

INTERLACING

Work produced by the students of NPF 548

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INTRODUCTORY ESSAY

Interrogating the Image

Aiden Milroy

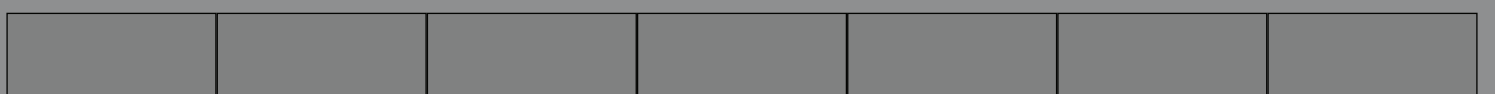
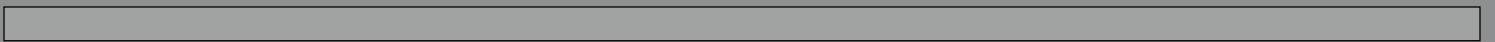
Photography is often described as the truthful artform, an unbiased extension of the eye through the lens. Over its relatively short lifespan the medium has existed in constant conflict with this idea, whereas other modes of expression have gotten off scot-free. I have found this claim rarely, if ever, to be an accurate one. Sure, photographers are not painters. We are not covering our canvases with exaggerated histories and religious tableaux. Are we?

Representation has always been intertwined with the image-making process. Photography is a visual representation of the world, yet many have limited this representation to that of the so-called “accurate image”. One thing I’ve never understood about this idea is where this kind of image can be found. Often pointed to is the work of photojournalists. Their images are unedited, direct, and often accompanied by a descriptive caption. In the same way that this caption is constructed by the writer, the key to the image is the maker and the decisions behind its creation. It’s hard to argue for the truthfulness of an image when behind it is always an individual with their own thoughts and feelings. Thoughts and feelings that influence exactly how the photograph is composed, down to the direction the author was looking at the time of exposure. In this case, at least, the painter is more honest about their intentions.

In practice, I have yet to witness these limitations affecting the intentions of the photographer, who creates according to their own truth. The only limitations placed upon photographers are their own parameters and boundaries that limit the work around the themes and ideas they wish to express, inherently visible or otherwise. These artists represent not only the “verifiable truth” but also anything from their own memory to their activist sentiments to the fictional narrative. All is and has been up for grabs.

Discerning how the image lies to us is where photography begins to interest me. To Philip-Lorca diCorcia the lie is the subject, the fictional bystander directed to portray the otherworldly character. To Tracey Moffatt the lie is a memory hidden within the seemingly innocuous staged portrait. To Moyra Davey the lies are the folds of multicolored paper layered over the image, transforming it into something new. To the photographer, the lie is a narrative yet untold.

The work presented in this catalogue can be considered a collection of narratives: some told, some implied, some yet untold. Some images are memories, some are illusions, some are visions, but all address questions of truth. and each image-maker uses these questions to inform and express their own truth about how they view the world.

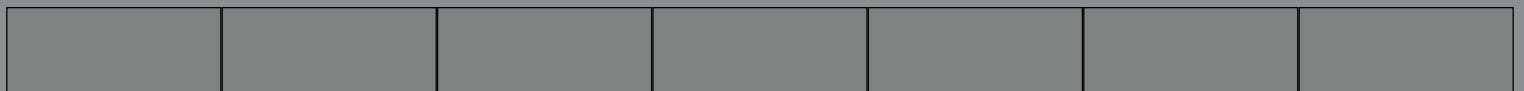


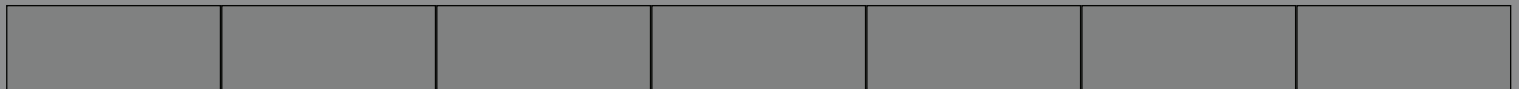
	visual.effects					
					aiden.milroy	



Visual Effects is a hybrid photo essay deconstructing and satirizing the cinematic representation of war. A response to the anti-war war film, the project demystifies the filmic illusion, rendering special effects and other aspects of the invisible film set, visible, exposing their deception and breaking cinematic immersion. Visual Effects interrogates the war image before and after manipulation, questioning the motive behind its creation and the effect it has on the viewer.







	Light blue bar					
	Purple bar					Purple bar
	Dark grey bar				Dark grey bar	
	Olive green bar					
	Grey bar					

Interested in film as an artistic medium, the work examines the trends and tropes of the war film from a pulled back perspective, introducing a tension between the real and the illusory. Presented within an emulated editing suite, the viewer is able to interact with the tools and techniques used in film and television to influence and deceive while alluding to further questions of image manipulation.



O HOLY NIGHT PROGRESS AND PROCESS

Ariel Ravitz
Professor Don Snyder
Modern Movemnet - Issues in Photo



Editing is both a visible and invisible art. How does one stay out of sight yet heavily influence the mind and navigate the complexity of human emotion? Being an editor means you choose where on this spectrum you stand. My standing on said spectrum varies from project to project considering its form and purpose. For instance, I would not edit a social media product advertisement in the same manner I would a short film. These projects are not similar in their works, but both pass through a detailed process that remains invisible to the average viewer. Not for lack of attention on the viewer's behalf but due to the choices that the editor has made to keep their work hidden.

As an artist in a visual medium, I have always been enraptured by the post-production process. There is a common saying among filmmakers; you make a movie three times. Once during the making of the script, once during production, and once in post. I wanted to expose one of the final movie-making efforts in the production process. I want to make the hidden, visible once again.

O'Holy Night is my thesis project. My final assignment and culminating work of the last four years at the TMU film program. This project is challenging me creatively as an editor. Working alongside a director and learning to balance their vision with the existing footage has been an interesting dynamic to explore. As a drama/comedy, tVhis film is allowing me the freedom to experiment with timing and pacing in a way that I have not been granted before, mainly due to genre restrictions and expectations. I am excited to see how far I can push myself and this film. I hope working on this film can push my skills further as an image maker, specifically, I hope to improve my storytelling abilities and comedic timing.

The Creative Process

Post-production is an extensive process that requires multiple stages and steps to reach its final form. As a thesis project, O’Holy Night has undergone six major stages within the process of post-production to ensure a successful result. Here are those stages:

1. File Organization (DMT)
Organizing footage and Sound Sync

2. Footage Review
Review all footage individually as well as alongside the director, to pick the best takes

3. Assembly Edit
Place all scenes in order on the timeline

4. Rough Edit(s)
Begin creatively manipulating the footage to best tell the story the director wants to tell

5. Fine Edit
Go through the edit with a fine-tooth comb, and keep an eye on the details you may have missed when the focus was on the story

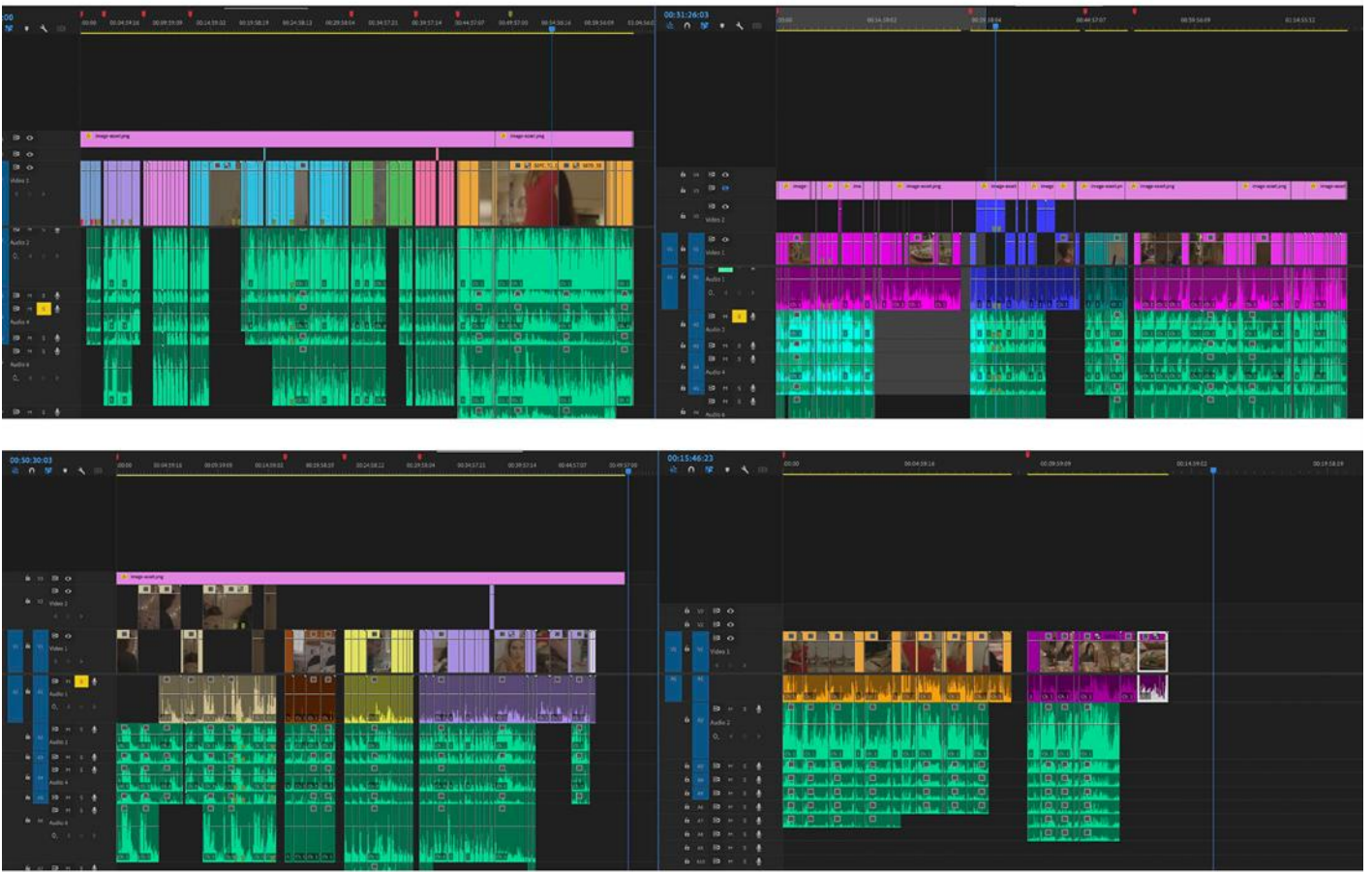
6. Picture Lock
Once all edits are made, the film is officially in picture lock

7. Sound and Colour
Once locked the film can move to other departments such as Sound and Colour

For the installation and specifically the visualization of this project, I had to find a way to document the post-production process without using video as the medium of choice. Inspired by the editor’s common practice of saving multiple versions of their work, I chose to capture an image of my timeline periodically throughout the process.

Seeing the hidden and unseen so blatantly displayed, was an intriguing concept to me. Realizing how difficult it would be to show this, I attempted to find an unconventional way to do so. I gravitated to the concept of the passage of time. As editors we work in a space that we call, a timeline, so it seemed fitting. A film morphs and evolves as it goes through the different stages of development, through this installation I was able to showcase this.



