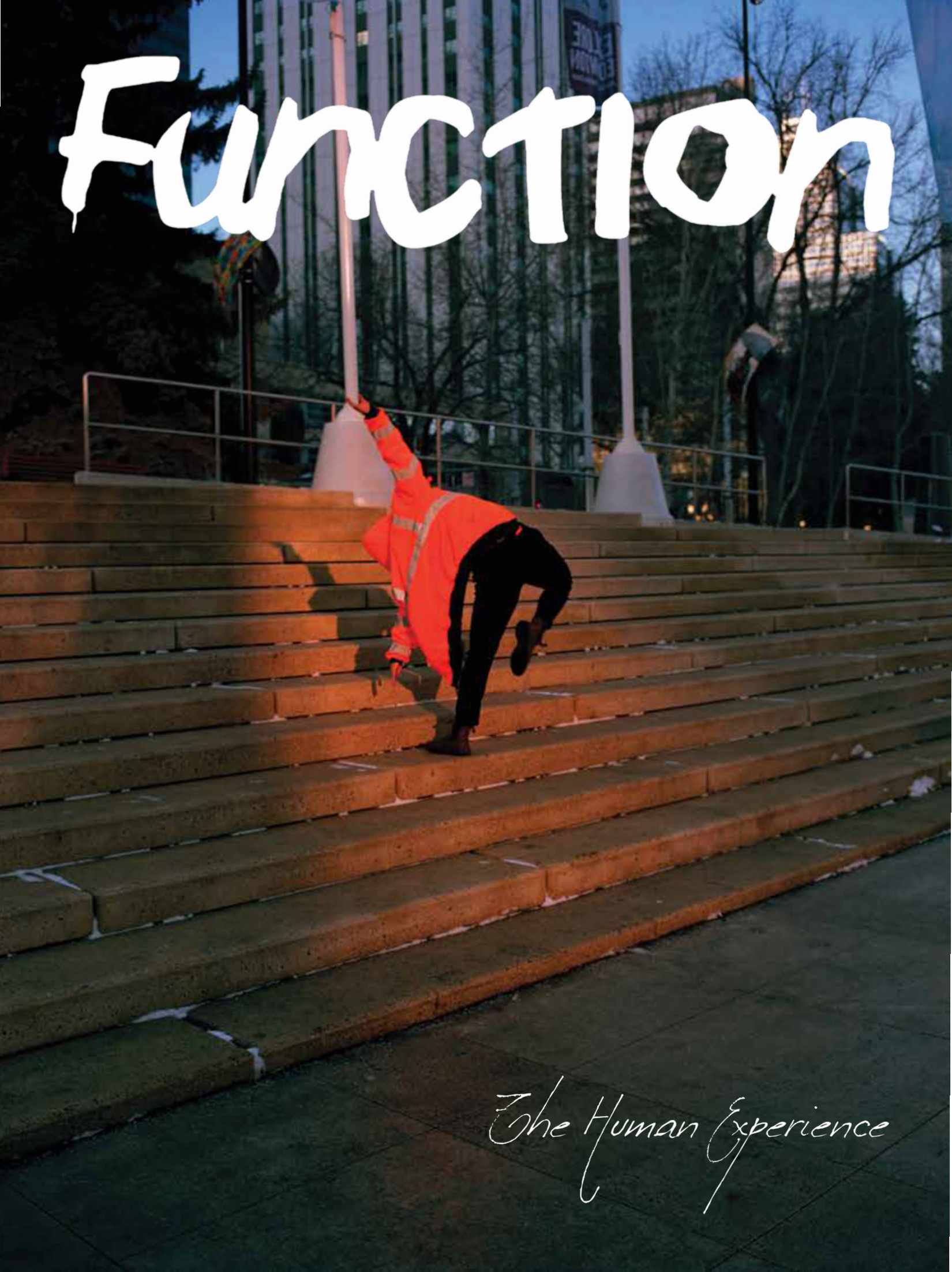
Function
The Human Experience

Function 21

Function is a visual art and culture publication made by the students of Ryerson University's School of Image Arts. Through the interplay of art and conversation, Function takes the pulse of our current student body and gives a platform to the Image Arts community through a wide range of interviews, lectures, articles, and exhibition reviews. Its primary focus is the work of current students, recent alumni, and professionals working with and around lens-based media. Over the years, the print publication has been the standard platform for engaging in the ongoing discourse surrounding contemporary art. In 2019, Function launched a website, www.functionima.com, which allows us to continue this conversation in a new and expanded way. It features student and alumni profiles, highlights from the Converge Lecture Series, artist interviews, and gallery shows. The website is updated frequently to reflect the unique range of culture here at the School of Image Arts. Please check us out online to see more amazing work from IMA.

Our goal as the producers and editors of Function is to represent the Image Arts community as coherently as possible, while at the same time acknowledging its diversity, in hopes of creating a space that is aware of its power and bias. We aim to continue on the path towards an environment that is inclusive, diverse, collaborative, and highly accessible. As we strengthen our presence online, we have remained devoted to a print publication. We have worked hard to create Issue 21, which is curated to reflect The Human Experience. Through this theme we are showcasing art and writing that explore a range of interrelated ideas such as identity, relationships, personal history, and the natural world. We are excited to be able to share Issue 21 with you, and we hope you enjoy reading it as much as we have enjoyed creating it.

