

Function



Fn

THIS IS FUNCTION





MANAGING EDITOR / Megan Keenan
FINANCIAL DIRECTOR / Taylor Barba
DESIGN DIRECTOR / Andy Vathis
ART DIRECTOR / Kaya Blaze Kelley

INTERVIEWS BY Megan Keenan
WITH PORTRAITS BY Andy Vathis
ILLUSTRATIONS BY Jessica Song

EDITED BY : Don Snyder

PRINTING BY : Thistle

FACULTY ADVISORS :
Alex Alter
Don Snyder

COVER IMAGE :
Clea Christakos-Gee

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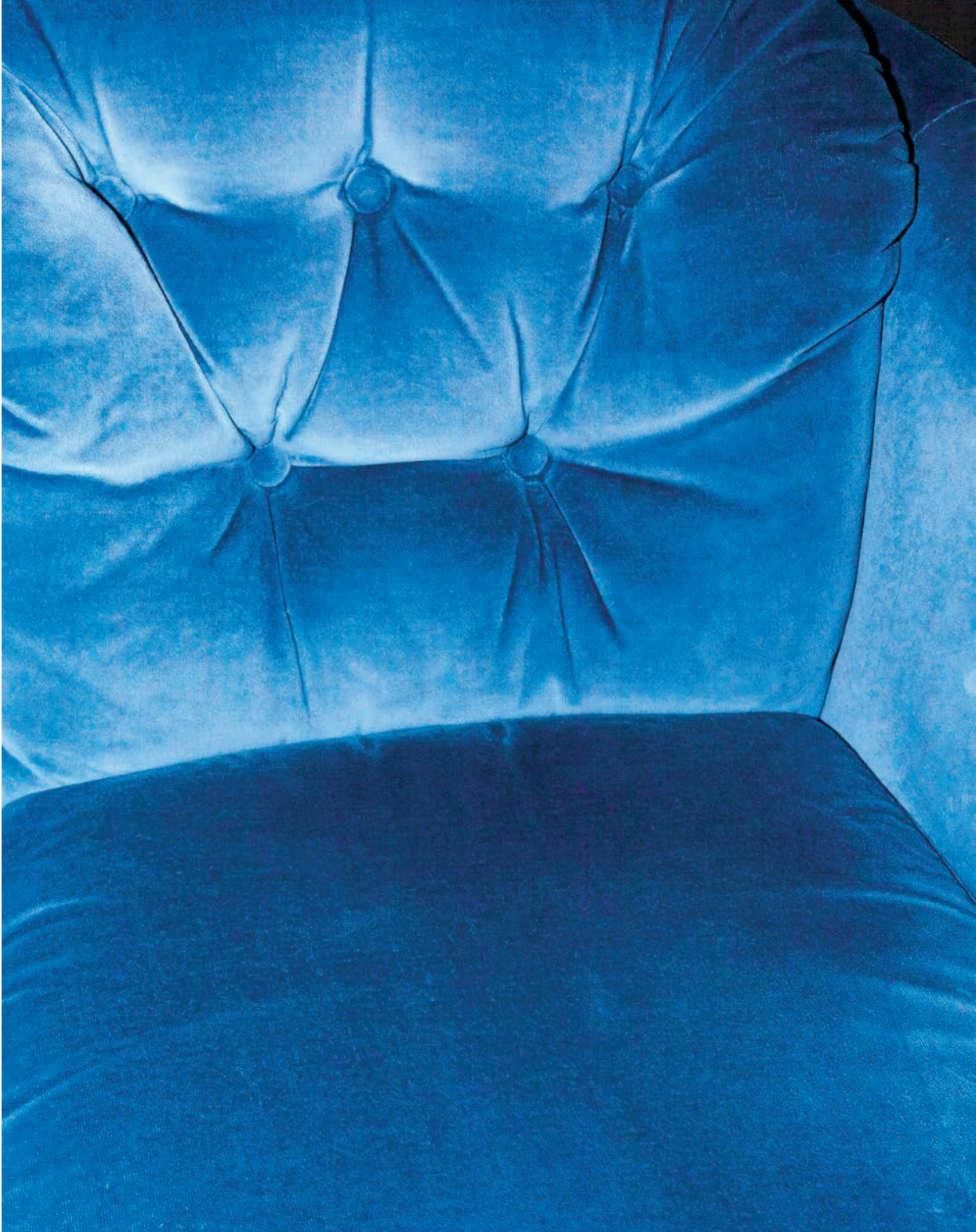
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FUNCTION MAGAZINE

functionmagazine.ca

function@ryerson.ca

122 Bond Street | Toronto, ON | M5B 2K3



EDITORIAL

The 18th year in any cycle of life – whether it be for a person or a publication – is an important one. For people, the 18th year is a time of reflection: looking at where you have been, who you have met, things you have excelled at, things you have done less successfully, and then using all of that to form who you are and who you might be. The same can be said for a publication, especially one such as *Function* which has explored so many topics and issues over the years: experimenting with dialogue, in-depth looks at process, approaching and transitioning into a new era of technology, exploring community, and even exploring the body. It truly is a publication with a long history of being continuously reborn.

For *Function*'s 18th year, we found it was important to put an emphasis on looking back and showcasing art that explores the same changes this publication has gone through itself. We also explored the concept of looking back by not only restoring the quintessential aesthetic of *Function* in its prime, but also by keeping our interviews focussed on Ryerson alumni; in order to get the advice our fellow emerging artists need, who better to ask than those who have walked our path before us?

In our effort to look at the future of *Function* and where it could go from here, our goal was to establish a method of displaying the talent from all students and all of their different formats for many years to come, ultimately creating as inclusive of a publication as we possibly could. The solution? The inclusion of QR codes; by scanning any of the presented QR codes with a device capable of doing so, you will be taken directly to a page that features the artwork that lives beyond the printed pages of *Function*.

It was the team's pleasure to be able to help bring *Function* into this new era of its life; to be able to go through its history and learn what needs to stay, and to be able to look into its future and decide what needs to be established to keep it as big of an impact on the lives of emerging artists as it currently is. Most importantly, it was our pleasure to be able to present to the world the immense talent of our peers that fills the pages to follow.

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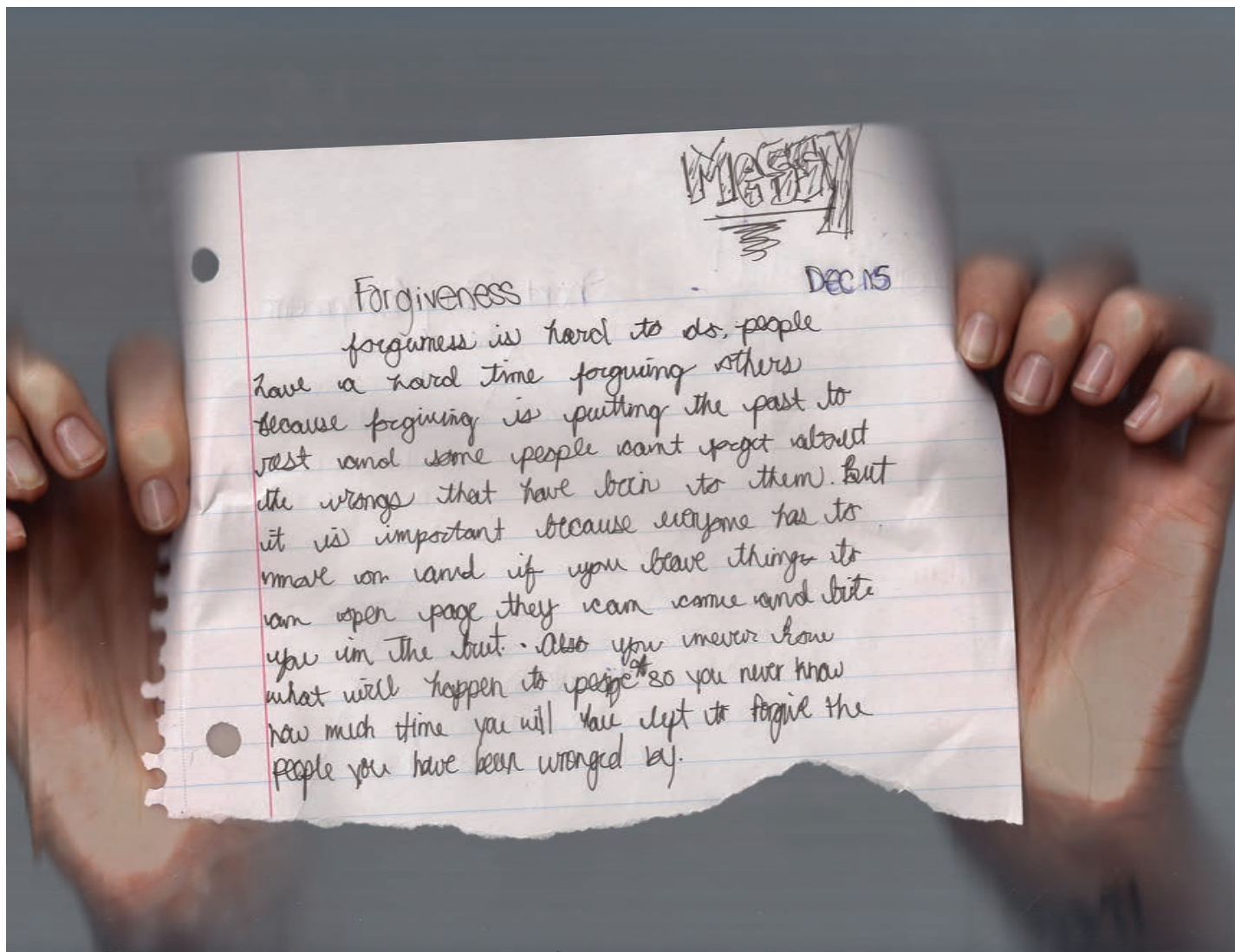