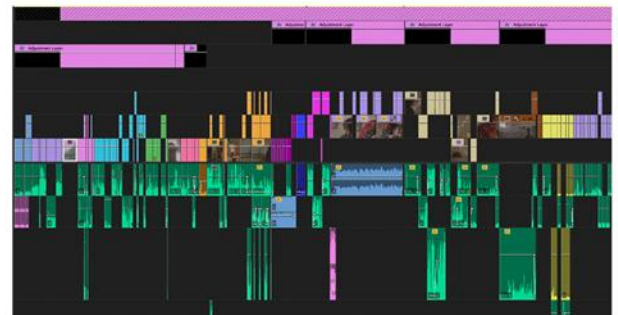


SYNC MAP

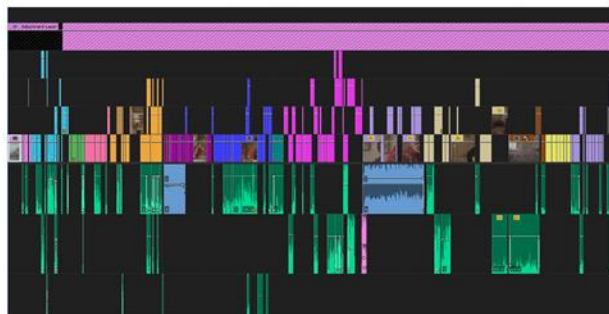
Figure 1



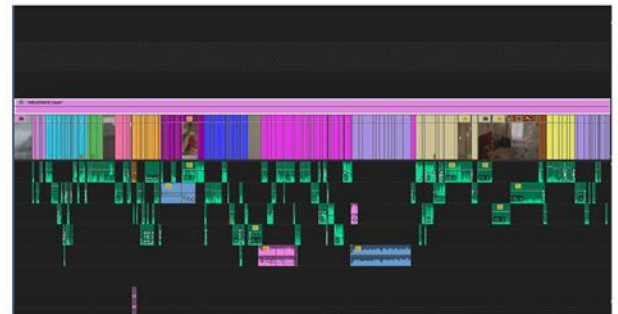
OHN - V0



OHN - V1 - ASSEMBLY



OHN - V3 - ROUGH



OHN - V7 - PICTURE LOCK

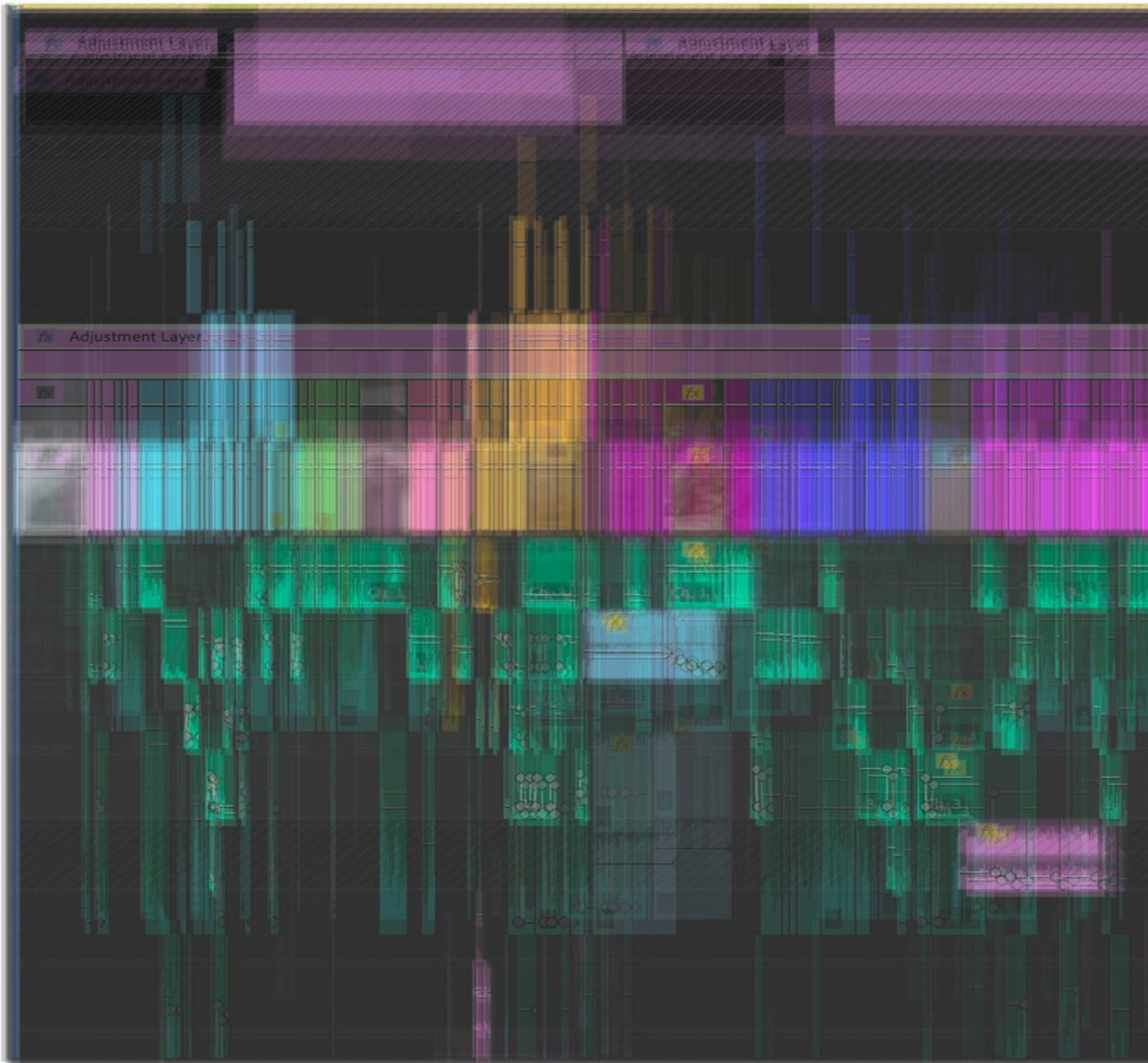
EDITS

Figure 3

The Final Form

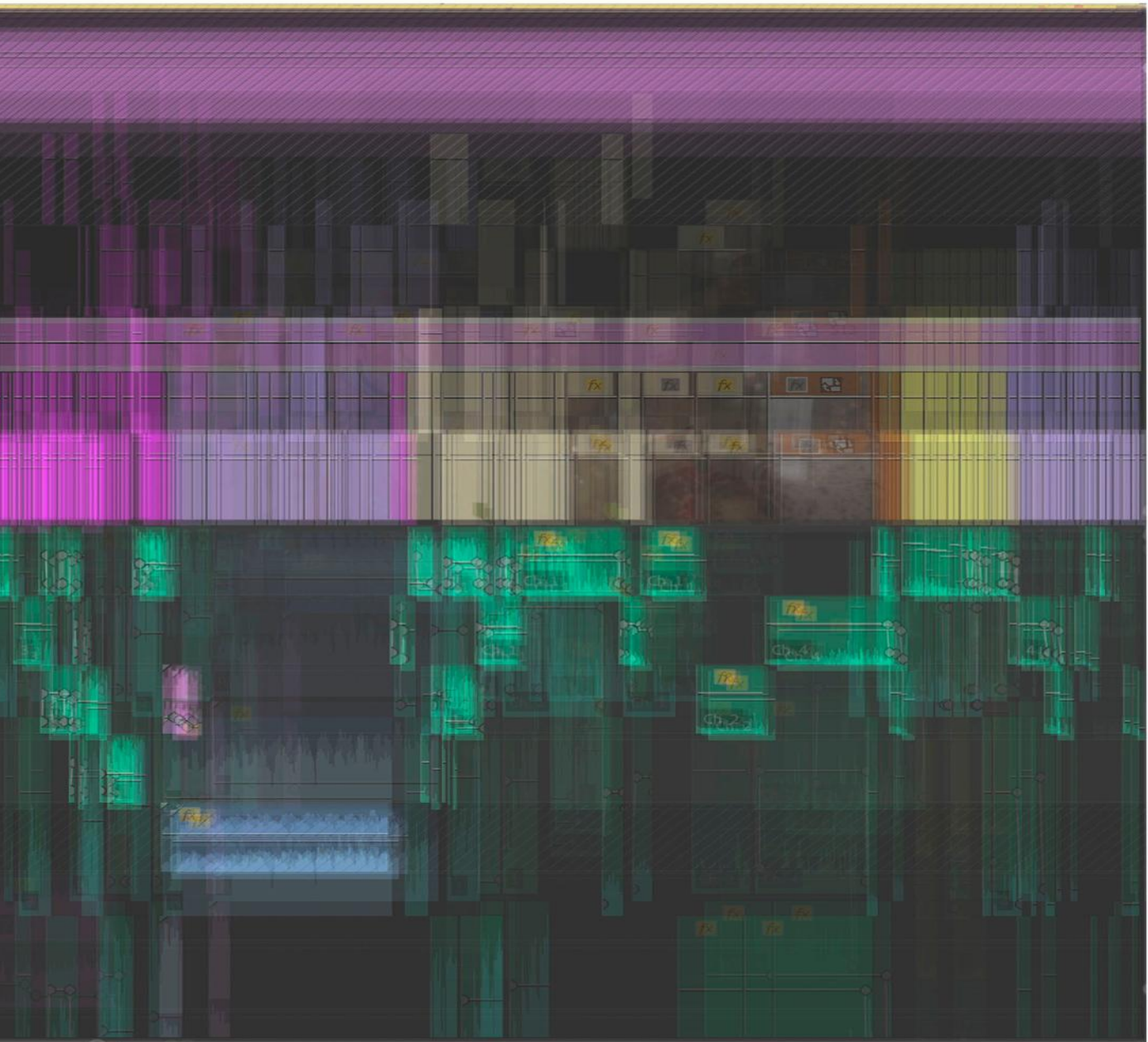
For the installation and specifically the visualization of this project, I had to find a way to document the post-production process without using video as the medium of choice. Inspired by the editor's common practice of saving multiple versions of their work, I chose to capture an image of my timeline periodically throughout the process.

One of the more overlooked aspects of filmmaking and sound editing is called sound synchronization. Sound sync is the process that a picture editor will go through to ensure that all videos are connected to their corresponding audio file. As seen in Figure 1, all footage is placed on the timeline and linked to its audio. The specifics vary from editor to editor based on personal taste, you can see the organizational method I chose below. This aspect of editing is rarely discussed and I felt it was relevant to be shown in the installation.



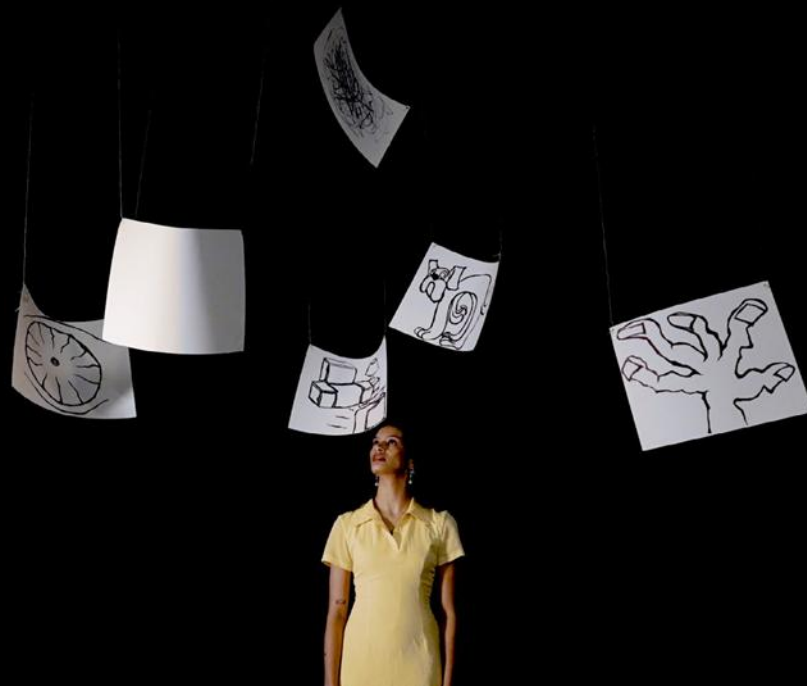
Once all of these images were captured I reduced the opacity of each image and aligned them all on top of each other (Figure 2). In doing so, the viewer can witness the progress of the film over time through a still image. There are areas within the timeline that are brighter and denser, these areas appear this way because they remain pretty consistent throughout the editing process. The lighter, more faded spots are scenes that went through changes constantly throughout the rough edit stages of the film.

The other large image (Figure 3) was made by taking stills from each stage of the edit and placing them beside each other in a diptych form to demonstrate the differences between the stages.

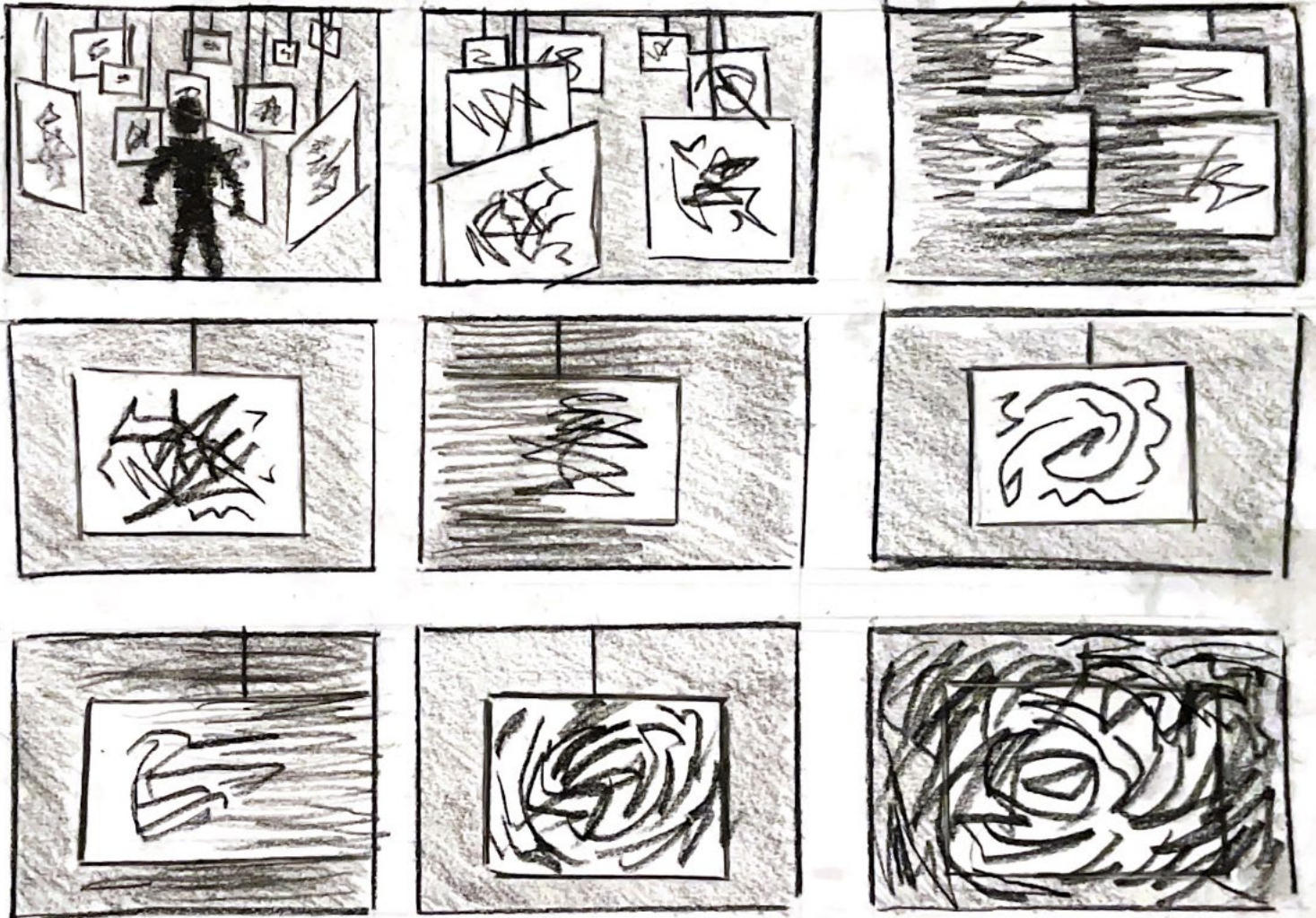


INK

A SHORT FILM BY DARIO BUTERA,
ELEGANTLY MERGES LIVE-ACTION AND ANIMATION TO
ILLUSTRATE THE VIVID IMAGINATION OF A YOUNG GIRL
WHOSE SKETCHES COME TO LIFE, TRANSFORMING HER
SURROUNDINGS. RENOWNED FOR HIS SIGNATURE STYLE
OF CRAFTING DIALOGUE-FREE FILMS, DARIO BUTERA
EXPLORES THE FLUIDITY OF REALITY AND TRAUMA
THROUGH THIS VISUALLY COMPELLING NARRATIVE.

