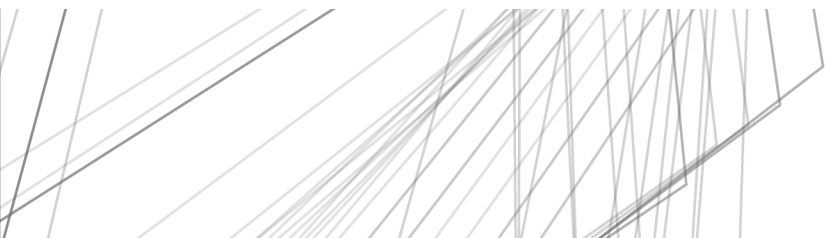
## **Langridge, Robert**

Robert Langridge (b. 1994 in Milton Ontario) moved to Toronto in 2012 to join Ryerson University's Photography Program. Langridge's work mainly focuses on urban and rural landscapes and pulls its influences from both the new topographics movement and traditional landscape photography. Most of his work focuses on the landscape as an object but he has recently been exploring the human element of the landscape.

## **Lodoe, Laura**

Lodoe Laura (b. 1991) is a photographer currently based in Toronto, Ontario. She received photographic training with the Department of National Defense at the age of eighteen and worked as a photojournalist for several years. Since then, her practice has shifted to include art and analog processes. She is currently pursuing her B.F.A. in Photography at Ryerson University.





## **Leighfield, Michael**

Michael Leighfield (b. 1994) grew up in the small farming town of Tillsonburg, Ontario. He currently resides in Toronto, Ontario and is working towards his BFA in Photography at Ryerson University.

## **Lindsay, David**

David Lindsay (b. 1991 in Newmarket Ontario) is currently studying photography at Ryerson University. He has been living and working in Toronto, Ontario since 2010.

## **Marasigan, Justine**

Stine Danielle (b. 1993, Manila, Philippines) is a Toronto-based photographer whose body of work consists of self-portraits, portraits, and landscapes that explore her personal relationship with others and place. She is currently studying to earn a B.F.A. in the Photography Program at Ryerson University.

## **McArthur, Dylan**

Dylan McArthur (b. 1993 in Harrisburg, Pennsylvania) moved to Toronto, Ontario when he was three-years-old. He is a permanent resident of Canada.

## **Mcfadzean, Susan**

Susan Mcfadzean (b. 1992 in Scotland) was raised on a 'quaint' little island off the West Coast of Scotland. She currently studies at the University of Edinburgh and is pursuing an Honors B.A. in Photography. She has most recently returned home from an unforgettable exchange program at Ryerson University in Toronto, Canada.

## **McKoy, Amanda**

Amanda McKoy (b. 1993) is a photographic artist currently living and studying in Toronto, Ontario. She is in her third year of Ryerson University's Photography Program, working towards a B.F.A. McKoy's work deals with themes of the human experience, focusing on gender roles, feminism, psychological states, and personal memory. She works with a variety of mediums, both in studio and on location, alternating between digital and analog, small and large format.

# BIOS

## **McLaren, Ellen**

Ellen McLaren (b. 1992 in Guelph, Ontario) is a photographer and multimedia artist. McLaren is a third year photography student at Ryerson University, based in Toronto, Ontario. Her work is rooted in the effort to surface pockets of the human psyche by translating them into tangible objects.

## **Michaels, Melissa**

Melissa Rae Michaels (b. 1994) is a Canadian photographer based in Toronto, Ontario. Michaels has many interests in photography, including entertainment, portraiture, and travel. Much of her work tends to incorporate and study the human body. She is currently completing a B.F.A. in the Photography Program at Ryerson University, and expects to graduate in 2016.

## **Midanik, Abbey**

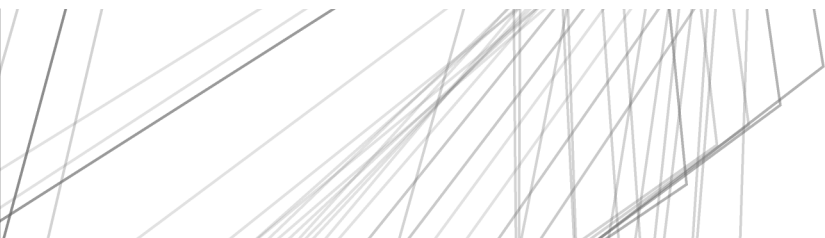
Abbey Midanik (b. 1994) is a Canadian photographer from Toronto, Canada whose work focuses on fashion and spaces and how the two reflect upon one another. She is currently studying at the University of Westminster in London, England for the winter semester.

