


RYERSON
UNIVERSITY
IMAGEARTS
PHOTOGRAPHY
CLASS OF 2014
THIRD YEAR SHOW



XII

FOREWORD

THE HUMAN SUBJECT

Identity. Character. Typology. Culture. Relationship. Situation. Affect. Memory. Approaching the human subject requires a delicate flexibility; it draws on empathy, understanding, and pathos. It involves a cognitive shift, moving outside of oneself and considering humanity from a broader, unique perspective. The image-maker must be engaged with critical investigations of gender, identity, objectification, and exploitation. How is it possible to distill the multitude of contradictions, complexities, and nuances that make up our existence with a mere photograph?

This catalogue is the culmination of over sixty

photography students' investigations into the human condition. Approaches vary from portraiture to landscape, from collage to digital media, from questions of authenticity and representation to the subjective and ephemeral ghosts of memory.

A sitter connects directly with their audience with a quiet tranquility, the photograph captured immediately after a moment of reflection and prayer. We are drawn into a similarly contemplative state, to consider the image, the portrait, the moment in time. Through carefully crafted black and white prints, a body is re-

“We are drawn into a similarly contemplative state, to consider the image, the portrait, the moment in time.”

contextualized as an abstracted, textured landscape. Two images, one an echo of the past, another a re-visitation, create an intersection of then and now, of memory and change. Both nostalgic and contemporary, here we are invited to consider the passage of time. These are only some of examples of the ways in which the human condition has been investigated in this iteration of the Third Year Exhibition.

A debt of gratitude is owed not only to all the artists for their significant contributions but also to the design and production teams who brought all of this together – particularly, Louise McCulloch, Robbie Sinclair, JC Pinheiro, Sebastien Dubois-Didock, Beau Gomez, Brody White, Terry Williams, Mary Anderson, Haley Friesen, Sonia Cacoilo, and Turner Wigginton. Finally, a sincere thanks to Don Snyder and the Image Arts faculty; this show would not have been possible without your ongoing support and guidance.

DIRECTORY



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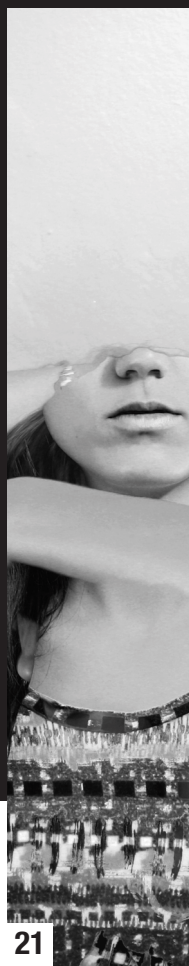
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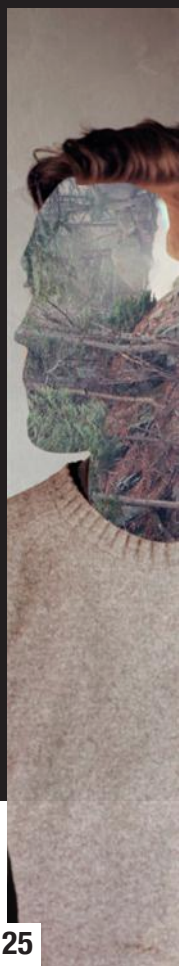
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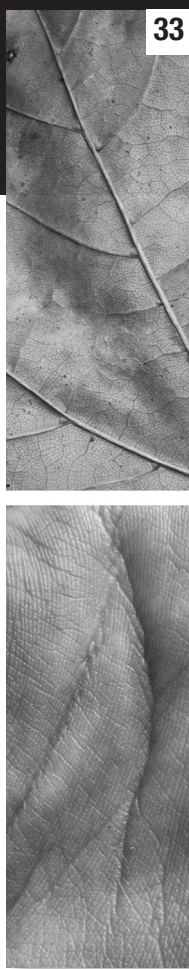
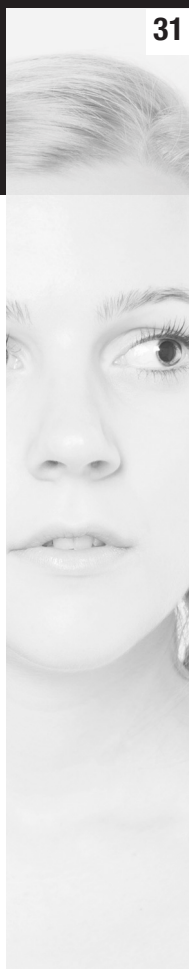
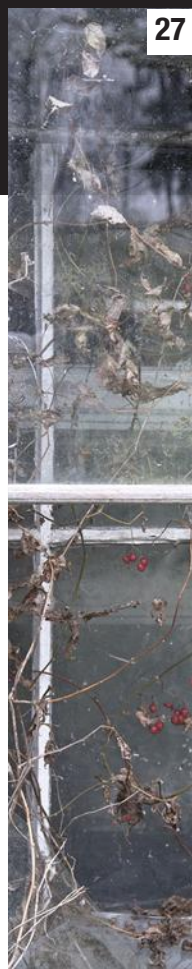
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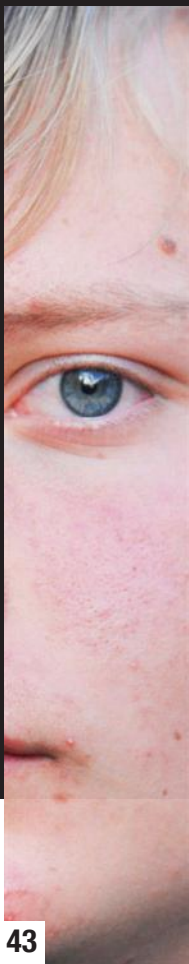
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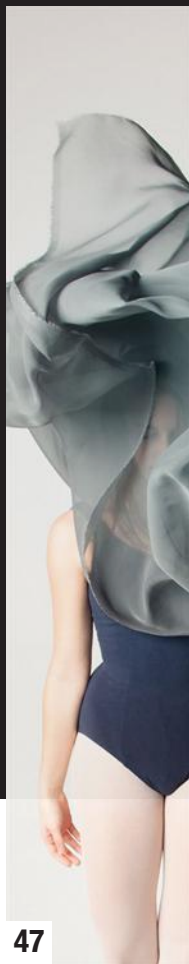
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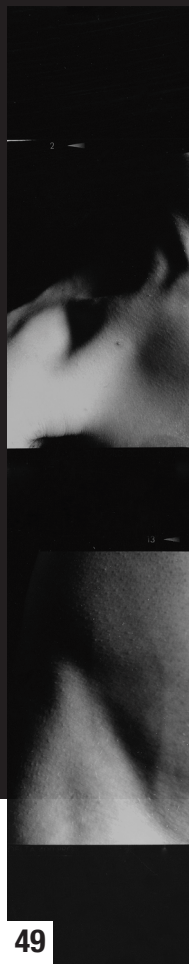
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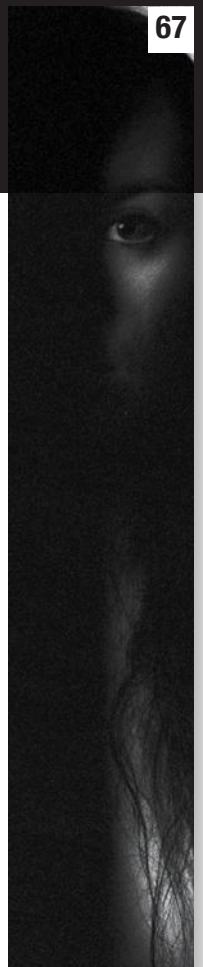
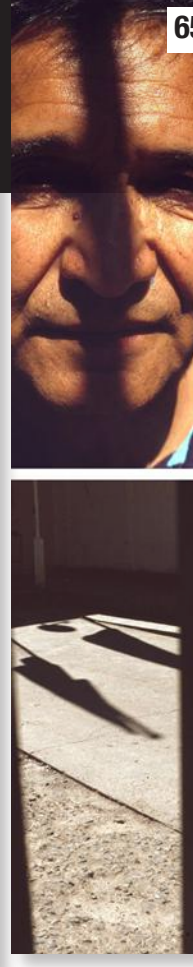
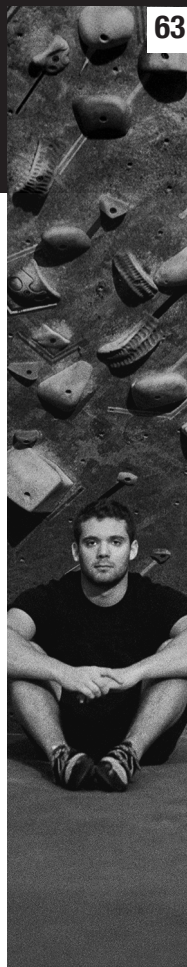
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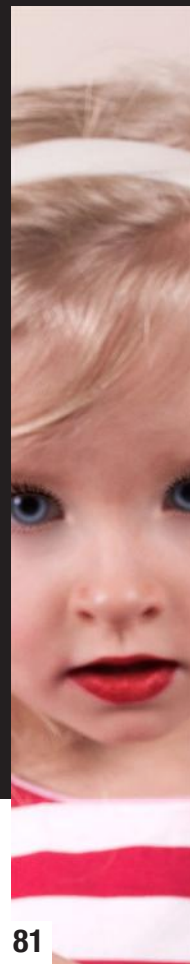
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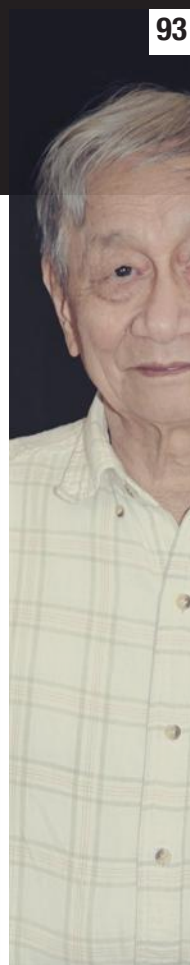
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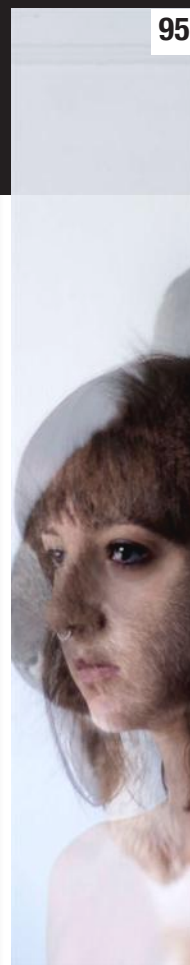
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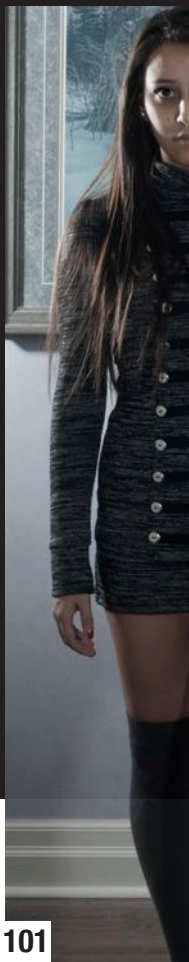
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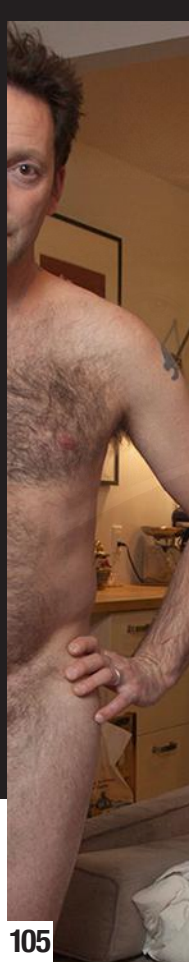
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On Display @ IMA Gallery

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Mary

ANDERSON

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Bio

Mary Anderson is an image-maker studying at Ryerson University. Her work stems from an interest in theory and politics, and is shaped by her appreciation for the picturesque. Mary has received a BA from the University of Saskatchewan, is an MA Candidate at York University, and a soon to be graduate of Photography Studies in the School of Image Arts. Her work has been published, featured online, and used in YWCA Saskatoon marketing material. Mary had her first solo exhibit last fall in Toronto for her series Section 265.