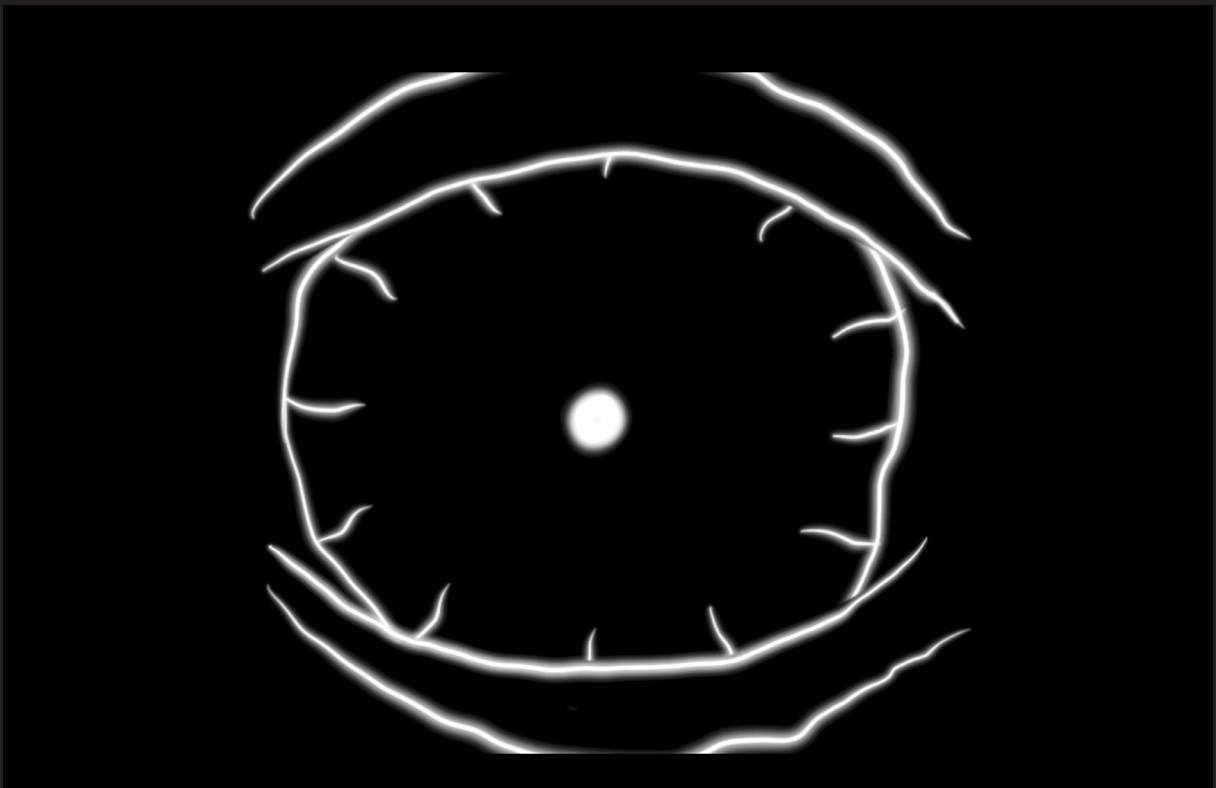


ORIGINAL STORYBOARD

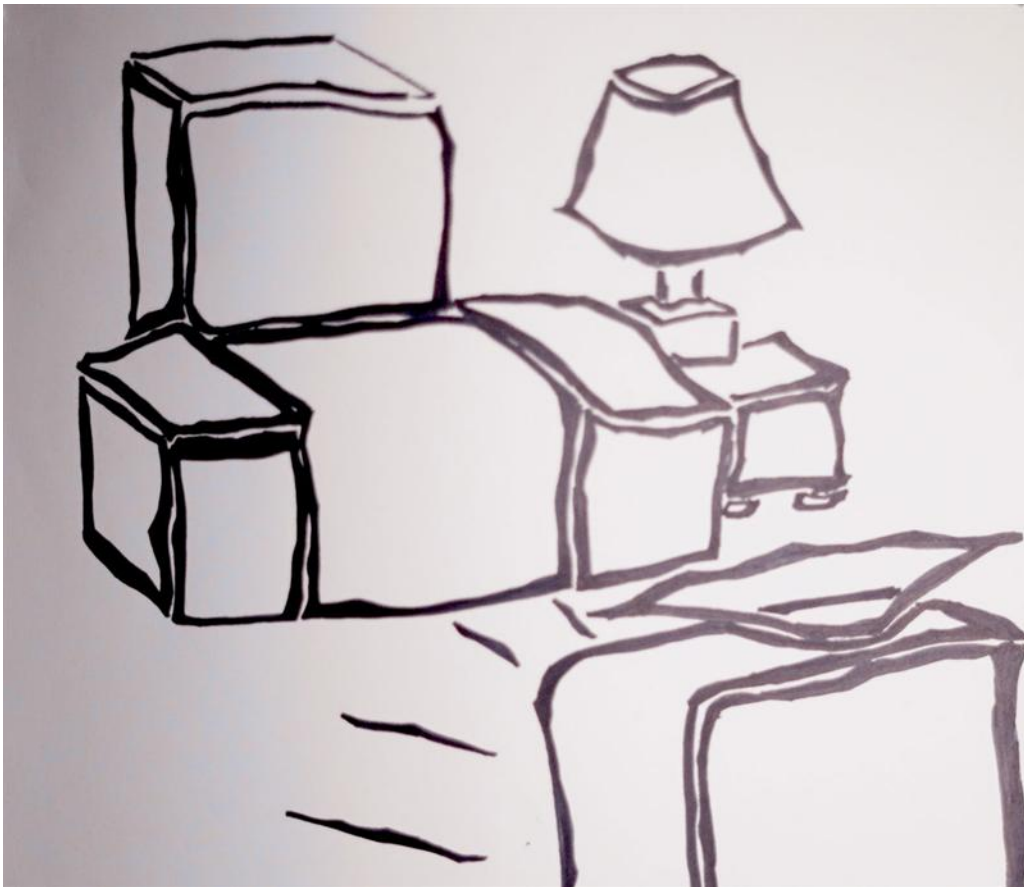


DRAWING INSPIRATION FROM PIONEERS LIKE MICHEL GONDRY AND THE WHIMSICAL NARRATIVES OF STUDIO GHIBLI, DARIO BUTERA USES THE MEDIUM OF FILM TO DELVE INTO THE REALMS OF IMAGINATION AND TRAUMA.

THE ANIMATION PROCESS FOR “INK” STARTS WITH DETAILED STORYBOARDS. DESPITE FACING TIME CONSTRAINTS AND CHALLENGES IN ALIGNING THE SHOTS EXACTLY AS PLANNED, THIS LED TO A UNIQUE EVOLUTION OF THE ANIMATED SEQUENCES. THESE SEGMENTS, THOUGH DISTINCT, ENHANCE THE FILM’S CHARM AND CONTRIBUTE POSITIVELY TO THE OVERALL JOURNEY, MAKING THE FINAL RESULT UNIQUELY IMPACTFUL.



THE SOUND DESIGN IN “INK” IS CRITICAL TO IMPROVING THE FILM’S PLOT. CAREFULLY CRAFTED SOUNDSCAPES AND AMBIENT NOISES HIGHLIGHT THE FILM’S TRANSITION FROM LIVE-ACTION TO ANIMATION, ADDING TO ITS EMOTIONAL DEPTH AND STRANGE ASPECT. SUBTLE SOUNDS, SUCH AS THE RUSTLE OF PAPER AND THE WIND, ARE AMPLIFIED TO TRANSPORT VIEWERS DEEPER INTO THE CHARACTER’S UNIVERSE.



AN ORIGINAL SCORE, FEATURING WHIMSICAL AND DREAMY TUNES, COMPLEMENTS THE VISUAL NARRATIVE BY CREATING A RESONANT BACKDROP THAT LINKS THE REAL AND MYTHICAL ELEMENTS OF THE STORY. THIS CAREFUL SOUND LAYERING NOT ONLY ENRICHES THE VIEWER’S EXPERIENCE BUT ALSO VIVIDLY CAPTURES THE ESSENCE OF THE STORY WITHOUT USING ANY DIALOGUE.



“With ‘Ink,’ my goal was to encapsulate the trauma of an individual. The project presented the challenge of seamlessly integrating hand-drawn elements with real-world settings, a process that was both demanding and immensely rewarding.”





My name is Rob
and I am behind this project.

There was a lot of talking before this came.

What was to be about inexperience, striving,
process and progress, twisted and turned
but didn't fall out.

Now this something that speaks for itself.

THE LAST GOD OF MELEE, DYING

Rob Barnett

Hun-
grybox is a god within
Super Smash Brothers' absurd religion - festered
and blossomed within the oldest esport that's never changed its object
but that game --metagame-- has changed infinitely

And He (Hungrybox the player, not Juan the human) is dying
(Ranked 8th in the world)

This is his paradoxical resurrection, defeating Rank 1 Cody Schwab the
current "Best Player in The World"

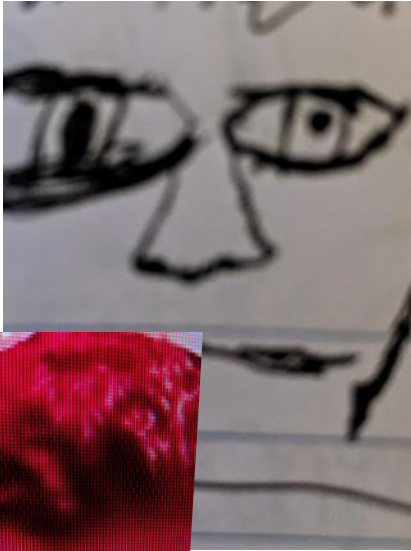
Hungrybox still lost (the set after, and tournament)...

These players stare into an abyss that cannot be understood anywhere close
to absolutely.. by anyone.. but they demonstrably understand something so
infinitely greater than anyone still

For near 20 years, resetting over and over and over again, these players fight
and play (with themselves, with each other) always trying to understand, failing
to understand and proving they understand (with themselves, with each other)
what the conflict is, what the churning means, in the T.V, through the T.V, starring
at a T.V -

Who can win the Ab-
surd?/?/?/?/?/?/?/?/?/?/?/?/?/?/?/?/?

CONTEXT



This project began interested in beginning, process, progress and striving. I thought to do that through a game

That game would explore the Kierkegaardian notion that aesthetics and reflection are incompatible, and that was because to me photography seems reflective and aesthetic at once

That was something I felt I understood, but that felt stale and stuck. I read on

This project is a manifestation of my interpretations reading *Fear and Trembling, Repetition, Beyond Good and Evil, Civilization and its Discontents, the Naked face*

There I found the question I wanted this piece to answer..

“Who can win the absurd?”

That gave theory, but not form / direction, not a vision

The project's actualization was inspired by my Gallery review of Julius Poncelet Manapul's *Sila/Siya/Ako (They/Them/Me)*

I was especially inspired by how resolution-agnostic photographs could have such an atomic effect on a three-dimensional piece

When I found Super Smash Brothers Melee competitive scene to be my subject and collaborator in answering, I could not deny the influence of Travis Beauchamp documentary series' *The Smash Brothers and Metagame* on the final focus

PROCESS

The original plan was to play a sort of game about learning and inquiring into photography and record my investigations and discoveries

That was imagined with some formula and structure to it

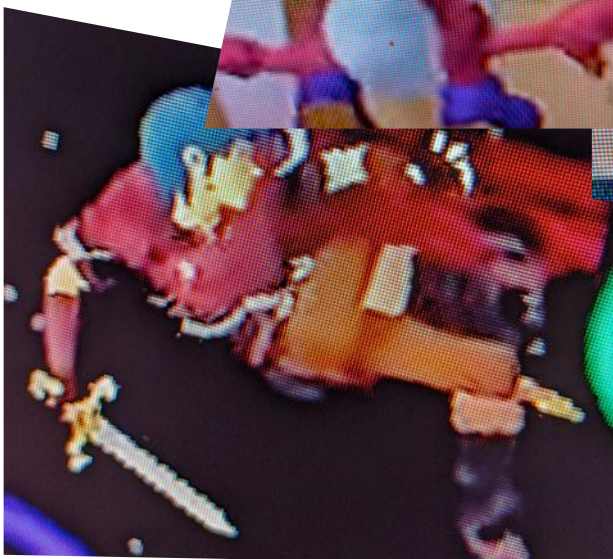
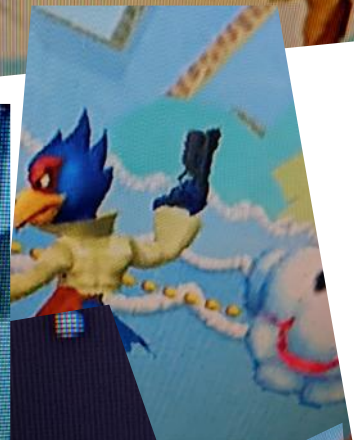
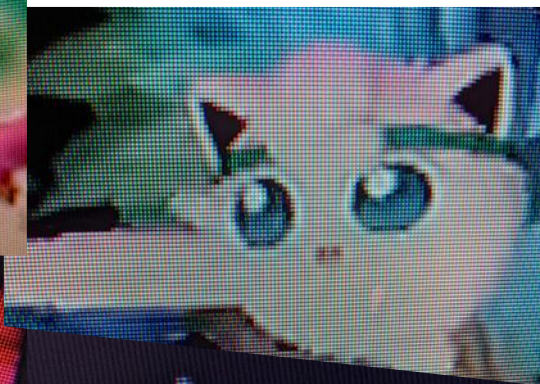
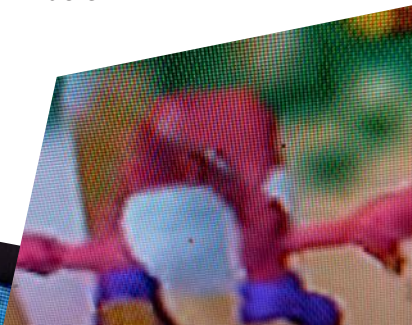
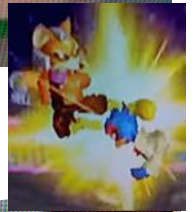
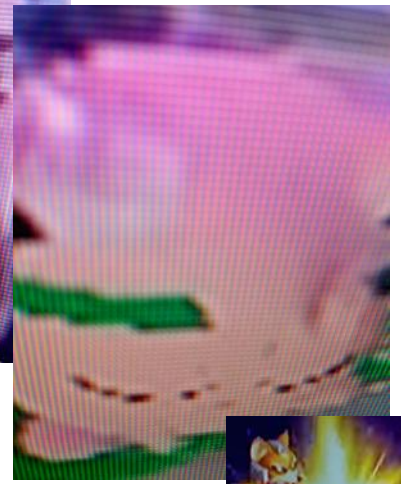
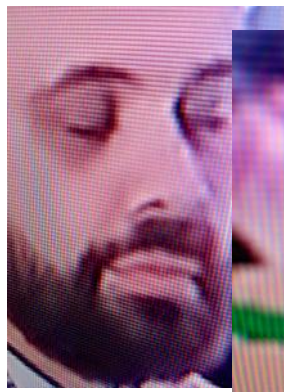
The process took on a wild, chaotic, personal and existential form. I still followed the plan in a sense, but only in ever absurd off-the-rails sorts of ways.