## **Ong, Clara**

Clara Ong (b. 1993) is an artist from Singapore. She is currently pursuing a B.F.A. in Digital Imaging and Photography from Nanyang Technological University. She frequently flirts with the idea of death, the world as a separate entity/reality, and depictions of the self as an object.

## **Opazo-Schofield, Paula**

Paula Opazo-Schofield (b. 1993 in Toronto, Ontario) currently attends Ryerson University and will be completing her B.F.A. in the Photography Program in 2016. Her interests include fine art portraiture and photojournalism. Her work is heavily themed on the psychology of humans.



## **Phillips, Alexa**

Alexa Phillips (b. 1992) was raised in Montreal and is now based in Toronto. She is interested in the impact of popular culture on identity formation and creates images that subvert traditional methods of representation. Phillips is also the Managing Editor of *RADmag*, Ryerson's art and design publication.

## **Phurpatsang, Pema**

Pema Phurpatsang (b. 1992 in Dharamsala, India) currently lives in Toronto, Canada and is studying Photography at Ryerson University. He is of Tibetan descent and has lived in India for half of his life. Together with his family, he relocated to Canada after receiving refugee status from the Canadian government.

## **Pleasance, Emily**

Emily Pleasance (b. 1994 in York, Ontario) is an artist and photographer based in Toronto, Ontario. She is currently studying at Ryerson University in the School of Image Arts and is working toward her B.F.A. in Photography. Her work explores themes of memory, time, identity, perception and the archive.

## **Rojas, Camille**

Camille Rojas (b. 1993 in Toronto, Ontario) is a Canadian-Colombian multidisciplinary artist. Her practice includes photography, motion picture film, dance, drawing and painting. Much of her work lies within the realm of portraiture, most recently consisting of the self and personal relationships. Rojas is currently in the process of completing her B.F.A. in the Photography Program at Ryerson University's School of Image Arts.

## **Roy, Evan**

Evan Roy (b. 1994) is a multidisciplinary artist currently based in Toronto, Ontario. Though traditionally trained in photography, their work goes against the inherent qualities of the medium. They use mixed media in varied forms in order to transform the photographic image. The image, however, always remains referenced at the work's core.

# BIOS

## **Silva, Nichole**

Nichole Silva (b. 1994 in Toronto, Ontario) is currently studying photography at Ryerson University. She works between Mississauga and Toronto. She works primarily in documentary photography.

## **Stark, Colleen**

Colleen Stark (b. 1994 in Windsor, Ontario) currently resides in Toronto, Ontario where she is studying photography at Ryerson University. Stark has been featured in fifteen group shows, four publications, and has had two solo exhibitions. She is also the owner of Canoe Point Designs, a freelance graphic design company based in Ontario. She works primarily in conceptual portrait photography. You can find more of her photographic work at [www.colleenstark.com](http://www.colleenstark.com), and her graphic design at [www.canoepointdesigns.com](http://www.canoepointdesigns.com).

## **Stecher, Khristel**

Khristel Stecher (b. 1990 in San Jose, Costa Rica) is currently working and living in Toronto, Ontario. Stecher focuses her work on documentary and the surreal. Her work often demonstrates various themes with relation to nature and its relationship to the human form and urban environment. She will complete her B.F.A. in photography in 2016 and has received the SF Award in Photography in 2014.

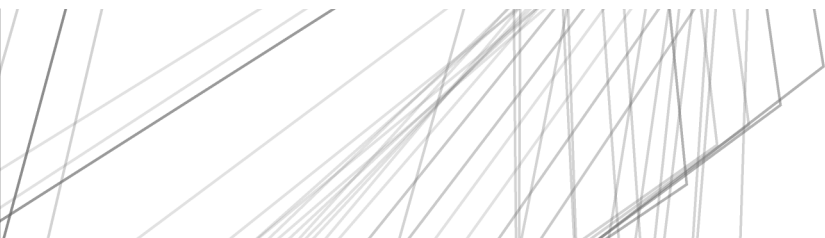
## **Thornley, Taylor Monroe**

Taylor Monroe Thornley (b. 1992) is a Canadian photographer based in Toronto, Ontario. Thornley's photography often incorporates many different graphic elements and is visually driven in concept. She is currently completing a B.F.A. in the Photography Program at Ryerson University with an expected graduation in 2016.

## **Walker, Alexander**

Alexander Walker (b. 1993) is a photographer and student based in Toronto, Ontario. His mediums of choice are digital photography, 35mm, and 4x5 film. Walker's current conceptual interests are projection, the relationship between analog and digital and memory as expressed through images. Walker is currently in his third year studying photography at Ryerson University.





