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JULIA NEMFIELD
MANAGING EDITOR

DYLAN COURVILLE
FINANCIAL DIRECTOR

RIDA GHAZALI
DESIGN DIRECTOR

ALEX ALTER & DON SNYDER
FACULTY ADVISORS

THISTLE
PRINTING

KIM HARKNESS
COPY EDITOR

ANANNA RAFA
COVER IMAGE

ALY BARRETT
BACK COVER IMAGE

AILENE DEVRIES
EDITORIAL TEAM IMAGE

imagearts.ryerson.ca/functionmagazine
imagearts.ryerson.ca/function
functionmagazine@gmail.com
Function Magazine
122 Bond St.
Toronto, ON
M5B 2K3

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For the last eighteen years, Function has been a publication that showcases the artistic work of many individuals in the Image Arts community. Function has always worked to embrace a wide variety of talents and creative approaches, and for our nineteenth issue, it is our pleasure to welcome both this ongoing variety of work and a wider variety of voices and experiences.

We are on the verge of change—not simply for this publication but the entire world—and it is time we all listen. To hear the voices we have often ignored; to understand experiences outside our own. The new issue provides individuals with a platform to assert their identity and to showcase the dimensions of individual differences and the dynamics of diversity. In giving these works a publication platform, we hope to encourage positive discussion of the relevant—albeit controversial—topics of our time.

We strive to create an issue that is representative of an entire community, whether by featuring work in the publication, or by reflecting community input through open dialogue and student participation in critical panel discussions about the shape and direction of this issue. In doing so we hope to offer a step in a positive, inclusive direction. We are so fortunate to have created a platform for such an array of artists. We hope you enjoy it.

Dylan Courville Rida Ghazali Julia Nemfiel











EXIT

ELEVATOR

TOMMY
JEANS



WHITE

LEARN
TO WALK
HAPPY

Geotype 742-36

Snell
Roundhand

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1948 Reprinted Revisions 2 & 3 1964

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BEING AN ADULT IS KIND OF HARD SOMETIMES

Benjamin Légeré is a Toronto-based artist who often uses photography as a starting point for his pieces. After four years in the Photography Program with the Integrated Digital option, Benjamin developed a simple, yet colourful, aesthetic and a great interest in exploring the mundane.

FN: Can you walk us through *Being an Adult is kind of Hard Sometimes*?

BL: This series deals with challenges faced while coming into one's own. Some are more general: a fear of taxes and bills and no one being there to take care of you; while others deal with more personal subjects of mental illness and identity. Together they represent a very specific experience of what it means to be an adult, something everyone feels at some point in their life. Each image is personal. I find objects around my place and I draw inspiration from them. I develop the images and concepts from a very casual standpoint. Themes in my work are usually kept light, to be developed more as the work progresses.

FN: Each image that you create has a very specific style. How did you develop your own personal style?

BL: I really appreciate simple work, where the first thing you notice is its aesthetic nature – the visuality of the image. The longer you look at it though, the more you notice specific objects in the elaborate still lives. In the end, I want people to like the image – to think it's pretty – then, after spending some time with it, start to draw meaning from the mundane objects I put on a pedestal.

FN: How has the Integrated Digital (ID) option enhanced your work?

BL: You get out of the program what you put into it. For me, the ID option is a way to expand the image – to move beyond the photograph. For others, it is about generating virtual reality programs and online platforms. It gives all of us additional resources to explore elements of image-based work, however, it is up to us what we choose to do with those skills.



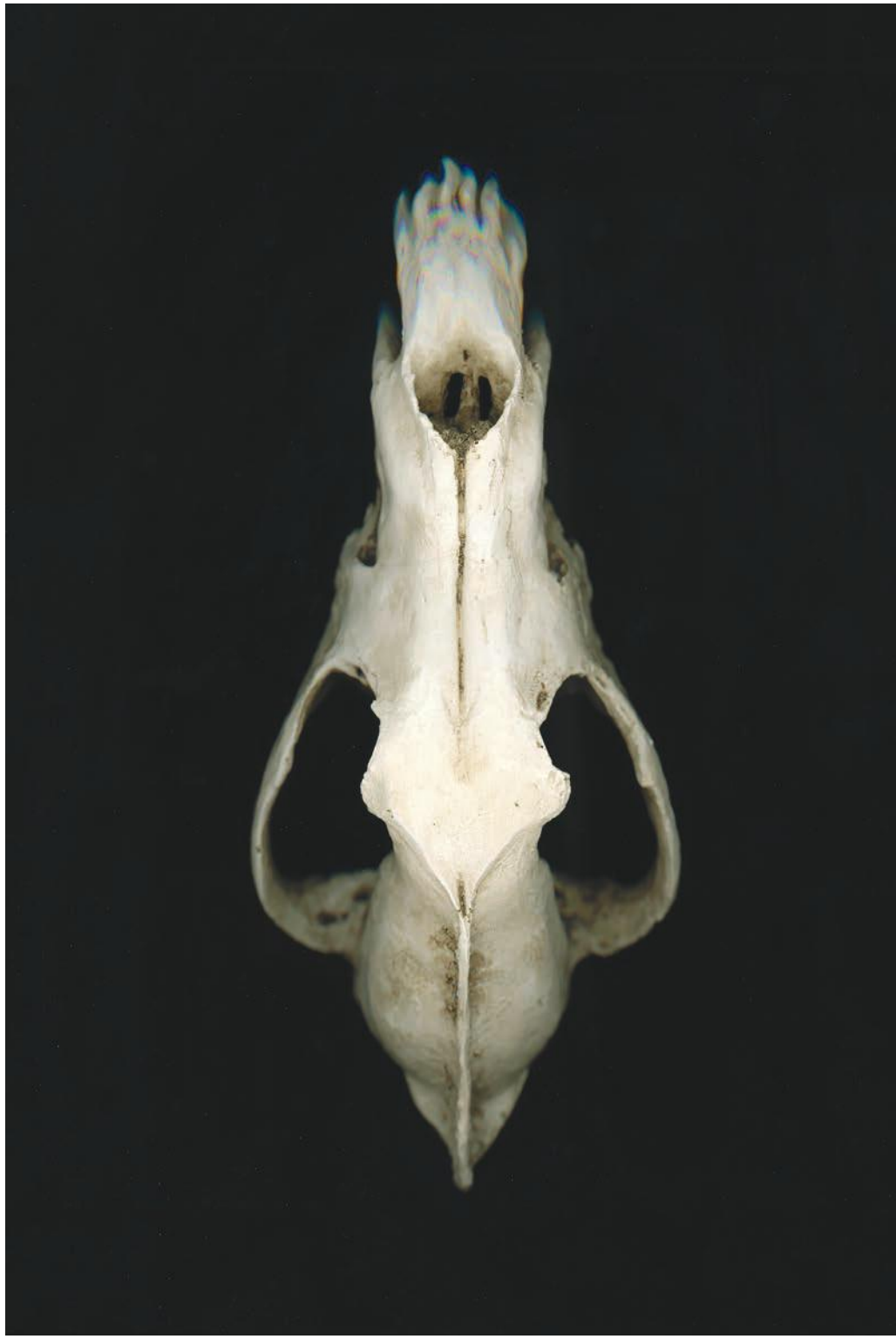




























Before the days
and years ahead...