Secret

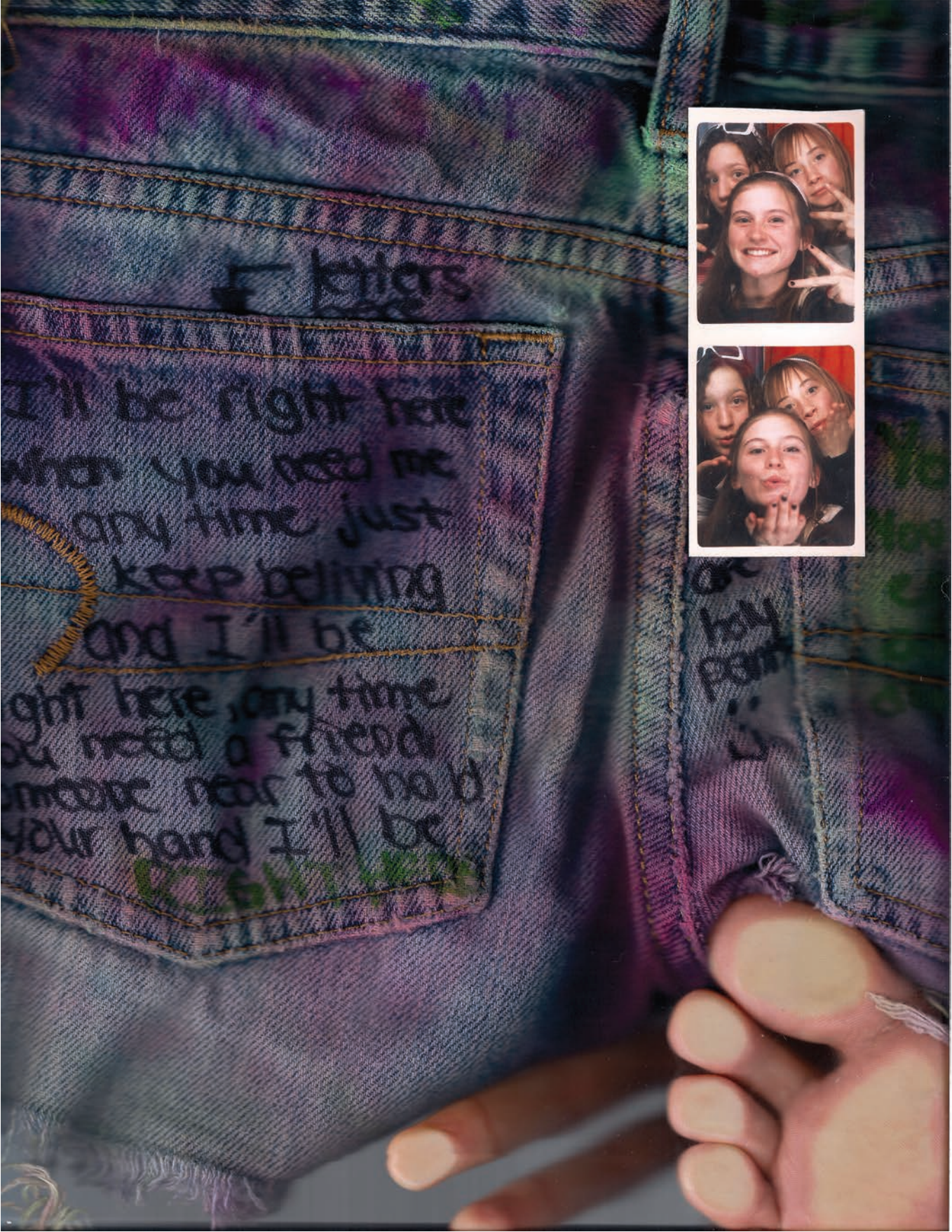
STEPHANIE
SUTTER

“Secret” is an archival look at the personal issues and addictions one has struggled through. By looking at these life events and how they have created the person that created today. I have been digging deeper into the layers of a human to expose the secrets that as people we try to hide. Through poetry and scans I have created a loose leaf book enclosed by a wooden casing. While looking through you will be able to physically uncover the poems and scans I have chosen to include. The poems will be printed onto a clear vellum paper so that the viewer can physically look through the different poems onto the scans that are enclosed underneath them as they choose. I think this is an important part of the process, touching on the notion that everything that happens in someone’s life at one point or another comes back around full circle. There is no full story line of how these poems or scans need to be seen, but more of an exploration of how they create a person as a whole.

The process of this project is to share an emotional experience and try to create a connection from the viewer to the maker. By having a choice in the way you see the scans, bare or with words, one can create an experience of their own choosing.







Feature









HAWYERI



Kianda

Kiana Hayeri graduated from Ryerson in 2011. Since leaving the Photography program, she has gone on to win several awards including the National Geographic Award and the Chris Hondros Fund Award. She has been selected for an Iranian Alliances Across Borders fellowship, an International Women's Media Foundation fellowship, and is currently a TED fellow. Her work has been shown in exhibitions across the world, has appeared in numerous publications, and in 2014 she was named one of Photo District News' Top 30 under 30 Emerging Photojournalists. We tracked her down (in Berlin, where she is currently working) to ask her questions about her life as a documentary photographer.



FN: You were recently featured in a New York Times article, “Highlighting Women in Photojournalism”, how has being a woman in photojournalism affected your career both positively and negatively?

KH: The part of the world that I work in, being a woman gives me a lot of access that men don't have. Also being a woman, it's less threatening to people, somehow you can gain trust, take your time. At the same time, yes, there are a lot of women who do embedded journalism, who do frontline. Sometimes there is discrimination, like one time myself and a Sunday Times magazine correspondent were trying to do embedded, and we were refused access. Later I found out we were refused access because we were the only women trying to access what was going on north of Afghanistan. It has obstructed my work, but it's been mostly helpful. In regards to that article though, this is not something that happens in just photojournalism. In many, many jobs in careers, it is still very patriarchal, it is very male dominated. Male editors tend to hire male photographers, that is exactly why Daniella Zalcman started the website [Women Photograph](#), and that collective of photographers. But overall being a woman has been helpful for me.

FN: You cover work in regions that are dangerous, regardless of gender. What are some of the risks that you have encountered, and what advice do you have for students that are looking to work in potentially dangerous regions?

KH: I'm still a young photographer, so saying this I'm going to sound like a grandma, but many young and inexperienced photographers nowadays, they take their bags and head into war and conflicts and try to do journalism. And because you don't have the skills, not only do you get yourself killed or in trouble, but you also get your fixers, your drivers, and the other people with you in danger. There are countless examples that I can use right now, unfortunately many young and talented photographers have been killed. Me going to Afghanistan, it was not an overnight decision, and was not me stepping right into the frontline. I had two trips to Afghanistan before that. Then I went and initially I started doing stories that were local, like in Kabul, or just safer places. Then, over time, as you learn, I started taking more and more risks. Talking to other journalists, older journalists, who have done this before and are more experienced, is very important. Preparing for your trip is very important. Taking classes, taking courses that train you, get you ready for conflict zones, are very important and there are plenty of them out there.

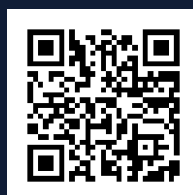
I just highly discourage anyone from walking into a war zone and thinking they can become a photojournalist overnight because there are little things, little details, very small things that you don't think about unless somebody has told you about them or you have experienced them, that could seriously get you into danger or you could get yourself killed over. I don't know if it's interesting but I can use one example. There was one story that I did, where we were required to travel to very dangerous places that are basically governed by the Taliban and possibly, quote unquote ISIS, so we had to go through there. The amount of details that we had to put into our trip was crazy. Not only were we not allowed to talk to anyone about our trip, we had to use a trusted fixer and a trusted driver, but then there were little things that my roommates taught me the night before I left for that trip. I wore a burka, I was completely covered, so you think that you're safe and they're not going to see you as an outsider. The danger there was mostly getting kidnapped, so we wanted to avoid that. I thought, "I'm covered, I'm fine". Turns out, if you get out of the car with your burka on, as soon as the Taliban looks at you, the way you are standing, the way you're walking, they immediately can tell you're not a local woman. So what we did, my roommates put henna in the palm of my hands, I put my fingernails into dirt the morning we were leaving, I wore shitty shoes, and I didn't take a camera bag but just a shitty purse. When we were driving, one time we had to drive through a checkpoint, I thought because of my burka nobody was going to realize that I was a foreigner and I was looking outside, and then my driver yelled at me "Look down! An Afghan woman looks down!" So these are little details that you probably don't know about until you have lived them or have been told about them.



“I had enough experience and expertise in a place, like in Afghanistan, that you permit yourself to argue with the editor saying that what you’re asking me to do is wrong”

FN: How do you find the balance between working for publications, working for yourself on personal projects, and also just living life?