I dont remember how this wider theory that truly is about everything and nothing ended up so fixated on Melee player faces, but that was originally to follow some sort of followable or explainable method.

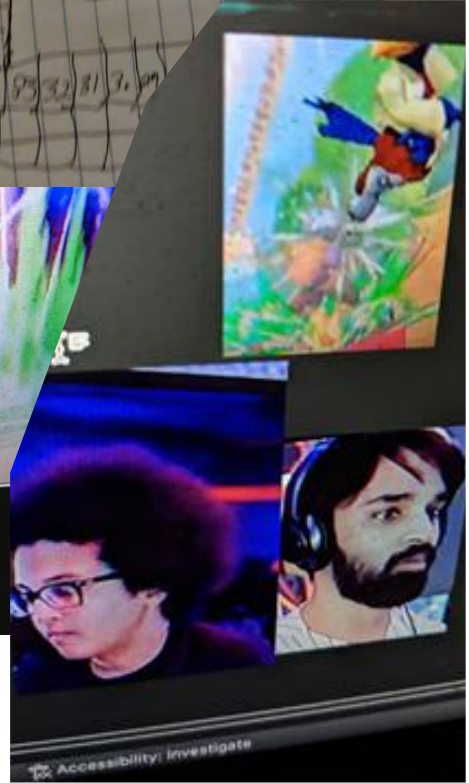
It did not

I ended up with hundreds of images taken with a strained wrist inches from a T.V screen, totally warped in tapestry, without ever really knowing why

I found the product by way of miracle



PLAN



I had an ugly drawing, a few thousand vague notes and an enigmatic dream.. and that was about it just days before installation

I went about creating a kind of abstract digital grid/spectrum made out of the ridiculous number of player reactions I had collected.

Then I had the idea to shape them around a big and broken CRT I had been keeping in storage a few years

Then I had the idea to do the montage ON the T.V itself

So with really no time to spare I went about finding a T.V i could move, and did just in time (and it just fit inside the glass)

FINAL(?) FORM



ingrybox is a god within Super Smash Brother's absurd religion, and blossomed within the oldest export that's never changed in object but that game-metaverse has changed infinitely

And He (Hungrybox, not Juan the human) is dying.
(Ranked 8th in the world)

This is his paradoxical resurrection, defeating Rank 1 Cody Schwarz, the current "Best Player in The World"

Hungrybox still lost (the set after, and tournaments).

These players stare into an abyss that cannot be understood anywhere close to absolutely, by anyone, but they demonstrably understand something so infinitely greater than anyone will

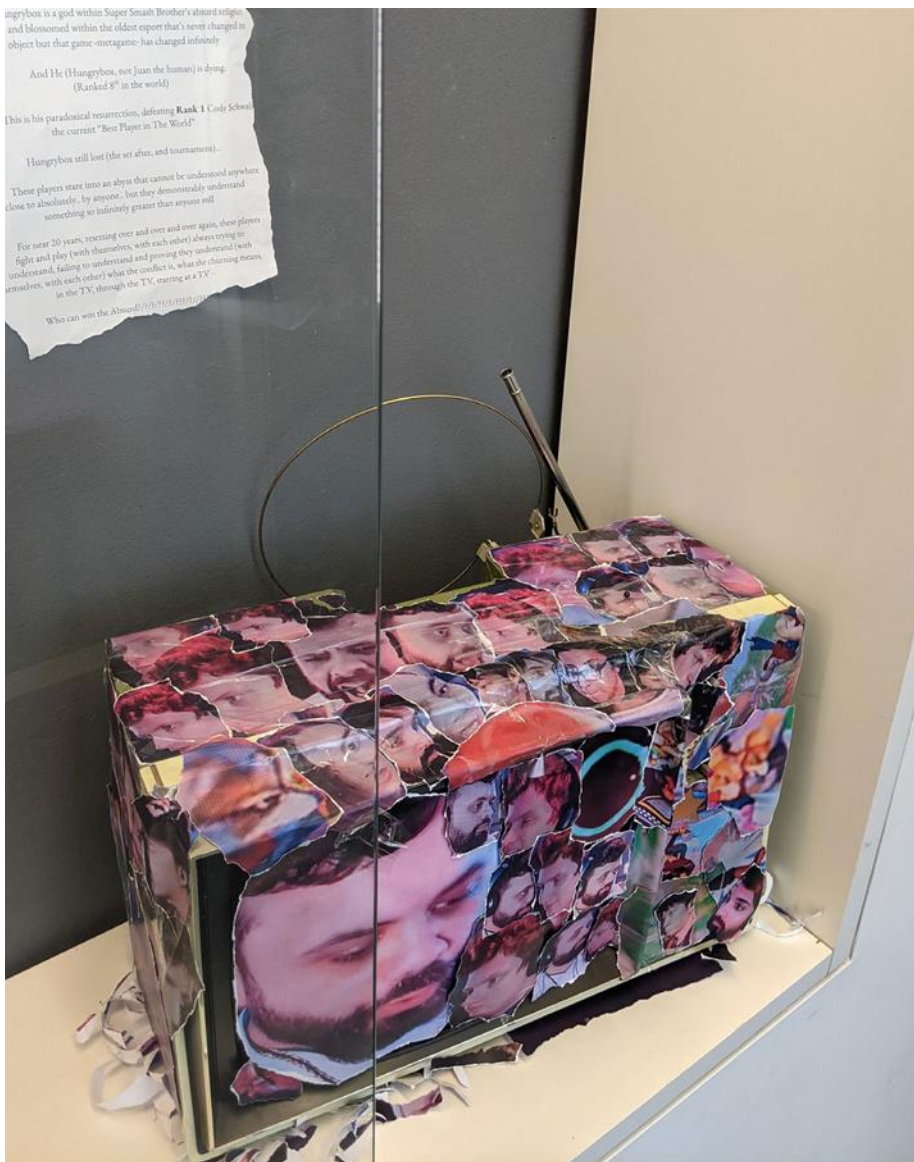
For near 20 years, resetting over and over and over again, these players fight and play (with themselves, with each other) always trying to understand, failing to understand and proving they understand (with themselves, with each other) what the conflict is, what the charming means, in the TV, through the TV, starting at a TV.

Who can win the Abundant?

I am happy with what came out of that old T.V, some regular printed paper ripped-up, and some tape.

It holds onto all the things I wanted to show.. at least in bits and peices.. and for me, took on a life of its own

There was such a sense of serendipity in the experience and I hope some of that feeling can be shared through the object





FEELING THE FIELD: SEEING THE UNSEEN

by ALEJANDRO
SANTIAGO

Feeling the Field is a multimedia installation which incorporates images, projection mapping, sound, and live performance to create a visceral experience that is both indelible and ineffable. Field theory examines the interactions and patterns that emerge in relationships between individuals and their environments. The field is the unseen space of felt sensations and emotions. This project aims to explore the thoughts, feelings, and emotions within our body.

Alejandro Santiago was born in Puerto Rico and raised in Miami, Florida. Drawing from a rich cultural heritage and a diverse upbringing, Alejandro has developed a profound interest in exploring the layers of identity that exist beneath the surface. For the past 13 years he has been documenting Toronto's queer community. His work was featured in the book, *Any Other Way: How Toronto Got Queer* and the AGO's exhibit, *What It Means to be Seen*. His photography is influenced by his ongoing work in gestalt therapy as well as the practice of kundalini yoga.



LIVING WITH THE SHADOW OF A SHADOW

A photograph stops time.

We can only feel in the present moment. We can only take action in the present moment. This project aims to explore the thoughts, feelings, and emotions within our bodies, and specifically, the experience of loss and the emotion of grief in my life.

This series of photos challenges the viewer to go beyond sight and explore the unseen world of sensations. I am using light and shadows to reveal and conceal what lies beneath the surface: these photos are self-portraits although my face and expression are never revealed.

These photos contain an image within an image. There are multiple relationships being activated within the frame. The photographs within each image were taken at key moments in my life. They can be interpreted as a mirror reflecting an older version of myself.



THE INSTALLATION

The installation takes place in 10'x10'x10' cube made of silver reflective mylar. Viewers are invited to enter the cube to experience the images come to life. A video animation of photographs from the *Living With the Shadow of a Shadow* series are projected onto one wall and reflected onto the surrounding walls of the cube. This creates a visual kaleidoscopic effect which mirrors the subconscious mind.





THE GONG: A LIVE SOUNDSCAPE

The audio is created by a 28" planetary gong which vibrates to the frequency of the sidereal day sound scale which is played live by Alejandro Santiago.

The sound of the gong resonates through every surface of the installation including within the human body. This creates a soundscape that is both alluring yet impermeable to the human mind. The sound is used to bring viewers into the present moment while images are projected and reflected onto the cube.



ANIMATION & PROJECTION MAPPING

Inside the cube, the photographs from the series, *Living with the Shadow of a Shadow* have been animated to evoke a range of sensations and emotions from overwhelm to delight. The result is a visceral psychedelic experience which is at times disorienting and meditative. The images come alive with explosions of colorful chaos mimicing the effects of nature itself.

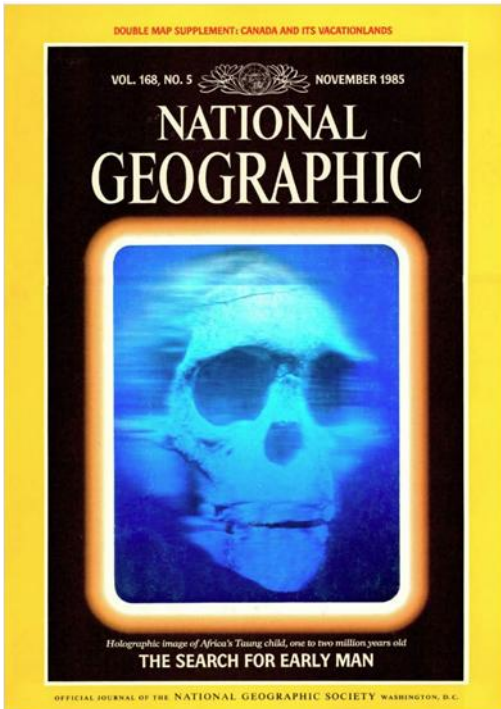


How'd You Sleep?

Aidan Clark In the past year, my girlfriend and I have moved in together. Each morning, when we wake up next to each other, we say a sweet “good morning” followed by a simple question: how did you sleep? I began to notice very quickly that it seemed that each time I asked her that question, I was met with an elaborate and often strange story about the journey or adventures that took place that night in her restful (or rather restless) mind.

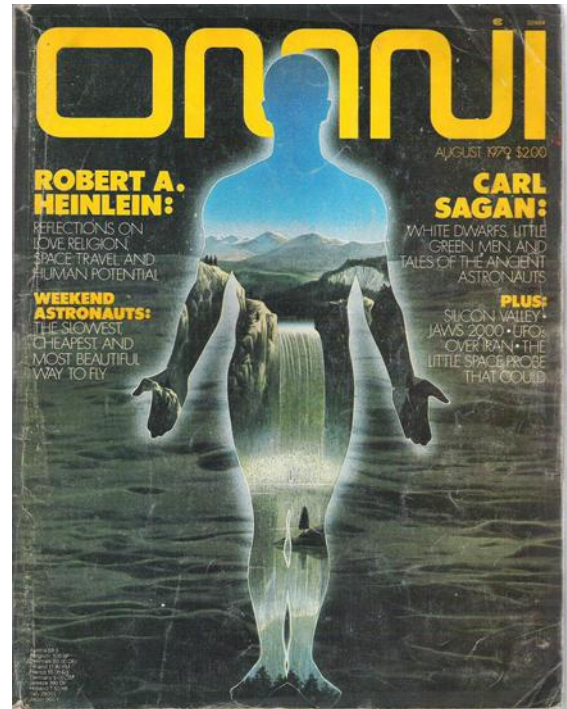
Along with finding myself fascinated by the bizarre contents and aesthetics of dreaming, I began to think more about our pursuit for understanding and explanation. When we awake and reflect on our dreams, we often have feelings of confusion, however we must dig deeper to try to get a grasp upon their meaning, to understand why our mind has created these events for us to experience. My goal with this project is to replicate both the aesthetic of dreaming as well as the dreamer’s pursuit for understanding and context. Through archival collages, I have created a series of bizarre images that freeze moments from dreams. While upon first glance these images may seem to lack any context or narrative, they beg the viewer to sit with them a bit longer to find what the dream means to them. To bring their own life experiences into the viewing process and help them to find understanding.

Process



As a photographer, my initial inclination was to explore these thoughts through a photographic lens. With heavy influence from film, my plan was to create a series of cinematic tableaux. While each tableau was to be based in reality, the overall image was to be rather bizarre, even off-putting in nature as a result of strange figures, characteres and/or location. In doing so, my hope was to create images that blurred the line between memory and imagination to explore the aesthetic and characteristics of dreaming. However, the longer I sat with this, I could not kick the feeling that this was not the right way to approach this.

After a conversation I had with a friend, I came to the conclusion that I



wanted to move away from this form, and away from the traditional photographic process all together. Rather, I would explore making collage images through archival images from vintage print material.

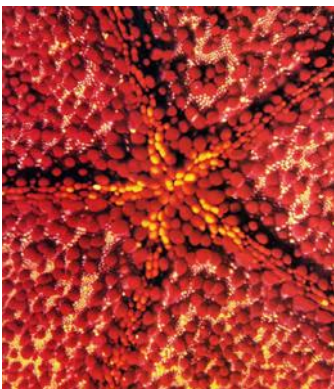
In my search for raw materials, I found a combination of the National Geographic archive as well as an archival collection of science fiction magazine Omni to be great sources. The searching and collection of these materials were a very simple, yet tedious process that involved looking through roughly 3 decades worth of digitized print material.