## **Wallis-Mayer, Imogen**

Imogen Wallis-Mayer (b. 1994) is a student at Ryerson University, currently pursuing a B.F.A. in Photography. Intimate, alluring, and sumptuous, Imogen Wallis-Mayer's photographs transform the classical and familiar human subject into unique and expressive pieces. Her interests lie in surrealism and abstraction. She is interested in exploring tension and energy through lighting and composition. Wallis-Mayer's photographs aim to portray intense emotions, acting as strong aesthetic works and psychologically charged narratives.

## **Warrington, Ashley**

Ashley Warrington (b. 1993 in Georgian Bay, Collingwood) is a Toronto based artist. Her passion for photography started early. She is currently attending Ryerson University for a B.F.A. in Photography. Warrington is a multimedia artist who works in documentary, photomontages, and commercial photography.

## **Watters, Eric**

Eric Watters (b. 1994) is a photo-based artist working in Toronto, Ontario. His most recent work questions the role of the photographic portrait, and the human as a subject while working with shape, form, line and color. His photographs focus on portraiture and act as a foundation for his sculpture, illustration and collage work.

## **Whittier, Erin**

Erin Whittier (b. 1994) is an emerging artist in Toronto, Ontario, studying at Ryerson University. She practices photography and photo-based art. Currently, she is participating in an International Exchange with the Auckland University of Technology in Auckland, New Zealand in the Visual Arts program.

## **Wong, Sarah**

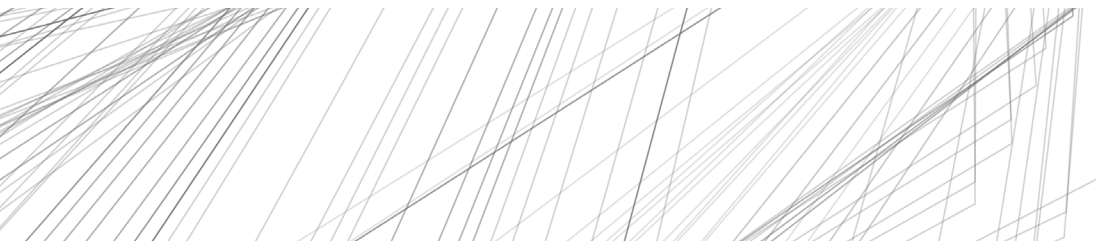
Sarah Wong (b. 1981 in Hong Kong) immigrated to Toronto, Ontario at the age of six. She received her education in Canada, England, and Hong Kong. Travelling occasionally between Hong Kong and Toronto, she considers Toronto her home.

# ACKNOWLEDGMENTS

An exhibition of this size is not possible without the gracious assistance and guidance of several individuals and organizations. We would like to take this opportunity to thank several people, without whom this exhibition would not have been possible. The people are listed below with brief indications of their fields and contributions, when not clear from institutional affiliations.

We would like to thank: Don Snyder Professor, for the 2014 fall semester Photography Production course, in whose class all artwork was produced; Katy McCormick and Hilary Roche Professors, for the 2015 winter semester Photography Production course; Michael Kim Third Year Teaching Assistant; Janice Carbert, Operations Manager; Michelle Fletcher and Darren Cerkownyk, Digital Imaging Technologist and Digital Imaging Assistant at the School of Image Arts; the Ontario Heritage Trust Foundation, the RBC Emerging Artists Project, and The Elgin and Winter Garden Theater Centre for graciously hosting the exhibition; thanks as well to Akasha Art Projects Inc. for framing the works.

A special thanks to Ellen Flowers, Marketing and Communications Manager at The Elgin and Winter Garden Theatre Centre.



We would also like to extend acknowledgements to the various committees and their contribution to this exhibition. In no particular order, they are:

**Curation Committee:**

Amanda McKoy, Chair  
Diana Edelman  
Ellen McLaren  
Emily Hole  
Evan Roy  
Hayley Jones  
Jacqueline Elliott  
Layah Fern Glassman

**Design Committee:**

Caroline Costa, Co-Chair  
Petrija Dos Santos, Co-Chair  
Khristel Stecher  
Alexa Phillips  
Imogen Wallis-Mayer  
Justine Marasigan

**Publication Committee:**

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Jordan Browne  
Sarah Wong  
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Nicole Haynes  
Taylor Monroe Thornley

**Promotion Committee:**

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Ashley Warrington  
Megan Bates  
Michael Leighfield  
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Lodoe Laura  
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Pedro Hespanha  
Colleen Stark

**Framing Committee:**

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Pedro Hespanha

**Archive Committee:**

Eric Watters  
Hubert Ye Hua  
Pema Phurpatsang

