

PORTFOLIO SIX



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PORTFOLIO SIX



RYERSON UNIVERSITY
SCHOOL OF IMAGE ARTS
FILM | PHOTOGRAPHY | NEW MEDIA
NOVEMBER 2003

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CLICK NAMES BELOW TO SELECT ARTIST
In alphabetical order by last name

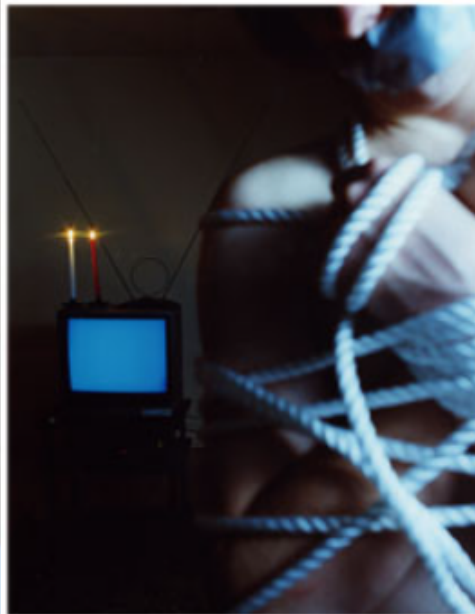
HANDE AKMAN
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SHANEL BEEBE

PHOTOGRAPHY
3RD YEAR STUDIES

NO
IMAGE

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STATEMENT

x x x x x

This image arose out of some deep concerns I have regarding the current state of politics and the media. I see a lot of lies being told and voices being silenced by these institutions for a purpose that is not always clear or in our best interests. I see governments using the tragedy of September 11, 2001 to gain support for their illegal invasions and wars on nations from which they see a profit to be made. I see many media outlets perpetuating these lies by sensationalizing stories, which promotes fear and the creation of enemies. I see those who express dissent being gagged and vilified, labeled as traitors or worse, as terrorists. All this makes me worry for our future and for our freedom.

However, I also see a lot of people who are working to change these injustices, finding ways to get their voices heard. They are saying "NO" to the lies, to the fear mongering, to wars they never supported, waged by politicians who have forgotten the meaning of democracy and would trade our freedom for a barrel of oil. I want to be one of those people. I refuse to be silenced.

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JESSE BOLES

PHOTOGRAPHY
3RD YEAR STUDIES



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STATEMENT

x x x x x

Given the wealth of photographic processes available to the contemporary artist the investigation of the aesthetic qualities of historical processes as opposed to the historical techniques themselves becomes a stylistic choice, one which plays on our notions of nostalgia, timelessness, and decay. Photography has developed a body of references from which to draw. Having established itself as a viable art form for the last half century, photographers now have a set of signs which they can use to communicate in a code of the medium itself. While there is still work exploring the technical capabilities of the camera there is also an increasing body of work which take early, arguably less self-conscious work as a basis for contemporary commentary. While some insist on returning to the historical processes themselves it is equally possible to trade on an economy of antiquarian photographic aesthetics and to engage the viewers' assumptions about what a modern photograph should be. Returning to the look and feel of earlier techniques, may at first seem to simply be a disingenuous attempt to take advantage of the viewers nostalgia; but it can also lift the weight of the historical label from those aesthetics, thereby freeing the canon of photographic aesthetics (process born or otherwise) for use in contemporary work.

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KAREN BROCKEST

PHOTOGRAPHY
3RD YEAR STUDIES



STATEMENT

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When I first began my photographic journey my key interest was in landscape photography. I studied mainly the work of Ansel Adams and strove to create works with similar depth. As my experimentation progressed I began to explore other venues of photography. I studied the work of many artists and became most intrigued with the work of Richard Avedon. I was most fascinated with his series of black and white portraits, taken in the studio. In this work, Avedon stated that he was aiming to show only the person in front of the camera, he was portraying the face value of his sitter. The more I studied this work, however, I began to realize that there was much more, I felt that what he was able to make visible in his sitters was a depth to the person that others may never encounter. I felt that his work revealed a part of the sitter that even they may have been unconscious of.