ALESSANDRA
My name is Abballe
I was born at ECH Date 22-5-95 Time 1313

My mother is _____
Room _____
Birth Weight _____
Birth Length _____
Mother _____
My Doctor is _____
Complex

I'M A GIRL

We'd like you to meet
our little dream come true!

Name JANIKL ABBALLE
Date JULY 8/99
Weight 8'12 OZ Length _____
Parents MARY + ROBERT ABBALLE

I'M A BOY!

NAME Delduca - Abballe ROOM _____
DOCTOR Maria
DATE OF BIRTH July 8/99 TIME 1622 LENGTH 3990 HEAD _____
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A DOLL HOUSE

Alessandra Abballe is a Toronto-based multidisciplinary artist and writer, who works with photography, video, text and performance. Her practice exists as a means of continual learning through the act of researching and making. She often addresses notions of hegemony, identity, narrative, and representation through her work.

FN: What do you hope people take away from *A Doll House*?

AA: The work investigates the notions of gender as a social construct that is deeply embedded in cultural understandings and imaginings. I used my personal family albums as a tool to provide me with the agency to critically think about and investigate the idea that gender is a performance. In the end, I hope people come to realize our socially constructed norms and attempt to renegotiate the way these ideas function with the development of the self and of society.

FN: Over the past couple of years, your work has moved away from just photography. When did you notice a shift in your creative process?

AA: I began using the extended archive a couple of years ago when my practice started to change from production based to more research based. I found that going beyond photography – whether by means of the archive or through multimedia – is a big part of problem solving and working through the themes within the work. For example, I documented a performance piece in which I interacted with an enlarged found photograph in a studio environment. The found image is one that highlights socially constructed notions of femininity and is a representation that I struggle to understand. In interacting with this image, I attempted to make sense of how the image itself functions as a source of information and how it can actively be renegotiated.













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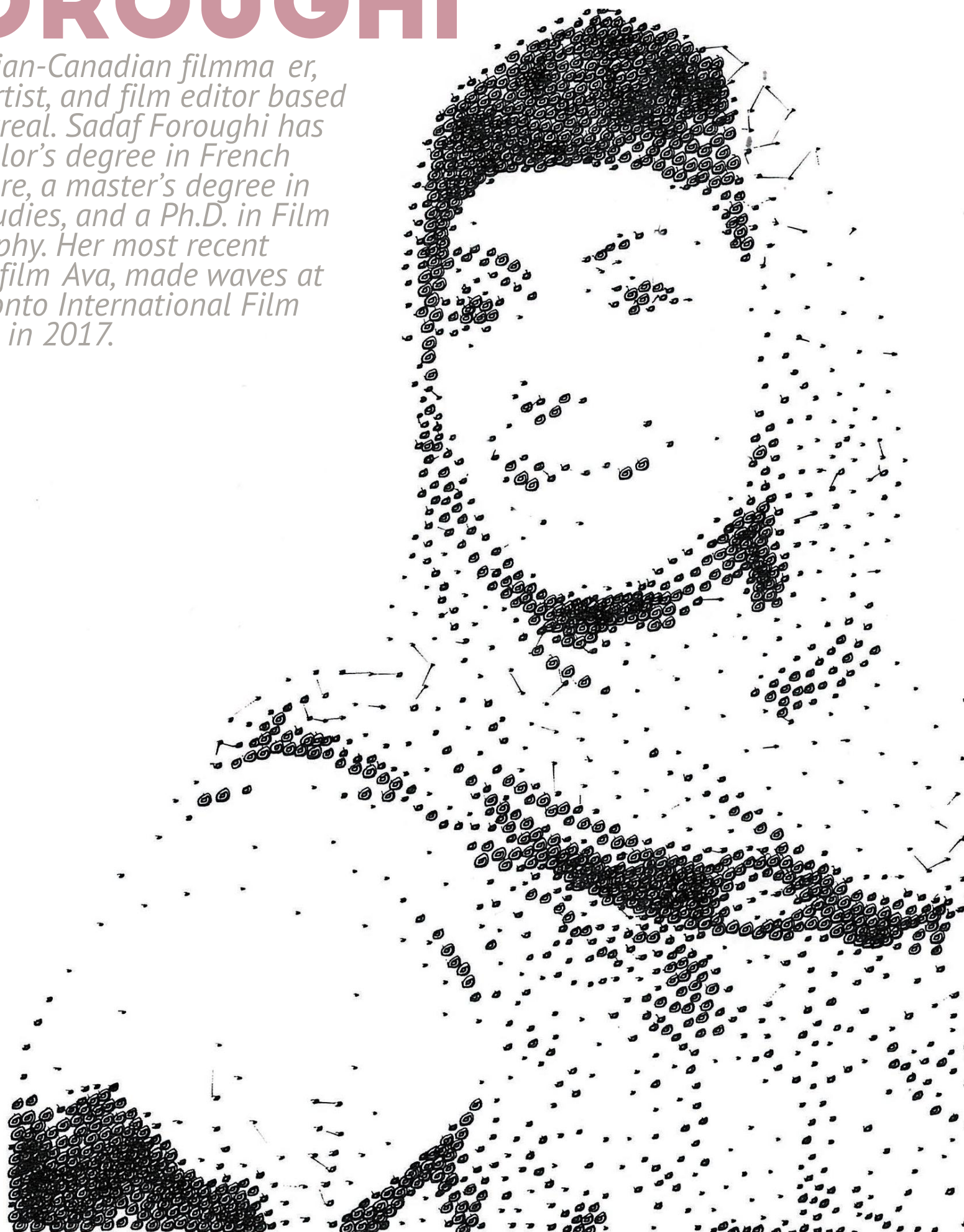






SADAF FOROUGHI

An Iranian-Canadian filmmaker, video artist, and film editor based in Montreal. Sadaf Foroughi has a bachelor's degree in French Literature, a master's degree in Film Studies, and a Ph.D. in Film Philosophy. Her most recent feature film Ava, made waves at the Toronto International Film Festival in 2017.



*Interviewed by Julia Nemfiel
Transcribed by Dylan Courville*

FN: What does your work aim to say?

SF: I try to express myself. I try to picture my universe, and my imagination. I like to give voice to people who have struggled. There is a lot of myself in my work and I try to reflect a little bit of the society around me.

FN: What are you hoping people take away from your work when they see your films

SF: To be honest with you, I'm very open to any kind of interpretation. Any kind of expressions, feelings and critiques, because it is interesting. As Abbas Kiarostami, an Iranian filmmaker said, normally film or an artwork is like a letter. We send it to an unknown spectator with no way of knowing how they will react.

Most importantly, I want to show how women live in Iran – how I lived in Iran – and to show those difficulties. The Iranians believe in a closed society, but they are very nice; they have the same fears, doubts, relationships at home, and struggles as we all do. I want to show a universal *femme*¹, based in Iranian society to give voice to my feelings as a woman and to also show the universality of our relationships.

FN: Can you talk about, in more detail, what you feel your role as a woman is in the art world?