As I went through these large databases of materials I pulled whole pages to be saved to my own mini collection to be used later. While looking through the collection, I found myself drawn most to images that were either objectively simple or just visually interesting as I felt that

these images would play off each other very well and feel very odd when viewed out of context. The more time I looked through and grew my collection, I began to be able to brainsotrm storm compositions and then cull images based upon them. As I collected more materials, I was then able swtich back and forth between searching the archive and building my own images from it.



TORNADO!



Because the VS-522R also features two separate amplifiers and speaker systems. Together they produce an exciting stereo effect even from regular mono television transmitters. And they deliver the real thing from stereo video discs, stereo video-cassettes, and (with our built-in FM tuner) FM simulcasts. And if you think that sounds good, wait till you see how it looks.

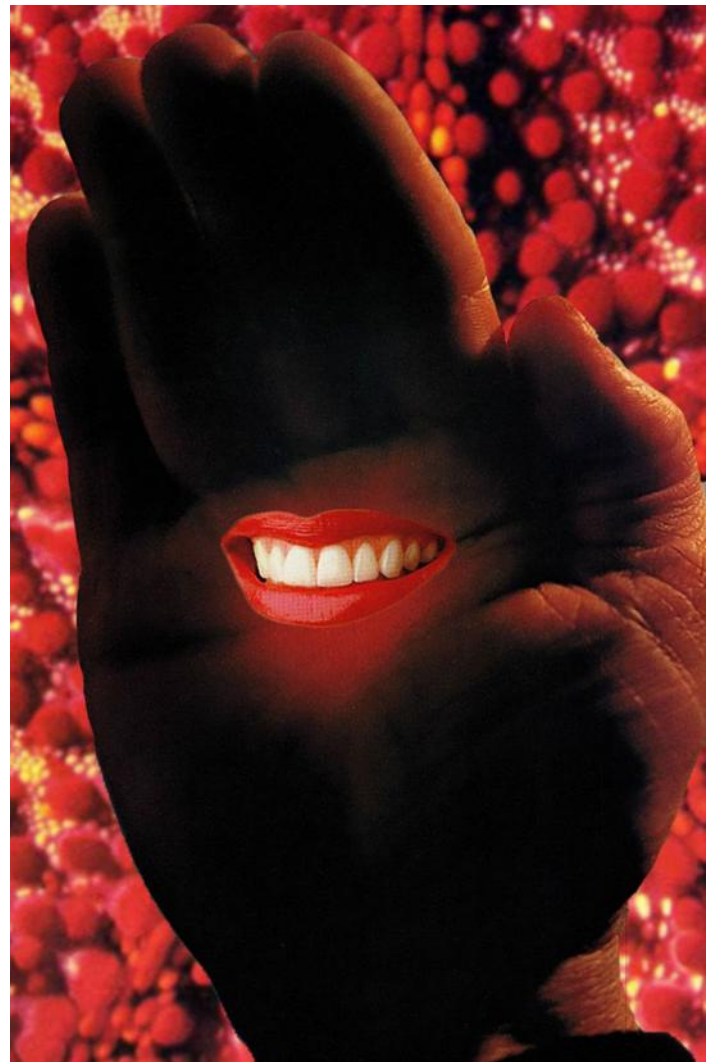
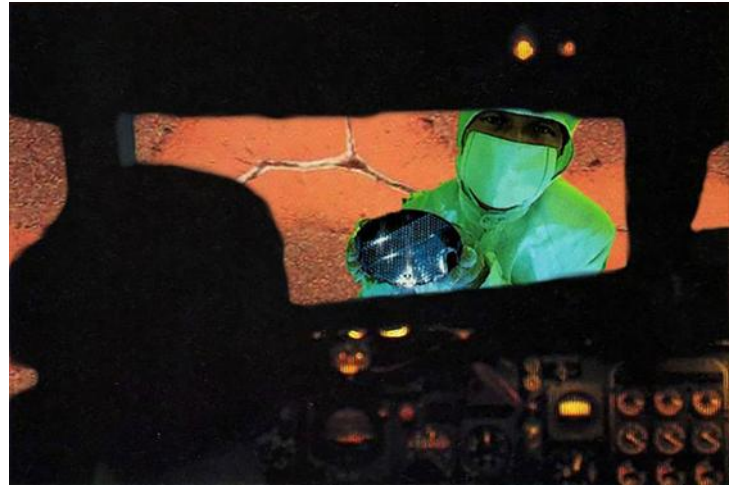
MITSUBISHI
Even If You Can't Have The Best Of Everything, You Can Have The Best Of Something.



Final Form

While the final form of these images look far different than the initial vision I had in mind, I believe they are successful nonetheless. Through combining the use of materials based in reality (National Geographic) and material that are born from imagination and fiction (Omni), the final images are able to achieve their intended purpose. Through this medley of both real and fictional imagery, the image beckons to be stared at, to be studied. Like dreams, much is happening in each image yet there is no clear reason for what is taking place. It is due to this that the viewer must hold their gaze and search for an explanation. The viewer must

look into their own mind and life experiences to try to figure out why these “dreams” are taking place. These images beg the question why, much like we might ask ourselves when we are asked “*how’d you sleep?*”





You and Me and Awkward Silence Beckett Koreen 2024



You and Me and Awkward Silence is a short film series that is a continuation of Beckett's first semester thesis project, a photo book, *Myself and Nobody Else*, which was displayed at Artspace TMU from February 29th-April 6th.

Focused on the collaboration between the artist and his audience, the video medium has allowed Beckett to expand the level of interaction that was originally available in his piece. Through duration and performance Beckett is better able to enhance this interactive experience as the work exists in multiple final forms, one being the multi-channel installation experience, the other a continuous loop of the three films of the series being played one after another, indefinitely, as seen in Maximum Exposure 29. Beckett's eyes play the largest role in the performance and narrative of the piece as they guide the viewer throughout the 22:07 of the piece. Lighting, facial expression, and body language play the other major contemporary roles in the work, as they are not only used as a tool to guide the viewer, just as the eyes do, but they also create multiple versions of the same scene, as well as relate heavily to *Myself and Nobody Else*, the first installment of the series.

You and Me and Awkward Silence From Myself and Nobody Else

A didactic look at the artistic processes and influences of Beckett Koreen through his self-portraiture and performance journey

You and Me and Awkward Silence is a multi-channel, short film series, and performance that is not only about the relationship between the viewer and the artist but also about me as an artist learning new skills in lens-based creation and exploring the mediums of presentation and installation. Throughout working on his second-semester thesis Beckett has gone through a multitude of changes as the work has progressed beyond what He originally intended, envisioned, or even initially comprehended was possible to create as an artist this early in his creative career. This was

possible through academic feedback and “work-in-progress” meeting sessions where professors and peers offered feedback based on Beckett’s continuing evolving vision of the project.

Beckett created *Myself and Nobody Else* as a way of experimenting with the photographic medium by putting himself in front of the camera for performance and documentation of his identity and body as a way to express himself in a way he had never done before. *You and Me and Awkward Silence* is an evolution of those ideas, the project is a way to expand his portfolio and contemporary skills as well as continuously reflect on who he is as a person in conjunction with who he is as an image maker.

Creating a relationship between himself as the artist and those viewing his work is what drove Beckett’s creative thoughts surrounding his project this semester. The timeline of this project started with the initial conjuring of ideas for *Myself and Nobody Else*. Beckett wanted to create a photographic documentation of himself through descriptive images of his skin and through that he found himself performing for the camera, and in essence, the viewer. This sparked his investigation into a medium he had already been dipping his toes into, and as a way of breaking the seal and diving head-first into exploring the seemingly endless possibilities of what he could create with video and installation he set out to expand *Myself and Nobody Else* into a short film series adaptation.

At first, Beckett was going to create a series of video works of himself occupying public locations for a long duration, deadpan looking at the camera, and having the focus on deconstructing the world around him. Looking at the space and landscape as the medium itself, where then the installation was about projecting the relationship between the artist and the viewer onto the space he was occupying.

There were too many components to this however and Beckett was advised, through academic feedback, to take a step back and think about the factors that made *Myself and Nobody Else* the piece that it was. Upon refocusing on what skills Beckett wanted to grow from this project as well as what he felt would create the most cohesive body of work, Beckett shifted the lens back into himself and enhanced the performative aspect of the piece, instead of focusing on the setting in which it took place as the main aspect of the narrative. This was crucial for bridging the gap between *Myself and Nobody Else* and *You and Me and Awkward Silence* because, for the first time, Beckett realized what was important to him creatively for the project. As an artist it is very easy to get lost in the piece being created and for it to turn into something that lacks any comprehensive or compositional sense.

After finding himself sidetracked in his process while working on the installation of the group exhibition for *Myself and Nobody Else*, *To Bend To Fit To Bare*, Beckett reevaluated what he had and changed direction to focus on creating a



Still from *You and Me and Awkward Silence* scene 2

response to his previous piece. With feedback available to him through the academic resources provided by the meetings with professors as well as peer evaluations Beckett was able to make the switch from the originally proposed project into the continuation piece.

When Beckett finds himself lacking direction for projects he is working on it is incredibly helpful to look to other creators to draw influence from, in the case of *You Me and Awkward Silence*, that is Marina Abramovic, specifically, her piece *The Artist is Present* (2010).

For *Myself and Nobody Else* and both projects as a whole, Beckett drew influences from artists like Lisa Steele and her piece *Birthday Suit – with scars and defects* (1974) and John Coplans' *A Body of Work: Self Portraits* (1987). Few times before has there ever been a performance like Abramovic's held in a gallery, especially as world-renowned as the MoMA. For three months Abramovic sat, stared, and connected with the audience in an extensively curated installation and performance, and the retrospective gallery reflects on her entire career as an artist.

Boiled down to its simplest of terms, the key idea that drives projects like Beckett's, that are obsessed with getting a reaction or starting a conversation with the viewer, is that performance art can be both startling and intimate and it has the power to be transformative in any way to the viewer. This is done through image-making and performance factors in *You and Me and Awkward Silence*. Although this isn't as straightforward of a process as one might think, the presence of the artist is incredibly important and with even the slightest bit of detachment in the artist-viewer relationship, a huge rift in the interaction aspects of the piece are created.

Many very specific, precisely thought out factors made *The Artist is Present* (2010) what it was, including the stakes that came along with the tension of the duration. It is the job of an artist to dissect and delve deep into the meaning and understanding behind their work and why they create things the way they do. This is clear in *You and Me and Awkward Silence* because of the simplicity that is achieved through a multitude of very specifically thought out and understood factors that combine to grab viewers attention and display the piece's narrative.

Evolving the project into a new medium opens up new challenges and opportunities for the piece and that is Beckett's aim with *You and Me and Awkward Silence*. He wasn't only focused on developing his skills as a multi-media lens-based artist but also wanted to base that practice around a body of work that he thought would benefit from an evolution of form. In its book form, *Myself and Nobody Else* acts as a clinical documentation of the body combined with self-expression of Beckett's identity and vulnerability in front of the camera as a queer man. Now in *You and Me and Awkward Silence* the vulnerability and performance have evolved to now work in conjunction with the duration of the piece to become the medium of the piece, while still incorporating the objective look at the body and how Beckett represents himself through it. He not only practised how to use all factors of a performance/duration



Still from *You and Me and Awkward Silence* scene 1



Still from *You and Me and Awkward Silence* scene 2

piece to better enhance a project but also what the process and timeline look like while producing and being involved in a piece that is so mentally draining as well as physically demanding.

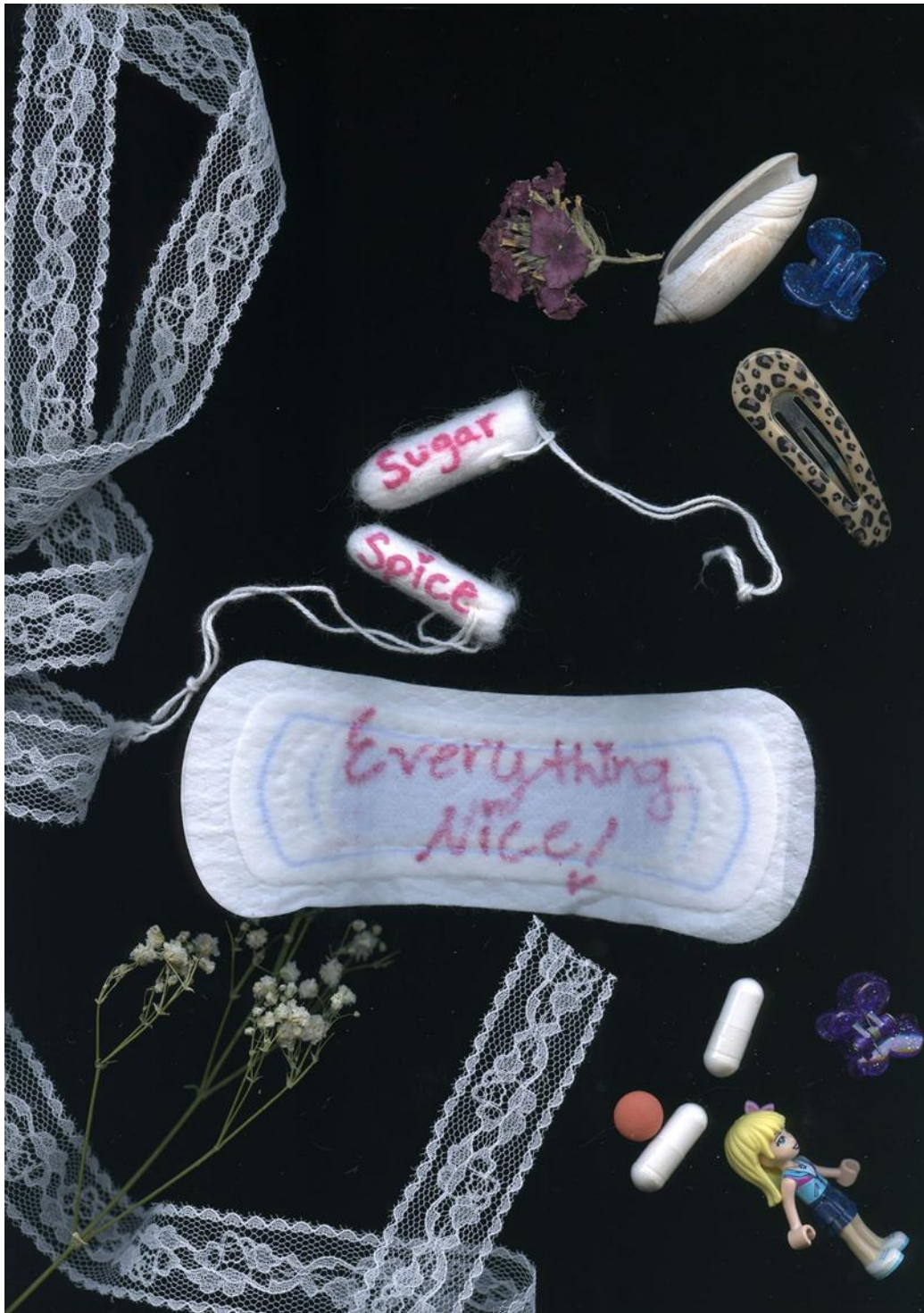




Still from *You and Me and Awkward Silence* scene 2



Sugar and Spice and Everything Nice 01, Jasmine Gibson, Archival Pigment Print, 12x9, 2024



Sugar and Spice and Everything Nice 02, Jasmine Gibson, Archival Pigment Print, 12x9, 2024

Tampons are something I use for seven days straight every month. I was disappointed when I found out that they contain PFAs, bleach, and even carcinogens. It is hard to grasp the fact that products made to help women were also causing harm in the process. In this series, I wanted to challenge the idea that everything feminine is full of “sugar and spice and everything nice”.