KH: That’s a golden question. I started up by doing my own projects only, no assignments, and working odd jobs. When you invest time into your personal projects you start developing your style of photography, then people recognize your work and it gets to a point where you get to do what you want to do. I had enough experience and expertise in a place, like in Afghanistan, that you permit yourself to argue with the editor saying that what you’re asking me to do is wrong. That being said, I always, always, always, have at least one, maybe two, personal projects on the side going long term – one year, maybe two years, some of them four or five. And I do assignments for magazines and NCOs to make money and put that money into my personal projects. So personal projects keep me happy, keep me motivated, allow me to grow and become a better person and a better photographer, but then the assignments pay. Personal life, that is something that has been changing. There was a time where I spent 2 or 3 years just working, working, working, and then I met somebody that I really like and now I’m slowing down because I think before, work was the only drive for me to live my life, but now I’m experiencing things where I’m like, “oh, it’s not all about work”. But that part I’m still learning about, it’s been a struggle. I just recently, for the past year, moved to the same country as my partner, so I moved back to Iran, and in Iran I’m not allowed to work, so it’s been challenge to live in a place where you can’t work and then do all the work while you’re away from your personal life. It’s still something that I’m learning.















CONTINUED: (2)

We Are Like Dust

LAURA THURLOW

...The
the only
properly
the dust

INT. FRANCIS HOUSE

Bea in her kitchen
covered in suds. S



5.

MARY

burden is knowing that I'm
y person who remembers him
y. It's been two years.. andt
st, people are like dust.

CUT WITH:

- KITCHEN . DAY.

5.

. She has a brush mop on the floor,
he begins to scrub as though she is trying



Written and directed by Laura Thurlow, *We Are Like Dust* is a fourth year short thesis film produced at the School of Image Arts. The film tells the story of Bea Francis, who is struggling with her guilt and grief over her role in the recent death of her husband. As she comes to terms with his death, she begins to suspect that he may still be alive.



(CONTINUED)













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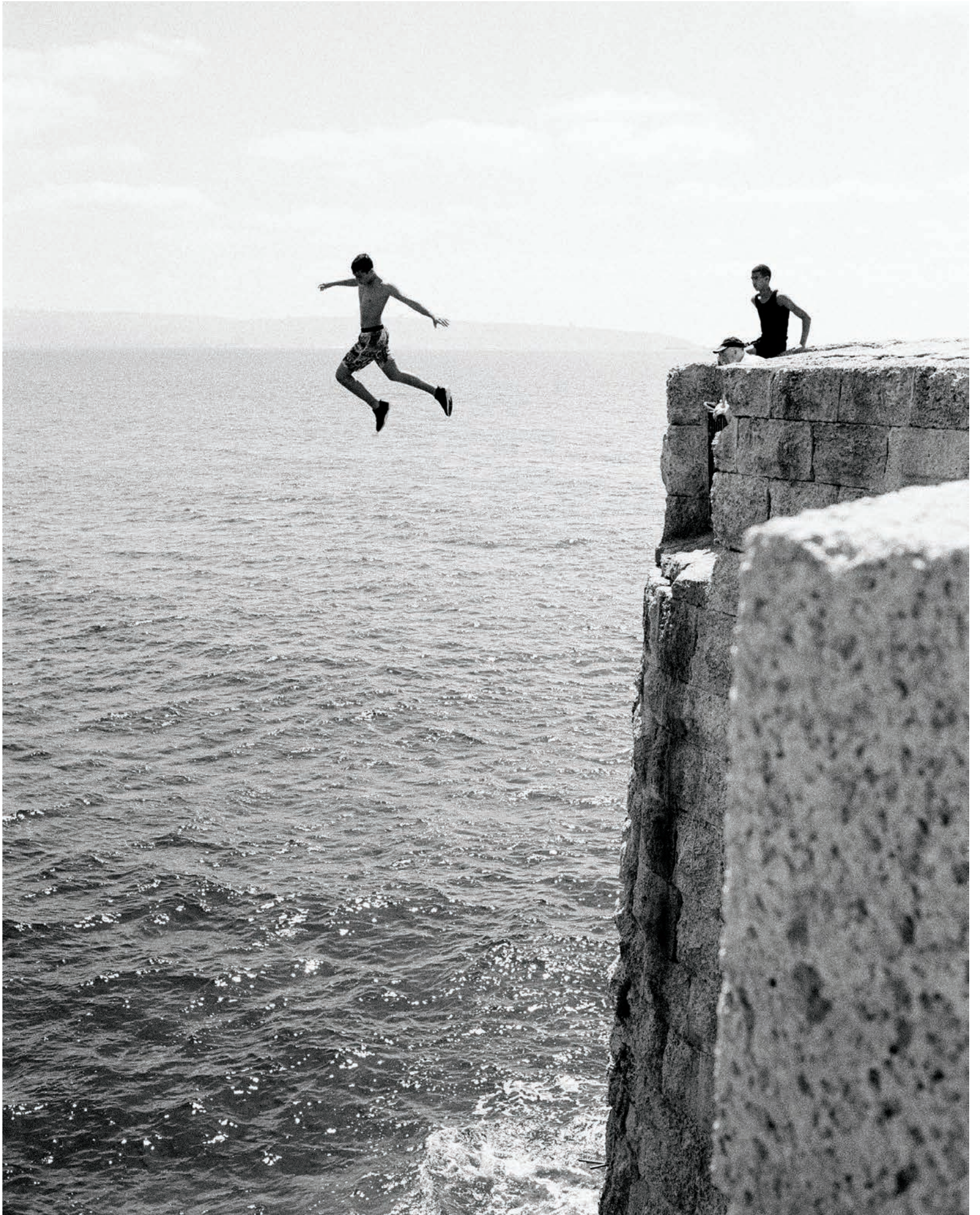
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LEAP OF FAITH

When I travelled to Israel for the first time this past summer, I spent the initial ten days with Taglit Birthright. The not-for-profit organization sponsors ten-day trips to Israel for Jewish young adults. Although our guide was quite open to discussion, the program exists to show participants the beauty of the country, not the politics. For the remainder of my trip, I travelled alone. I really began to explore my own ideas when I got to Jerusalem. I visited Palestine several times, including parts of Ramallah, Bethlehem, and Hebron. I felt it was necessary to go to these places when given the opportunity; I wanted to see beyond the constructed position of the Taglit Birthright experience and of my own Jewish upbringing.

After being home for months, I seem to be even more confused; I came back a different person, I changed. Why do I as a cultural Jew, who does not necessarily identify with the religion, continue to care so deeply about a country I had never even been to before? Can one still love Israel while at the same time question Israel? How can one possibly begin to convey these feelings through photographs? To me, Israel is a close family member, always present even when they are not there. You can love someone unconditionally even if they make mistakes.

ZACK BARWIN

Zack Barwin was born in Ottawa, Ontario in 1994. He is currently pursuing a Bachelor of Fine Arts in Photography Studies at Ryerson University. His personal projects operate through street photographs and reflective essays. He uses the camera to ask questions; his work explores the meaning of everyday life in public space.





Feature







Artist

BROADBENT

Justin Broadbent, a Function alum, is an artist that doesn't fit into any one specific category; filmmaker, graphic designer, installation artist, music video director, lover of porcelain cats, and professional doodler are amongst his many different titles. He has art directed AGO MASSIVE parties, won a Juno award, and recently unlocked the achievement of fatherhood. Function had the opportunity to sit down with Broadbent in his convenience store-turned studio and talk about his career, staying creative, humour in art, and his alter egos.

Art school is awesome, but if you don't have a sense of humour about it I think you're fooling yourself, personally. I have always had that attitude that humour is one of those things that can open up some pretty important doors to allow people in to a space that maybe they would be afraid of or afraid to engage with. So, like, some of my work is just straight humorous, but a lot of times its using something that's sort of... **an example would be that I really like the porcelain cats that you would find in Value Village. I like them, I know that it's funny and I know that it's cheesy, but they're also this representation of something in the world that's not valuable, they're forgotten, and something about putting those things to the front and putting them on a pedestal, and saying "no, this is going in my house as art" is sort of a big part of the philosophy of why I make things, which is sort of like, make art that's talking about people who don't necessarily have the voice that they could have or aren't noticed in the right way.** So pulling out the garbage paintings at Value Village and using that in some way, like I might use it on an album cover or something. It's kind of, to me, a reappropriation that comes from a place of respect for me. It's not just irony, I think irony is boring. I understand irony, I've used it, but I think at the end of the day if you're going to make good art it's got to have something, like a nod or a wink. To me, some of the best art I've ever seen are these little memes on the Internet, because you think about who made them... and that's actually what one of my CBC short films is about. It's a person that's coming from a position where they're not trying to make something profound but it actually is quite profound.

FN: Some artists feel the pressure to find one thing they are good at and not branch out into other mediums in order to be successful, but your career makes the case that it is possible to succeed while working in a number of different fields and mediums. Have you ever felt this pressure, and what would be your advice to artists who are worried about branching out?

JB: I would say focus, early. Coming out of school I don't think it would be smart to flounder too much; it's probably good to focus coming out of school, but to also let things happen organically. For me, I never planned to get into music videos and stuff like that but I was doing a lot of design work for bands, and YouTube came out, and bands wanted music videos, so it just kind of naturally happened and I was like, "I'm going to try this." Following that organically was really good for me. Some people do one thing really well, and I commend them for it, and there were a lot of professors that I had who were so good at one thing, so I don't want to downplay that idea. What I would say is that if you start feeling bored, it's a good opportunity to jump and try something. The thing that we have now that we didn't have, say twenty years ago, is the access to create something on a professional level at home. You can essentially make a feature film on your iPhone, and that's pretty insane. So I think it's important to not be afraid to try something, especially considering you don't have to invest much anymore. I'm a big believer in try, fail, and try again, so limiting yourself because you feel you have to is dumb, but focus is good.