SF: The only thing that I can say is that I am interested in showcasing individuals who do not have a voice: women and children, I think, especially in Iran because I know their difficulties. They try very hard and they have very little hope, but they put themselves in danger just for a change. I respect them a lot, and if I can do anything, I would love to give them visibility. I want people to know that Iranians are not the same as their government; they are different, they are nice, they look for their freedom, they want to breathe new air.

¹Woman



FN: It's almost like you yourself have become the medium through which others can speak, to tell all these different stories, and share all these voices. It is very intelligent of you to use your position to give other people the opportunity to be heard.

SF: I am very little in front of all of these brave women, honestly. They take off their scarves and they shout for freedom. It is what I have to do because I feel responsible. My mother and sister are still there, and all the other women there I feel are my sisters. This is my aim now.

FN: How do you choose and approach your subjects?

SF: I think they find me. It is crazy. In artwork, or poems, or literature... the characters are there, it is up to us as artists and filmmakers to go and find them. I think David Lynch said that when we are sitting in calm and silence, suddenly, characters come to you. Yes, sometimes there are epiphanies, some lumière². Oh, this character! This kind of struggle! Why not in this situation? Once I find my characters, I work the script and, of course, I put my characters in the situation that I feel they will respond to best. The background of each story is based on my life; the space that I know, the smell, the colours. I have a second picture I am working on that, like Ava, is very personal.

FN: What are your hopes for the new film?

S: I think, like you, when we work we do not really think about the spectator first. You think about creating a good film – a good work. You think about creating something--

--for yourself first. You put all your love and energy into the work and hope that the film will find its place.

FN: How did you get started with film? How did you know it was the best way to tell your stories?

SF: I wanted to write my first feature and I had a few ideas, you know, the character had come to me a little bit. I started to write the outline and suddenly I found myself in front of an old story. I tried to ignore it, push it far down in the darkness of my soul until I just didn't see it anymore. I felt that there was something that I didn't want to think about for a long time, or talk about, but it was still somewhere bothering me. The story was what I observed, and what I still observe, everywhere, but very particularly in Iran. It is based on my personal story, but it is not autobiographical; I added a lot of sel et poivre³.

My story with film is very long. When I finished my Masters in French Literature, and my studies in classic art in France, my university started a new department. One of my friends came to me and said, Sadaf, you know that you wanted to go to art school, cinema school, and you didn't have a chance. They are opening a cinema department at our university! I always wanted to study film and explore the medium further, and once I finished my initial studies in cinema, I continued to study and earned my Ph.D. in Film Philosophy.

² some brightness: light

³ Salt & Pepper: flavour



FN: Why did you choose to settle in Canada?

SF: Good question. I left Iran to study at the Université de Provence, in the South of France, in 2000, and came to Canada on the first of July in 2009, once I had finished my studies. I feel like we have two countries, one in which you were born where you had no choice. Your motherhood land, I could say. Then there's a place you can choose as your country. I chose Canada because it's peaceful, people are nice, there is a place to work as a woman, to grow up. I chose Montréal because I am a French speaker.

I love Canada because we help each other, there is no bad competition. There are two sides of competition, the bad kind where you don't want to let others grow because you feel like there will not be a place for yourself. Since there is a chance for everyone here, I feel like we have a very good kind of competition in Canada.

FN: How do you challenge yourself to make sure that you're always improving in the work that you do?

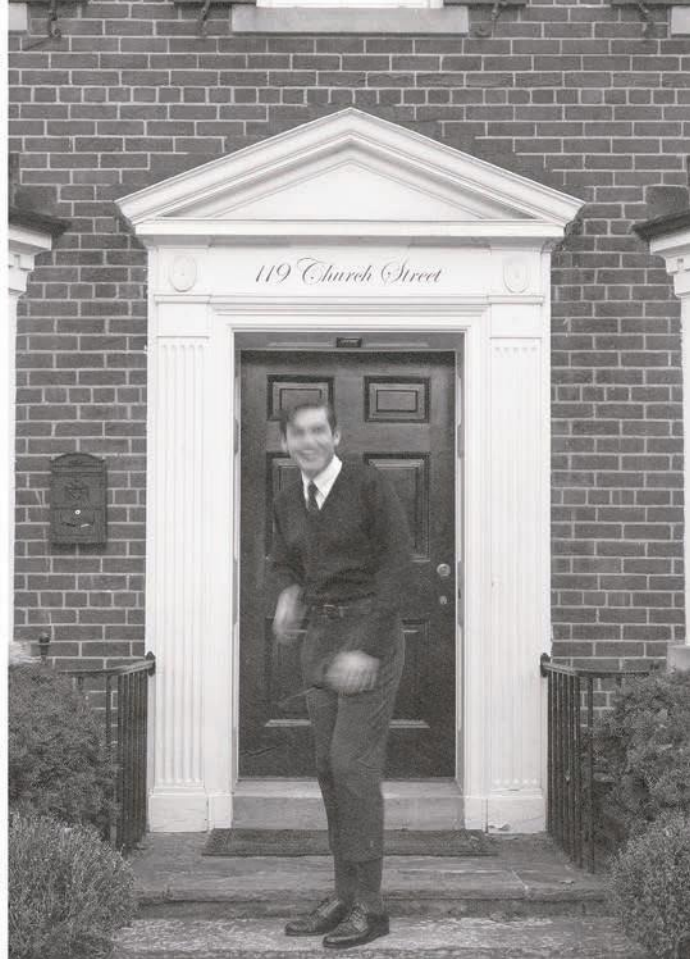
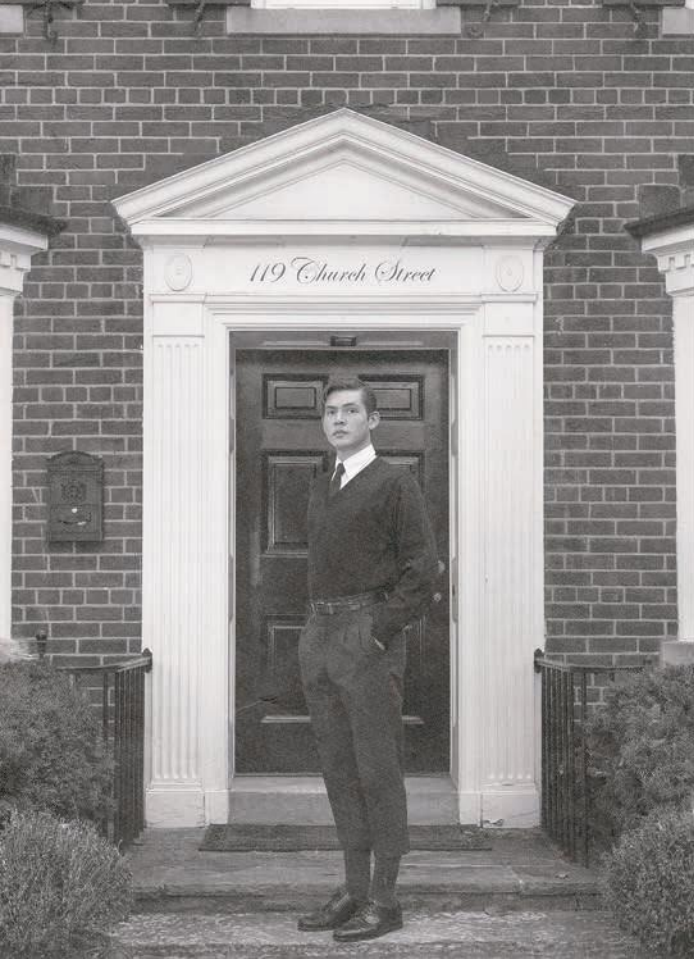
SF: I work a lot. I start to work at six o'clock in the morning and I finish sometimes at midnight. I read a lot, I watch films at least once every day. I listen to music, I think a lot. I am very self-critical, because I want to make films in which I put all the power and knowledge that I have, so when it's finished, I feel at least everything I had went into it. I have a very good friend – we studied cinema together and he is here in Canada – we critique each other's work a lot and we fight about ideas and characters. It's kind of lovely. It's good to have a person who tells you the truth.



