Take A Seat

This series explores new methods of constructing human portraiture within photographic practice. My goal was to create new ways of seeing the portrait, and in turn, create new viewing experiences for the viewer. In each shot the individual is situated in traditional format, but they are also surrounded by traditional photographic equipment that would not normally be seen in a final image. As a result, the set-up attempts to work as a commentary on the discourse surrounding human portraiture, particularly in relation to the notion of the “sitter” or the “constructed” portrait. It is this “constructed” element or the “making” of the photograph that unites the series.



Kathleen
 PRINT-16X20/FRAMED 20X24, Inkjet print, 2013



Amanda

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Bio

Amanda is a Toronto based photographer currently studying her third year of Image Arts Photography at Ryerson University working towards her Bachelor of Fine Arts. Amanda is mainly interested in abstracting the physical process of the photograph by cutting, pasting, and superimposing several images to create collages.

Dystopia

For the human subject I was interested in contrasting the stereotypical 1950's sexist ads that depicted "the perfect life" with scanned slides that I had found from my grandparents' travels. I compared the two subjects by digitally making a collage of found images that create a narrative between the ads and the slides. I was interested in looking at the contrasts of natural family portraits along with the unpleasant and creepy factors that underlie classic advertising.



First Communion
16x20/Inkjet



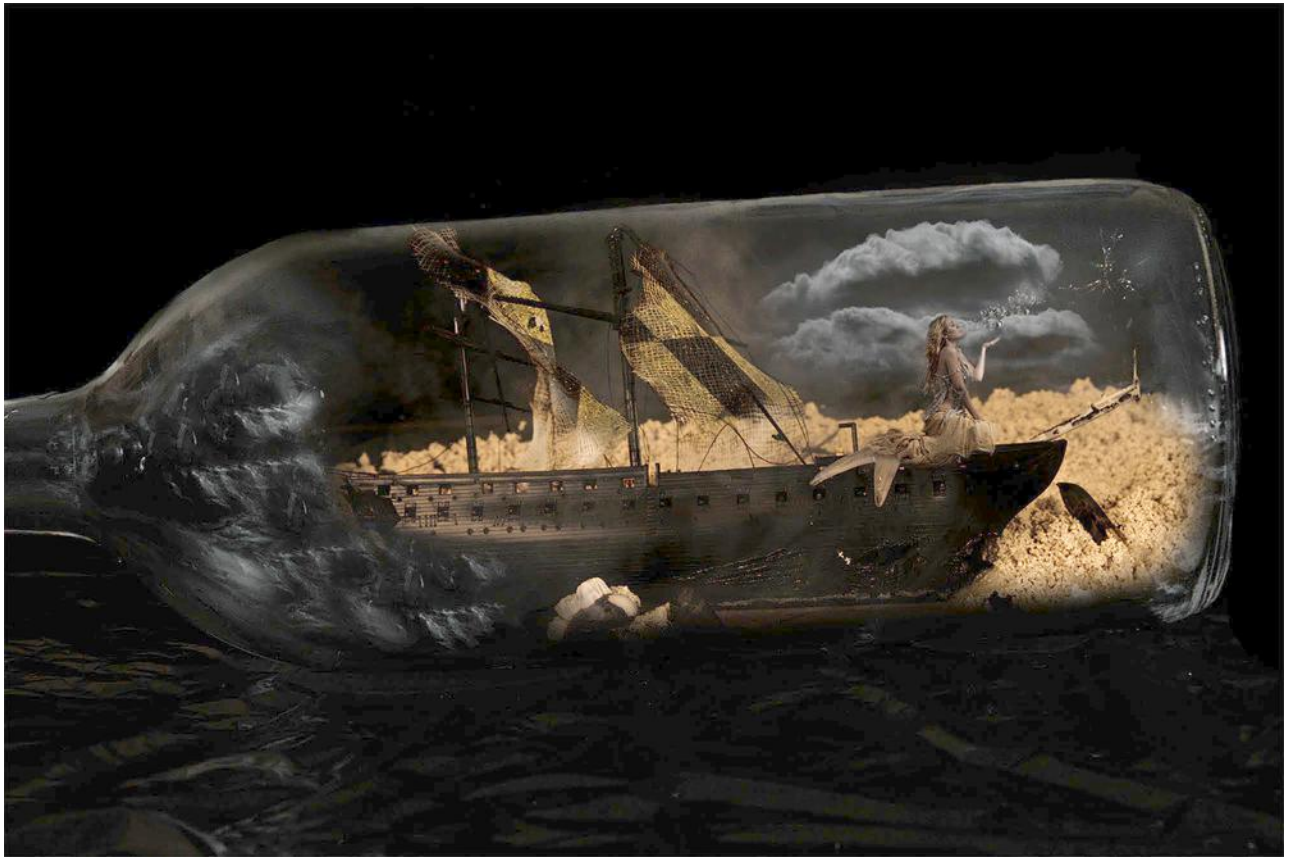


Bio

Growing up with a diverse array of artistic influences, Helene's devoted passions center around music, photography and graphic design. She experiments with different lighting techniques through still life photography and intimate portraits, formulating elaborate photo composites stylistically depicting apocalyptic and dream-like imagery influenced by such writers as George Orwell, Joseph Campbell and Sigmund Freud. Conceptually she works to connect with each individual person she photographs, analytically encompassing their traits within a narrative tableau through the use of surrealistic allegories. Her talents on a more objective scale will ideally span to the music industry where she thrives on developing artwork employed in the marketing of musicians.

The Mythic Question

In combatting the traditional folkloric standards of what it is to be a hero from a feminist point of view, the original concept of this series was to promote female empowerment, dismissing the predestined coma-lifting kiss in favour of displaying each woman at the brink of destruction with a positive subjective outcome. Eventually this project grew to not only project the strength in women, but also men, within an emotional confinement, and herein lies the intent to photograph the psychological displacement of the individual character, each symbol building to construct a narrative which directly references the challenges the protagonist has faced.



Becoming a Mermaid
24 by 35 inches - Inkjet Print



Lindsay

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Bio

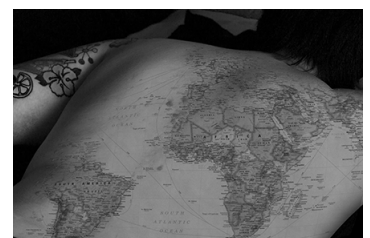
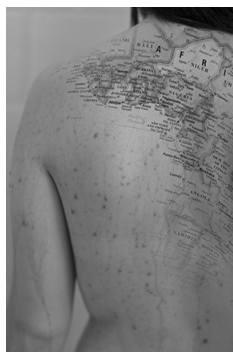
The first Lindsay Boeckl ever experimented with photography was with a disposable camera. Her equipment continued to get more expensive as she got older. Originally hailing from Detroit, she moved to Toronto in 2010 to study photography at Ryerson University. She would like to pursue a career in photojournalism, but is always interested in trying a new genre or technique.

The Rocky Spine Series

When researching for multiple projects I found inspiration in a song titled Your Rocky Spine by the Great Lake Swimmers. It describes a woman's beauty using terms of natural elements. The Rocky Spine series is both an interpretation of the song as well as a criticism of the "normal" ideals of beauty. To illustrate this all of the subjects have maps overlayed onto their bodies showing the models beauty and comparing it to that of grand natural elements.



Rocky Spine 1
8.5x11 print



Sonia

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Bio

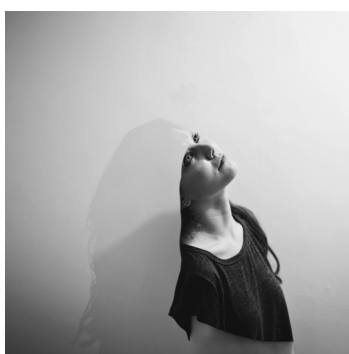
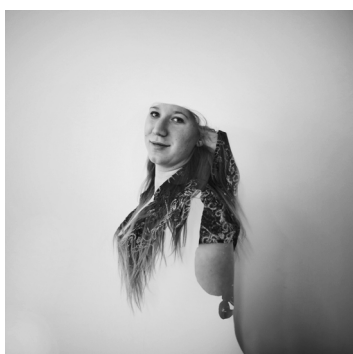
Sonia Cacoilo found her love for photography at an early age. When she got her first camera, at the age of 12, it became a dream of hers to become a professional photographer. Now, at the age of 20, she has taken the advice of her highschool photography teacher, who said, that in order to become good at something you need to do it for 10,000 hours. She is now logging those hours at Ryerson University, and enjoying every minute of her education towards achieving that childhood dream.

Deconstructed Portraits

The portrait is a very complex method of capturing the human subject in photography. It can be used to show an aspect of a person, or it can be used to manipulate how a person is perceived. The nature of portraiture will never allow us to completely reveal a person, no matter how open a subject is to the camera. Deconstructed #1 speaks about the nature of a portrait, and how a photograph does not always reveal everything about a person. The appearance of the obscured body is putting this concept in more literal terms. Even though this person has been photographed, the information is lost through the digital rendering of the real. Regardless of this digitization, it becomes clear that an image is not enough to capture everything about someone.



Deconstructed #1
11.5"x 11.5" matte print



CAMPISI

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Bio

Julia Campisi is an artist and photographer from Toronto, Ontario. Her passion lies in the conceptual world of photography where she disappears in an attempt to understand the meaning of humanity.

She studied International Relations at McMaster University where she received her honours BA. After a year of working in the 'real' world, she quit to focus on photography. She started off at Concordia University and has found herself back in Toronto at Ryerson.

The Roles We Play

"The moment you try to put impressions into words, you either begin to analyze and construct, to 'eriger en lois', or you begin to create something else". – T.S. Eliot

This series explores female identity within the confines of domestic life. Everyday kitchen objects are placed into another context to alter the viewer's perception. The functionality is transformed, allowing the viewer to question the original purpose. While the interpretation changes, the object will forever stay the same. The absurd use of these kitchen items challenges the viewers understanding of domestication and the role of women in the 21st century.