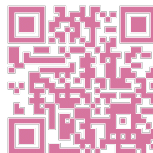
FN: You have worked on a number of cool projects including an Absolut Vodka art installation, directing AGO MASSIVE Parties, and most recently have been working with Vans, as well as the Gardiner Museum. What a lot of our fellow emerging artists want to know is how to get those opportunities? Do you go for them or do the opportunities find you?

JB: That's a really complicated thing. A percentage of it is timing; being in the right place at the right time, how can you ever plan that? I'm a person that spent a lot of time networking: going out and meeting people and just sort of letting them know the things I'm working on, what I'm excited to try, and just putting myself out there to random people. I'm not even talking artists, sometimes it'd be at somewhere like a Blue Jays game. With Absolut, to be honest, it was through Shad (the musician), who you probably know by now. He and I sort of started together, working together, and he had no fame, he was just coming up and I had never done a music video so we collaborated, and I did his album art, and that was going really well. Shad had this friend who loved everything I was making for him and pitched me to a friend at the ad agency working with Absolut, so they called me and said they wanted to talk to me about the Absolut project. So in that circumstance it was just making good things and it kind of organically came to me, I was really lucky there and I'll admit that, but then I think there's other parts to it which are like, get out, meet people, be confident in saying that you're trying this, trying that. There is sort of no answer unfortunately... its more try a bunch of different things.



FN: You have created a couple of alter egos for yourself, *Keith Dungeon* and *Gary*, and have also mentioned your love of cats. Do you have many alter egos to reflect the fact that cats have nine lives?

JB: I like that! To me, there are a lot of levels to it. My honest answer is that it's kind of a safety net, because *Keith Dungeon* to me is this hunter of images, he's a nerd, he's always on his phone, always on the computer, so it allows me to be that, without actually being that; it's a different mental state. We all know that we have different personalities, different sides to ourselves, so it's a way that, as an artist, I feel like me, Justin, is this person trying to do good things in the world, trying to be respectful. *Keith* and *Gary* like to mess around, which is in me, but sometimes I don't feel that comfortable being that way. At the same time everyone knows it is me... it is kind of just playful.



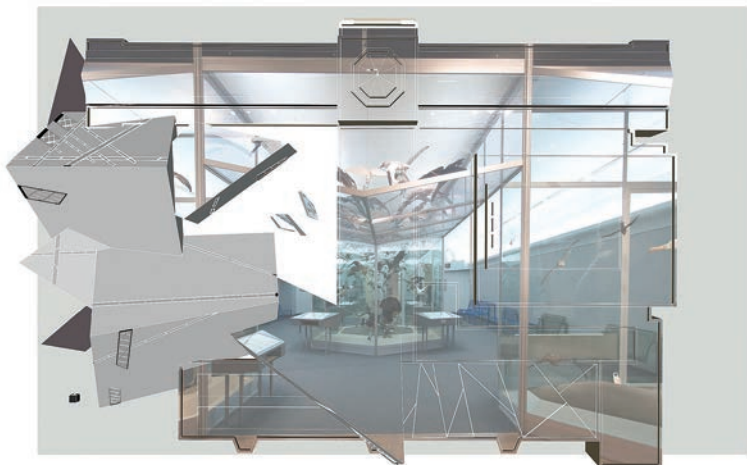


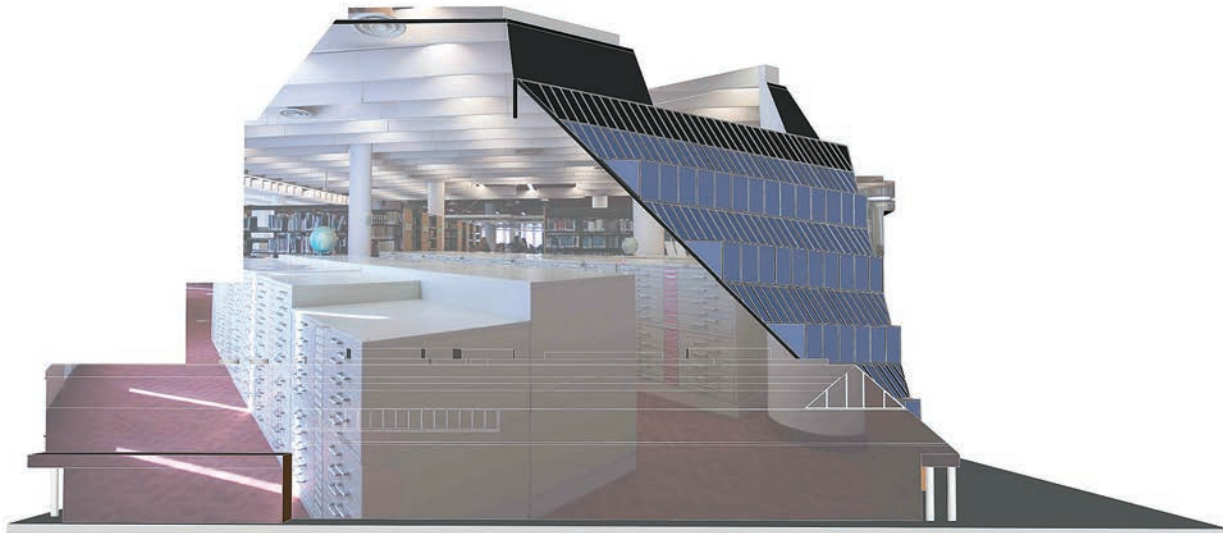


WALLPAPER

JESSICA SONG

Wallpaper is a public art installation that flips buildings inside out. With projections, the interiors of the Toronto Reference Library, the Art Gallery of Ontario and the Royal Ontario Museum have been shot and will be projected and arranged onto exteriors of models that represents their buildings. *Wallpaper* brings the interiors to the exteriors to allow public and private buildings to open up their spaces to the public; to open up offices and company spaces to simulate a public office tour on the outside of the building without having to go inside. For public buildings, *Wallpaper* becomes a promotional marketing tool to attract audiences of what is inside. Today the list of shot buildings are all public buildings but the intention is to add more private buildings in the future to show contrast.





Spotlight

CALYX

PASSAILAIGUE



CAMP 30

Travelling up to the abandoned site of Camp 30 in Bowmanville, trudging through the knee-high snow armed with only a pair of worn out Adidas sneakers, a Bolex film camera and Paul's DSLR was one of the toughest film shoots of my life. I don't think I've ever been so cold. However, once we got inside some of the buildings and began to look around, we found a place that was equal parts grotesque, beautiful, dangerous, colourful, mournful and ecstatic. In our film we tried to capture the history, intrigue and unique aesthetic of the place known as *Camp 30*.

In his films, Calyx Passailaigue has created a world of pseudo-intellectuals and sociopaths, of foster home orphans and art house film directors.

With his company PassAJoke Productions he writes, directs, produces and occasionally acts in his own short films. Calyx is interested in narratives that seek to challenge social norms and commentary on the art of filmmaking itself.

Currently in his fourth year of the Image Arts Film Studies program at Ryerson University, he has experience working in fiction, documentary, music videos, corporate/ promotional films and experimental shorts.

His work has been shown at the Beijing International Film Festival, the Newark International Film Festival, the Richmond Youth Media Fest, the Global Campus Network Film Festival, the Velcom Smartfilm Mobile Film Festival and the Ekurhuleni International Film Festival.

He is also the director and producer of the official music videos for Morpheus Richards (actor Richard Walters of *Degrassi: Next Class*).

He was the recipient of the Jeff Young Award from the Arts Unionville Drama program as well as the Jack Kuper Film Award and the Universal Studios Canada Scholarship in Filmmaking from Ryerson University.

To see *Camp 30* and more of his work, scan the QR Code below.









NEW
HAVANA
NIGHT







JULIA KOZAK

Denial

A short documentary about how society views womanhood; the state and qualities of being a woman