Issue 21

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Contents

4 Plate

5 **The Human Experience**

6 Plates

16 **Feature: Lucy Alguire, *One Who Runs and Hides***

24 **Zinnia Naqvi, *The Album***

28 **Evangeline Brooks, *Good Morning!***

30 Plates

38 **Interview with Clare Samuel**

46 **Film: Elisa Chiocca D'Alfonso, *Half-Sisters***

48 Plates

58 **Thesis Seminar: *The Family Archive***

68 **Feature: Aly Ambler, *Women of the Greats***

78 **Interview with Alia Youssef**

86 **Film: Constance Osuchowski, *I Want To Wade Into The Lake Midwinter***

88 **Feature: Sarah Bauman, *My Mennonite Mother***

96 Plates

108 **Interview with Daniel Ehrenworth**

116 Plates

126 **Film: Ben Harley and Connor Shipley, *Of Concrete and Steel***

128 **Feature: Bryce Julien, *Impulse/Repulse***

138 **Thesis Seminar: *Ethics and Photography***

148 **Film: Cameron Attard, *Haruf***

150 Plates

158 **Feature: Jessica Rondeau, *Things Grow Apart***

166 **Hayden Soule, *Hexmap***

168 Plates

172 **Thesis Seminar: *Landscape***

176 Plates

182 **Film: Veronica Rouby and Belle Winner, *Waldensamkeit***

184 **Isabel C. Peñaranda, *The Life Behind Them***

186 Plates

194 **Tia Bennett, *Fingerprints***

196 Plates

206 **Index**

210 Plate

Britney Pasion, *The Evolution of Identity (03)*, Inkjet print, 2019

The Human Experience

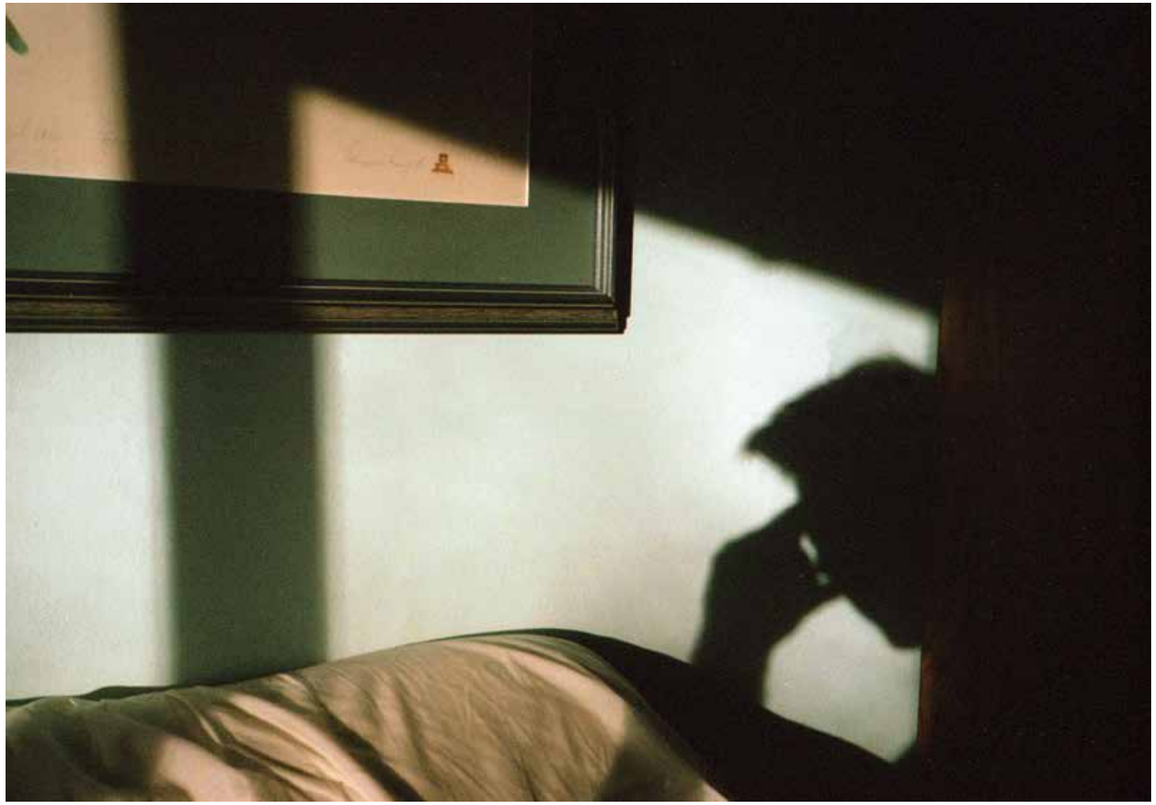
Writing about *The Human Experience* feels disingenuous during the spring of 2020. As we shut ourselves in, we begin to block out the uniquely human experiences that help define us as young people. Normally, our engagement with the world is all-consuming. Our relationships, fears, desires, and education overwhelm our lives. Our emotions swallow us whole; our feelings seem eternal—sharpening our experience of love and pain, triumph and tragedy, compassion and indifference, serenity and anxiety. We didn't anticipate a halt to holding a friend's hand, to locking eyes across a room, or to squeezing someone's arm when they were hurting. This never before felt like a luxury. Performing these aspects of our lives remotely cannot help but feel hollow in comparison.

Coming just as we had begun to formalize our own ideas about the kind of world we'd like to live in, this loss of face-to-face contact leaves us feeling empty and fragmented. The disruption to our everyday lives makes us long for the normalized routine we once had. We now realize how significant physical interactions are to the human experience.

In a time in which we are forced to close ourselves off from each other, when maintaining safety drives us away from what we've grown to understand as *The Human Experience*, it is imperative that we reflect on what it means to be making art and images right now. We have spent this year together, in classrooms and darkrooms, studios and workshops, having conversations about the ideas and experiences that drive us forward. These conversations must continue now by other means, and in spite of the chaos of the world around us. It is by virtue of our humanity and our creative drive that we are determined to continue to express our ideas and to communicate all that we encounter.

Even remotely, humans will continue to come together. We will find ways to share how hair sticks to your skin in sharp spikes after cutting it, the sounds ice makes when it begins to thaw, or the way light rustles through thickets. We now understand that the biggest and best part of the human experience is often found in the smallest details of our daily lives. Human beings will always push themselves towards compassion for others and a better understanding of the world around us. *The Human Experience* will continue to manifest through ever-changing art forms for as long as humans continue to experience life itself.