Nitrile Gloves
10^{1/2} X 16 / exhibition fiber print



CHAMBERS

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Bio

Haley Chambers is a practicing photographer in Toronto Ontario. After studying at a school for the arts, Haley is now studying photography at Ryerson University in the Image Arts program. Her work, whether conceptual or documentary style, is all made using analogue photography. Although a lot of her work has been strictly photography, some of her most recent work has included the use of other art media (such as drawing, and combined imagery). Growing up surrounded by it, Haley's love for nature, the human condition, and human form are the basis for a large portion of the work she creates.

The Appropriation of Nature

This image, "Kelly" exists as a part of a larger photographic series entitled "The Appropriation of Nature" It is often overlooked as to how much we as humans depend on nature. We, as world-wide consumers, as an urbanized culture and as industrial obsessors, overlook the generosity of nature. Although beautiful and strong seeming, nature has an innate, passive willingness to give itself completely over to feed these "needs" we have as humans. This photographic series is meant to show how we depend on nature (most often unknowingly), and to reiterate the elegant, beauty of this natural world that we continuously abuse.



Kelly
16x20 Inkjet print
dual image, shot medium format



Jenna

COMBEE

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Bio

Jenna Combee is an avid photographer from Owen Sound, Ontario. Her interest in photography developed from a general love of the visual arts. This led to her application at Ryerson University, where she is currently completing a Bachelor of Fine Arts Degree in the Image Arts program. As she continues her education in Toronto, she wants to expand her horizons and explore new subject matter. Though photography is a passion of hers, she hopes to pursue a career in Graphic Design.

Abandoned

We typically associate homes with warm, inviting atmospheres. Abandoned is a photographic series that demonstrates how the feel of a building can change entirely when human life has been removed from it. Suddenly a place of comfort and security can become quite sinister. Questions as to who lived there and why they left can transform a home into an unsettling place filled with mystery. Fear of the unknown consumes us. Perhaps we assume the worst, or just let our imaginations run wild. Whatever the case, the appearance of these structures ignites feelings we don't generally associate with homes.



Sunny Valley Road
13x19 Inkjet



Laura

DARCY

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Bio

Born in a small town and raised in a large family, people have always been a constant inspiration and spark of curiosity in Laura Darcy's work. Through inheriting her grandfather's film camera at a young age Laura's curiosity began to heighten. The camera's ability to observe one's personal surroundings from a different perspective became intriguing. Using the rawness of everyday life, Laura started to explore the honesty that people tend to expose. Using the camera, Laura began to better educate herself on the human condition and commonplace. Currently in her 3rd Year at Ryerson University, Laura studies photography to further focus on her creative development, while challenging her artistic side. Longing to connect people with their lives and their lives with their contexts.

Equivalence

The Labarre sisters.

Often viewed as uniquely distinctive from one another, the subjects are intentionally classified and archived by their fingerprints, exposing the issue that we are just one mark of a few billion within society. Singularly we become overlooked. Our fingerprints separate us, as well as define us. The sisters depict this notion, as they become a typology, rather than a freestanding structure, independent of all other beings.

I will tell you how you identify.

You are just a number.

Catalogued by your fingerprints.

Your face is the property of a binary code.



02
16 X 20 - Ink Jet Print



Joanna

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YYZ ✈



Bio

8:12

Joanna is a Toronto based photographer who genuinely loves life with a crazy love and will hopefully make you smile. She has a heart for this vast world and for its intricate details. More often than not those little moments are the most precious. With her newfound love for the art world intertwined with her passion for people, she captures those decisive moments. She wholeheartedly believes in the potential photography holds to reveal truths and even fabrication of the “real” world.

These images were intended to leave the physical behind; In the light nothing not even shadows can hide. Everything is seen, everything is made clean. Though the light may blind you, it will, in fact, purify you.



Beaming Luster
Digital, 20x24



Jenna

DENISE

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Bio

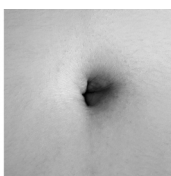
Jenna Denise is a Toronto based artist currently in her third year of study at Ryerson University for photography. While growing up in an artistic family in the small town of Midland, ONT her fascination with taking photographs began at the age of ten. Her artistic interests include photography, graphic design and writing. Her work often explores psychological themes as well as pop culture, the macabre and humour.

Parallels

Parallels is a photographic series that explores our relationship with the natural world through a series of black and white diptychs. The images in this series focuses on the details of both our physical bodies and the details of the natural. A side by side comparison of these photographs is meant to convey the idea that we are still closely connected to nature and are a part of nature even though we tend to think of ourselves as detached from the natural world.



Parallels pt.1
29"x15" – Inkjet Print



DUBOIS-DIDCOCK

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Bio

Having grown up in the hospitality industry, Sébastien Dubois-Didcock has always been interested in representing the art of the culinary industry through his passion for photography. Working in partnership with his Father, who is an executive chef, Sébastien has aimed to depict the artistic nature which lies in fine dining dishes through his photographs. While studying at Ryerson University, he has broadened his skills by learning to photograph people. Sébastien has worked with numerous small businesses helping them create and establish promotional media for their company.

ISM

ISM is a photographic series of hybrid images called cinemagraphs, which explores the ideas behind viewing photographs. When a photograph is created, the photographer takes the time to envision and plan his shot in order to convey a notion through his subjective thought process. However, similar to painting and sculpture, photographs are completed by the audience who views them and ultimately implements their own thoughts and ideas on the photographs. Consequently it can be said that photographs, although they can convey general notions that many viewers will deduce, are subjective to the viewer whom views them.

In contrast to classical photographs, cinemagraphs allow for the viewer to experience photographic works in a different manner. While they convey the same characteristics as photographs, a small element throws the viewer into a state of confusion. Through this series, Sébastien explores the notion of meaning when an image, which seems to be a simple photograph, changes in nature consequently turning the viewer into the viewee.



Vincent, 2012
Cinemagraph on iPad



DUNGAN

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Bio

Elizabeth Dungan is a Montreal-born, Toronto-based artist and photographer. She received her BA in Anthropology from Concordia University and is currently completing a BFA in photography at Ryerson. In 2012, Elizabeth was the recipient of the Paul Semple Memorial Award for academic proficiency and creativity. Her work has been shown in various galleries throughout Toronto, Montreal, and England, including the IMA Gallery, The Gladstone Art Bar, and Studio Béluga.

Vestiges

Photographs are inherently nostalgic. They warp and skew memory. To capture a snapshot immediately halts the passage of time. It bestows a level of significance, that this person or moment or thing was worthy of documentation.

In 1998 my father passed away. I was 16. It was only years later that I realized I would never know him as an adult, that, in fact, I hardly knew him at all. What I retained from his life was mainly a pile of shirts, three of them to be exact. One was a horribly scratchy brown and blue plaid shirt made of 100% wool, and two were light army surplus jackets; one navy, one green. There is something incredibly intimate about these garments, they were held and kept close to the body, they age and decay, and they retain sharply familiar scents and textures.

A vestige implies a remaining trace of something, surviving evidence of that which no longer exists. This series aims to consider the relationship between mementos and the act of photographing them. By taking portraits of individuals wearing clothing, such as scarves, jackets, and sweaters, from lost loved ones (relationships either claimed by death, distance, or time), a process of reflection and catharsis begins.



Mhairi
16" x 20", 40.64cm x 50.8cm
Giclée Print



Sally

EVANS

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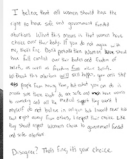
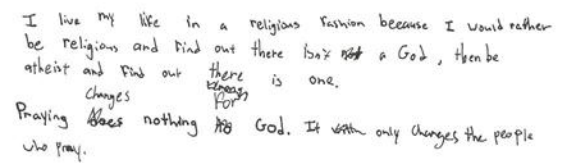


Bio

Sally Evans, is currently a 3rd year photography major at Ryerson University. Her photography primarily focuses on social portraiture, emphasizing topics which are not generally discussed. With her photography she hopes to enlighten the general public and bring light to these social issues which a blind eye is generally turned towards. After completing her degree Sally wishes to attend teachers college as well as continuing her social portraiture photography.

My Religion : Personal Encounters with Controversy

The image My Religion, is one image in a larger series entitled Personal Encounters with Controversy. The series points out a great flaw in society; the lack of discussion of “controversial” or “taboo” topics as to not upset any one. The portraits are accompanied by hand written personal encounters or personal opinions of these controversial, or misunderstood topics. It is time that we take a stand and address these issues, not only in the art world, but out in the general public as well.



I think gay marriage should be legal everywhere in the world. In my opinion, love is love. It doesn't matter who its with, and who are the one who judge what's humans should celebrate their differences and culture, not show people who are different. Gay people are no different than straight people, and in this day in age with all the modern technology in changes being made in the world, people should take a step back and realize how they can change with the times and accept something new.

Breanne

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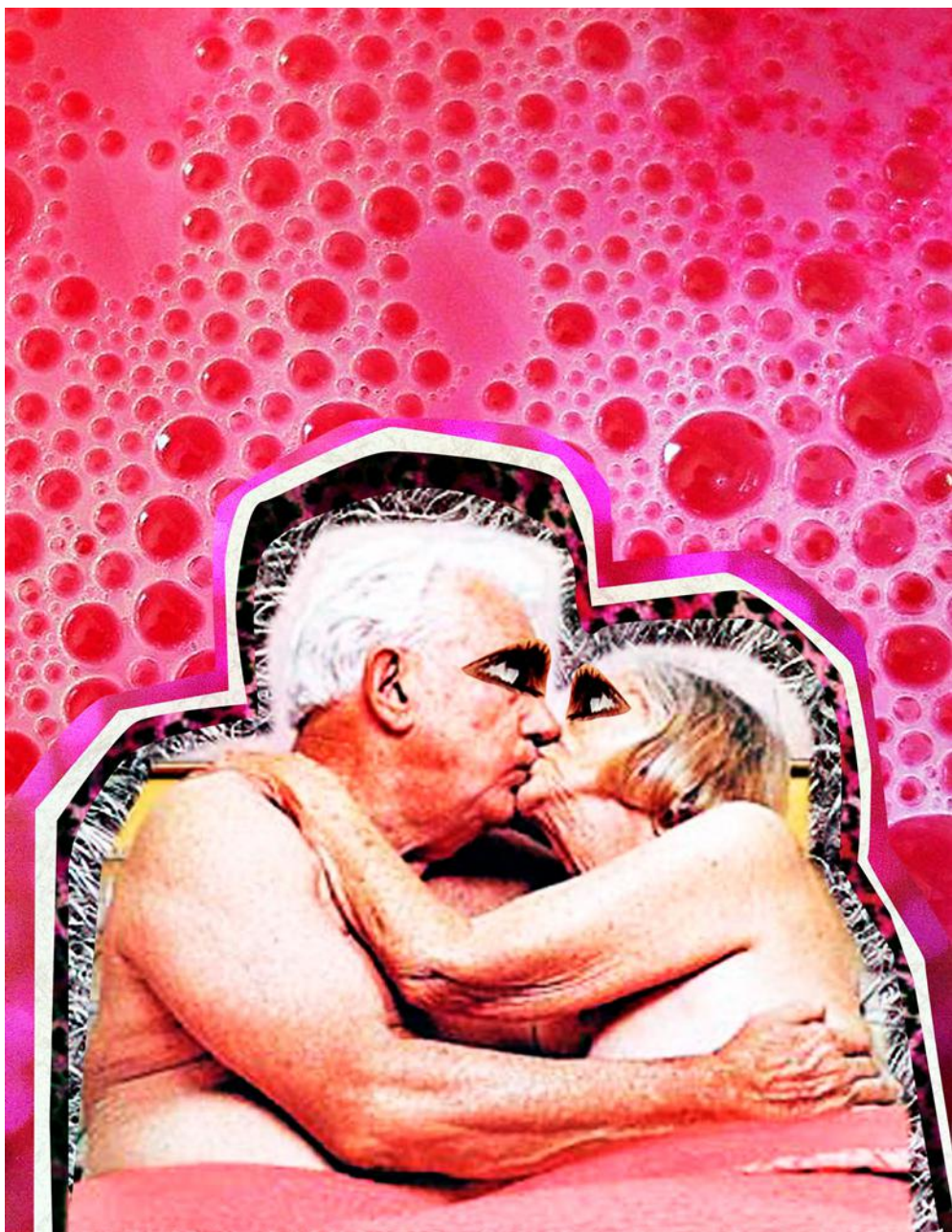


Bio

Breanne Fedak is a Toronto based photographer and graphic artist. She spends much of her time collecting other people's images and gawking at the newest advertisement. Her love of design is apparent in much of her work. Deliberate placement of found objects and images are used to create conversations, with overlays of subtle humorous antidotes. Breanne aims to continue her life traveling and searching for the perfect forgotten image.