Spotlight





D3 Back

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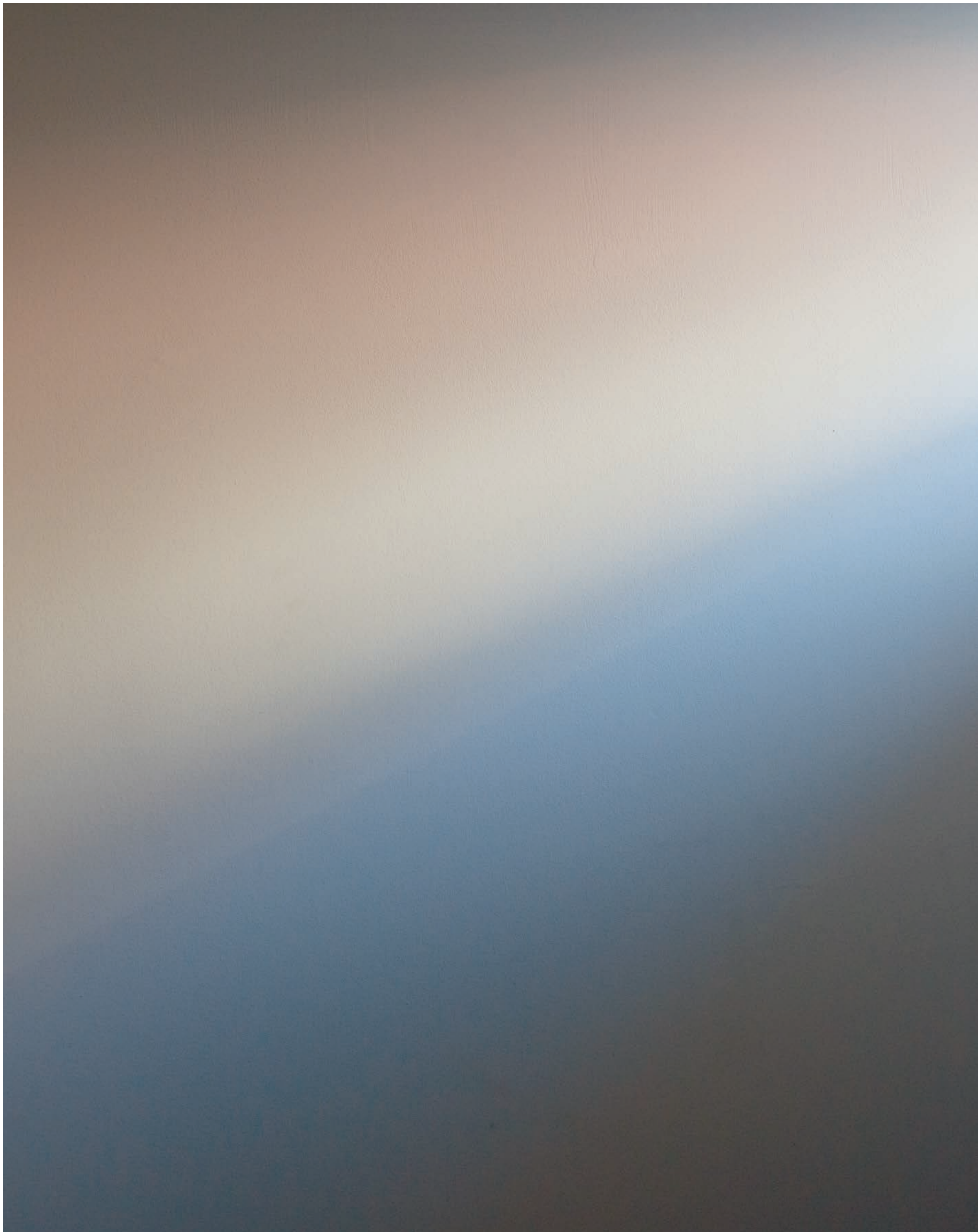
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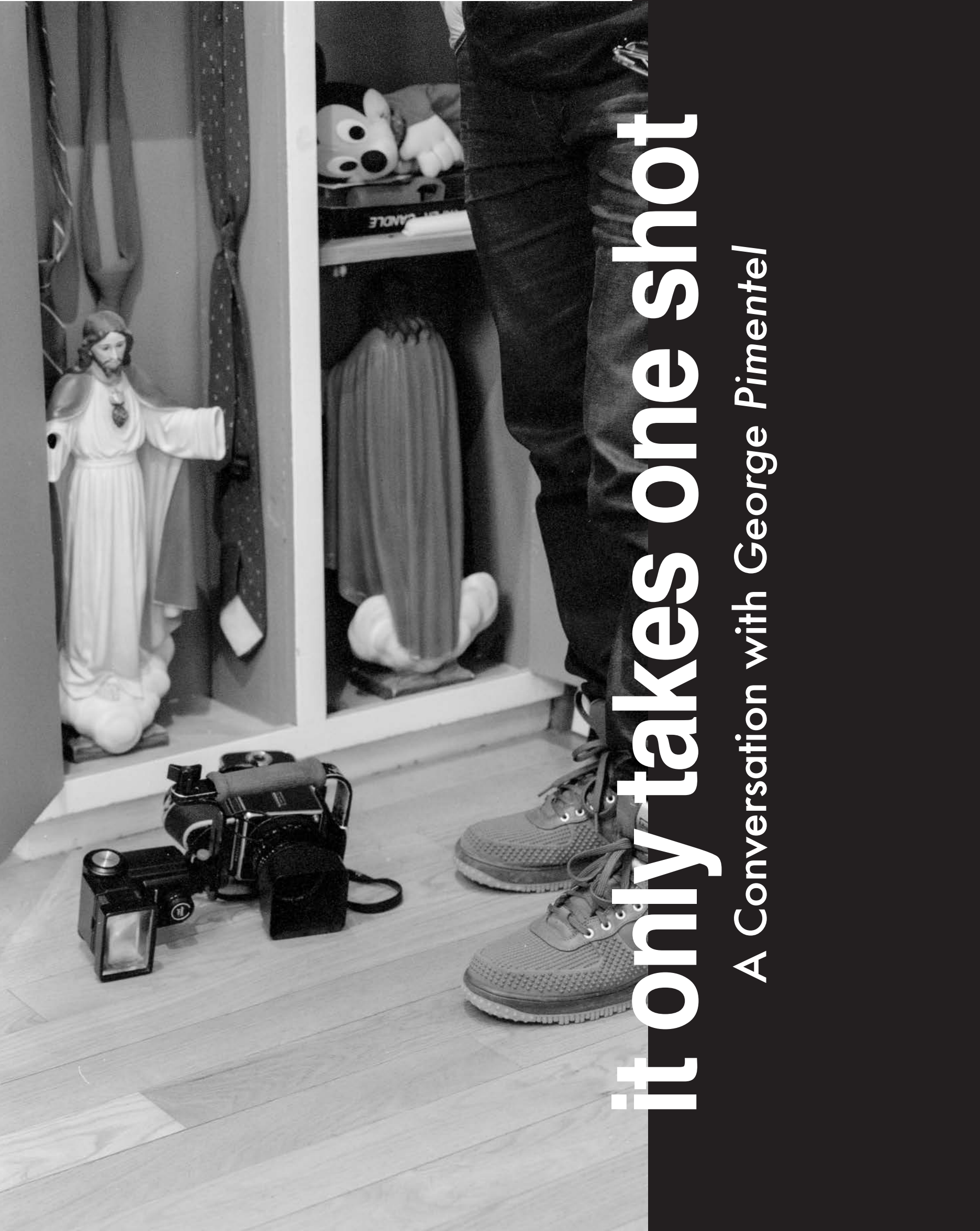


GEOORGE

You have to be yourself. God made you here to be yourself. Find your own way. This is my way. This all came to me. I worked for this. It's too easy for somebody to say I'm going to be you and I'm going to follow your path, and I know exactly your journey. That's not your journey. Everybody has his or her own journey. That's a fact.

PIEMENTEL





it only takes one shot

A Conversation with George Pimentel

"I couldn't have done all of this without my Ryerson experience – it changed my life," Pimentel says as he starts our conversation by reflecting on his days as a Ryerson student. "Don Snyder put together a dream team of professors. We had a variety of great minds coming together, and when I entered I was working at my father's photo studio, I had no idea what I was getting into. When I applied, there was no other place to be; I got accepted, and suddenly I was learning art."

He went on to talk about the diversity of the work being done in his year, the particularly out-there professor that every art student has encountered at some point during their education, and the popular Ryerson lecture series that brought in the artists that inspired him, like Robert Frank, Duane Michals, Eugene Smith, and Garry Winogrand. Then Pimentel had to face the question that all, or most, photography students fear: How do you do photography as a job?

"Where it started was the Toronto Film Festival," Pimentel recalls. "I was a movie buff, my sister was into film, and she got me a ticket because Robert DeNiro was going to be in town for the premiere of Bronx Tale at the Elgin Theatre. I had no clue about the word 'paparazzi', no clue about celebrity photography, no clue about entertainment photography... I just had a ticket to the movie, I decided I'm going to bring my Hasselblad, and I'm going to go to the red carpet, as a fan, and I'm going to take a picture of DeNiro. When I got to the Elgin theatre, there were five photographers behind those little velvet ropes, and I had my camera, and the security pointed at me and said, 'Media, over here...' they thought I was media just because I had a camera! I'm with the five photographers, everybody is excited, a silver limousine pulls up and DeNiro walks out, I was totally star struck. I got one frame of him walking in to the theatre, it happened so quickly. When I was packing up, everybody else had gone in already because media photographers got to go in to shoot the intro. Then the agent brought DeNiro back out to take photos, and everybody else had left, and there I was. Bang. I was shaking. I went back to my darkroom, I printed it, and from there I said, 'I'm doing this for the rest of my life, nobody is stopping me.'"

When you walk into George Pimentel's studio, you immediately find yourself surrounded by photos of Hollywood's biggest stars, a situation that might have some visitors star struck... but not everyone.

Pimentel's studio, once owned by his father, has been a part of the Parkdale community for almost 40 years, so while some stop and stare at the photo of Rihanna hanging in the front window, others walk right in to get their passport photos taken, something Pimentel describes as a beautiful contradiction. "I can have Hollywood, and then I can take the passport photo of a lady that used to come here when my Dad owned the place... it's a beautiful thing."

This statement alone shows you exactly the kind of person that Pimentel is – a man known as Canada's top celebrity photographer, but someone who will come home early from the Cannes Film Festival for his son's baseball tournament. Function got to sit down with Pimentel at his studio to talk about his time at Ryerson, the two words that he lives by, and the importance of artists following their own path.