Owen Zilles, *1*, Inkjet print, 2019



Glendon McGowan, *My Bedroom*, Inkjet print, 2018

Caeden Wigston, *Haircuts*, Inkjet print, 2020

Kayla Ward, *Kristen*, Inkjet print, 2019

Zephra Navarro, *Adolescence Presence*, Inkjet print, 2019

Bronwyn Demers, *Georgia*, Inkjet print, 2019

Caeden Wigston, *Butt Cut*, Inkjet print, 2019

Lucy Alguire

One Who Runs and Hides

Beginning with the childhood idea of searching for the Sasquatch, *One Who Runs and Hides* is a photo series documenting the hunt for the elusive creature. The images meander through the search, aimless at times, depicting the adventures that leave more questions than answers.

Evan Searching, Inkjet print, 2019

Next Page: *Kim's Car*, Inkjet print, 2019
Page 20: *The Call*, Inkjet print, 2019

The Hat We Found, Inkjet print, 2019

Road Rain, Inkjet print, 2019

The Album

Zinnia Naqvi, Writer-in-Residence

A written piece by visual artist Zinnia Naqvi regarding the family album and the role of archival imagery within her practice.

The family album could be considered the spine of my practice. I have worked with family images from the very beginning of my career. I often say that I don't remember whether I was drawn to this subject matter on my own, or whether I was encouraged by my peers and professors. Although I grew up in a very culturally diverse suburb of Toronto, the environment of art school was relatively homogenous. In fact, before I came to university, I don't think I had truly experienced what it meant to be a minority. Suddenly, in a very different environment, one in which I was encouraged to express myself, I felt the need to speak about this in my work.

Despite my accomplishments, there has always been a lingering feeling of resentment towards the idea that I was making the kind of work that an artist of colour is expected to make. I am reluctant to speak about "the immigrant experience" as a two-sided coin—to sort experiences binarily as here and there, then and now. In the beginning of my practice, I did make work that does just this. As I move forward, I aim to make work that complicates these concepts of belonging, community, and familial history. At a certain point, looking back to a time that I myself was not a part of begins to feel contrived and redundant. Nonetheless, looking back is also an essential part of understanding how to move forward. How can we find a way to look critically at evidence from the past and produce new means to help us understand our current reality?

With this new project I wanted to find a way to return to my family album but also to speak about my own experience. The archival photos included in this series were taken before I was born; however, the sites where they were taken resonate with me, as I visited them many times as a child. The games and props featured in the photos are from my childhood. References to books and research offer a glimpse into my thought process as I asked what these vernacular images were trying to tell me. I look to the past in order to better understand the present.

In "Porous Sounds: Frequencies of Refusal in Diasporic Family Photographs," Gabrielle Moser speaks about Jacqueline Hoàng Nguyễn's project *The Making of an Archive*, in which Nguyễn includes vernacular images of immigrant families across Canada.[1] Moser writes: "Family photography is a productive and forceful genre through which racialized subjects picture themselves as citizens in Canada."[2] It is a moment in which we preserve our experiences of interacting with the landscape that houses our new reality.

Moser quotes Dallas Hunt in speaking about these felt archives, "which communicate a shared experience of migration and a common context of settler colonialism," and create historical evidence that can be felt as well as theorized and analyzed. This helps individuals theorize their own experiences.[3] "The stories people tell about their family albums are rich and sustaining frameworks that help the viewer to draw connections between subjects and contextualize events."[4]

I'm still not sure what compelled me to work with the family album to begin with, but I know now that I look to it to create a felt archive. I can apply a critical lens to images produced throughout my and my family's life, and to the experiences that have brought us here. From this point of entry, I infer broader connections to the structures that have brought me to where I am. In this work and in this text, theory and writing serve as architecture for my own intuitive knowledge— what I gain from knowing the people in the photographs, the places they have been, what came before and what came after. This knowledge also gives me the comfort and trust to use and manipulate these images in ways I see fit. Knowing the people in the images allows me to feel confident in their representation. If somehow one of the subjects feels I have misrepresented them, I know that the community will hold me accountable.

As I use the archive as a way to look back at the past, it is a key tool in trying to understand my future.

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1 Gabrielle Moser, "Porous Sounds: Frequencies of Refusal in Diasporic Family Photographs," *The Making of an Archive: Jacqueline Hoàng Nguyễn* (Vancouver: Grunt Gallery, 2017), 69–90.
2 Moser, "Porous Sounds," 71.
3 Moser, "Porous Sounds," 78.
4 Moser, "Porous Sounds," 78.

Good Morning!

A project by

Evangeline Brooks

Using Generative Images and Processing

Good Morning! reimagines morning routines in an attempt to discover what makes a morning “good.” Images were generated with a custom code that distorts webcam input into a geodesic form of movement and colour. The program ran in the mornings as the artist got ready for the day, creating an abstracted documentation of the routine. The series acts as a visual diary, exploring what a good morning, and therefore a good day, can look like.