As I result I began to feel that I myself could take his work a step further, using colour film instead of black and white, and using the same stark white background I began my photographic exploration of Avedon's works. As a photographer my goal was to capture the inner most personal qualities of my subject. I aimed to capture a quality of my sitters that were uncommon of their personality. Doing such required a very watchful eye as my subjects waited in front of the camera, knowing nothing more than that a picture would be taken of them. I waited for an exact moment; a point in time where the subject took on an expression that set them apart from what others knew to be their personalities. These were the moments in time where I was able to capture the elegant and personal, yet somewhat intrusive moments, where I as a photographer took the chance of seeing beneath the surface.

During the creation of this series I was able to understand different parts of peoples personalities. Having begun this project using sitters I knew, I felt that this would be the best way for myself to determine whether my goal had worked. I chose the photograph of each person that told a story unlike that of his or her known personality. By taking the time to look into the sitter before me, I was able to show what is truly beneath their surface.

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MARYAM GHORBANKARIMI

FILM
4TH YEAR STUDIES



STATEMENT

x x x x x

In the silence of the time,
Come closer, open your eyes
See through the walls,
Break into the lines
Find the flying star,
Follow it to the top,
Listen with your heart,
Hear the sound of the sky.

Stay in the peak,
Remember the journey,
The journey of the form along the line of time,
The form's heavy carrying the image*,
The image is speaking,
Telling the story of its life,
"It's dark by the window
The house is frozen,
I can't hear anything but,
Ding! Ding! ..."

Wait, wait until dawn
Then jump, jump into the light
Wake up in the air
Look, look everywhere
Close your eyes and open your eyes again
You'll see it's been just a dream!

* It is an analogy of pregnant woman walking heavily; here the form encloses the image as if it was pregnant.

P.S. The photo is taken from a moving car looking out the window while I am holding two flowers in front of the lens.
Looking at the photo it is not clear where it has been taken and it becomes an abstract image. What I find interesting about it is that by looking at it for more than couple of seconds it starts to tell a story of a memory. And that story might be different from one eye to another.

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SHAI GIL

PHOTOGRAPHY
4TH YEAR STUDIES

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STATEMENT

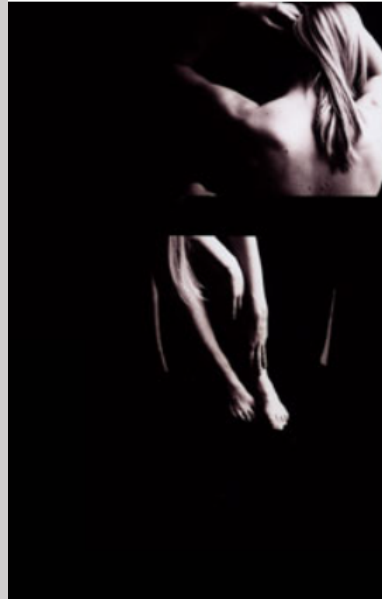
x x x x x
Urban Scenes

This photograph belongs to the body of work "Urban Scenes" which focuses on the relationship between people and their urban environment. In previous bodies of work I have dealt with understanding and interpreting architectural spaces through focusing on structure, surface, and ambience. This body of work represents a shift in my photographic observation in relation to architectural spaces within which we, as humans, live and function. Through the use of juxtapositions, framing, focal and vantage point I tried to express the intrinsic differences between people and their urban environment. While buildings have strong physical presence, familiar appearance, and permanent location, people appear small, anonymous and constantly on the move. This particular image reflects the striking differences between a human figure and a grid like structure. Although the figure is on the move and will probably leave the frame in few seconds, it feels as if its existence is trapped between the endless horizontal and vertical lines that stand for the complex, dense, yet very organized modern city.

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LINDSAY JONKERS

PHOTOGRAPHY
3RD YEAR STUDIES



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STATEMENT

x x x x x

From a young age, photography, for me, was a way of recording a truth or actuality. It was a document that proved something happened - a memory of something that had gone before. As a small child, it was sifting through old photographs that gave me that intense interest in photography and instilled in me the thought of producing my own photographic realities. My first experiences in photography were adventures of experimentation, recording people and objects that sparked something within me. Finding an affinity for photographing people, I soon realized that I wanted to record not only those happy snapshots, but I wanted to delve deeper into the human presence and seek what made people who they are.