III SUPER III











NAKEYA BROWN

Nakeya Brown is a practicing photographic artist and mother, currently living and working in the D.C. Metropolitan Area. Since receiving her Bachelor of Arts from Rutgers University, Brown has generated a vast body of work that explores race, beauty politics, and gender.





FN: What do you want to express through your work? What do you want people to take away?

NB: I am the type of artist where I want people to see that there is no one set of rules to represent what your interests are. I want to put the black women's experience at the centre of my work, but in a way that is slightly unconventional. How do I represent that through objects or through staging, through my imagination combined with my experiences? Images of women do not have to be beautiful. You can make uncomfortable portraits of someone eating hair, and that can be moving and important as well.

FN: I agree with that. There is such a plurality of female experiences that have been so misrepresented in the past. Just the fact that you have work out in the world is influential. The hope is that it makes a big difference.

NB: It definitely is. I have come to understand that one person cannot change the way we think. There need to be multiple women artists, and even male artists, who are thinking about the way in which they make their work. As diverse as I want my perspective to be, it is still based on a very singular experience. I think it is important that we have a large number of people that are making work that is being recognized, validated, shared, and talked about.

FN: It is just about creating work and hoping that other people see it and want to create work that responds to it. It is an interesting position that you're in. Can you go into explaining an artistic process--

--that you went through in creating *If Nostalgia Were Colored Brown*?

NB: It started in 2014 when I purchased a retro Lady Schick blow dryer. It was old and this beautiful powdery blue, but it was kind of aged and yellow, and had these really wonderful curves. I was doing a lot of collecting at that time, picking up objects that were related to female experiences and also representing black imagery, like records or old magazines.

I would shoot Sunday mornings in my house. I was interacting with the imagery and palettes of the collected items and combining that with real life materials and tools I had in my house. I was interested in my small corner of the world that represented a black feminist space. A black space that other women could see themselves in.

FN: So, the work that you're making is obviously personal to you and the space you're in. Do you consider yourself a storyteller in that way?

NB: In *If Nostalgia Were Colored Brown*, I am interested in talking about black beauty, self-care, and creating spaces of love. Whereas, *The Refutation of "Good" Hair* is more about exploring power and how language can be used to make women feel less beautiful based on their hair type or texture. I think each work is speaking in a different way, to a different theme, but I do not necessarily think of myself as a storyteller in terms of whether I am making a photo essay. Each image has its own agency and speaks in its own way, but they are a part of a larger family.



FN: The art industry appears to be a tight circle, you have to fight to get into it, and certain people have fewer tools to get into that circle. How do you think we can be less exclusive?

NB: There is a lot happening in the art world. I think I enjoy the Internet so much because it has made the art world more accessible. I started putting my work on Tumblr and it just started to go viral. It was millennials on the Internet who made that work what it was. It was not a curator, it was not a huge gallery, and it was not a book. It was literally just the clicks, the eyes, and the hearts of viewers that I had captured through a photograph that really gave the work its currency.

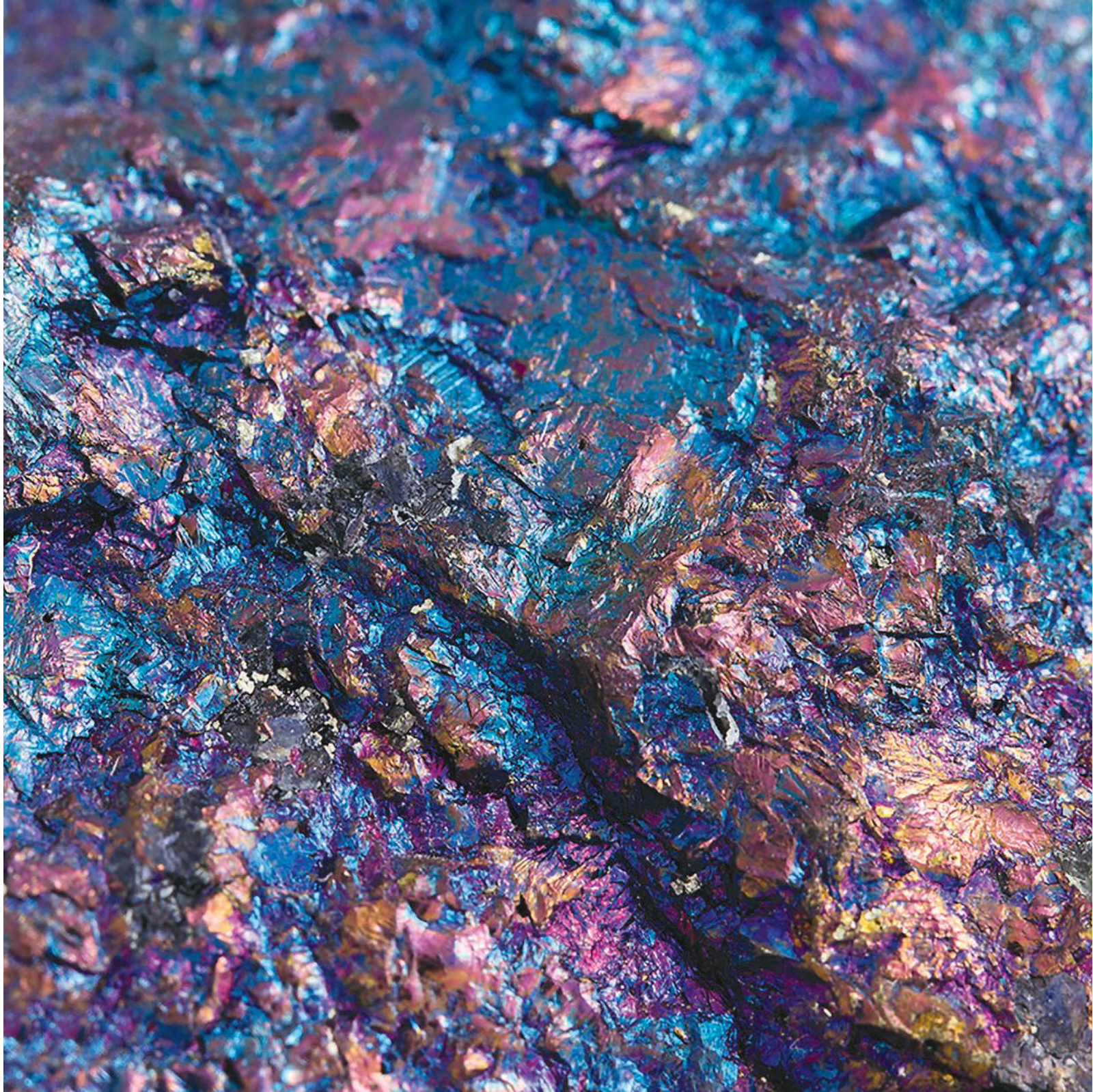
FN: Now you have been out of school for a year, and you are teaching and producing, what else would you like to do?