"I realized there's common denominators that the teachers let you know about yourself, and I was good at speed, I was good at being fast," Pimentel says, "There are two words that I live by, 'one shot', and it came through being brought up the third generation, understanding my grandfather's glass plates. I admired his sense of direction, how he had to make it happen as a portrait photographer back then there had to be a collaboration between your subject to obtain that one shot, there has to be a respect. All that stuff, that's the type of photography I wanted to do. I wanted to be respected, I wanted to have a concept of "less is more", and so it was all coming together. I wanted all of my energy, I love the 8x10, I love the old format, but I wanted to have that approach with the 2 1/4". So, I remember going on assignments, I started getting small jobs, here and there, like at The Globe and Mail. A friend of mine couldn't do the job, he recommended me, and I would shoot one frame, and I'd hand in the roll to the desk. The lab guy would see blank, just blank until he got to the end of the roll and he'd see one frame. He'd say, 'you only got one shot', and I'd ask, 'Is it good?' and he'd say 'well, ya' and boom, that was the shot they wanted to use."

This is the work that Pimentel would do from 1993 up until 2002.; he would be shooting weddings for his dad, but then would go to events and stand with the fans. It was during these years that he learned one of the most important aspects of his career as a celebrity photographer. "I realized I have to get there, everything was about getting there," he explained, "I realized it wasn't about the photography, it was about getting there, and then sure enough, everything snowballed."

From there Pimentel describes for us the fear he used to have about showing his portfolio to editors because he thought they would steal his photos, a fear that would prove legitimate after one of his prints was actually stolen and he had to go into the office and demand it back, ultimately walking out as the publication's exclusive staff photographer, "I wasn't trying to be an asshole about it, I was just being passionate about it," he says, "I ended up developing a relationship with her and I became her guy."

He goes on to tell us all about how he came to be represented by WireImage, and eventually Getty Images who bought the company in 2007, how Jeff Vespa, co-founder of WireImage, found him at a film festival and asked him to join the company because he planned on taking over the world and he needed a “Canadian guy”; “so at that time,” Pimentel explains, “I was bobbing back and forth, going crazy, my anxiety was about how I could only go so far in Canada, and all of the photographers in LA, they’re shooting everyday doing events, premieres, award shows. I’m going, I want to be a celebrity photographer so bad, and it’s not enough here. So I would go to LA, and I would sleep on couches, and I would just roam around. I had no accreditation; I would stand with the fans. Mel Gibson would come out with his Oscar, boom, I believed it was about one shot; it was more exciting to meet a celebrity for five seconds than for five minutes. It had that energy, and the photography, it was just a document, just get them in front of you, be polite, take the photo.”

But that hectic, everyday life in Hollywood wasn’t what Pimentel wanted ultimately, and after a brief time of living in Los Angeles, he moved home to continue working in Canada and running his father’s studio; “I’ve got a good thing. Now my friends from LA come during the Toronto International Film Festival and they’re jealous. They’re like, ‘you’ve got it all here; this is a beautiful town. We’re working 24/7 on this, and it’s just draining.’ It’s beautiful to have this contradiction. I can be in Hollywood and then I can come back to the studio. It makes me motivated still, remember, less is more. It always came back to less is more. The whole notion of one shot, that’s what it was about, taking your energy and putting it all in, and transforming that to the subject so that they know you’re serious.”

When asked how he manages to balance his two lives as Hollywood George and society George back in Toronto, Pimentel makes it very clear what aspect of his life comes first: family.

“I have children. That, for me, is the most important thing. The beauty, I’ll tell you something that’s very important that you should put down. You know I thought about moving to Los Angeles, and I tried it, and I came right back. Thank God. Because the guys that are on my team out there, they’re doing it every day. They’re bored. They don’t appreciate it. Because I’m still in Canada, I don’t touch it every single day, I’m fresh, but do I want to spend a weekend away from my family? I’ve got hockey tournaments. I’ll tell you one thing, if you ever have a family, when you have a family, you put that in front of everything, that’s my life. My children and my family. There are times when people ask me to do crazy amazing assignments and I’m like, nope, I have a baseball tournament that weekend.”

Another aspect of Pimentel’s life that was very clear was having the opportunity to use his success for good, “I realized I have to give back, I have to help support the community. If you’re good at something, if you’re the top dog in your field, you have to give back. So, any time I can give back, I do. Through charity, through my photography services, I give back. And the world needs help, you know, and if I can do it on a small level with photography, it’s part of my business; it’s part of giving back and not expecting anything in return. If I can help people, the world needs help. So in hindsight, how do I balance? I just pick and choose.”

To end our day at his studio, Pimentel offered to give us a tour of his studio, where we saw the same darkroom he printed in while working for his father, and binders of negatives that held at least a twenty-year history of Hollywood’s elite members. We met the Studio Manager, Sam, who had worked for Pimentel’s father since he was 14, and we saw the basement that still holds all of Pimentel’s work from Ryerson, as well as his grandfather’s glass plates, but first we asked Pimentel if he had any advice for today’s emerging artists that might want to follow in his footsteps:

“You know, when I talk to the people who come in to my world, students and what not, I have these talks with them, and then they want to be me, and I say you’re fired cause you’re an idiot. They’re like, ‘what do you mean?’ You have to be yourself. God made you here to be yourself. Find your own way. This is my way. This all came to me. I worked for this. It’s too easy for somebody to say I’m going to be you and I’m going to follow your path, and I know exactly your journey. That’s not your journey. Everybody has his or her own journey. That’s a fact. There’s nothing wrong with being inspired. I’ve talked to Muhammad Ali, I’ve talked to great people, and I thrive off of it. But be yourself. Take your drive, take your passion and calculate it. Don’t be me. Nobody can be me. Nobody can be you. Be yourself. Drive. You do something long enough, trust me, you’ll get discovered and opportunities will be created.”



Conversation











AVERY STEEL

I Speak Because I Can



“The passage from trauma might be understood as the move into the narrativity that institutes time, the pause in which memory forms, hence spatializes. Or perhaps, we should speak of a passage into the temporality of narrative that encases but also mutes trauma’s perpetually haunting force by means of a structuration that is delivered by representation... For the patient, who expresses anxiety after the event, is speaking of a time when nothing was thinkable: then the body and the world were confounded in one chaotic intimacy which was too present, too immediate – one continuous expanse of proximity or unbearable plenitude. What was lacking was lack, an empty ‘space’ somewhere.”

- Griselda Pollock, *Art/Trauma/Representation. Parallax 15.1 (2009): 40-54.*

When drawing on the experience of trauma, how does one begin to shape such an inexplicable experience into something that is tangible in its authenticity? This concept has been explored numerous times through methods of literature, as well as artistic practice, and it’s fair to say that it cannot be done. When speaking about the emotionally and physically taxing experience of trauma, the pain of the victim is nothing short of authentic, but where we begin to see dynamic shifts in the perception and distribution of ideas surrounding trauma is through the making of art that confronts the representations of these difficult, unfathomable stories.

This project, “I Speak Because I Can,” is an evocative representation of an autobiographical narrative about how the artist’s experience and memory of sexual assault manifests itself as a perpetual presence that is embedded on the identity of the victim. This photographic series embodies a strange relay from trauma to memory, manufacturing both notions of distance and intimacy through an undigested thingness of a traumatic presence. In the artist’s personal narrative, she returns to the place in which the memory of the event previously happened and manifests a ghostly delineation of her experience through the creation of ambiguous, performative, and sculptural images.

The artist interacts with this memory by allowing the physical environment to consume her form by inserting her body into the land, bringing pieces of the environment into domestic spaces, and by leaving signifiers of her presence behind in each image. The artist is representing an idea that once a traumatic event such as sexual assault takes place, there is an irreversible transition that begins where the body and the world are intertwined in a chaotic intimacy that will forevermore shape not only the perception of that place but also the perception of day-to-day life for that individual. Free from description, the images in their surrealism not only draw the viewer in, but in turn, hold an overwhelming feeling of tension and discomfort for the viewer. The visual aspect of surrealism opens up a space of genuine wonderment about the conceptual role of art to discuss issues of sexual trauma. This comes with the replacement of a foreclosed certainty about what we are looking at to a fresh openness of exploration and interpretation. Autobiography as a conceptual framework enables audiences to understand that while emanating from experience, the personal is the political.





Feature













本书的一部分。



Tiffany

Tiffany Hsiung is a filmmaker with a focus on bridging the intergenerational gap, creating nonjudgmental atmospheres for discussion, and making sure that today's generation remembers the importance of respecting and learning from their elders. Her latest film, *The Apology*, follows the journeys of three former 'comfort women', a term for women forced into military sexual slavery in World War II by the Imperial Japanese Army, and their fight to get an apology as well as making sure nobody ever forgets this horrible part of history. It also took seven years to make. Fresh from its premiere at the 2017 Human Rights Watch Festival in London, England, Hsiung stopped by Ryerson to talk to *Function* about working as a documentary filmmaker, navigating the industry after leaving school, and her latest film making its way to film festivals across the world.