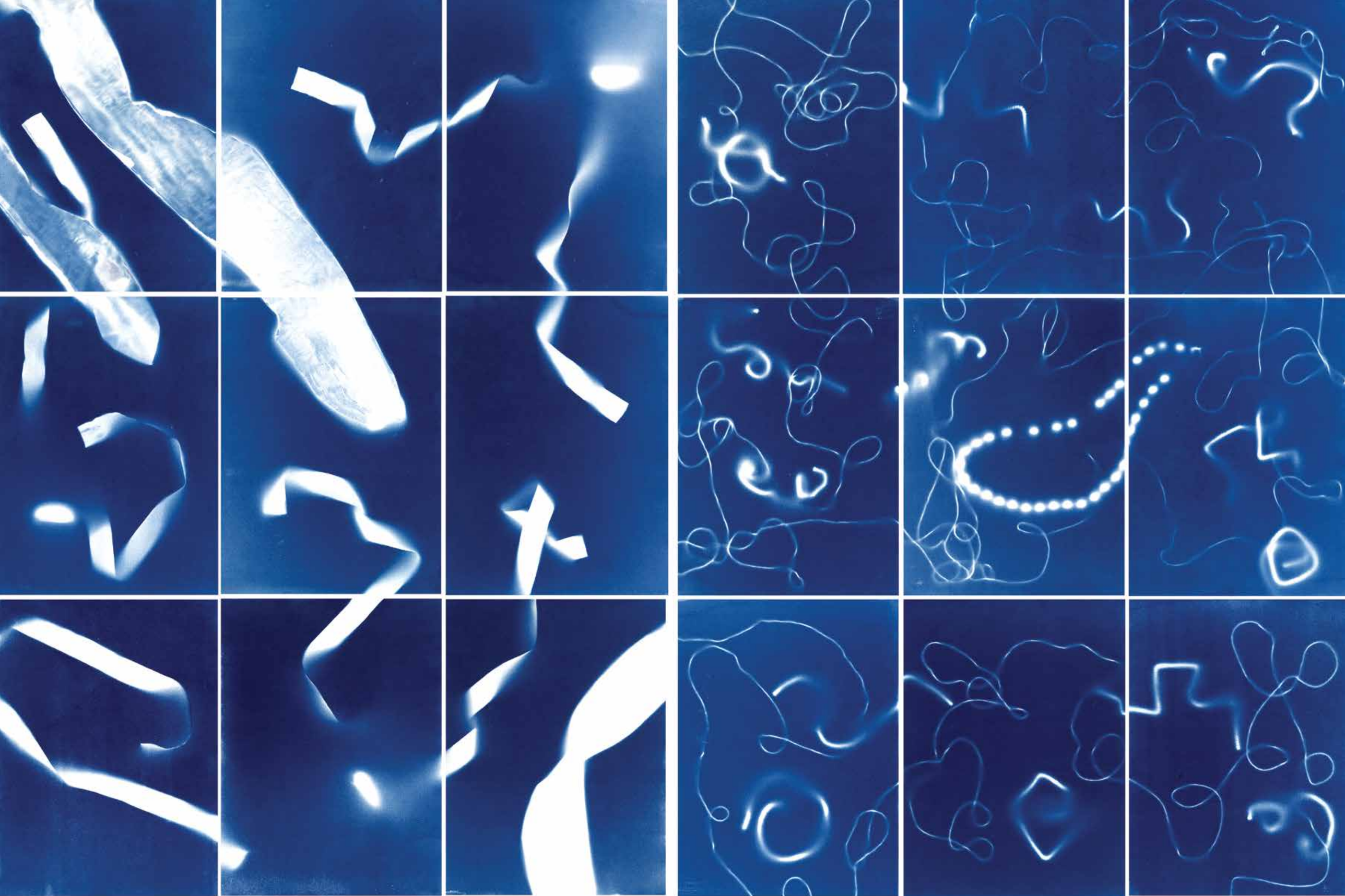
More about the project:

Christina Oyawale, *Jo and Isabelle*, Inkjet print, 2018

Christina Oyawale, *where I end u belong*, Photo-collage, 2019

Christina Oyawale, *Jaiden*, Inkjet print, 2019

Kayla Ward, *Bolo*, Inkjet print, 2020
Next page, spread: Gwyneth Gray-Cyre, *Tights*, Photogram, 2019
Gwyneth Gray-Cyre, *String*, Photogram, 2019



Neha Bokhari, *A Foreign Home 1 and 2*, Inkjet print, 2019
Left: Neha Bokhari, *A Foreign Home 7*, Inkjet print, 2019

CLARE SAMUEL

Clare Samuel is a visual artist, writer, and educator originally from Northern Ireland. She holds a BFA from Ryerson and an MFA from Concordia University. Her work has been exhibited and screened internationally and recognized by funding and awards, including the Canadian National Magazine Awards, the Roloff Beny Foundation, and various arts councils. Clare's images and writing have appeared in publications such as *Prefix Photo, BlackFlash, and Border Crossings*. She serves on the board of directors at Pleasure Dome and is a founding member of Feminist Photography Network, a nexus for research on the relationship between feminism and lens-based media. Clare lives in Toronto with her pug Stephen, and teaches at Ryerson and OCADU.

Interviewed and photographed by Sophie Masson

Function: Could you speak a bit about your exhibition with Ness Lee, *Regarding the Enclosures* (January 24–February 29, 2020), curated by Vicky Moufawad-Paul? What inspired your project *To Bend and To Shape*?

Clare: I had been researching the witch hunts that occurred over several centuries in Europe and its colonies, which historian Silvia Federici frames as a genocide against women, a project to annihilate the power of the feminine (and aged, poor, racialized, disabled) Other. Her argument is that this had to occur for capitalism to succeed in the transition from feudalism.

The photo series is called *To Bend and To Shape* because the word "witch" comes from the Indo-European root word "'*wic*," meaning to bend or shape, which could refer to materials, reality, or consciousness. I thought about the power it takes to see things differently or change others' perspectives, as well as how women's bodies adapt throughout life and in order to create life, and how beauty standards tell us to shape, control, and transform ourselves. I used stories and tropes from these histories, as well as folktales of the time, and contemporary beauty myths (that I think connect to these legacies) as jumping-off points to create these constructed portraits of women. Hair was a recurring theme—for example, the image "To summon hail and thunderstorms" came about because it was believed that witches used cut hair to do this. Obviously, that connected really well to Ness's work, which essentially fills the gallery space with an ocean of this one figure's hair.