The beginnings of my journey in the photographic field lead me in the direction of black and white photography. It was in this strain that I found a medium that stripped a frame to its bare essentials, rid of colour distractions, to leave only a deep sense of tonality and richness that I had only experienced in the old family photographs I had leafed through years before. I was immediately captivated by the entire process, and suddenly felt I could convey that deeper meaning to my photographs that I had first envisioned.

Fascination with humans, in both physical and emotional forms, comprises the majority of my photographs. Capturing the essence of a human spirit was the subject of most of my photographs, as I wanted to portray the true personality of the sitter. But part of that essence of a person is the physical aspect of the human form. Having a deep interest in medical photography, I look at the body as not the epitome of beauty, not the ideal, but as simply a form. It is what makes us the same, as each human is composed of the same appendages, organs, and generic features. I photograph the body intuitively, revealing the figure that makes us a member of the human race, and recording the truth as I see it.

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MICHAEL KIM

PHOTOGRAPHY
4TH YEAR STUDIES



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STATEMENT

x x x x x

I started photography in 1999 at the age of 17, and as a student I was always fascinated by different kinds of art forms. I had a lot of experience with different mediums but photography best suited my style and personality.

In the early days, I was trying to produce images that created a state of mind and evoked a wide range of emotions, creating moods by utilizing and playing with light and shadows. I enjoy playing with shadows because I feel they have an amazing ability to create a distinct mood for an image. After I started to study photography at Ryerson, I experimented with different issues and types of photography. I have tried documentary, commercial, fine art, and other types; however, I began to lean towards commercial photography. I am able to craft with some sense of design as I retain background knowledge of this craft. Also, it seems to interest me because you have total control over what you have, as well as the power to create anything you want. "Let there be light" and the light will shine. You get to create a new world around the product you are shooting. Everything is composed and crafted by myself. Another reason why I am interested in commercial work is because it works well with my personality. I tend to have things neat and right, and commercial photography is nearly perfect in terms of look and colour. You have to be able to bring out the best features of your product.

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DEBORAH LEE

NEW MEDIA
4TH YEAR STUDIES

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STATEMENT

x x x x x

June 11, 2003. 12:41pm. It's strange; I still walk around the city hoping that at any moment, a familiar face will be calling my name. But who am I kidding; I'm half way around the world and anyone who means anything to me is...well, probably asleep.

I've been here in Melbourne for five months now, taking photography courses at RMIT University. "The Language of Colour"...an interesting class; but I've been torturing my professor, Alex week after week with postcard images of Melbourne. It's funny; throughout all my years in Toronto, I've never taken a picture of the CN Tower. Although here in Melbourne, I've replicated every postcard...down to the last beach house. 3 weeks left and only one more assignment to shoot. It's my last chance to capture an image that Alex has been waiting so patiently to see.

It's a beautiful sunny afternoon and I find myself catching the 96 tram out of the city and towards St. Kilda. "She sits alone in a smoke-filled café, watching the world go by". Those haunting lyrics have been playing for the past hour! They must have this song on extreme repeat or something. But here I am, sitting in a not-so-smoky café trying to find the inspiration to try again. I've lugged my camera all the way here, and photographed my hundredth picture of St. Kilda beach. Clarity.

Here I am sitting in a café, on a beautiful beach, in a country that I've always dreamed of seeing. After unloading my thoughts into this tattered journal, I realize what has been causing my unease. I have found a place that feels more like home than anywhere else. And though it may be a place where I won't see those familiar faces, I am willing to embrace it.