I would encourage people to write down everything that comes into their mind, and I say that because there are so many amazing stories and ideas that might glimpse in your head but you don't pick up right away at that moment but that you can come back and refer to. It's so important to do that type of documentation for yourself because we're constantly growing and you never know if that was the right time for you to tell that story or not, but just to have that in your back pocket is really important and very unique to you as your experiences unfold in life. I hope that future filmmakers coming out of Ryerson or any other film school or program is that, you know, film school won't teach you to find your own voice, you have to do that on your own. Nothing will be handed to you outside of this program, and to take advantage this institution, to leverage and learn everything from the technical aspects to even navigating the industry and the business and the networks. While you're in school you can leverage that type of support from your teachers and your colleagues and they can point you in the right direction because once you leave this bubble you're on your own unfortunately. Don't look at it as getting your grades, nobody cares about your grades once you leave here. Take advantage of the institution that you are in, and never get lazy and expect a handout in this industry. If you aren't cut out to hustle while you're in school, the real world will eat you up. Being able to set up a network while you're in school is very important, or just relationships where you can hone in on advice. If you set yourself up while you're in school, you have a better chance navigating outside of this institution. Another thing is really understanding the resources available to you, aside from just grants but other institutions that have collectives... get involved in those. It's hard to navigate this industry without a tribe. I say this because I experienced that, I was very stubborn, and it makes for a very lonely journey. The beauty of filmmaking is the collaborative experience. I learned that in my years after leaving school, but its important for people to recognize before they leave. If you ever feel like you're not enjoying it anymore, just get out. When the passion dies and you're not having fun creating and being excited for the craft. It is a privilege that we get to be artists, if you lose that passion and you just look at it as a gig, why be in this industry? If it ever comes to a point where you lose sight of your passion and the privilege, don't stay in it. Just because you go to school to become a certain thing, doesn't mean you have to play that role. If you've ever lost faith in the industry you trained to become a part of, don't doubt you can use those skills you learned to do something else.

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FN: Is there ever any inner conflict when covering such an emotional subject? Are you ever torn between being the director who really wants to get the shot and being a friend to these people you get to know over the course of filming?

TH: All of the time. When I was filming, I was really more of a honorary granddaughter to them and that was really important. Without the element of the human condition, you don't get to tell the whole story. It also helps them become more comfortable talking to you, which is important because people sometimes change in front of the camera. Sometimes I even forgot that I was a filmmaker and would just hang out with them. It is important to create a safe space for people to be who they want, and to let them know that you are there to listen. I think we have really lost touch with the tradition of respecting our elders, and I want to help change that with *The Apology*.

FN: You've said before that you're focused on cross-cultural and intergenerational work, is that brought on by this feeling that we have lost this important tradition of respecting and listening to our elders?

TH: Our society has lost touch with our elders and the importance of their wisdom and their storytelling that allows us to have a more sound foundation of knowing where we come from. Not knowing where you come from and not knowing your ancestral track is very problematic. My next film really focuses on the epigenetics of trauma; by not talking about the things that we have experienced to the next generation, people go on in the world not understanding why they suffer from anxiety or why they can't do certain things, and it's all diagnosis, you're stressed, you're bipolar, you're this, you're that, and it's not so clinical I believe. I think that there are ways that we can change our genes; studies have shown that we can change our genes from these traumas that were left two generations ago. So, yes, my interest in building that intergenerational bridge between young and old started from when I was in high school and when I connected with my own grandmother. While I was in Ryerson, in third year during the summer, I decided to go to Taiwan because I had never been there before and that's where my mother is from and I wanted her to pay for my trip and she said that she would if I went and found her biological parents, my grandparents, and I said yes. That whole epic story and journey was documented, I did it with a couple of friends, it's something that really ignited this understanding around our own history. The fact that I was able to piece together this missing part of my mom's own childhood that she never knew about, which is kind of weird because I knew more about my mom than she knew about herself, and the importance of searching and asking those questions at a very early stage in my life as a storyteller was something that always motivated me. In so many stories of the grandmothers you hear and see how they aren't able to talk about this with their own families, but they're able to talk about it with a stranger. There was something to that, that needs to be acknowledged and how we as family members play a role in contributing to people's silence. You don't even know it, but somebody in your family could be going through something but because you don't create that non-judgmental atmosphere when something horrific happens they don't feel like they can go to you.



Grandma Adela
PHILIPPINES

I was only 14 years old.



I was made into what they
call a 'comfort woman'

FN: Your latest film, *The Apology*, follows the journeys of three former 'comfort women' and their fight to get an apology for what happened to them, as well to make sure that nobody forgets what happened. What made you want to cover this topic?

TH: This project all started after I had wrapped up working on a CBC project on the Beijing Olympics. I went to Botswana, Nairobi and brought my mom with me. While we were there, a woman asked my mom, "What does your daughter do?" She told her that I'm a filmmaker, and the woman said there was this group that goes to schools to educate students on the history of 'comfort women' and that they needed a person to document a tour. The whole thing really blew me away because it wasn't something that I was never taught, and not knowing about it got me angry. I met one of the grandmothers and they really reminded me of my own grandmother. I wanted to get to know and understand the women behind the statistics, and connect with them on a personal level. The grandmothers deserve to be known for who they are, the atrocities they have lived through and lived with after.



Interview













W h i t e F l a g

JESSAMINE FOK

Directed by Jessamine Fok and choreographed by Rebecca Zizek, *White Flag* is an experimental short dance film inspired by aesthetics from the Greek Classical period. The purpose of the film is to elevate dance as a visual form, and to create a more intimate presentation of performance art, devoid of a traditional stage-like setting. Being a highly stylized and visual piece, the focus is placed on utilizing improvisational movement to interact with the environment and surroundings.



CREW:

Director | Jessamine Fok

Choreographer | Rebecca Zizek

Cinematographer | Michael Hitoshi Maddeaux

Editor | Jaime Fok

Key Grip | Kevin Lien

Dancers | Meghan Houghton, Dedra McDermott, Karly Zizek

MUA | Julie Thai

MUA Assistant | Eliza Bumba

Production Assistant | Alejandro Parga

BTS Photographer | Katrina Castro



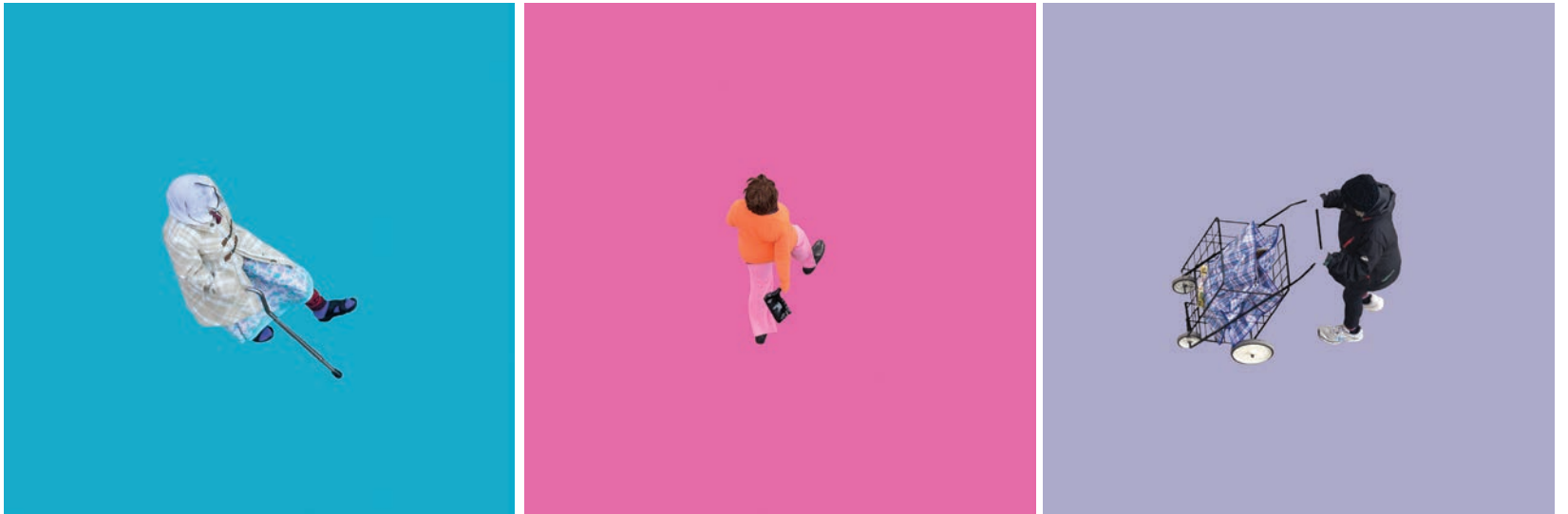








R E B E C C A B E N T O L I L A



Through being human we have the need to obtain belongings, and “things”, which then constantly surrounds us. In doing so, we create a uniqueness and personality for ourselves. For a long time I have been interested in the idea of what people bring along with them while they are in motion. Be it walking, running, or essentially anything where they are isolated from any means of storage other than what they can pull or carry, bringing only what they need to get from point A to point B. *Disfigured Identities* captures a catalogue of these items carried by the people of Toronto. By creating this project I give meaning, and document this material quality that we as humans have created and adhered to.

Through photographing from an aerial perspective, it transforms and the person into a “cluster” of items due to their lack of identity and distortion of body parts. To push this concept further, I removed all exposed areas of skin, and replaced it with either nothing, or the materials that make up their clothing or accessories. In doing so, the person moves away from being human, and transforms into a material object with no gender, race, and ultimately no identity.

Disfigured Identities









KAMERON PAYUMO

Who is Tai Mendoza?

When drawing on the experience of reflection, how does one shape physical forms? Do these forms exist as only memory or can these memories transform into tangible entities. This series “Who is Tai Mendoza” is a representation of separate personas that the artist undergoes while confronted with the aesthetic choices of the queer community. The photographic series takes on a pseudo realism that relies on reflection and memory. In the artist’s narrative he shows previous personas of himself that he chose to activate while coming to terms with his sexuality. He presents each portrait in draped spaces representing the memory of one’s self. The idea of closure is present by accepting these photographic images and their unapologetic size. The artist has separated the persona of Tai from himself letting him live on as a separate entity.

When the series is exhibited, glass accompanies each portrait. Each pane of glass has text with insight pertaining to each persona.