The curator (Vicky Moufawad-Paul) chose the show title to evoke the land enclosures in the middle ages that heralded the end of public space to live and grow food on ("the commons," where predominantly women gathered and worked), and the beginning of capitalism, which confined women to the domestic sphere. I think it also connects to other kinds of enclosures, for example, the way one of my figures engulfs her daughter and conceals her face, [the way] the Ness [work] encloses the gallery in this tumbling black hair.

Function: How would you describe your experience as a participant in group shows in comparison to solo shows?

Clare: Both are great! It totally depends on the gallery and the curator how much input you get on which works will be included and how they'll be installed. It is lovely when you can have that dialogue back and forth, which was the case this time. But sometimes it's also nice to just hand over the work and see what they do with it.

Function: Much of your work revolves around portraiture. Would you say the people in your images inspire your concepts, or are they a method of illustrating them?

Clare: It starts off as mainly the latter, but often individuals end up adding something to the project, or changing its direction, especially in the early stages.

Function: You balance an extremely multifaceted practice with writing, creating work, exhibiting, and teaching. Would you say this balance is challenging? Is there any advice you have for graduating students looking to achieve a similar balance in their own practices?

Clare: Yes! It is challenging, and I even do other work too, actually. Writing and lecturing about other people's art can be really stimulating for your own practice. Helping students get excited about their work can make me excited about my own. And eventually you start being able to take your own advice to students—number 1 being "Stop overthinking it and start making!" and number 2 being "Shoot more!"

But I couldn't honestly recommend this particular balance to graduating students, unless they already have economic stability. All three are very much situated in the "gig economy" that can be very stressful. I'd suggest thinking about how you can support yourself and your art practice with a day job that does have some stability, like in arts administration or as a technical assistant … something that has a better chance of leading to a permanent job with a pension.

Teaching used to be the ideal way to make a living as an artist, but I do think we are witnessing the death of university teaching as a profession. The majority of instructors are precarious contract workers, and it's hard to build community between faculty, or between students and faculty in that situation—e.g., you'll contact your old prof for a reference letter and find they don't work there anymore. For me the experience of attending university was transformative, and it breaks my heart that this is the direction higher education is going. Quality is definitely being affected. And look at the lack of respect for school teachers, too, that we are seeing with the Ford government. I can see their rights and contracts being eroded in the same ways.

I wish students knew and understood more about what's happening in the restructuring of their universities, because student unions and course unions actually do have tremendous power. Historically, students have often been at the forefront of major social and political change. And the administration does listen to them in a way they don't to contract faculty. I've seen this happen in schools where they've demanded more diversity in hiring, for example, and that's awesome.

Function: As a follow-up, is there any aspect of your practice that you feel dominates? For example, does writing or teaching potentially drain you in regard to your creative practice? Do you have any advice on managing that energy?

Clare: Teaching has dominated a lot, especially early on as I was finding my footing, taking teacher training courses, and so on. And for the reasons mentioned above, the conditions of the job make it draining, despite individual

Untitled (Touch) from the series *To Bend and To Shape*, 24x24in c-print, 2019.

class and student interactions often being very energizing. Like anything, it's important to grow [in] self-awareness and ask yourself which jobs (or people, activities, social media you follow ...) are draining you and which are nourishing you. It sounds obvious, but it can take ages to really notice or be honest with yourself about these things, because maybe the truth conflicts with who you think you should be.

Function: How do you feel your work has grown over the years? Are you working in a different way now than you thought you would be after graduation?

Clare: I hope it's got better! It probably has grown and changed; it's hard to assess from the inside.

Function: Could you tell us about your school experience, and your decision to pursue an MFA from Concordia? What made you decide to go to grad school? Do you feel your experience as a graduate student was different than your undergrad at Ryerson?

Clare: Yes, it was very different. There was a lot more emphasis on dialogue about work in progress with your peers and the faculty. It took my ability to look at and speak about artwork to a whole new level. I also really appreciated how interdisciplinary it was at Concordia. Having come from a very lens-based undergrad, that was really liberating. That might be good advice for students thinking about a Master's, doing something a bit different than your undergrad. It makes your knowledge base broader, which is a real plus for both employability and artmaking.

Function: Could you tell us about the Feminist Photography Network, and your experience as a founding member there?

Clare: It was founded by myself and Jenn Long, through talks with a couple of Scottish colleagues. We had attended the *Fast Forward: Women & Photography* conference at the Tate in November 2015, and it was so exciting to be examining the fraught relationship between this medium we all loved and our gender. We initially wanted to host a follow-up conference here in Canada, but that required a large amount of funding and institutional backing that we couldn't secure. So instead we've been concentrating on grassroots and peer-to-peer projects that harness this international dialogue, and can be done with little to no budget. We have a couple of curatorial projects in the works, and we are really focusing on facilitating the production and exhibition of work by women and trans image makers.

Regarding the Enclosures featuring Clare Samuel's project, *To Bend and To Shape* at A Space Gallery, image by Kaitlyn Goss

Untitled (Daughter), from the series *To Bend and To Shape*, 24x24in c-print, 2018