Mr. Maslow

Maslow's hierarchy of needs is a theory in psychology proposed by Abraham Maslow. The hierarchy suggests that humans must fill the most basic of needs in order to establish more advanced ones. These needs are physiological safety, love and belonging, esteem and self-actualization. Maslow believed the needs play an important role in motivating behavior and that the deprivation of these needs lead to unpleasant feelings or consequences. Using the structured theory collages where constructed from found images illustrating each hierarchy. Personal experiences and views with each need reflect onto the final constructed image.



Love & Belonging
20x24 Inkjet



Callan

FIELD

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Bio

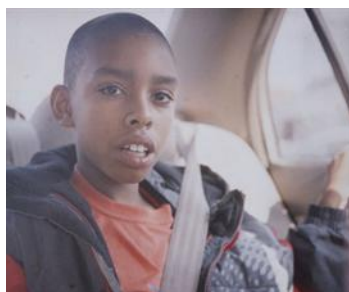
Callan Field doesn't like writing his own bio... its a weird mix of third and first person. It's like the word moist, just a little bit awkward. Anyways, Callan is currently a Toronto based visual artist completing a BFA in Photography at Ryerson University. His work is often informed by an interest in scientific ideas, with a particular fascination with geography.

Shift

Shift is a re-engagement with portraiture. Inspired by historical photographic processes such as the daguerreotype, it uses modern materials to produce unique objects where the image is freed from stasis by creating the illusion of depth. Depending on the viewing angle, the image can transmute from flatness into 3D. In this manner the subjects of Shift are transported to a world of three dimensionality, suggesting additional aspects of their character.



Sev
10x10 inches, Fuji Instant Film Lift



Alexander

FLINT

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YYZ ✈



Bio

Alexander Flint was born in Toronto, Ontario in 1991. His photographic work is primarily focused on ideas surrounding ambiguity, photographic psychology and juxtaposition. Alexander is currently studying photography at the School of Image Arts at Ryerson University.

Wanderer Above the Sea of Fog

The isolation of a human figure within the natural landscape proposes an engagement between the subject and the natural world, as well as an engagement with the self.

As a fragment of contemplation in photographic form, the images' formal qualities are able to operate as a portal in which the viewer is immersed in the act of introspection.



Wanderer Above the Sea of Fog
(After Caspar David Friedrich), 2012
4 1/2 x 6 3/4 (20 x 24), RC print

Haley

FRIESEN

MSP ✈
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Bio

Haley Friesen is an emerging photographer from Saint Paul, Minnesota, currently based in Toronto. Although her portfolio is wide ranging from portraiture to landscapes to narrative tableaux, her predominant interests lie in documentary photography, taking much of her inspiration from photographers associated with the Magnum Photography Agency. Her photography has been showcased in multiple exhibitions in Toronto and Minnesota alike.

The Fabric and Rhythm Between

There's a very beautiful quality of motion that is able to be captured and reflected upon that one normally could not, thanks to photography. This series focuses on the most seductive quality of motion, rhythm and the delicate interaction between the dancers and the fabric. The focus of the series is not supposed to be about the individual dancer but about the balance between physical body movements and the fabrics response, and vice versa. I plan on developing the series further by experimenting with different fabrics and colors as well as dancers at different ranges of experience.



Obscured
20x20, photographic print



Winnie

FUNG

LGW ✈
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esocentric.com



Bio

Currently on exchange at Ryerson University, Winnie studies at University of Wales, Newport (UK) in Photography for Fashion and Advertising BA (Hons). Whilst her beginnings are in fashion and advertising, they are by no means her ends. Having interned as an in-house photographer for Daydream Nation (Hong Kong), Winnie is no stranger to the studio. Her photography continues to take her to newly imagined dreamscapes.

Their Still Singing Limbs

These landscapes which I have created are done so in order to unsettle, to question, to displace what we know as the human body. There is an almost disconnect, a line where reality and fabrication blur - when you are reminded that these are bodies, a living breathing person. These contact prints are an insight to how I decided on the initial images for the series Their Still Singing Limbs. In an advancing age of the digital era, I am still an advocate for film photography and the darkroom and these contact prints are my testament.



Untitled
11x14/Contact Print, Resin-coated Paper



Beau

GOMEZ

YTZ ✈

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beaulevine.tumblr.com



Bio

Beau Gomez is a photographer working and studying in Toronto.

Dead Heroes

Dead Heroes consists of large-format film portraits of fallen heroic figures. Each model is cast as a mortal character from Ancient Greek mythology, carefully positioned within an elaborately constructed bed of leaves, flowers and rocks and posed to capture the moment directly preceding their demise. They are embellished to embody the features of a flawless god and the artificial surroundings, vivid in colour and glamour, exaggerate their myth in contemporary revival. While each photograph bears its own unique portrayal of departure from life, death is ultimately displayed as a decorated spectacle - a fantasized indulgence in the mythic possibilities of aesthetic perfection. Physical elements such as tears, sweat and blood become accessories to the figure's preternaturally beautiful face.

Dead Heroes speaks to the definitive moment of a sudden yet unparalleled demise; through a hero's sightless gaze one becomes enamored by the memory of a recent life.



Icarus
16x20 inkjet



GRAHAM

YTZ ✈
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Bio

Skyler was born and raised on a farm outside of London ON, Canada. In his sixteenth year he picked up a camera and has been taking photographs ever since.

bleach

Bleached Ben is the bi-product for tests for the ongoing hybrid project "Bleach".

I could get all in depth about meaning and reasons why it is the way it is but I'd be bullshitting you so I'll just say its a portrait of a friend that I dipped in bleach to see what would happen.



bleached ben
12 x 12 inches, colour print on transparency mounted on glass.

Michael

HOPKINS

YYC ✈️
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Bio

Mike Hopkins is a Toronto-based emerging photographer whose work focuses on experimental film processes and what can and cannot be revealed in a portrait. This will be his first time exhibiting work in a gallery setting.

Experimental Instant Film

This project began with experimentation with left over instant film chemicals. This involved a lengthy process of developing the images through trial and error when applying the developer by hand. Once I refined my process, I chose to photograph portraits as I felt it was most suitable for the aesthetic.

I was now starting with a completely blank canvas. Sitting the individuals in a dark room where I would paint the light onto their faces the way that I wanted it to appear. Then I applied the chemicals by hand. Together the two processes rendered these unique and intriguing images, reinventing the way that instant film has been used.

This whole project has been very process-based, but as it developed so did my end vision of the work. As I created more images, I saw a general theme forming. It was interesting to see the different moods created by different people when you have them sit still for almost two minutes straight. All of a sudden, the smallest movements and facial features became accentuated. The way the chemical is applied then deepens this feeling. Some portraits were obstructed more than others by the process, giving a completely different feeling to the image and a different insight to the person themselves.

I chose to scan the original instant film and try and replicate it as close as possible. I simply wanted to present the images on a larger scale to further emphasize the textures and colors created in the process.



Experimental Instant Film – 6.1
6x20 Fuji Flex, Face mounted on Plexi



Alexis

JACKSON

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alexisjackson.ca



Bio

Alexis Jackson is a Toronto based artist who creates installations and explores all aspects of the photographic medium. Her work deals with identity, materiality and history. Most recently, she created two installations for The Encampment 2012 at Fort York. Studying photography since 2007, Alexis is currently attending the school of Image Arts at Ryerson University.

Waist Down Portraits

A small part of an expanded series of waist down portraits, these photographs are simultaneously archetypal and personal. Stance and dress play a role in defining people's identity and how others perceive them. This series investigates this unconscious form of communication, questioning the roles of individuality and ambiguity in modern society.



Waist Down Portraits
Inkjet Print Frame Size: 20"x5.11" Print Size: 3 - 5"x7"



Michelle

KACZMAREK

YYZ ✈
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Bio

Michelle Kaczmarek is a Toronto based emerging photographer who is currently on a study exchange in South Wales. Her work focuses on acts of remembrance and the limitations of the portrait. Kaczmarek has exhibited work in galleries in Toronto and South Wales.

Little Ghosts

Nietzsche's concept of the self proposes that there is no concrete thing you can point to that entirely constitutes who you are. Each of us has a personal history that can't be defined through language. We are in a constant process of becoming, of transcending the person we have been into something new. We may like to think of ourselves as defined by some essential rational quality but we are not.

This series depicts the human being as a nature composed of the struggle between a mind and a body. The self is mutable and personal history can be rewritten to give our lives a new narrative and meaning.

Who you were a second ago is a ghost of who you are now.

Body am I, and soul



Little Ghosts
20"x26"/Inkjet print



Nathan C.

LALONDE

YYZ ✈
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eccentricexhibits.ca



Bio

Nathan C. Lalonde is a GTA based artist that practises in the production of strange, yet (hopefully) compelling imagery. These works are primarily photographic, yet they display a variety of different looks and processes: warping, photomerges, collages, analog/digital processing, bizarre lighting effects, and other innovative technical and conceptual approaches. Most of the works aim towards two goals: the creation of a compelling story in a single frame (the “gut” feeling), and the examination of new technical methods for creating imagery (the “logical” aftermath).

Waterboarding

When placed under extreme circumstances, the human body has a tendency to react in strange ways. From bulging eyes to swollen cheeks to shrivelled postures, our natural instincts cause us to tense up and enter into a state of heightened emotion when placed in a situation of panic. Waterboarding showcases these effects in the scenario of drowning, showcasing the steps and processes that the body undergoes when placed in an intense state of turmoil. The reactions of the subjected individuals range from serene to fearful to violent to bloated - a complete spectrum of human fear and experiences in a physical and psychological presentation, manifested in the form of photographic prints.