Gestation Period is a performance video grounded in themes of personal history, maternity, tension and loss. Filmed within my home, this personal tale depicts one continuous shot of a female gestation period from start to finish.

KADIEJRA O'NEAL

Gestation Period

BUT I CAN'T HELP BUT FEEL THIS
INCREDIBLE LONGING...
A LONGING FOR CONNECTION...
A LONGING FOR THE WARMTH AND
LOVE I'M SURE I FELT BEFORE...

This is an emotional and psychological investigation into my origin...

This is my attempt at trying to understand what my mother went through as a young island girl being thrust into woos of parenthood...

This is me trying to figure out what was going on in her head...her thought process...her worries...

This is me trying to piece together the factors in her life that contributed to or influenced my birth and our relationship thereafter...

This is a retrospective look at a mother-daughter relationship, in hopes of being able to find a deeper maternal bond in our present dynamic.

If the emotional blockage is from me, then I too must go through my own Gestation Period...











S T R E E T L I G H T *C I N E M A*

I take pictures to press pause on a life stuck on play - it can be exhausting. But I won't change.

This group of photographs is a visual poem about growth;

yearning;

companionship.

"Relax, relax, relax. Time happens." I try.

Some of these photos were retrieved from my vault of photographic memories.
Some of these photos are new; I've changed, but these places remain the same -
I love the difference in the sameness.

I woke up thinking we were still here, and we will be, soon.

Growing together, growing apart, and coming back together. Growing together was important,
growing apart was hard, coming together is a kind of comforting nostalgia.

The people pictured raised me // the places pictured built me.

The stories we shared is why I am who I am. Raised Here, Back in our Streetlight Cinema.

JONATHAN BARTON





Feature





Feature



HOW

“I definitely think if you can’t get your work into galleries you should definitely start your own gallery. And you know, the word gallery is very open ended... but put on your own shows ultimately..”

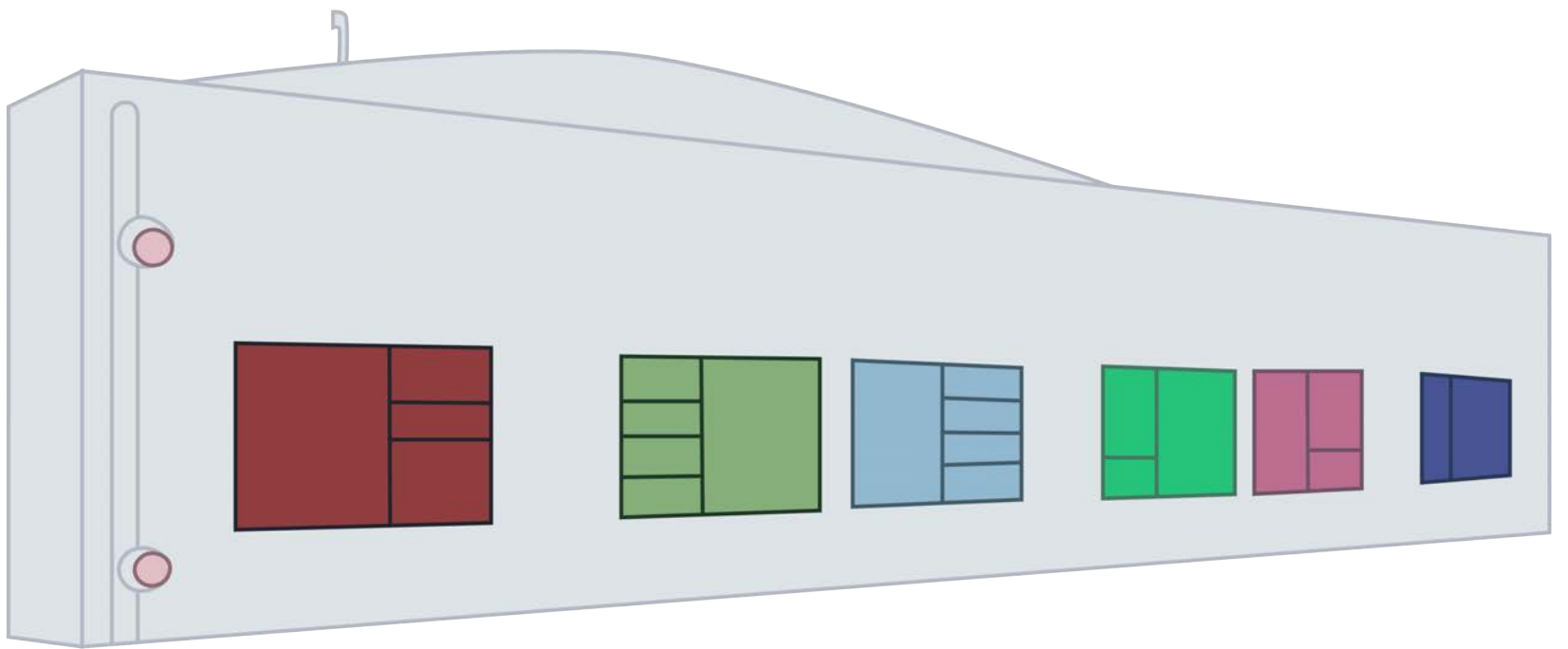
It’s not uncommon for an artist, or a group of artists, to create their own space... but how often do those spaces get credited with changing the art scene of their city? Well, artist Davida Nemeroff created a space that did just that when she founded Night Gallery in Los Angeles, California. Function was fortunate enough to reach Nemeroff at her home in L.A. and talk to her about her journey from Ryerson student to gallerist, how L.A. changed her life, and the importance of making things happen for yourself.

NEW WAVE



Interview

David



FN: How did Night Gallery start? What is it that made you want to open your own gallery?

DN: Well it was probably a bit of the city. Like when I showed up in LA, it was a hard city to locate myself in and it was a hard art scene to locate myself in at that time. I had just graduated from an MFA program at Columbia and I moved here to work for Katherine Mulherin who ran a project space out here for a few months. So I had this part time job, which was why I decided to come out here, I had something out here. When you graduate from a school in the United States as an international student you have one year, called your OPT Visa year, to sort of make it work; so if you're not in the arts you would find a company to hire you, or if you're in the arts you'd find a gallery to represent you and that's how you could stay here. I didn't really plan on that; however, being in Los Angeles made my chances much greater than they would have been in New York. I graduated in New York and I very quickly knew I wasn't going to make it there. Ultimately there wasn't what I was looking for, and I came from a city where the art conversations happened in bars, and I was much younger then, so I still really liked having nighttime conversations about art and criticism and was looking for that place, and then I couldn't find it so I built it. Not totally knowing what I was doing, but ultimately that is what happened. And then that place that was this hotbed for conversation slowly turned into a commercial gallery where there's definitely a lot of dialogue, but it's not as far reaching, and it's definitely much more than just the staff and the office and our goals are different, our survival goals are different.

FN: When Night Gallery changed from this hub for conversation into an actual commercial gallery, was that an intimidating process for you?

DV: Well, I had a partner, Mieke Marple, who no longer is my partner, but a year after running the gallery space I knew that I couldn't do it on my own. I wasn't even sure that I wanted to run a commercial gallery space, but I had been encouraged. However, not being American, so not necessarily even knowing how the art world here works, which is very much tied to the art market. And yes, it's been very intimidating to do because you're up against people who have really deep pockets, and you're up against other gallerists who can offer more to other artists, and you're really asking artists to get into a belief system with you and that's hard. It's hard but it's rewarding when it works out and even if it doesn't work out and you've just made it to the other side, it's still rewarding. You know, I've just done it for so long. I'm more intimidated now than I was before. Starting a commercial gallery is very invigorating, 'cause you're starting from zero, and you have no overhead; you haven't amassed an overhead, you haven't amassed a staff, and your expectations are only what's in front of you. In the seventh year of running a business, you've sort of created something large that involves a lot of people, something that involves a full time staff that are relying on you, and artists that are relying on you, and collectors that are relying on you. And I feel like its much more stressful now than it has ever been. In particularly in this Trump administration where it's like, oh my god we're really supposed to be asking ourselves what's important and I am a firm believer that art is very important particularly in public schools, and if you can prove that there's a big industry with art and that it's not just the top people that get to participate, that somebody can come up with a business plan and approach the art world and succeed with a number of people, then you are sort of proving that there is a demand for art. I'm hoping. It's cool, I'm very lucky; certain parts of me are different, certain parts of me are the same.



Perhatian

Ibu/bapa/penjaga tidak
dibenarkan berada di kawasan
sekolah semasa sesi persekolahan
berlangsung.

Terimakasih.

Klinik Perancang Keluarga
pada Setiap Jumaat dari jam 8.00 pagi -
12.00 tengahari bermula Jumaat ini 19/2/16

Terbuka kepada semua warga HLC.

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- Perkhidmatan Kesihatan Sexual
- Ujian Pankal rahim/payudara - Rm 37.00
- Pemeriksaan payudara sahaja - Rm 5.00 - 8.00
- Ujian mengandung
- Ujian darah/penyakit kelamin
- imunisasi

Sila Tenggalkan
Kasut Semasa Masuk!



HLC



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[26] Katie Bartley
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[118-119] Rebecca Bentolila
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[64] Alia Youssef

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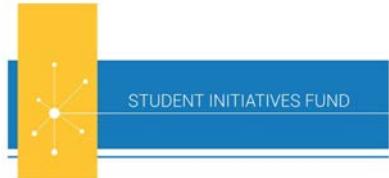
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- David Nemeroff
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- Zack Barwin
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