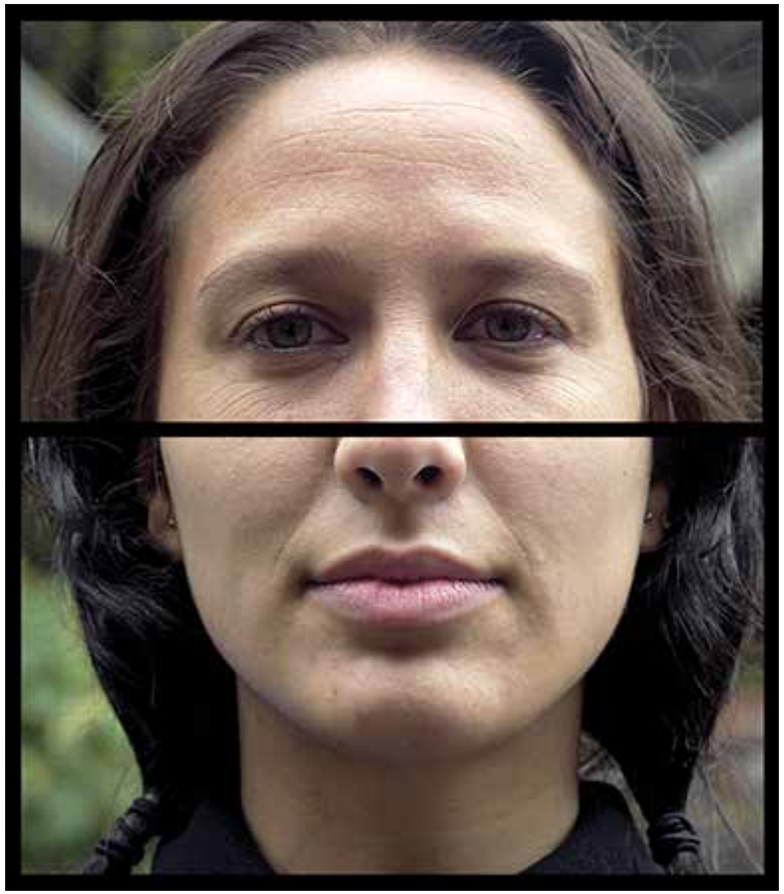
To summon hail and thunderstorms, from the series *To Bend and To Shape*, 36x36in c-print, 2017

Ritual, from the series *To Bend and To Shape*, 24x24in c-print, 2018

Half-Sisters (5:55)

A film by

Elisa Chiocca D'Alfonso



Half-Sisters, Film still, 2019

In the video *Half-Sisters* I undertake an unresolved personal journey to better know my half-sister and ultimately, myself. Quite shockingly, when I was eighteen my father sat me down and told me I had a half-sister. He told me her name was Micha, and that she was thirty-three and was living in New York City. Growing up as an only child, I was used to being alone. Now, there was someone out in the world with whom I shared parts of myself. I didn't quite know what to make of this information, how to approach her, or what this would mean going forward. Knowing she existed somehow changed everything I thought I knew about my life. My identity as an only child was altered, and what I thought I knew as fact was no longer the case. This reality showed me that life never goes as planned.

When we met for the first time in 2014 in Montreal, despite being from different generations, cities, upbringings, and families of different cultural backgrounds, the similarities between us were powerfully evident. She looked like me; in fact, she looked more like my father than I did. We shared interests, experienced similar struggles; we spoke the same and expressed ourselves with similar mannerisms. Micha studied psychology, and then turned to art, as did I. She painted and played the bass, as did I. It was like seeing an uncanny reflection of myself.

After our first encounter four years ago, we quickly lost connection. Soon, that part of my life got deeply buried. I blocked her existence out of my mind. Discovering this information made me feel resentment and anger, not towards her, but the situation as a whole. For Micha, in particular, this experience has been especially difficult, as this discovery confirmed her lifelong feelings of doubt about being the biological child of her father.

Years have gone by, and the desire to create a relationship with my half-sister has grown. To unravel this complex connection and find out more about this person with whom I share so much, I decided to film us together. The project *Half-Sisters* is a timely investigation of familial ties, genetics, and the dynamics between nature and nurture.

The project began by collecting recorded video footage of our intimate conversations over Skype where we discuss and share our experiences and emotions regarding this situation. It then progressed by my visiting Micha in New York this year to explore a deeper and more personal connection in person. The film encompasses an introspective look at our history, our emotions, and the complex nature of sisterhood. The video footage combines a range of material from pseudo-scientific documentation of our physical resemblances and mannerisms, to moments where we communicate our feelings. By capturing the experience of seeing myself in the eyes of my sister, the video examines the nature of genetics and the power it has to connect people emotionally and physically.

By actively collaborating in the creation of this work, Micha and I unravel our realities in this experience and grow to better understand each other. As personal as this story is, it offers broader insight into the complex nature of family relationships and the remarkable role genetics plays in connecting us.

Watch the film:

Gabrielle Tyrie, *untitled 06*, Inkjet print, 2019

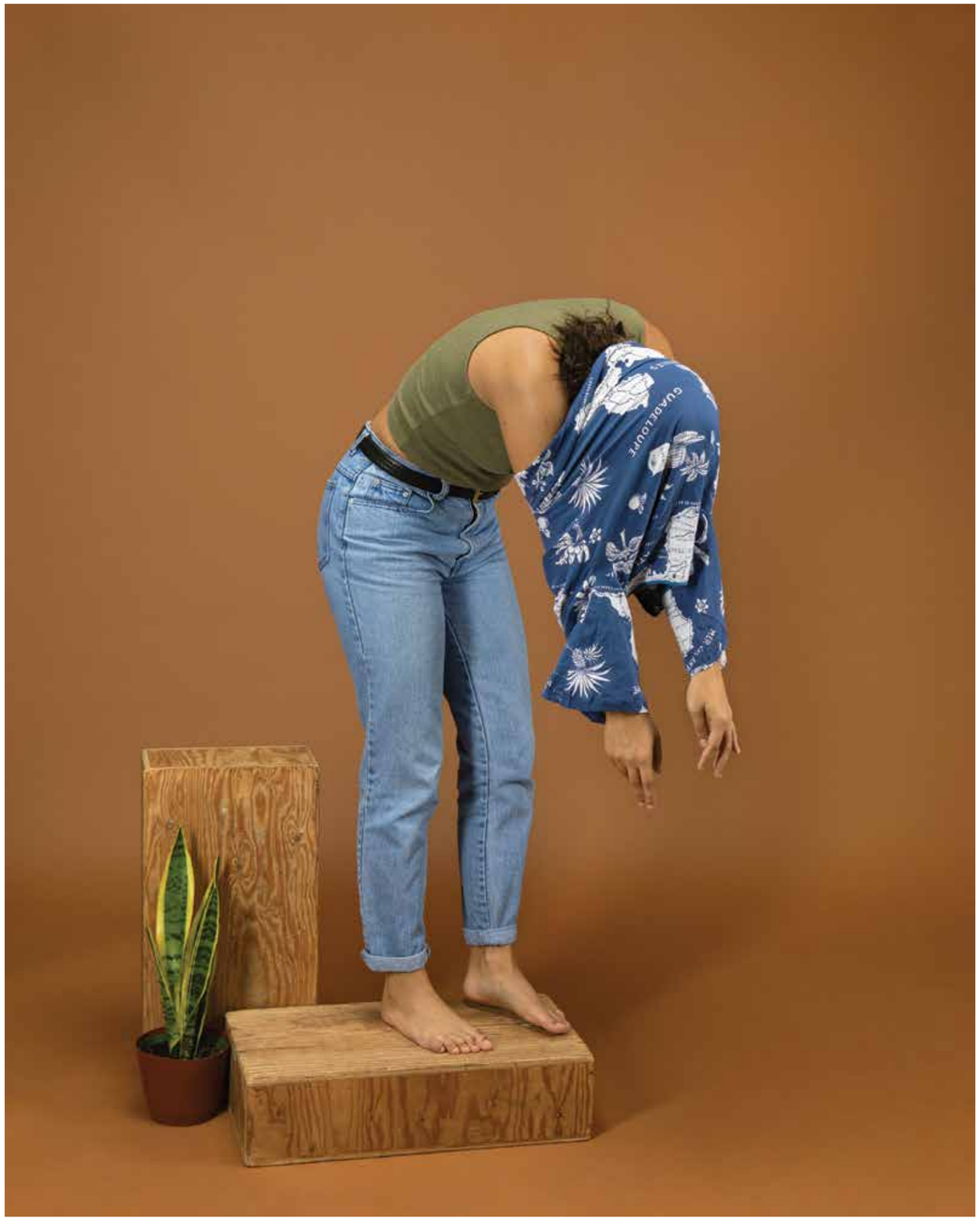
Gabrielle Tyrie, *untitled 01*, Inkjet print, 2019

Jessica Bemis, *Father Figure*, Digital photograph, 2020

John Delante, *Kat And Kat*, Inkjet print, 2019

Andrew Donnelly, *Who I am Where I was 4*, Inkjet print, 2019

Patricia Daszkowski, *Body Contorted*, Medium format, 2020



Hannah Somers, *Guadeloupe*, Inkjet Print, 2019.

Hannah Somers, *Wrapped Twice*, Inkjet print, 2019

Hannah Somers, *Side By Side*, Inkjet print, 2020

Hannah Somers, *Through The Mirror*, Inkjet print, 2020

The Family Archive:

On Digital and Analog

Elisa Chiocca D'Alfonso: Narrative

How have the narratives within family photographs shifted with the development of digital technology and social media? This question has frequently crossed my mind and finally held firm, requiring further examination, when I was exposed to old family albums after my Nonni passed away. When I opened these albums, saw the old paper photographs, observed the people, moments, and details from long ago, a strong sense of nostalgia and intimacy enveloped me. There was a deep visual narrative that permeated each photograph—a dynamic dialogue between each individual, including the person behind the photograph.

With further examination I could not help but feel that the unique narratives within these old photographs have been lost with the birth of digital cameras, and specifically with social media. Comparing two photographs of my family, one taken in 1958 with a film camera and the other in 2019 with a smartphone, I identified what I believe to be the causes for the dissimilarity in the narratives.

The first difference is the physical expressions depicted within them. In the analogue photograph, it seems as if the person with the camera was not planning on taking the photograph; there is a spontaneity to it. It is haphazard and chaotic, contains movement, is expressive, and it tells a story. The digital photograph, on the other hand, is organized and staged. A tension permeates the photograph, with no interaction to narrate the moment. The second difference is their materiality. The analogue photograph's uniqueness or finality, texture, age, and aspects of deterioration provide it with time and character that emanates a narrative throughout. As Walter Benjamin has said, its original materiality contains an "aura" that cannot be present in the digital family photograph. With the digital photograph, knowing that it can be manipulated and altered and that it is forever gives it a feeling of nonchalance and detachment, allowing it to lose its narrative. Finally, the purpose of the two photographs' existence has altered their possessed narratives. The analogue photograph was taken for the family photo album, while the digital photograph was taken for Instagram. The analogue photograph, at the discretion of the person who possessed it, circulated privately between family members and friends. In contrast, the digital photograph could be seen at any time, by anyone, and anywhere in the world. The shift to digital has changed the physical expressions, the materiality, and the formats in which images are shared, affecting the intimacy, reception, and ultimately, the narratives.

Kayla Prebinski: The Curation of Family Images

How does the curation of images for family albums change from the analogue past to the digital future? This topic/question has been on my mind for quite some time now, probably even longer without my being consciously aware of it.

I realize I come from a place of privilege when I talk about my family albums, because most of my family is still alive and well. I was fortunate enough to be able to sit down with my grandparents and talk to them about the topic of family albums, and how they went about "curating" theirs in the analogue age. My grandma obviously said that they chose images based on whether they looked good or not. We laughed at that. What I found interesting, though, was that they still kept every single slide of film they shot.

I contrasted this with how my parents, sister, and I make our family albums in today's digital world. I'll use our recent family trip to Walt Disney World as an example. Prior to going on the trip I remember having a conversation with my parents about whether we should bring our cameras along. My dad's response was, "We have our phones—I don't see why we need to bring cameras when we have perfectly good cameras on our phones." By the end of the trip we uploaded all of our photos and videos to a Google Drive folder and printed most of them to put in a photo album my mother bought at the theme park.