"Clarity", June 11. 2:30pm

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ALEXANDRA OLIVER

PHOTOGRAPHY
4TH YEAR STUDIES



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STATEMENT

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I was on my way home from grocery shopping, when I passed it on the street: an odd, ancient object in pieces outside one of the many antiques stores on Carlton. An old mannequin. It was a mess of worn brown cotton, clinging tenaciously to a surface of pressed paper; and its mangled metal frame, rough and corroded, lay there in shameless disarray, pleading for my attention. I passed it by, blaming my large box of groceries, but as soon as I reached my door, found myself thinking again on that thing, with all its textures, its colour, its form.

The store owner drove a hard bargain, but I walked away with a sense of satisfaction, as though I'd found the best deal of my life, enhanced by the fact that I had a purpose all my own and secret from him: I would photograph this thing.

Two days before the first round of editing for Portfolio VI, I still hadn't shot anything for it. In a rush of panic, I assembled the old mannequin and hauled it off to the studio. I would photograph it alongside a human figure. What figure? My classmate. Barefoot. Wearing...? I pulled a silk slip from my closet. Photograph, how? Simple lighting.

I rigged a simple background with a draped sheet, and began taking light readings. I tore off my sweater, working in a rush of mounting excitement. I found myself muttering, incoherently, sometimes saying, "Yes, yes!" in mounting ecstasy as I fired the shutter over and over, the studio strobe obliging with a rapid series of flashes. There was conflict, submission. I satisfied my visual lust.

Seeing is desire. Imaging is release. The world of material bodies, pale and fleeting, insubstantial and deceptive as it may be, routinely performs the most exquisite seduction on our senses, our eyes the weakest and most susceptible of them all. We have learned to revel in the deception, in the variability of shapes and colours, in the many varieties of texture. We play games with light, courting her, inviting her to show her many facets, as she reveals to us, day by day, frame by frame, our never-ending fascination with all we can see.

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AARON PHELAN

NEW MEDIA
4TH YEAR STUDIES



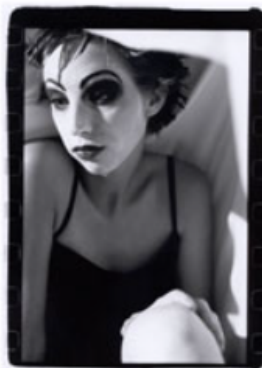
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STATEMENT

x x x x x

Images are like the blank canvass.
They are themselves so many studios in a great workshop,
A material with life and presence.
They converse almost only with each other.
They make swift arrangements
And faster still they break apart without yielding.

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KAREN SENF

FILM
3RD YEAR STUDIES



STATEMENT

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The primitive action of projecting a film raises the collaborative aspect through which films are constructed. Unlike other forms of expression, wherein creative decisions are placed solely upon an individual, the filmmaking process involves the input from representatives of various disciplines within the medium. Nevertheless, there remains a person who makes the ultimate decisions regarding the final vision and meaning of an artwork.

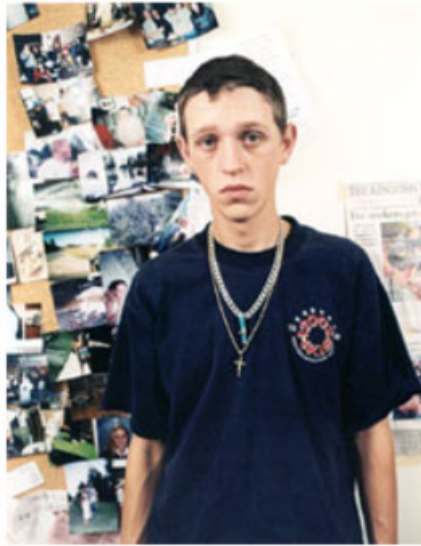
Borders are easily crossed and incredibly tempting. Aside from composing behind the camera, crossing the axis while retaining a similar directorial position is a new experience that warrants a questioning of merit. At what point does my precedence fade and the camera operator take control of the situation? Partially blind to the proposed frame, abstract motions act as an instructional outline while the focus of attention remains almost stagnant. The thoughts plaguing the subject's mind center around the attempt to visualize the outcome of the camera movement and position.