Sugar and Spice and Everything Nice 03, Jasmine Gibson, Archival Pigment Print, 12x9, 2024

While creating the series, I began to question all the products made and marketed to me. I started with one of the most essential products marketed to anyone with a vagina, tampons and pads. As I did some research, I discovered that almost all of the most popular companies manufacture pads and tampons using ingredients that contain PFAS and even carcinogens. As I thought about the fact that these chemicals can cause toxic shock syndrome and other health problems, I began to wonder why all these toxic ingredients were being used in such a standard product. Then I learned that tampons and pads were created by men. This is very evident because they don't work very well, are full of potent chemicals and can even cause death. Tampons have existed since 1931. There has been plenty of time for people to put in the work to make them safer to use, but instead, there's just a warning on a package.

I went about choosing these objects by thinking about what I thought was feminine. I used a mix of objects; some were objects I have seen in nature that exude the essence of femininity, and some were objects marketed towards women. When speaking about a serious topic like unsafe feminine products, I wanted to get my point across in a beautiful way using items that are personal to me. Every object in this series is from my bedroom. Some items are accessories and things I used in high school, other items are gifts from boyfriends and trinkets I have collected.

“Then & Now”

Christie Xu

As the quote from the movie “In the Mood for Love” says:

“He remembers those vanished years. As though looking through a dusty window pane, the past is something he could see, but not touch. And everything he sees is blurred and indistinct.”

“Then & Now” is a single-channel video documenting a series of transformative photo sculptures made with ice and vernacular family images from the 1990s. Representing memory with archival images and the passage of time with ice, “Then & Now” looks at a photograph’s ability to freeze a moment in time permanently in contrast to the ever-changing, unstable state of human memory. While comparing the collective memory with my own, I am attempting to present the epitome of a generation that grew up in the era of Chinese economic reform.



Then & Now, 2024, Christie Xu, stills from single channel video

Reminiscing of the personal experience growing up in the early 2000s when the accessible family album comes in 4" by 6" prints archived in the plastic sleeves and photo books custom made by photography studios, my family photo collection is stored and sorted in albums. The experience of going through them one by one out of curiosity at a young age I not only witnessed the documentation of me growing up but also how my parents navigate the course through life: my dad went from a rebellious teen that speeds in a motorcycle to getting his first job, meeting my mother and starting a life together, to buying their first car, getting married in a new home with furnitures my grandparents bought them.



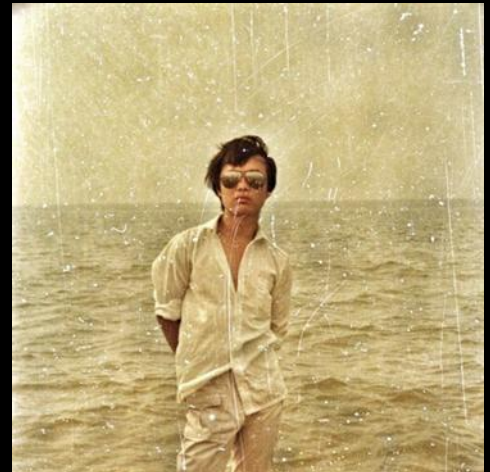
While looking at images in "Beijing Silvermine", the largest collection of Chinese analog family photos from the 90s available in western countries, I discovered the similarities between my family archive and the Silvermine collection. These two archives not only share similar conventions and common locations but also similar compositions: ranging from travel photos to the Tiananmen Square, visiting the beach, and significant events like weddings. The vernacular images are a significant documentation of the cultural semiotics and societal values in the 80s - 00s, when China's economy is shifting from a conservative, restricted policy to an open, capitalist market. People are exposed to new things, concepts and technologies, with more time and money to enjoy their lives.

After the selecting and printing of these images, I freeze them in different containers: photo frames, resin molds, ice trays etc, and I place them onto a backdrop with some dry moss to soak up the excess water. I also experimented with putting the ice in a glass, which is the ice's usual spot in a domestic environment. Throughout the melting process, the moss expanded, the ice disappeared while the images revealed. In the glass, the level of the water shifts, emphasizing the physical change in form. This act of selecting and comparing my family images to an public online archive and bringing them to a gallery space, I am presenting a collective memory through vernacular images that not only contradicts the visual narrative and representation of modern China presented in mainstream media and propaganda, but also discuss the inseparable relationship between photography and memory.

**Artist's Family
Archive**



**Source Photograph Archive
from "Beijing Silvermine"**



Christie Xu is a Chinese visual artist currently based in Toronto. She is pursuing a BFA in Visual Studies at Toronto Met University. Christie works in different photographic mediums, from non-silver processes, analog film and photo sculptures.



The fogginess of the ice is made to conceal the detail of the archival images, visualizing a piece of vague, washed-out memory. As the ice slowly melts, finally revealing the images underneath, the audience re-encounters the archival images in their original form. In the process of melting, the photo encapsulated by ice transitions from a visual representation of faded memory, to the archival material itself that embodies a moment in time.

The installation of this project has two different forms, which engages with the audience differently. In the form of the vitrines, screenshots from the single channel video are printed on letter sized paper which are separated in three parts, each showing the significant moment during the melting process of the ice sculpture. They are arranged from top to bottom, from beginning to melting to the end. Each of the photos are segments, showcasing the passage of time. The size and the details of the photograph, which is a "frame in a frame", allows the audience to come closer to examine the change in the state of the sculpture. The video is recorded in a studio environment with controlled lighting to isolate the object from the environment, enhancing its sculptural quality. Unlike the time-lapse video, in which the audience experiences the passage of time through the length of the video, the photo installation of the still images are meant for the audience to view at their own pace, like fast forwarding. The audience has the chance to experience the work in two different ways, one they get to be in control, and the other, they are experiencing the lack of control. One gives them a god-like perspective, jumping from beginning to end, or vice versa; but the other shows them the passage of time, uncontrolled, fleeting away by itself. Instead of presenting all the sculptures collectively in the still image installation, the video installation showcases one sculpture at a time, representing the process of obtaining a new memory, replacing the previous one which has slowly been forgotten.





By Eve Violet Hannon



My Mum and Nana are the most important people to me. They raised me and as I am learning to navigate adulthood their lessons come with me. I found my interest for photography from my Mum always taking pictures through my childhood. Plus my Nana's stories, which she told through her collection of photo albums. This project is a tapestry of three generations: my mother, my nana, and myself and homage to the profound influence these two women have had on my life and my artistic journey. While neither my Mum nor Nana pursued photography professionally, their collections of portraiture and family images speak about our shared history and the bonds that tie us together. Their images narrate not only my life story but also their own.



With ending my time at TMU this semester I wanted to capture these women in a project and create work of them I was proud enough of to show them and they would like. For me, photography is more than just a creative outlet—it's a means of preserving moments, emotions, and connections that transcend time. By continuing the tradition passed down through three generations, I honor the legacy of my mother and nana while forging my own path as an artist. These images serve as a tribute to the most important people in my life and the enduring power of photography to capture the essence of who we are and the stories we hold. Through this project, I invite viewers to reflect on their own the role that photography plays in shaping our own narratives.



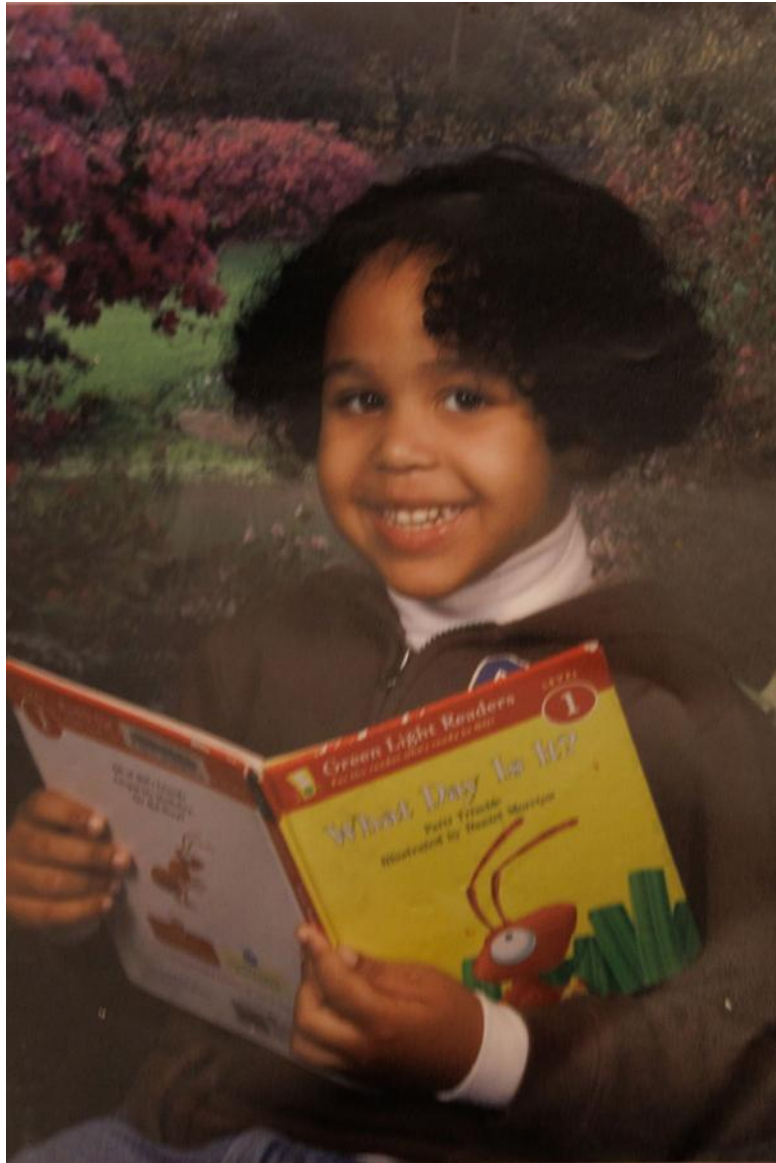




Dear Me.

Kamerin Busquine

“Hey, it’s you. It’s not the you that you thought you’d be but it’s still you. I’m a you that’s on his way little by little to be what we thought we’d be, but I’m also so much more. Your heart is still filled with love for those around you but I won’t lie and say sometimes it gets a little cold. One thing we never thought was for us was going to university but I can proudly say that we’re about to finish our program. We still like to have fun, although we have less of it now but we’re lucky to have great friends who we can enjoy our time with. I feel like I’ve failed you. Not in the sense that I’ve become a bad person, but I’ve definitely not become what you thought I’d be. But I wanna tell you that it’s ok, I am proud of the person that we’ve become. I think in a way I’m still partly what we thought I’d be, just a little different. I love us Kamerin, every flaw and every success”.







“Dear Me” is a series of archival images that focuses on contrasting your present self with the past, not out of criticism or affirmation, but as a simple self reflection for being who you are in the present moment. Reaching a pivotal moment in my academic career in my fourth year in the photo program I was drawn to reflecting on whether or not I ever wanted to be here in the first place, If my success was brought on by pure chance or if I am obtaining the ideals that I would have at a younger age. Building a commentary through the past on the images on the left and the present on the right the images are then contextualized by a letter written by myself to my past self as a way to articulate this myriad feelings of uncertainty and acceptance. At its core “Dear Me” plants itself in speaking to the ideas of legacy and the concerns of young adulthood. In both speaking to what we leave behind and what we are currently building for ourselves, “Dear Me” creates a narrative that hopes to relate those in a similar situation reflecting on their own actions that got them to a position of transition.



I Will Always Love You

by Joon-Young Lee



I Will Always Love You

by Joon-Young Lee

I carry within me an existential fear of losing my time with the people closest to me. Not strictly through death but through life itself. That, through the opportunities that life offers I gradually lose my connection and time with those I love. Presently asking Will I ever experience a moment like this, with you, together, ever again? Can I trust my bare memory to remember what we talked about, or what you wore, or how we existed. I want to remember you. With photography as my ground, I use this medium to immortalize the essence of the people I love. To keep their image and memory alive in ways that simultaneously transcend and strengthen the limitations of memory.

What I've captured from January 2024 - April 2024, are more than just images. Besides from my actions and words, this is how I love you. This is how I choose to keep you close to me even when life hesitates us.

There are those I was not able to photograph, and there are those I wish I could have photographed more. However their images and my love for them still exist with me, both in the recesses of my heart and safeties of my library.

I will always remember you.
I will always love you.

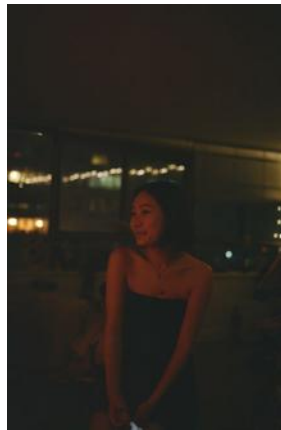


With this project my conceptual goal was to create a statement that carried with it a temporal lasting of love. I want the artistic body to essentially last longer than me.