NB: I am really interested in looking at what other photographers my age are doing, and thinking about how we're using the medium in new ways, exploring how are we using the medium to our advantage.

FN: If you wanted to give advice to photography students coming out of their undergraduate programs, what would you tell them to do?

NB: Coming out, you have to hit the ground running and see where you can get opportunities and build experience. Whether that is through a fellowship or doing an internship. You have to go out there, fall on your butt, get back up again, and just know that it is not easy. You just have to be your best self and keep moving forward, and believe in the work that you are making.













EVEN HOURS LATER I CAN FEEL YOUR
UNWANTED GAZE UPON MY BODY,
YOUR ~~UNWANTED~~ UNINVITED FINGERS UPON
MY SKIN.















MOVEMENT AND STILLNESS

Prerana Das is an emerging documentary filmmaker and photographer with a particular interest in portraiture, stories of migration, and the complex process of displacement. Her work often explores embodied histories within landscapes and spaces, as well as their relationship to cultural and personal memory.

FN: What is your intention behind *Movement and Stillness*?

PD: This project is really an attempt at questioning society's preconceived perception of bodies. It explores how the formation of identity is influenced and restricted by the embodied gaze of the community (and in this case, the camera), while refusing to directly validate this same gaze. I hope, through seeing this work, people challenge how they see the body and open their minds to complexity. I think this project raises important issues concerning race through the representation of the body. As well as, this work attempts to alter the predetermined notions of femininity and masculinity, by displaying a seemingly masculine body type in a series of vulnerable positions.

FN: Is this work a small part of a bigger series?

PD: Not entirely. I have explored similar ideas about the body and space within my work, but never to such an extent as this one. This work is more intimate and literal than my other works, which I hope allows people to draw a lot out of the work from the person depicted in the images.

FN: How do you feel that double exposures enhance the work?

PD: I think that double exposures have a few different effects. In this work, their function is to highlight the motion and fluidity that is present in the exploration of identity. I aim to use them to demonstrate that identity is ever changing.



























SOUTH OF NO NORTH

Shaun Fernandes is a Toronto based artist working in portraiture, documentary and vernacular photography. He uses analog processes to bring a more intimate experience to his work, and physicality unavailable to the viewer through digital means. He hand processes and scans the majority of his work.

FN: *South of No North* is a very personal project that documents your process of dealing with elements from your youth. How do you feel you created space within this project to allow other people to enter it?

SF: The majority of this project represents the reconciliation of the places from my youth. I think each person can understand the notion of returning to somewhere that was such an important part of the development of the self and finding the (physical) place to be completely unfamiliar. Though the portraits in the work, of others and myself, are nostalgic for me, I hope that people can enter this work through the feeling of uncertainty that I am working through.

FN: What has the project resolved for you?

SF: When I returned to this lost space, I attempted to find the individual that I once was through the people and areas that had so inspired me. There is an incredible intimacy in portrait photography – there has to be a certain amount of respect between myself and the individual, whether I have known them all my life, or whether I have just met them. This respect helped me connect with these people and this space once more.

FN: Interesting. Can you walk us through the self-portrait that you took with the animal carcass and why you feel it is a necessary image in the series?

SF: Of course. I wanted to represent the beautiful elements of nostalgia, but also the harsh elements of death and decay. When I found the carcass and the space in which it was present, I realized this was a perfect symbol for the additional themes I wanted to present within the work. *South of No North* is not only about finding yourself through the people in a space you once left, but also the death of the place within, and the person you used to be.











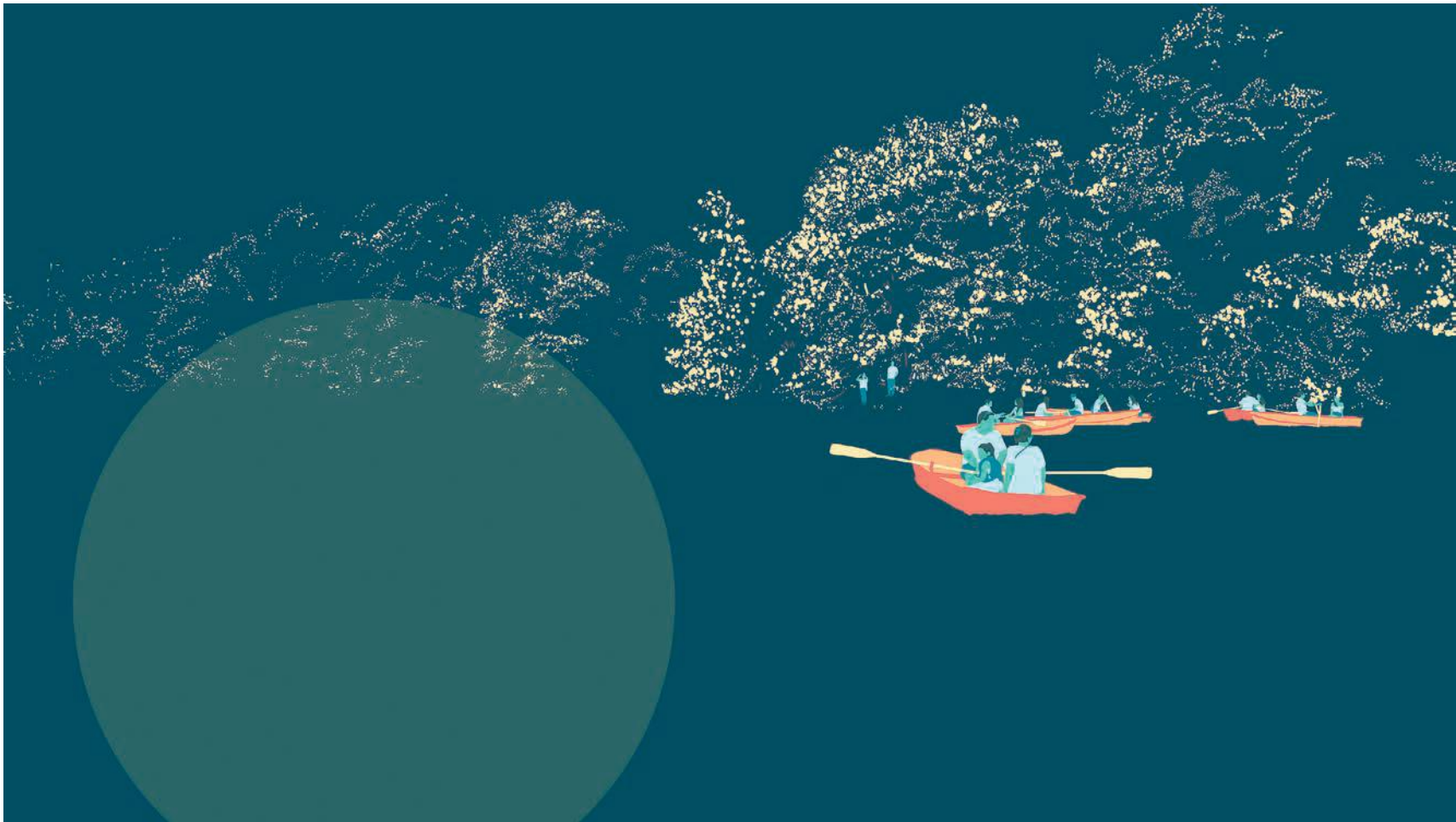
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CHE KOTHARI