Water Chamber(s)
Chromogenic Print



Brett

LANTZ

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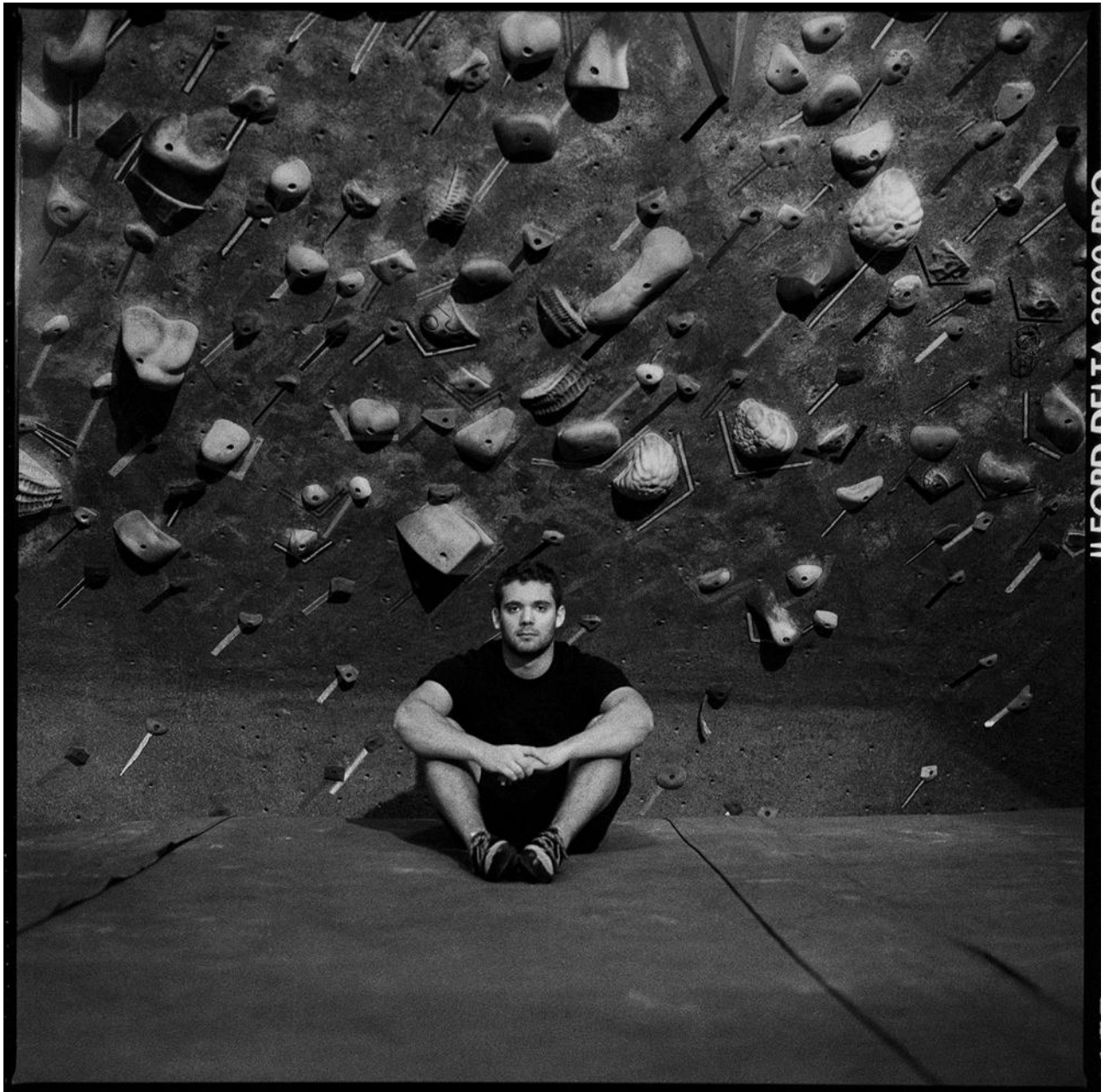


Bio

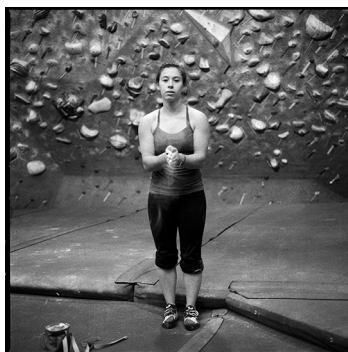
I grew up in Cochrane Alberta, which is where my passion for outdoor photography began. I played sports all my life and have been near/ within the Rocky Mountains, which have always seemed a place of comfort and challenge to me. Since then I have come to Ryerson University to further my skill within photography while at the same time trying to get more engaged in the mountaineering world. I hope to further my skill in both the mountaineering world and photography to some day become a National Geographic photographer.

Tuition (bouldering)

“Tuition (3rd year)” or “Mike”, is a photograph that reflects the nature of bouldering, the calm yet focused anxiety of waiting for your climb. Mike is a new member to the bouldering community in which has had little documentation within the mental state of its climbers. Being an outdoor pursuits photographer my goal is to document more than just the activity that is at hand. I really want to capture the quintessence of the athlete, whether that be through the portrait showing a certain quality or a moment frozen in time where the athlete is exerting his or her self to their full extent.



Tuiton (bouldering)
9X9 inches Inkjet



MAMO

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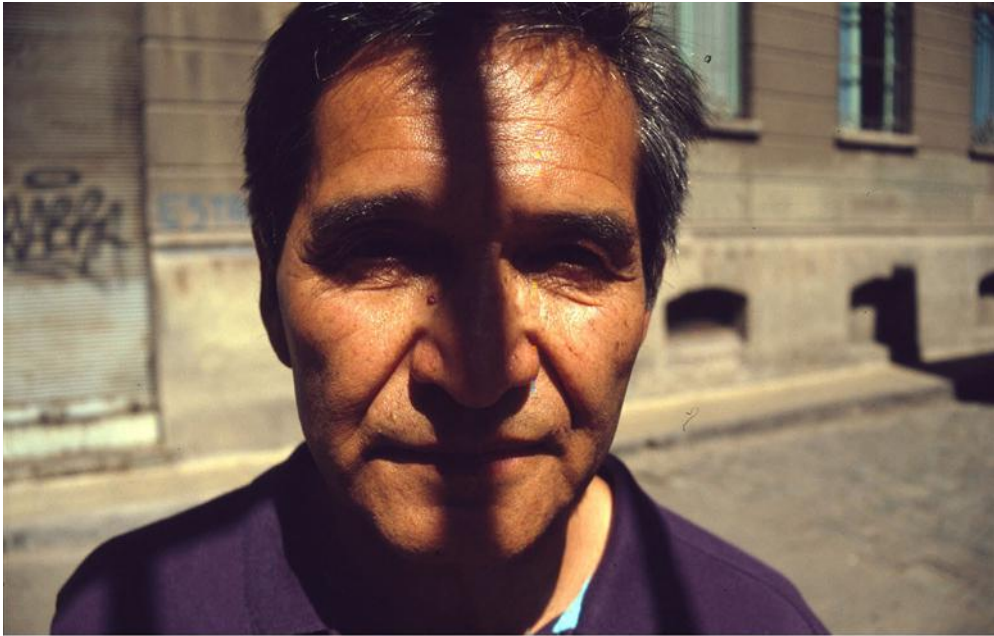


Bio

MAMO is an artist working mainly in film photography. MAMO is currently living in Toronto working towards a Bachelor in Fine Arts Photography at Ryerson University. MAMO is often easily influenced by older siblings, hip-hop, the sky, Rineke Djikstra, serial killers and anything from the 1990s. If not working in photography MAMO would probably pull a Christopher McCandless and be living in an abandoned school bus in Alaska.

mi padre y su país

In 1973 a coup d'état took place in Chile. Democratically elected president Salvador Allende was overthrown and Augusto Pinochet was installed in his place. My father, Francisco Morales, was born and raised in Chile and living there at the time with his second wife and their daughter. He was an active socialist and like many other Chileans was put in jail and tortured by Pinochet's government and the Chilean military. He was held in prison for about eighteen months before he was asked to leave Chile. He was put on a plane and sent to England with my stepmother and half-sister and ended up spending about twenty years living in London, not returning to Chile until 1996, six years after the end of Pinochet's military dictatorship. This year for the first time in my life I made the trip to Chile to visit my father. I have always been aware that my father's relationship with the country is an extremely complex one. There is a strange dichotomy of loyalty to Chile, the place he was born and raised, and resentment towards a country that imprisoned and tortured him. The magnitude of my father's experiences have always had a huge presence in my life and while I was there, he took me to many sites that were significant in relation to the coup; the apartment he lived in, both prisons he was held in, the graves of Victor Jara and Salvador Allende. These photographs were taken outside the second prison my father was held in. I took one photograph looking through the gates and right afterward one of the guards came outside to try to stop me from photographing. My father walked over and explained that I was his child, a photographer from Canada, and he was showing me the prison because he had been held there for an extended period of time in the 1970s. The guard retorted "Oh, I see you got a full ride on a Pinochet scholarship." To which they both burst out laughing.



outside of
2x(5x7), inkjet prints from 35mm chrome



Louise

McCULLOCH

YYZ ✈
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Bio

Louise is a photo-based artist currently working in Toronto. She is pursuing a BFA in photography studies at Ryerson University until 2014.

Underexposed

Usually the face is considered the most important part of a portrait. The whole point of a portrait is to capture what someone “looks like”. A great amount of meaning is contained in the face. The expression alone conveys so much. Because of this, I decided to leave the face out of this series. I’m more interested in what the face doesn’t and can’t say.