A constant friction, an evident push and pull of attractors, compromise both the spectator and subject. I am the spectator and the subject. Between my inner emotions and outward actions, a relentless tension prevents me from being completely honest in front of the camera. With these two realities in flux, I cannot submit to the proposed intentions when the focus is directed within.

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JON STATA

PHOTOGRAPHY
3RD YEAR STUDIES



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STATEMENT

x x x x x

Marcus Aurelius Root wrote in 1864 that "a portrait, so styled, however splendidly colored, and however skillfully finished its manifold accessories, is worse than worthless if the pictured face does not show the soul of the original, -that individuality or selfhood, which differences him from all beings past, present and future." Portraiture has always been an aspect of photography that has fascinated me. It is highly personal for me as the photographer, yet it is an image of another person. It goes beyond a verbal explanation. What I tried to communicate through this piece was the tension between the willingness to being photographed yet the resistance of the subject to reveal his true self. I tried to emphasize the awkward and uncomfortable gesture of the subject and have it directly confront the viewer. I am neither a gifted writer nor an articulate speaker, I try to communicate emotion and a sense of self through my photographs. I have always been fascinated with photographing people in their home environments. The dialog between the subject and their own personal space seems to evoke a greater impact of revealing who they are.

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GARETT WALKER

PHOTOGRAPHY
4TH YEAR STUDIES

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STATEMENT

x x x x x

The Tree of Knowledge

NO
IMAGE

I am reluctant to define myself as a particular type of artist. Although I work within established veins of image-making, each creative moment offers new opportunities for me to embody new ideas in new form. My methods however, have shown some consistency. Intuition has always been my guiding direction, from which spontaneous creative movement has allowed me the motivation and inspiration to work.

I am often struck by the experience of certain spaces. The act of photographing these spaces is an intuitive process, in which I come to make sense of my experiences, giving them meaning and form. The moment occurs when there is a coalescence of mind and matter. There is a manifestation of ideas and feelings in objects, colors, and shapes, which are interacting with each other on a variety of levels within the space and within me. The photograph becomes a way to explore myself through a space.

Late one night I was attracted by the illumination of a public school classroom behind my house, and particularly the silhouette of a tree in the window. An interesting reflection occurred involving the structure surrounding the seemingly natural evolution of my earlier education. At the same time I was intrigued by the symbolic nature of the silhouette, to the tree of knowledge (of good and evil), found in the Garden of Eden. This is the famous tree whose forbidden fruit was eaten by Adam and Eve, in an act that defied God's authority. This brings up questions of original sin, an even earlier education, and nature vs. nurture, further thoughts and interpretations found here in kindergarten, the child's garden.

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KRISTY WALTER

PHOTOGRAPHY
3RD YEAR STUDIES



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STATEMENT

x x x x x

Everyone with a visual mind has their own unique way of seeing the world and remembering their experiences. Whether it is the way light hits an object or the way it moves in the wind, we see brief glimpses of something that we can't really describe. Sometimes it is hard to convince myself of what I saw because these moments are often gone so quickly. But it was there, and although it can be hard to realize it, it is even more challenging to capture it with the camera.

I have always been drawn to colour images with an incredible sense of vibrancy. Nature constantly presents us with colours that almost seem surreal, but are not altered in any way. When I first started photographing seriously, I loved having the ability to capture and freeze a single moment in time forever. The photograph for me was undeniable proof that something happened, and that someone cared enough to record it. I soon realized that sometimes the still image just isn't able to show things as I see them, particularly in nature. Sometimes an image needs to say more than just what it is. My frustration was that I loved photographing nature, but the still image is unable to show what I saw (or imagined) when I was taking the picture. So I challenged myself to capture the movement and growth that I see around me by moving away from the still nature of photography. Nothing in nature is static; it is constantly moving and changing. I have tried to capture this idea of motion more accurately to show my reality. Experimenting with multiple exposure and various shutter speeds has helped me to show things as I see them.

Sometimes abstracting visual elements makes an image speak more clearly and appear more truthful. Everything in nature grows, moves, changes and dies - something that I find hard to show with a representation of objective reality. There are many realities to any situation; every person has a unique experience to everything. It is through my images that I try to portray my own experiences.