Che Kothari is a photographer, director, producer, organizer, manager, instigator and artist. Whether in life or in his practice, Che brings tremendous energy towards anything he creates. He graduated from Ryerson University's School of Image Arts in Stills Photography in 2005, and in his final year was the Managing Editor of Function Magazine Issue 6.





FN: How do you develop that connection with your clients and the people that you're photographing so you feel that you are accurately representing their story?

CK: Especially because I'm a portrait photographer, so much of my role is to document the essence of someone and who they are at that time. I create an image of the person in the time that I have the opportunity to meet them, but my goal is to make it timeless. A person is beyond their body, they are a spirit and that is what I am capturing. Some experiences are short and you have only got five minutes to capture their soul and their essence. Other times you have a few hours, or a couple of days to travel with someone, and you can really get to know them and create more intimate moments. In every instance, my core objective is to get to know the person as much as possible.

FN: Is there a particular person who has helped you or inspired you throughout your practice?

CK: Mentorship is very important to me. First of all, my family has continuously helped me throughout my practice, especially my father. Even though we had a difference in opinions on what my life and career should be like, the foundation that he set around family values—his focus to provide for his family, and his community service—those are the core values that ground me as a person and seep into everything that I do. Professionally, in terms of my understanding of my role as a--

--photographer, Jamel Shabazz is a photographer that I reached out to by email. I honestly just said that I really loved and appreciated the work he was doing, and we developed a strong relationship from there. Through that experience, I was inspired to mentor young people. These mentorships, in which I am the mentor, are as valuable to me as being the mentee. For me, it is always an each-one-teach-one mentality; it is a cycle. I love having young people around me and I love having elders around me because I am in the middle gaining from the knowledge of the future and of the past and I am living in the present.

FN: Are you doing this mentorship work through your non-profit, Manifesto?

CK: Yes, Some of it has been through Manifesto, but mostly it really came out of my time at Ryerson. During my years at Image Arts, I was being incubated in a place where there were four hundred other students trying to figure out their identity. We were given a space for critiquing our art and developing as a whole, but it was not that diverse of a space. It was still predominantly white, and the conversations we were having were about a certain type of art that was being created. Outside of school though, I started to get invited to a lot of hip hop events as a photographer and I always went because I loved the diverse community. My role started with documenting these communities and then I started to invite people into the studio.



FN: So Manifesto started with you being welcomed into a diverse community?

CK: It was definitely a starting point. Eventually though, I called a meeting at city hall, and said let's all come together, and discuss what we can do to change our reality. In the beginning, it was just twenty people discussing the barriers we were facing as a community, the solutions, and our next steps. But each time we called a meeting more and more people attended. At one point, we had 650 young people coming to city hall to talk about how we were going to stop the violence through the arts. This continued to evolve, and the Manifesto Festival was born out of those town hall meetings and our discussions about what the community wanted to work on together. The mission statement of the organization is to unite, inspire, and empower diverse communities of young people through arts and culture.

FN: How do you define success, and what do you hope to leave behind?

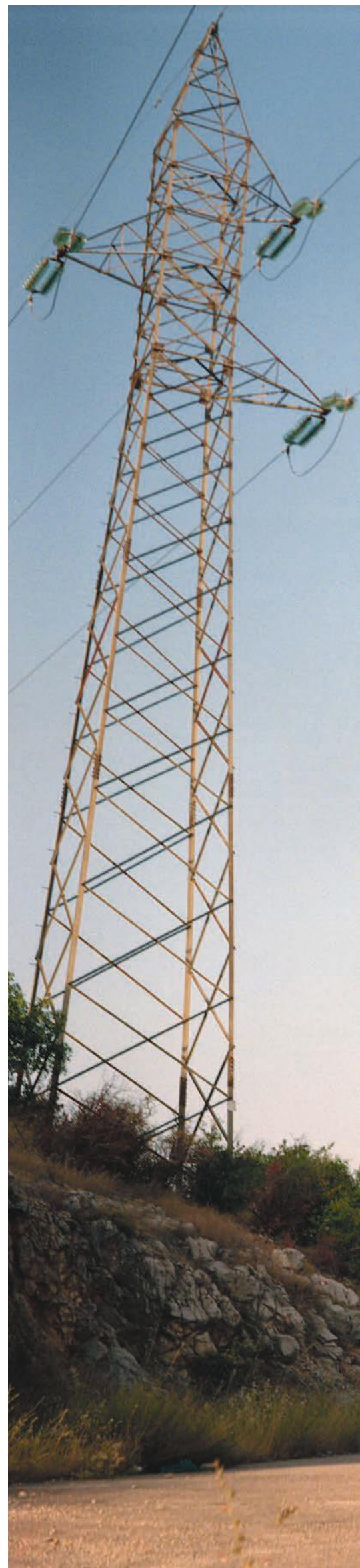
CK: I think success is living in my purpose —to self-actualize, and to inspire others to do the same. I wake up every day and I put my purpose at the forefront, and the actions that I do in a day have to point towards that. I want to be living in my fullest integrity and building towards my purpose. I always hear people saying that they want to change the world, but when we recognize that we are a part of the entire omniverse, once we change ourselves, we have intrinsically changed the world — that is the real goal.

FN: What is next for you in terms of producing and artwork?

CK: I started taking on management, on top of sharing Manifesto in Toronto, I am the president of the organization in the United States, and an active supporter and member of the Manifesto Jamaica. I manage Machel Montano, the king of soca music, and I manage a few Toronto artists as well. What I am interested in is developing self-sustaining communities with artistic and human development. I am working with family members and mentors to create new spaces, in a few global locations. I would say, through it all, we are starting to formulate what a self-sustaining community looks like for us and how it works to actually live in harmony with our purpose.





















ALUMNI PROFILES



**STEPHEN
BULGER**
1991

Stephen Bulger is a Toronto photography gallerist who, after much research into the photographic market, founded the Stephen Bulger Gallery in 1995. During his studies at Ryerson University’s School of Image Arts, Bulger developed an interest in the history of photography and began organizing exhibitions. After graduating in 1991, he continued to volunteer at the Ryerson Gallery and worked as a technician in the photography department at the Ontario College of Art. The success of the Stephen Bulger Gallery continues to rise at exponential rates due to the exceptional efforts of Stephen and numerous gallery staff, many of whom have also been Ryerson graduates. Most recently, the gallery moved to a larger venue on Dundas Street West.