No. 2
11x14 inkjet print



O'HANRAHAN

DUB ✈

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Bio

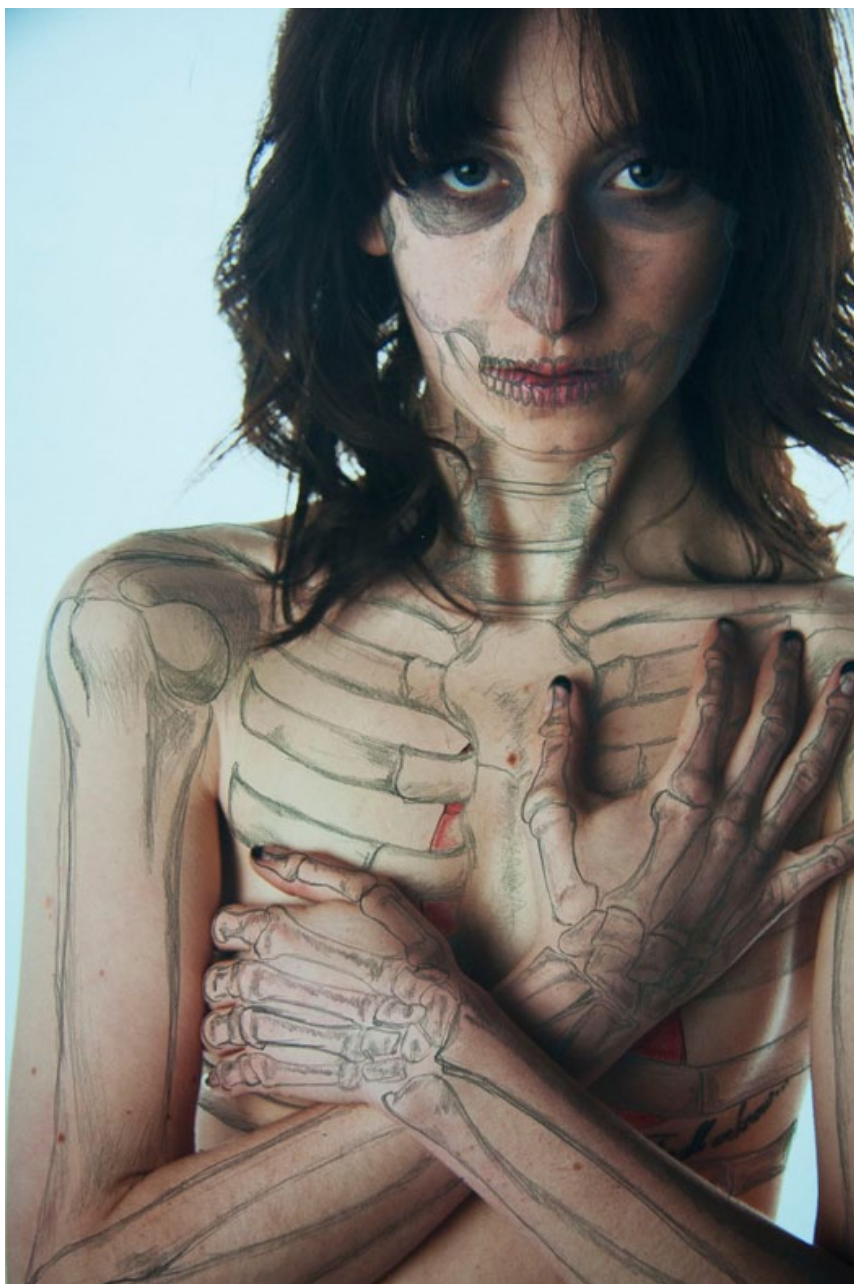
Irish born photographer, Alaoighse O'Hanrahan, as been experimenting with photography since the age of sixteen upon holding her first camera and hasn't let go since.

Fragility

I have always found the human body a fascinating thing. The arrangement and organization is like no other. I find myself constantly being drawn to human anatomy and medicine. Looking at medical books and medical photography I find the difference of each persons anatomy compelling. I wanted to demonstrate this in my images by incorporating the models own personal structure into the images and past struggles they have had with their vessel.

For this series I wanted to look at the internal anatomy of human beings and the complications it can harbor. It was the skeletal system I was particularly interested in studying, as it is what gives us our basic form. I aimed to show the variations of each individual's structure and how it differs from others. I then highlighted a certain organ, system or bone that each model has had a past complication with, i.e. a broken arm.

My aim for this series was to highlight the fragility of our structure that we sometimes take for granted and its variations between individuals.



Fragility
11 x 14, Inkjet



Bio

Zinnia Naqvi is an image based artist working and studying in the Toronto area. She is currently in her third year pursuing a Bachelors of Fine Arts (BFA) from Ryerson University's, Image Arts: Photography Studies program. Zinnia's love of images is rooted in the documentary practice and she continues to seek inspiration through travel and critical observation. She is avidly working in the Toronto arts scene as an exhibition coordinator and has assisted with the production of various exhibitions over the past year.

Past and Present (II)

Migration is a theme which affects people of all walks of life and is increasingly prevalent in modern metropolitan cities, such as Toronto. This series focuses on different families that have immigrated to Canada and how migration has affected different generations. Archival images are used from the families collection of the original migrant in their country of origin. The images are then re-staged in the family's new home in Canada, with the progeny of the original subject taking their place in the photo.

The newly staged image is then printed to the scale of the original image and the two are then placed side by side. This process addresses the use of the family album and its ability to retain memory, while also being fragile and vulnerable.

By placing these images side by side, we are forced to compare not only the two generations, but also the environment in which they are surrounded. Migration, in most circumstances, is a choice made by a certain party to make change in their quality of life and that of further generations. Often those changes are more subtle than we realize them to be, yet we rarely have the opportunity to stop and analyze their affect.



Vanaja Ganeshan, Kondavil, Jaffna, Sri Lanka, 1977.
Byra Dineshkumar, Pickering ON, Canada, 2013



Maxine

PAQUETTE

YYB ✈
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maxinepaquette.com

Bio

Maxine Paquette is a Canadian artist from Sturgeon Falls, a small French rural community in northern Ontario. She is interested in graphic arts and uses different media within her photographic works such as painting, drawing and collage. She is currently in her third year of Ryerson University's Image Arts Photography Program, working towards obtaining her Bachelor of Fine Arts.

The Hand-Painted Photograph Reexamined

This series of portraits was inspired by hand-painted photographs from the 19th century.

During this era, color photography was still unavailable, and as a result, artists would hand paint over photographs to make them look more realistic or for artistic purposes. They would take black and white images and incorporate colors meant to resemble the colors of every day life, however, they used very similar tints for every photograph. The people in these portraits were painted in light blue, light pink and beige hues. Even though the intentions of these photographs were to make the images look more realistic, they would somehow make them seem even less.

These particular portraits are a modern-day version of this process, mainly focusing on the representation of physical identity. They are black and white prints that are hand-painted with water-color paint using similar colors to those used in the 19th century. The series leaves the viewer questioning if it is truly a photographic-based image or an actual painting.



The Hand-Painted Photograph Reexamined
20x24 frame, 11x14 print/ digital, watercolor paint



PINHEIRO

YHM ✈
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 reflex-images.com 📧

Bio

Born in Calgary AB, JC grew up under crisp sun and blue skies. At the age of ten, he moved to Ontario where his interest in photography grew. JC began his formal education studying Political-Science and Communications at the University of Ottawa while working with the team photographer of The Ottawa Senators Hockey Club. In 2009, he transferred to Ryerson to focus on his creative development, going on to study at Manchester Metropolitan University as part of the International Exchange program in the fall of 2012. He has been on assignment for Sportsnet Magazine, Lacrosse Magazine, and Hockey Canada Images. He recently received the 2012 Jim Dutton Memorial Award for excellence in digital printing.

JC's passion is capturing and representing athletes and their endeavours. His personal work focuses on industrial urban landscapes.

Surfing: United Kingdom

Cold [kohld] 1. having a relatively low temperature; having little or no warmth 2. feeling an uncomfortable lack of warmth; chilled 3. having a temperature lower than the normal temperature of the human body

Being Canadian, surfing is not the first thing that comes to mind when thinking of the UK. A country with all that coastline, a similar latitude to our own... there must be some waves? Over a four month stay from September to December 2012, I sought out the waves and the surfers who endure the cold to embrace the sea. Weekends spent on the sandy beaches of Cornwall to the top of Scotland, where a world class reef break hides. There is little glory: heading to the beach before sunrise, frost coating the sand, wearing the thickest wetsuits available, duck-diving under waves and getting a brain freeze as you try to paddle out. But in these places we find a unique group of people, scattered along the coastline, sharing the same love.

The image of James Grant was selected to represent the series because it is a psychological portrait within an environmental context. Captured on the exposed reef bed of Thurso East at low tide, with the headland in the distance beyond the bay, the subject was photographed on his way from the sea after surfing — captured as candidly as possible using a single shot with 4x5 view camera.



James Grant, Thurso-2012
24x30 Backlit Inkjet Film in Lightbox



Bianca

RAGOGNA

YYZ ✈
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Bio

Bianca Ragogna is a Toronto-based photographer who loves making simple photographs. After finding her passion for photography in high school, Bianca went on to pursue a degree in Photography at Ryerson University. Her style of work consists of interesting compositions, including still life, and portraits. Although a strange concept, her work is created to show how she feels in the moment of capture –a love for the ever-changing subtle changes in life. In her spare time she enjoys finding ways to mix media - photography with sculpture.

La Tramare

“The Scheme” is one of the selected photographs from a series of portraits based on the Italian Mafia. The main focus was to capture the gritty traditional look of mobster style in the early 60’s, while still capturing a classic editorial look from this era. This series was inspired by something the photographer has always found interesting: a band of brothers committing organized crimes, yet bound by honor and integrity. She wanted her viewers to be able to look at just one portrait and know right away what the rest were based on.



La Tramare
15 ¼ x 20 Inkjet on enhanced matte



SABOURIN

YYZ ✈
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Bio

Paige Sabourin is a Toronto-based photography student who works principally with collage and found images. Her work has been exhibited at the IMA Gallery, the Gladstone Art Bar, and at independent pop-up shows around the city.

L.A.R.P. Portraits

L.A.R.P. Portraits is a documentary series focusing on the hobby of live-action role play. This activity falls someplace in between old-fashioned make believe and classic D&D. Part of the group of alternative hobbies targeted by the 1980's Satanic Panic, L.A.R.P. has a bad reputation, but has made a resurgence in recent years. I looked to L.A.R.P. for an understanding of created personas, especially those adults who have whole other lives during the week. I thought it would be interesting if I mechanically separated the parts of these people that would be recognizable to co-workers, and unremarkable in the everyday world from their detailed, fantastic, painstakingly created costuming.



Michelle (Succubus), Patrick (Elf)
8x10 collage on glass



Jennifer

SIMMONDS

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jennifermmary.com



Bio

Jennifer Simmonds is a Brampton-based emerging photographer whose portraiture work focuses on the flaws within both individuals and society. She commonly works digitally but is currently branching off to incorporate these themes into the wet collodion process. Her work has been displayed throughout the GTA including the Mississauga Living Arts Center.

"Fuck This Fifties Housewife Bullshit"

This series is a commentary on the sexism evident in the toys we give our children, based on the ideals and norms within society. Little girls are given dolls and kitchen sets while little boys get tool sets and cars. For this series, I have over dramatized my two year old niece and portrayed her as a 1950's housewife. Her expressions and overall older appearance is intentionally meant to give the viewer an unsettling feeling. Playing off of the internet fad, 'Blunt Cards' both the series and each individual image, is titled with a comedic and profane text.



"As usual, I'm drunk and full of pills"
11x17 plaque mount



Robbie

SINCLAIR

YYZ ✈

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Bio

Robbie Sinclair is a photo-based artist, currently studying in Toronto, Canada. Working in both digital and analogue formats, Robbie is most interested in the notion that the photograph acts as a primitive source of information and experience. His work often captures the uncanniness of mundane subject matter by looking at the world with an eye that is all his own.

The People I Know
(Dissections)

Graphology is the study of the handwritten form, and The People I Know (Dissections) is a portrait series that investigates the relationship between the human subject and their signature. What is most interesting is how specific character traits are taken from the way certain letters of the vocabulary are produced on paper. Portraits are typically used as a strong means of identification, but it should be noted that there is much to do about the human condition found within the signing of our names.



1. SUBJECT HAS BIG PERSONALITY, AND SHOWS THIS OFTEN. A MAJORITY OF THEIR TIME IS SPENT THINKING OUTSIDE OF THE BOX. SUBJECT CAN GET ANGERED EASILY, BUT HAS CONTROL OF THEIR EMOTIONS.