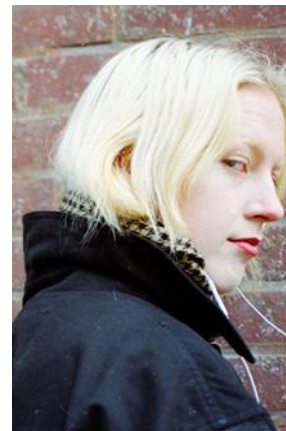
Initially, I intended to shoot a variety of my photographs with digital and film and iPhone photography, so in that way I would always have a camera on my person, in the case if I were to forget to bring a specific type of camera. However I found myself gravitating towards shooting exclusively on 35mm film photography. I found that collecting and scanning the negatives added another dimension of the temporal lasting. Along with the final body, the negatives too could last as long as possible if safely stored. With this new direction, I shot a variety of the photographs on 3 distinct types of 35mm cameras.



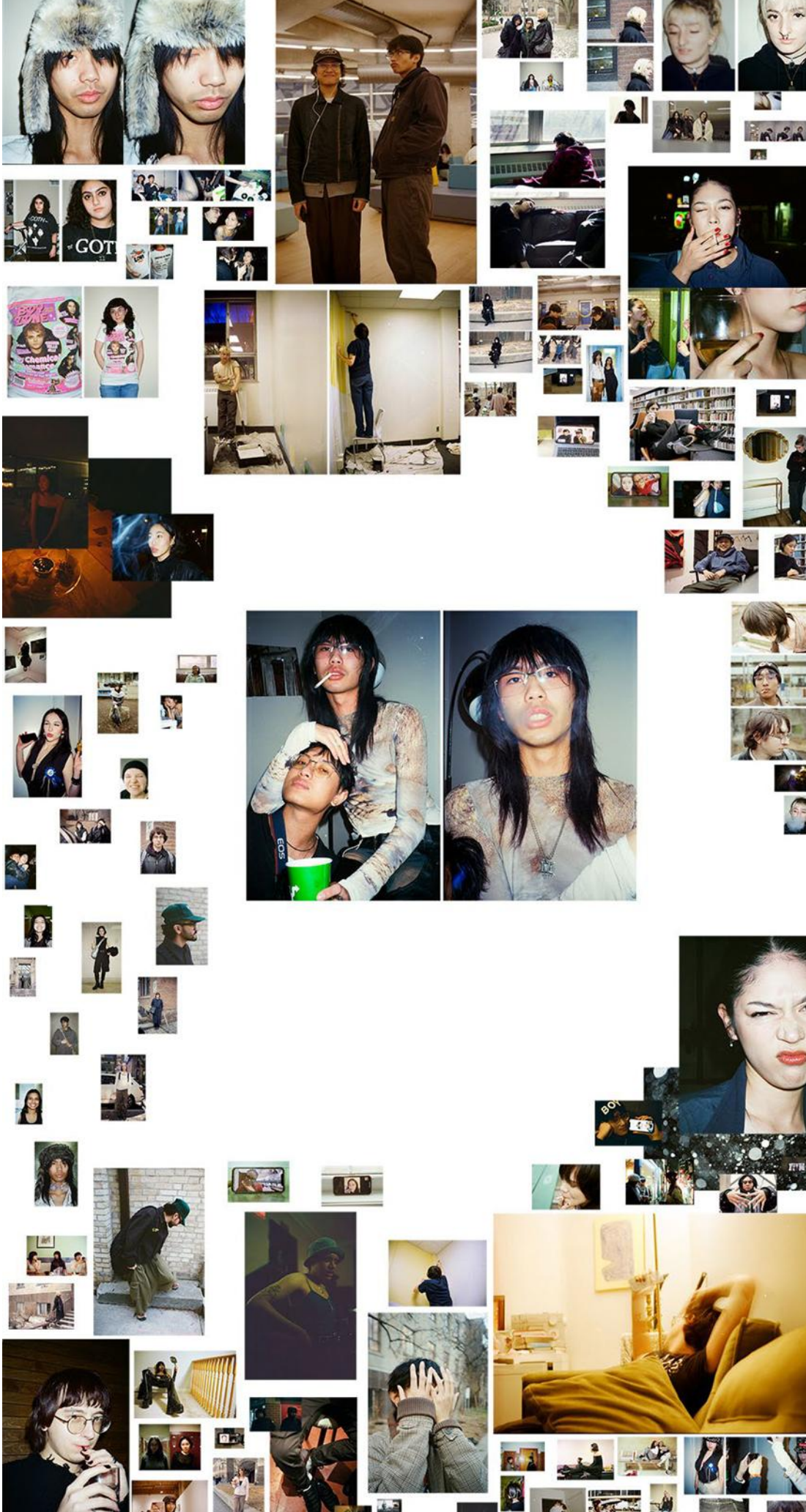
Kyocera Zoomtec 80
(Point & Shoot with a flash)



Canon EOS 3000
(Modern SLR)



1972 Olympus OM-1
(SLR)

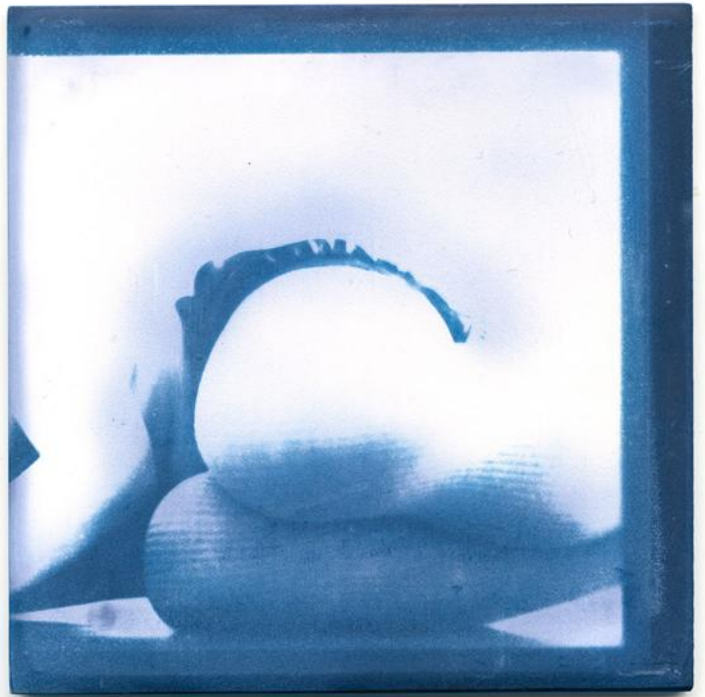


I Will Always Love You
(2024) (Digital Rendition)
(84" x 44")



With the layout and especially the size, I intend this piece to stand as a statement. A body of work built on the foundation of my memory and love. The layout and size compliment each other in a sporadic yet harmonious fashion to leave the viewer in search of what moments, stories and people exist within the print. The colorful technical characteristics of each photo, weaved together so that the pieces can be witnessed in sections and as a whole. *I Will Always Love You* is a testament of my love for my friends, keeping their image and essence alive in a form that exists surpass me physically and temporally.

The Sun *and* The Earth Know *this* Body Well *Sai Bagni*



Whether something is natural is used to actualize that something is true. The earth beneath our feet, solid and real, affirms its truth through its naturalness, as does the sun that shines every day. Similarly, our bodies, tangible and palpable, validate their truth by their very nature. These are things that can be seen and touched and felt, therefore they exist. This is the timeless evaluation methodology that we continue to legitimize mere existence.

But if something has to be felt to be true, what do you make of something that only you feel because it is felt within, and therefore cannot be seen? When I tell you I don't feel like a man, nor a woman, is that statement true to you? When I say that my conception of my gender is akin to holding cornstarch and water in my hands, when I say it's akin to the rhythmic expansion and contraction of a lung, or a beating heart that speeds up and slows down, does it carry the same weight? Even if you can't see it in any way other than through the clothes I choose to wear or the length of my hair or the shape of my body, can you see it to be true like the earth we walk on and the sun that illuminates your mornings and afternoons? Does it have to be singular and finite? Does the truth have to be singular and finite?

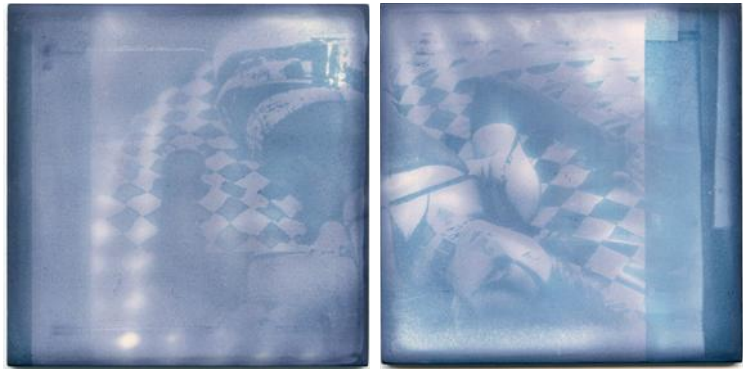




Unedited digital image



Black and white negative for transparency



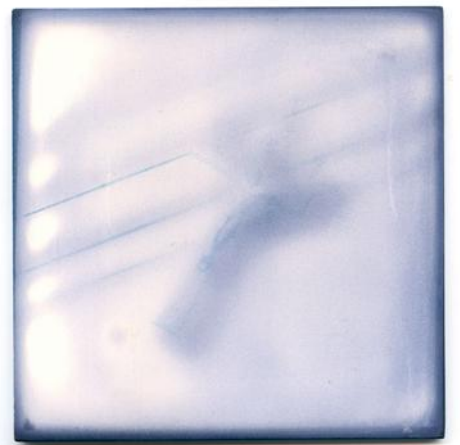
Cyanotype on clay tiles

The Earth and The Sun Know this Body Well

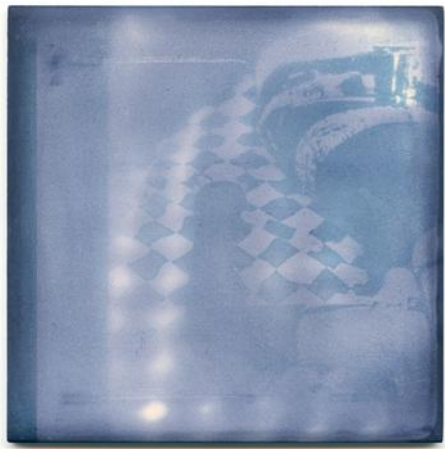
is an attempt to answer the questions I ponder in my ever-growing relationship with my tempestuous gender identity. In the backdrop of my motherland marred by rampant transphobia, a legacy of Spain's colonial Catholic indoctrination and imposed norms casts its trans inhabitants as fundamentally unnatural (thus untrue). Despite this, the existence of transgender individuals predates our colonizers' arrival. It is as timeless as the sun and the earth. Precolonial ideas surrounding gender existed outside the singular constructs of it that our colonizers imposed. Gender was perceived as existing plurally, in multiplicities. Trans people continue to live in multiplicities, as we continue to ask ourselves, "What can this body become? What can I become?"

The Earth and The Sun Know this Body Well,

manifested in cyanotype portraits of my friends who are also Filipino and trans on clay tiles, becomes a testament to this multiplicity. Through the merging of earthly materials and the sun's radiance, these portraits act as "natural evidence" of my friends' identities, fragmented yet whole, affirming their multiplicitous truth in a world that often seeks to confine it to singular and finite constructs.



The Sun and The Earth Know this Body Well,
2024, cyanotypes on clay tiles



PLANTING ROOTS

Introduction

As part of a bigger project of weaving together the threads of tradition, family, and personal history, I am experimenting with different methods of transfer, print, and presentation with designs, artefacts and my archival imagery of South Asian culture. I aim to explore the dialogue of digital images on the tangible surface and how alternative photographic processes communicate a narrative of identity.

The work consists of a kaleidoscope of colors, textures, and patterns created using personal and organic objects as well as handmade woodblocks. As an experimental exploration, the five images are printed using five different techniques at different sizes up to 13” by 19” on each surface. Each piece is meant to be put together in a large framed collage to highlight the contrasting styles of the work with similar subject matter but still have it function as one big piece. This work is inspired by contemporary mixed media artists such as Deborah Turbeville, Trina Baker, and fine art photographer Giovanna Aryafara.

This approach shows my belief that our cultural heritage is not static or singular; it is multi-layered and constantly evolving. I link traditional printing with contemporary images to present my cultural roots in a physical space. This project encourages a dialogue that transcends cultural boundaries when reflecting on the literal and metaphorical layers that are composed throughout. When seeing these images and feeling the fabrics, I want the viewer to ask themselves: What do they think of? Do any of these printing styles resonate with their culture? Through “Planting Roots”, I aspire to create a series where the subjects are seen as interconnected threads in a larger, vibrant narrative that spans time and geography beyond the literal frame.

- Tanvi Parikh

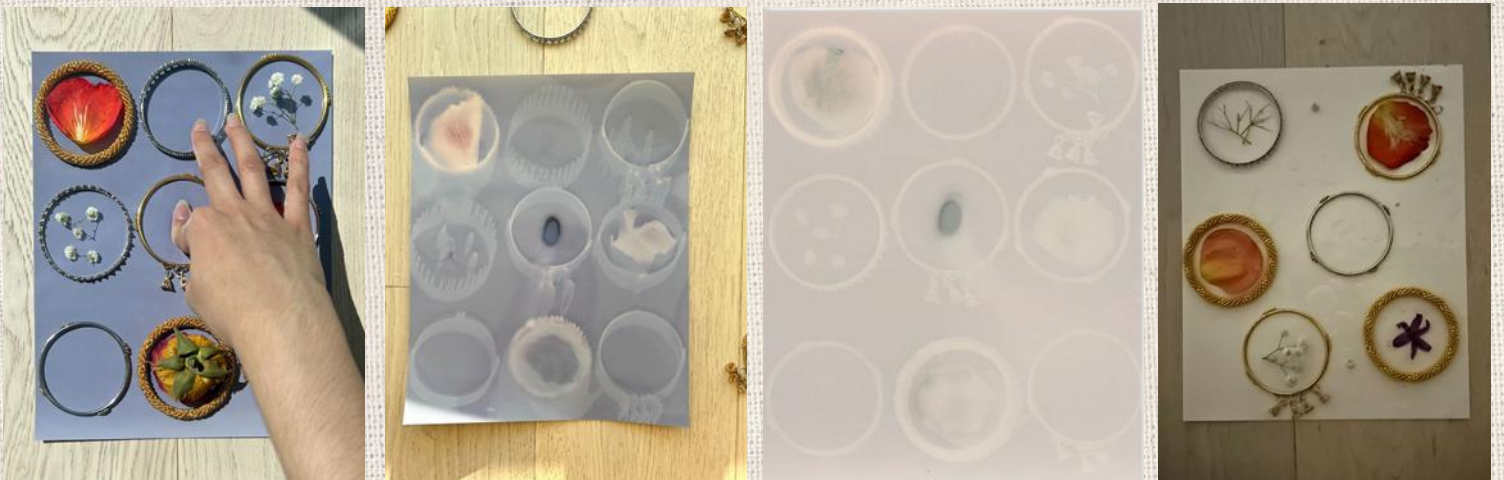
Process and Context



Their Fullest Potential: Process Documentation (1), (2), (3), (4)
2024

This piece is created using the technique of flower pounding and water-based ink I made using flower petals, later applied on muslin fabric. I wanted to find a way to use the flowers to their fullest potential with minimal wastage. In the process, I discovered an organic way of expression rooted in completely immersing my thoughts into my body's force, in the same way the pigment in the flowers and ink becomes interweaved with the cloth as a result of my actions. To complete the piece, I want to create an ink using turmeric and red chili powder; both are key ingredients in South Asian kitchens, and then digitally blend the image with a portrait of myself to further connect with the piece.