**BRADLEY
DWORKIN**
2008

Bradley Dworkin is a film and commercial director based in Toronto. Dworkin has worked as a director, producer, cinematographer, editor, and motion graphics artist. After completing his BFA in Film at the Ryerson University School of Image Arts in 2008, he started his career editing commercials with major advertising agencies before moving into directing. Over the past five years, he’s crafted work for brands such as Nike, Heineken, BMO, KFC, TELUS, Taco Bell, and more. He has also produced and directed short documentaries for CBC and is in the midst of creating his first narrative comedy series. His work has been recognized by One Show Interactive, Marketing Awards, and Applied Arts Awards.



**DEANNA
PIZZITELLI**
2011

Currently, Deanna Pizzitelli lives and works in Canada and Slovakia. She produces photographic work and has recently added the mediums of letterpress and silkscreen to her portfolio. After completing her BFA in Photography at the Ryerson University School of Image Arts in 2011, she completed a MFA at the University of Arizona. Her practice is very much motivated by travel, as well as her interactions with landscape, wildlife, and culture. A nomadic lifestyle has allowed her to prioritize her practice and photograph life as she lives it. More recently, she has participated in artist residency programs, having attended ones in Canada, Iceland and Portugal. She is currently represented by the Stephen Bulger Gallery in Toronto, and often collaborates with her partner and fellow artist, Jakub Jančo. Pizzitelli is one of three recipients of the 2018 New Generation Photography Award presented by Scotiabank.



**ELISA JULIA
GILMOUR**
2012

Elisa Julia Gilmour is a Toronto-based artist working with still and moving images that explore cultural, familial, and gender identities. After completing a BFA in Photography at the Ryerson University School of Image Arts, Gilmour earned a Masters of Visual Studies from the University of Toronto. During this period, she did an internship at the Palais de Tokyo, in Paris, and for her thesis exhibition, she explored how a folkloric figure has re-emerged in contemporary Corsican culture in order to revive a sense of identity. Gilmour is currently writing a screenplay about how intergenerational ruptures caused by migration have affected the Corsican landscape. Gilmour is one of three recipients of the 2018 New Generation Photography Award presented by Scotiabank.



**WYNNE
NEILEY**
2012

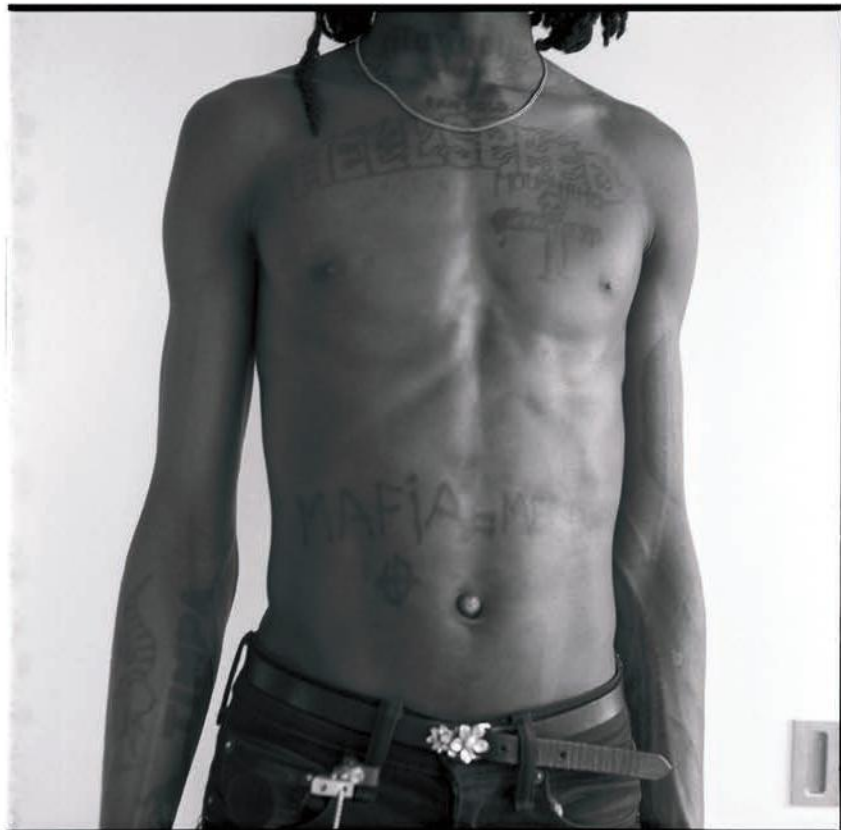
A Toronto-based queer-identified visual artist and photographer, Wynne Neilly's work focuses on portraiture and editorial work, using the personal to reflect on the development of identities and the complexities of human gender expression. Through his work, Neilly seeks to normalize the queer and trans body. Upon completion of his BFA in Photography at the Ryerson University School of Image Arts, Neilly directed his focus on producing and showcasing work in gallery spaces internationally. In 2015, Neilly was the Canadian winner for the Emerging Artist Award from Magenta Flash Forward, and was shortlisted for the New Generation Photography Award presented by Scotiabank in 2018.































NEIGHBOUR, NEIGHBOUR

Fehn Foss is a Toronto and Hamilton based image-maker whose practice focuses on investigating the unique ways in which hegemonic power structures erect and maintain their control. She has experience using photography, video, and multidisciplinary means, such as sewing, to investigate these notions.

FN: Can you walk us through your creative process?

FF: Often the only thing that drives me to make work is a desire to sort through an issue. I start with a question, do research, create work to find a thesis, and continue to create until I find an answer. For me, the process of working through a series is equally important as the resulting art objects. The best way for me to explore the ideas in which we see each other and ourselves is to go out and make photographs, then bring them back into the studio and work with them to create meaning.

FN: How does this translate to *Neighbour, Neighbour*?

FF: For this most recent body of work I started to question how our past and our subjective context affect the ways in which we interact. To explore these ideas further, I looked to the different usages for walls and the psychological effect that living near an erected barrier has on the surrounding communities. Overt forms of barrier building highlights the fears that governing bodies have of being usurped. I work through and seize these mistrustful narratives through performance, video, and photography.

FN: You have done a fair bit of traveling for this body of work. Can you delve further in to those particular experiences and their overall effect on the piece?

FF: This past January, I had the good fortune to head to southern California for unrelated work, and was able to extend the trip for my thesis. I traveled south to San Diego, specifically to Imperial Beach, and spent days photographing and speaking with my Airbnb host about the political climate in her hometown. I spent a day in Mexico after walking across the border at the San Ysidro trolley stop. The experience was crucial to the growth of my project because it asked me to consider the idea of walls and wall building from a first-hand perspective instead of an abstract idea. It also challenged me to examine my own privilege. It forced me to contemplate (in the words of artist and professor, Sara Angelucci), Why this project? Why me? Why Now?