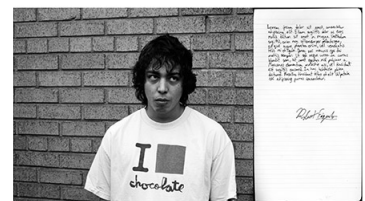
Jason
 16x20 B&W Inkjet Print



2. SUBJECT HAS AN OUTRAGED PERSONALITY, WITH AN OUTRAGED CHARACTER. SUBJECT IS OFTEN AN OUTRAGED AND
 SHOWS THIS IN THEIR PERSONALITY. SUBJECT IS OFTEN OUTRAGED, BUT NEVER IN THEIR PERSONALITY.



3. SUBJECT IS A NATURAL OUTRAGED, SHOWS A GREAT DEAL OF OUTRAGED, AND OFTEN REWIND THROUGH THOSE
 A NATURAL OUTRAGED.



4. SUBJECT IS A NATURAL OUTRAGED, SHOWS A GREAT DEAL OF OUTRAGED, AND OFTEN REWIND THROUGH THOSE
 WITHOUT GAMES.

SKAKUN

YYZ ✈

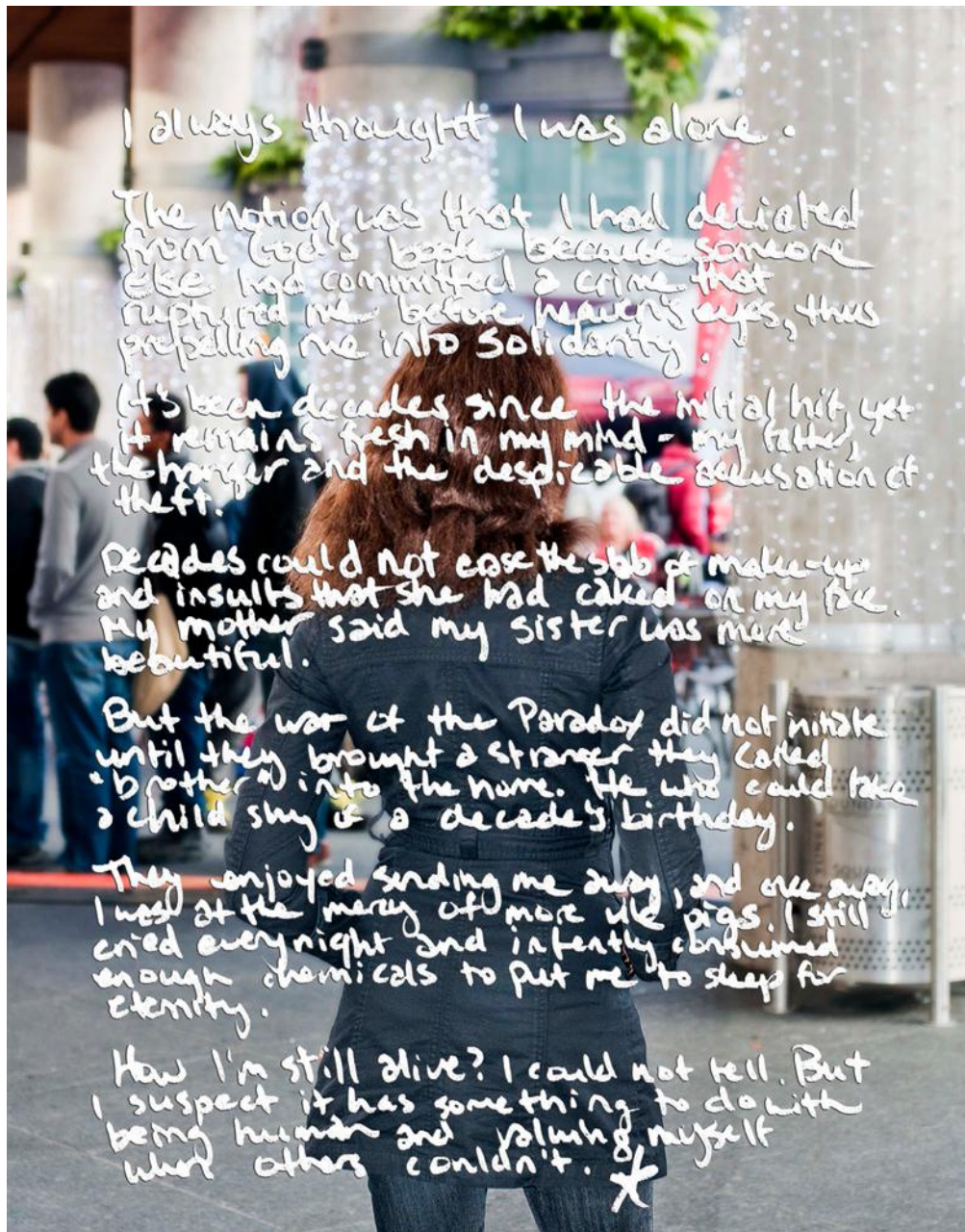
tylerjames.skakun@ryerson.ca
tylerjamesphoto.ca

Bio

Tyler-James Skakun is a toronto based photographer that has been interested in photography and video for many years. Before attending Ryerson University, Tyler-James had taught himself mostly everything he knows from experimentation and trial & error. He is a well rounded photographer who has photographed many subjects from commercial portraits, to food, to fine art and photographic experimentation. Recently, Tyler-James has been more interested in documentary and street photography, creating images that literally document reality as it is. Tyler-James does not like to consider himself a specific type of photographer because over time, his interests changes and adapt.

Untold Secrets of Anonymous People

Secrets are part of our human condition. Everyone has them. The people you walk by in public may be hiding deep secrets that are not visibly clear. In January 2012, Tyler-James lost a friend due to suicide. His friend kept his sexual orientation a secret and due to personal reasons, he decided to take his own life. Tyler-James did not know of his friends secret and when he heard the news of his friends death, and the reason for it, it really opened his eyes. He began to think about how many other people he may have walked by, who are battling their own problems. The subjects in this series were found through Craigslist and have willingly shared and wrote their secrets for Tyler-James. To protect their identities, they have been photographed from behind, creating an anonymous portrait. These are their true words.



Anonymous #2, 2012
20x24, Ink Jet



Justin

SOMJEN

YVR ✈
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justinsomjen.com



Bio

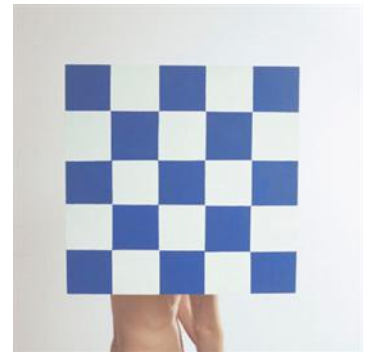
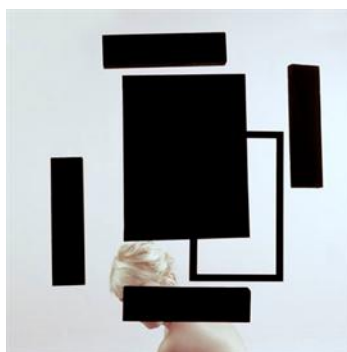
Justin Somjen is a Vancouver and Toronto-based artist currently attending Ryerson University's photography program in order to achieve a BFA in the year 2014. Somjen's work interweaves traditional techniques of minimalist sculpture and photography in his attempt to achieve a greater understanding of aesthetics within art and how the transition between reality and the photograph can change and enhance the subject matter.

Obstructed Portrait Series

Photography is about seeing, capturing a specific moment in time when what one sees is important enough to prolong the act of seeing, to change, or to manipulate it. What if these things, which are so important to not only the photographer, but also to the viewer, are obscured and out of visible reality? This is the question I propose to the viewer of my photographs: do these images remain portraits with the inclusion of a crafted sculpture obstructing the path between the viewer and the sitter? Or, are they seen as something different? These photographs are a result in the experimentation of the relationship between absence and presence, debating what really is the least amount of information given to the viewer in order for them to still process these photographs as portraits.



#1 and #2
(2) 15 x 15 Dry-mounted Inkjet Prints



SYED-FATEMI

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 leilafatemi.com



Bio

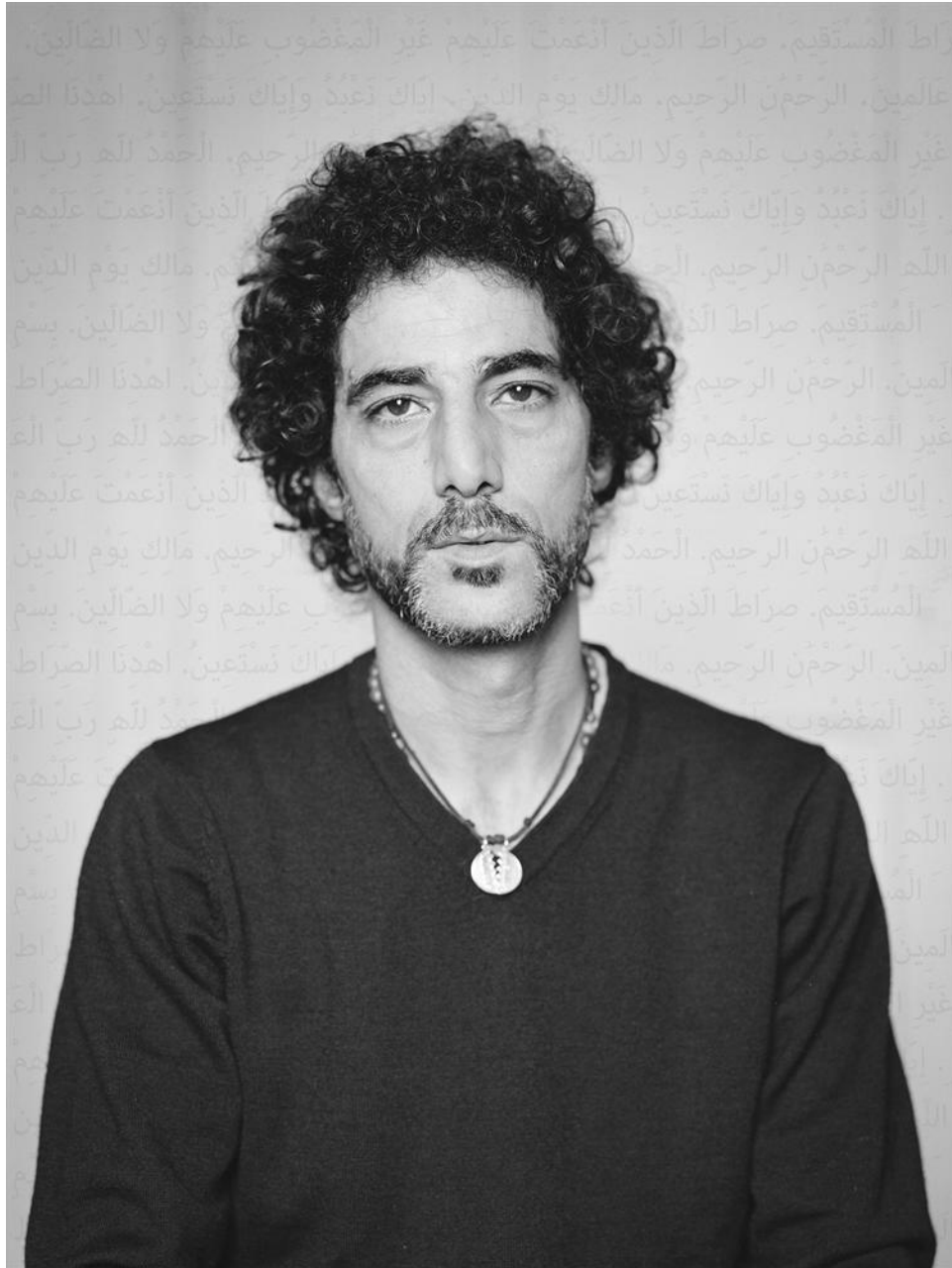
As an artist living between cultures, Leila is influenced by her own life experiences and understandings. Her work results from personal reflections as well as an attempt to create a better understanding and appreciation for Islamic culture and its foundations. Through the perspective of a practicing Muslim artist, she strives to create thought-provoking work that allows the viewers to look at Islamic traditions absent of political issues. Aside from her fine-art work, Leila also has experience working professionally as an assistant-curator and exhibition designer, as well as a offering her services for commercial purposes.