Here I try a solarized contact printing process using Kodak's expired RC panchromatic black and white paper. I used Indian bangles, "bangdi", as the main object and played with different secondary objects, including my own imprint and flower petals used in *Their Fullest Potential* to maintain a cohesive series. These bangles are worn as accessories with traditional Indian outfits during an array of occasions. Just as humans and textiles both glow differently during different times of the day, I experimented to see how the imprints of my objects would differ based on the quality of light hitting the paper during different times of the day and for various exposure lengths. The final image ended up being a four hour and forty minutes exposure from 4:50 am to 9:30 am.



Bangdi in the Sun: Process Documentation (1), (2), (3), (4)
2024

This is a test run of an acrylic transfer I did using blue fabric as the base for a laser printed image I shot in a shop located in Little India on Gerrard Street. The image was transferred using a few coats of acrylic medium, left to dry overnight and then revealed by rubbing the paper off while it's damp with water. For my next test, I would try the same textured image with a white cloth instead so the detail in the image shows clearer.



A New Chair Transferred: Process Documentation (1), (2), 2024



Linocutting was a tedious process but also quite rewarding. I now have two stencils mounted on woodblocks I could use for the rest of my life, and this reflects the life span of the "paisley" pattern as well. Originating in Kashmir and Persia over two thousand years ago, Westerners refer to the "buta" design often as "paisley", "mango", or "teardrop" and it is a staple design in fashion trends. I wanted to bring it back in Indian context by pairing it with a peacock feather, as they're the national bird of India and also significant in my Gujarati culture. The colours are reminiscent of henna, "mehndi", a popular form of body art in South Asian culture.

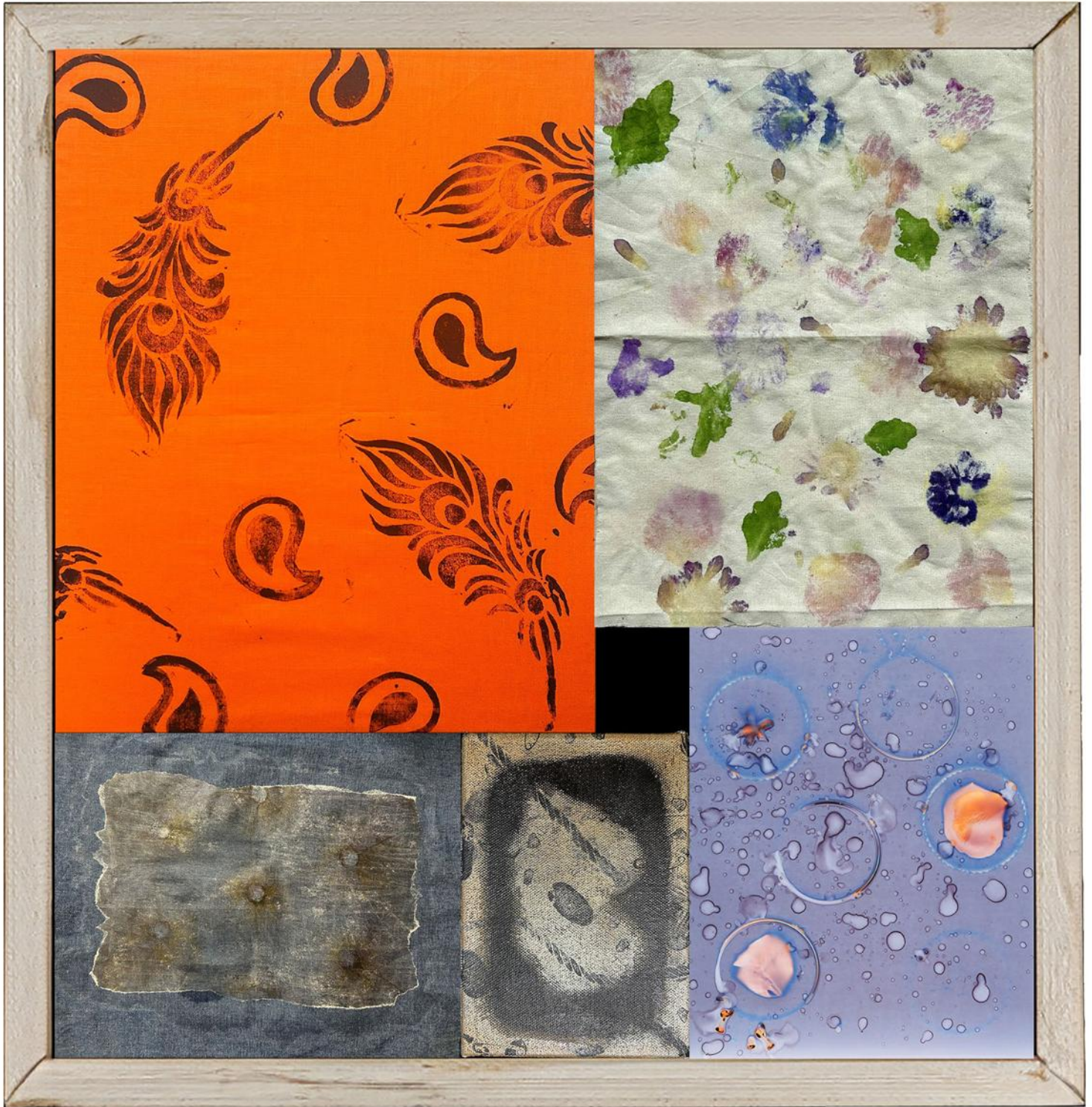
Peacock but not Paisley: Process Documentation (1), (2), 2024

This canvas piece was created using a gel printing technique. I used personal objects to create imprints on the plate in a composition resembling a framed figure that could represent a self-portrait or a mirror image of myself with the inverse of it transferring on the canvas. This was a truly amusing process with each transfer becoming one-of-a-kind.



Imprints: Process Documentation (1), (2), 2024

Presentation



Planting Roots Collage in wooden frame

Top Left: *Peacock but not Paisley*, 2024, linocut block printing on fabric

Top Right: *Their Fullest Potential*, 2024, flower pounding on fabric

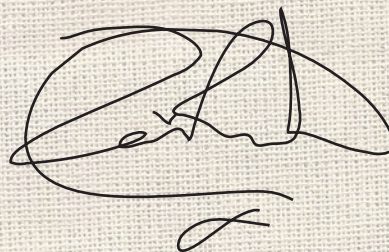
Bottom Left: *A New Chair Transferred*, 2024, acrylic transfer on fabric

Bottom Middle: *Imprints*, 2024, acrylic on canvas

Bottom Right: *Bangdi in the Sun*, 2024, contact printing on panchromatic b&w paper

Tanvi is an emerging photographer specializing in studio work, documentary and image retouching. Her practice is inspired by the fusion of the South Asian and North American cultures she grew up with, alongside artists she has referenced in recent years like Annie Leibovitz, Lindsay Adler and Hamel Patel.

Through the program, she has gained experience as a communicator, collaborator and team leader. She aspires to start her own photography and retouching business in the next stage of her career.

A handwritten signature in black ink, appearing to be 'Tanvi', written in a cursive style with a large loop at the top and a small flourish at the bottom.



The Roots that Lie Within the City

Jake Wapachee

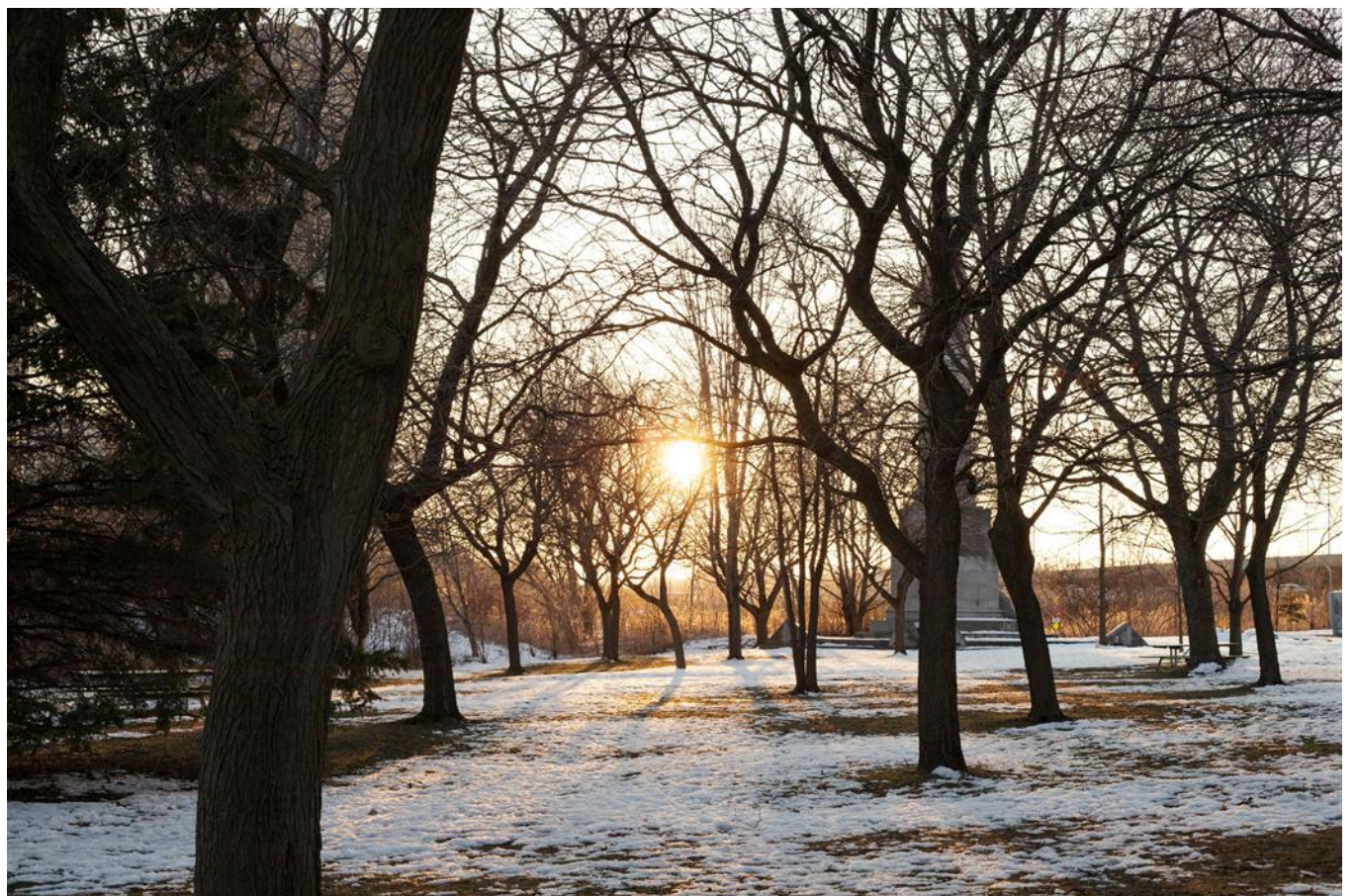
ARTIST STATEMENT

The initial inspiration for this project was derived from Ansel Adams' photography work. Specifically, his scenic landscape shots of the vast wilderness and mountain range of Yosemite National Park. Adams was also a big advocate for the preservation of the natural environment which played a heavy influence in his work.

This same sentiment is what drives me to explore landscapes of the urban environment and to document the ever-present relationship between the natural and the man-made.

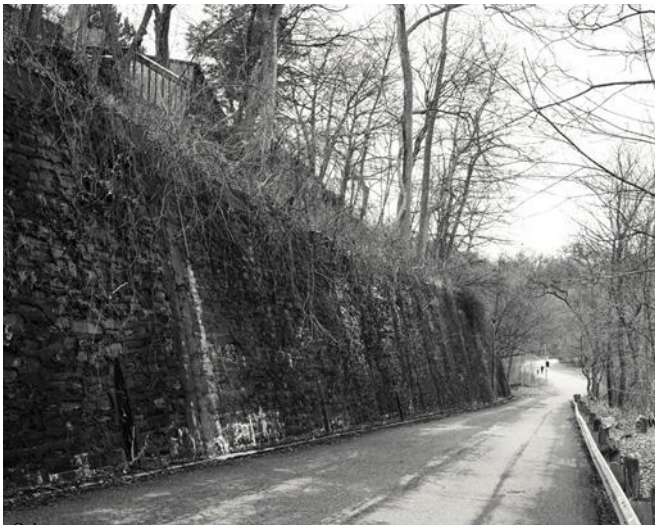
I began by exploring the GTA and searched for any amount of wilderness and nature that are present within.

The end product is a series of photos that includes both elements of the natural environment as well as the urban environment which speaks to the integration of the two in contemporary times.



I deliberately shot photos which included aspects of both the natural and urban environment. I also wanted the final images to be in B&W and to be 4x5 crops to pay homage to Ansel Adams.







NPF 548

Movements and Issues in Contemporary Photography

The work in this publication was produced in the Winter, 2024 term by students in NPF 548, an upper-level elective course in the School of Image Arts at Toronto Metropolitan University.

At the conclusion of the course, each class member generated a project idea, created an exhibition component for the 2nd floor vitrines in the IMA building, and produced a 5-page image and text layout for this catalogue.

Catalogue design and sequencing of work was contributed by Tanvi Parikh; cover images and introductory essay are the work of Aiden Milroy.

Support for this project was generously provided by the School of Image Arts.


Course Instructor Professor Emeritus Don Snyder.

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Produced at the School of Image Arts, Toronto Metropolitan University

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Featuring the work of

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