Happy Birthday. I love you.
You are the most important
person in my life. You
are so incredibly strong,
beautiful, courageous &
selfless. You are my best
friend. I really do hope
that some day I can be
even half the woman
you are.

- Heather













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A

Ajeuro, Abala [136]
3rd year, Photography
Abala.ajeuro@gmail.com

Abballe, Alessandra
[31-34, 120]
4th year, Photography
alessandraabballe.com

Adler, Rosemary [132]
4th year, Photography
rosemaryadler40.wixsite.com/photographic

Alguire, Lucy [131]
2nd year, Photography
lalguire.com

Ambraska, Austen [39]
2nd year, Photography
austen-ambraska.format.com

Attard, Cameron [23, 81]
2nd year, Film

Aziz, Weeda [Online]
4th year, Film

B

Barone, Bianca [70, 115]
4th year, Photography
biancangela.ca

Barret, Alysha
[Back Cover]
4th year, Photography

Bartley, Katie [22, 40, 106]
4th year, Photography
kathrynaudreyphotography.com

Beatson, April [38, Online]
4th year, Photography
aprilbeatson.com

Bentolila, April [50]
4th year, Photography
rb-photo.ca

Bestari, Donovan [125]
2nd year, Photography

Boparai, Gagan [10]
3rd year, Photography
gagandeepb@hotmail.ca

Brown, Nakeya [63-68]
www.nakeyab.com

Bulger, Stephen [127]
Alumni
bulgergallery.com

C

Campbell, Sam [135]
1st year, Film
samcampbell.ca

Christakosgee, Clea
[54, 95, 150]
3rd year, Photography
cleachristakosgee.com

Coholan, Erin J [76, 79, 80]
4th year, Photography
erinjcoholan.com

Conde, Rafaela [5, 6, 58]
3rd year, Photography
rafaela.conde97@gmail.com

Cosentino, Candace [4]
4th year, Photography
candacecosentino.com

Courville, Dylan [21]
4th year, Photography
dlcourvi@ryerson.ca

Cregg, Nicole [7]
4th year, Photography
nicolecregg.com

D

Das, Prerana [83-86]
1st year, Graduate
preranadas.com

Daszkowsk, Patricia [96]
1st year, Photography
patricia.daszkowski@ryerson.ca

deVries, Ailene
[Editorial Team, 149, 154]
4th year, Photography

Dinardo, Isabel [69]
1st year, Photography
isabel_dinardo@hotmail

Dworkin, Bradley [127]
Alumni
braddworkin.com

E

Emas-Varone, Nicolas [116]
3rd year, Photography
nicolasemasvarone.com

F

Fernandes, Shaun
[75, 97-100]
3rd year, Photography
shaunfernandes.ca

Filipovich, Ian [18]
2nd year, Film
ian.filipovic@gmail.com

Fondales, Cassandra [52]
4th year, Photography
cfondales.format.com

Foroughi, Sadaf [43-48]

Foss, Fehn [103, 143-146]
4th year, Photography
fehnfoss.com

G

Garnet, Julia [124]
4th year, Photography
juliagarnet.ca

Ghazali, Rida [25]
4th year, Photography
ridaghazali.com

Gilmour, Elisa Julia [128]
elisajuliagilmour.com

Godfrey, Leyla [87]
3rd year, Photography
leylagodfrey.ca

Goldbloom, Mara [Online]
3rd year, Film

Goss, Kaitlyn [141]
2nd year, Photography
kaitlyngphotography.com

H

Hardcastle, Brileigh [60]
3rd year, Photography
brileighhardcastle.com

Huxham, Kalen [147]
3rd year, Photography
khuxham@ryerson.ca

J

James, Grayson [8 28, 89]
4th year, Photography

K

Kim, Young-Jun [90]
2nd year, Photography
ykim1352@gmail.com

Knarr, Matthew [72]
3rd year, Film
matthewknarr.com

Kolberg-Zettel, Julia [134]
2nd year, Photography
juliakz.myportfolio.com

Komadina, Laura
[91, 118, 139]
3rd year, Photography
laurakomadina.com

Kothari, Che [109-114]
chekothari.com

L

Le, Rosanna [9, 42]
4th year, Photography
www.rosannale.com

Legere, Benjamin [13-16]
4th year, ID
benlegere.info

Legree, Cole [27, 92, 102]
2nd year, Photography
colegree.com

M

McGowan, Glendon [Online]
2nd year, Photography
glendonm.format.com

Melo, Camille [122]
2nd year, Photography
camille.melo@ryerson.ca

Michael-Scott, James
[26, 142]
4th year, Photography

Miller, Jared [36]
2nd year, Photography
jaredmiller.format.com

Mittal, Tarun [57]
2nd year, Photography

Moore, Emily [77]
1st year, Photography

Murphy, Ethan
[Contents, 37, 140]
3rd year, Photography
ethanmurphyphoto.com

Myler, Kelsey [61]
1st year, Photography
kelsey.myler@gmail.com

N

Naylor, Haley [129, 130, 151]
3rd year, Photography
haleynaylor.com

Neiley, Wynne [128]
wynneneilly.com

Nemfield, Julia [107]
4th year, Photography
nemfield.com

Newlove, Brittany [3]
3rd year, Photography

O

Ofori, Jason [78]
4th year, Photography

P

Pawlak, Claudia [24, 62]
3rd year, Photography
claudiapawlak.com

Pella, Simon [53]
3rd year, Photography
simonnorth.ca

Perreault, Jason [20, 152]
4th year, Photography
jasonperreault.com

Pizzitelli, Deanna [127]
www.deannapizzitelli.com

Q

Quan, Shaw [1, 73, 133]
3rd year, Photography

R

Rafa, Ananna [Cover, 35, 51]
2nd year, Photography
ananna-rafa.format.com

Rattray, Heather [11, 101, 148]
3rd year, Photography
heatherrattray.com

Raymer, Adrian [29, 30]
4th year, Photography
adrianraymer.com

Rouby, Veronica [121]
2nd year, Photography
veronica.rouby@gmail.com

Rutty, Alie **[88, 94]**
3rd year, Photography
alierutty.ca

S

Serio, Natasha **[41]**
4th year, Photography
azurionphotography.com

Silverstein, Zachary **[93]**
4th year, Film
zachsilverstein.com

Somers, Hannah **[123]**
2nd year, Photography
hlsomers37@gmail.com

Song, Jessica **[108]**
4th year, ID
jessicasong.ca

Sorokolit, Melissa **[17]**
3rd year, Photography
subflume.com

Sumitro, Jonathan **[55]**
4th year, Photography
dococo35@gmail.com

T

Torrance, Jamie **[82]**
4th year, Photography
JamieTPhotography.com

V

van Werkhoven, Danielle
[104]
4th year, Photography
dvanwerkhoven.photography

W

Westelaken, Quin **[137, 138]**
4th year, ID
quinwest.com

Wilsdon, Haley **[49, 105, 153]**
4th year, Photography
halwilsdon.com

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ADVISORS

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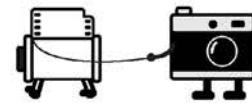
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