After Salaat:

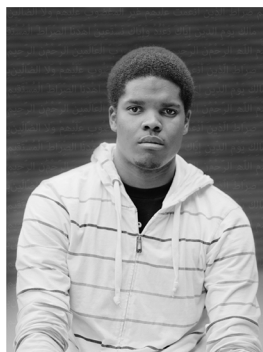
Inspired by the Islamic Prayer which encourages embracing and reflecting on all thing other-worldly, After Salaat focuses on the moment of transcendence between two different conscious states; the spiritual and reality.

Each subject performed a voluntary prayer and the photograph was taken within seconds of them finishing praying, capturing each individuals' moment of transition. A subtle reminder of the element of prayer is included through the Arabic text of the concluding verses of each prayer.

This series explores the moment(s) of limbo between two contrasting states of mind. Through these images, the audience is invited to examine the subject gaze and draw their own conclusions about how each individual has transitioned between one state of mind to another.



After Salaat # 3
16x20 Digital Print



Kristi

TERAKITA

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Bio

Born and raised in the city of Toronto, Kristi Terakita has always looked to photography and painting as creative outlets. As her love for nature, art and travelling grew, so did her enjoyment of photography. Until recently she has always favoured still life and landscape photography but now has begun to experiment with incorporating the two with portraiture. She is currently working on two series' involving the human subject and is experimenting with different media, and fresh ways of presenting her work. Kristi continues to use photography and art as a means to convey personal thoughts and views.

Penumbra Part I

In one way or another all of us have, in some aspect of our lives, presented ourselves in a way that we would like others to perceive us. By physically plastering my subject's face, it is a way of attempting to portray how we mask ourselves in order to fit into social norms. These images are depicting, in fact, the expunging of their identity and individuality. This series will continue to further investigate the topic of individuality, and also explore and experiment the combination of the human figure and materials to advance an idea.



Penumbra
11x14/Digital



Noelle

TSANG

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noelletsang.com



Bio

Toronto based photographer, Noelle Tsang always had a passion for art and design. In a family full of artists, Noelle has picked up photography from her parents and graphic design from her older brother. She incorporates these elements into her hobby of baking, which lead to her love for food photography. Her photographic work portrays strong design elements. Noelle is in the process of expanding her work in portraiture and documentary photography. She does freelance work for special events, product photography, and portraits.

Chan Wing Chiu

Chan Wing Chiu is a series based on an accumulation of short stories my grandfather has written. After learning how to communicate in English, he started to compose a book of short stories about events that had happened in his life. Growing up had not been easy for him, but through these stories, you will see that he had learned many valuable lessons and even puts his own humorous twist to some of them. He continues to write these stories of his life after migrating to Canada.



Chan Wing Chiu
44x14 Inkjet Print



Sarah

VIRAG

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sarahvirag.com



Bio

In recent years, Sarah Virag has developed a passion for creating and capturing that fleeting, delicate beauty that time and life in this natural world offers us. With a B.A. Psychology, Sarah's work is underlined with the exploration of the workings of the mind as well as the investigation of the relationship between inner and outer worlds. She relates her past to her current studies, making connections between left and right brain processes to strengthen her work.

Having only been in Toronto for a few years, Sarah has already shown her work in a number of shows and has worked with clients as a freelance photographer. She aims to connect her work emotionally to the viewer and aspires to make a positive difference through psychological contemplation using photography as her medium.

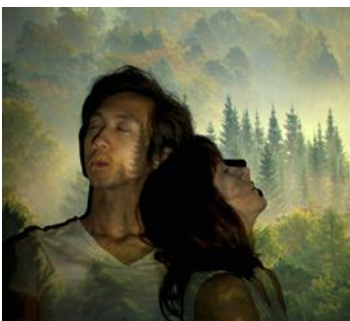
Human is Nature

Having great interest in the cycle of life and death of the natural world, Sarah portrays how humans are an intricate part of this cycle and addresses not the issue of 'man' vs. nature or 'man' in nature, but how 'man' is nature; inextricably bound to it. The perception of multiple lives in coexistence is shown through reflecting the similarities and differences among living beings. Together, all components and members of the natural world create this active, ongoing cycle.

The medium of the composite image represents the perceptions, raw feelings, and experiences of these interrelationships. Humans often see themselves as separate or above in importance to nature, especially when unable to find answers to the question of death, but all are affected by the environment and are just a part of the spectrum of the natural world.



Animality I & II
two 8x10 images/digital composite



Dylan

WATTS

YYZ ✈

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Bio

Dylan Watts is currently in his third year of Photographic Studies at Ryerson University's School of Image Arts. He works with different media, from traditional film-based darkroom photography, to video and mixed media work.

The Gallery

This body of work deals with the exploration of common themes and archetypes of classical art and photography's relationship to art itself. By grouping works in the plastic arts into various themes divided by the characters they portray, a body of canons was created. These themes were then photographed, printed out, painted on, framed, and hung on the wall as a final piece of work. Through this, the photograph becomes a work of painted art.



St. Sebastian
11x14 Inkjet, Acrylic

Brody

WHITE

YHM →

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brodywhite.net



Bio

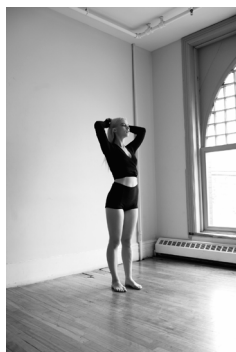
I was not handed down my grandfather's old 35mm film camera. Nor did I take a photography class in my high-school. I took up photography out of my own interest. Attending local shows and seeing others photographing my favorite bands, just seeing the results of these images, I immediately grew interested in photography. Photographing mainly portraits, I like to keep things interesting in my day to day life.

Portraits of a Dancer

The focus of my subject is dance, mainly dancers and their interaction with the space in which they are. Having never participated in a stylized dance, it was a learning curve for myself. Being able to admire and feel the emotion that is present while intimately observing a dancer at their craft is something heartfelt and relaxing. Not only are they strong physically, but also mentally, in their state of mind while they are dancing. Through this series of photographs, I wanted to capture all of these aspects - physically by looking at and mentally by the feeling in which they portray or give each individual. Something different can be exclusively felt by each viewer as they study these images. Within this set of images I wanted to photograph different individuals with different body types as well as different types of dance. Like modeling, the dance world is very harsh. When dancers are in 'the moment' they let everything go and just live without any thought or regrets for that time. Comparing what dance means to different dancers or genders, race and size, you are able to get a better understanding of dance as a whole.



Haley
16"x24"



Jennifer

WICE

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Bio

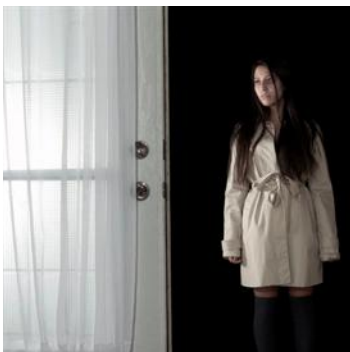
Jennifer Wice is a third year photography student at Ryerson University who lives in Caledon. The work she shoots is a collection of portraits, fashion and landscapes. She has a strong background in digital manipulation, which one can see in her work.

Decisive Moments

Decisive Moments is part of a collection of emotionally charged portraits. The project is based on the idea of ambiguous photographs and imagination. I want the audience to create their own stories and their own notions about what has just happened or what is about to, letting the viewer create their own personal narrative in the photographs.



Decisive Moments
18 x 14 / Inkjet



WIGGINTON

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Bio

Turner Wigginton is a Toronto-based artist currently producing conceptually driven photography. He works with a critical view on the medium and is interested in the ontological properties of photography.

ECCE

As a series ECCE attempted to gain access to my subjects view of themselves and to document their self reflective gaze. By placing a one-way mirror between the subjects and my camera, I aligned myself with this fixation. What I found in this resulting image was the over-reflective nature of my mirror, and as a symptom, the unintentional capturing of myself, unaware of my own genuine gaze towards the subject.



A Portrait of Adam and I looking at Adam
13x19 Inkjet



Terry

WILLIAMS

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terrywilliams.ca



Bio

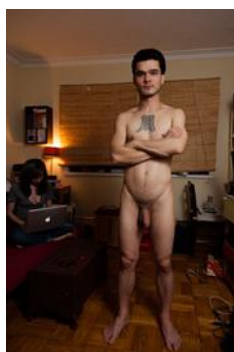
Terry Williams has been following the light since first studying photography with Susan McEachern at NSCAD in 1994. His recent work has been strongly informed by family narratives especially as they emerge in the subtexts of snapshots, albums, clippings and other documents from our personal histories.

Domestication

How does the individual survive within a relationship? What happens to the sense of self when one goes from “I” to “we”, such as in a long-term domestic/family situation? How much can a photograph show of the individual’s struggle to hang onto his or her sense of identity? These are the questions I had in mind for this series of portraits taken in the home of each subject. A traditional seated portrait is followed up with an environmental nude, in which the elements of their daily life surround them and their family members continue with their daily activities. Through these images I hope to expose some of the latent individualism that lingers beneath the social roles we all assume.



Kenneth
11"x14" inkjet print



Daphne

YUEN

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Bio

Daphne Yuen is a Toronto-based photographer whose work is conceptually inspired and driven by her own personal experiences. She is interested in the human condition and how people behave in culture and society. Daphne has exhibited her work in galleries across Toronto including The Gladstone Art Bar and The IMA Gallery.

The Ideal Son

The basis of my portraiture series is around the subject of gender preference in a familial context. I am interested in this selection conflict because I find it strange that there is a partiality to one gender over the other when there is no undeniable guarantee of a child's sex before conception. Conception of a child is not about personal preference, but is rather something that requires commitment regardless of the outcome.

The series is constrained to the cultural context of Asia – because this issue was extremely prominent in history and even today. In Asia, there is an intense desire for sons to be the primary offspring of the family. This desire exists as a standard within the household, manifesting from Asian culture and society. This aspect of Asian culture has dominated the majority of Chinese history and it can even still be found lingering in certain families today. Although this biased opinion has lessened over time, there are still remnants of this age-old tradition, preserved by individuals who believe that the son is the ideal child.



Lucy
18.5 in x 23.5 in (x 1.75 in)
large format, fine art print