This showed my own personal experience with the shift from analogue to digital. Even though we had digital photos that, theoretically, could be around forever, my parents still made a physical album with photos. Maybe it was because this is what they are used to doing? Analogue photos can be stored, but may not stand the test of time, whereas digital photos are typically stored in a digital cloud but may not stand the test of time either. The vulnerability of photos stays the same, but the tangibility of these images has changed.

Hannah Somers: Observing The Family Snapshot

If someone were to show you a photo album of snapshots they had taken, you would probably spend quite a bit of time looking at just one image. Whereas if someone showed you an image on their phone or you scrolled past a picture of their family on your Instagram feed, you maybe will spend a second looking at it. Maybe you wouldn't even look.

We consume so many images in a day that our minds have become desensitized to them. The snapshot has lost its cherishable quality. We take so many photos of the same thing, trying to get the perfect angle, that if one were to go missing we probably wouldn't even notice. Seeing family photos that are posted online has become less sentimental. We have seen so much of the same thing over and over again that family photos now just look the same. Whether it is our family photo or someone else's, when we see it we can make certain inferences based on our own personal experiences taking family photos. We are able to draw things from the images based on what surrounds them: Is it a birthday or a wedding?

I believe the only way to salvage these images is the family album. Compiling the images becomes a well-curated physical task performed by an organization that is more appreciated. If I look at an image of my mother's family, the image feels more important. I can only assume the reason I feel this way is that I know there is only one, and if the image gets damaged there is no other that captured that moment in time. You also know that there

was care taken in the framing of this image. They did not have endless gigabytes to fill with images, they had to choose the important moments with care. When looking at images of my family, now I know that there are at least twenty other attempts out there and this was just the favourite. The family snapshot is an ever-changing phenomenon, developing with technology. Our emotional reaction towards these images may continue to change, but the physical act of photographing to capture a moment in time does not.

Jared Miller - On Affect: Digital Vs Analog

As artists, we tend to imbue our work with the emotions of our reality. Typically, these emotions are negative, the sadness and the pain of our lives translated into the beauty of our work, a form of clarity or resolution. As photographers, we hope that our work operates on two fronts. On one, we want the *look* of the photograph to trigger specific affective responses in our viewers. A darker, cooler image will lead the viewer towards feelings of sadness. On the other hand, we want our subject matter to corroborate those feelings, as our photographs typically maintain a high level of proximity to reality. How do these ideas of the affective qualities of art manifest in the family album, and how has the shift from analogue to digital impacted these ideas?

Here I've selected two images from my family archive, one a framed photo from when I was an infant, and the other, a selfie with my sisters from about seven years ago. Based on my initial viewing, I am more affected by the analogue and older photograph than the more recent one. The older, printed picture feels more *valuable*, perhaps because of the frame or because of the quality of the image itself. The image itself depicts me and my sisters in a Walmart-esque studio portrait; however, only my oldest sister is looking at the camera, while my other sister and I are looking somewhere off-camera. The digital image feels cheap, so to speak. It's a blurry, probably out of focus, and oddly very orange photograph.

Initially, I was more affected by the framed old photo than the digital one, and this is still true. It's only natural that we should be moved by photos of us as children: these images refer back to a time before we had memory ourselves, they offer us memories we've forgotten or couldn't experience, post-memory, if you will. We are also highly affected by our younger selves because it's a reminder of our own mortality. The digital image affects me in other ways. The warm softness of the image and subject matter conjures a warmth that is not present in the other image, and ironically enough it feels more successful despite not being distinguished and framed. Both images make me feel warm and slightly melancholic with a reminder of the passage of time. Ultimately, the frame and the physical presence of the first image do partially dictate my affective response. The implication of importance and value change my reading of the image and allow it to affect me in greater ways. I'm curious—if I had framed the digital one, what would be changed?

Bahar Kamali: Preservation of the Family Album

While visiting an antique market in search of albums and family photos for a project, I came across a booth selling photography paraphernalia. Amongst the objects available for sale was a suitcase overflowing with loose old photos, including family snapshots. I was on a treasure hunt for photos, and the sight of the suitcase felt like I was really close to finding something worthwhile. As I sifted through piles of pictures of babies, couples and group shots, family gatherings, birthday events and vacations, I noticed a small black and white photograph of two women celebrating a birthday occasion.

Shot in the corner of a living room, the photograph showed one woman (in a white dress with flower patterns) sitting in an armchair smiling while receiving a birthday cake from the other woman, who leaned on the arm of the chair. Dressed in dark pants and a checkered men's shirt with its sleeves rolled up, she held the cake in her right hand while putting her left arm behind the other woman. The photograph captured the moment when both of them were looking at the cake. Given the short hairstyle, clothing and background details, the picture must have been taken sometime in 1940s or early 1950s. Noticing the photograph in my hand, the vendor tells me there may be one more photo of "the couple" left if I cared to look for it; the rest had already been sold. Intrigued, I inquired about the origin of the photos while trying to hide my annoyance at the prospect of having to learn they may have belonged to an album now destroyed. (It's not often that one can find a family album that does not conform to the normative representation of the family, especially a family living in the 1940s or 1950s.) The photo belonged to an album documenting the couple's life, the vendor tells me. He also adds that albums are not easy to come by, and if he finds one but it ends up not attracting any buyers he usually ends up taking out the photos to sell them individually, discarding the album itself.

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1 Geoffre Barchen, Mette Sanbye, Gillian Rose

It is not surprising to hear how these pictures have gotten here, piled in a suitcase in an antique market. Most of them carry evidence of their original context: traces of glue and paper on their backside, or a photo corner still attached. While I do not feel particularly nostalgic for what these unmoored objects represent, I am interested in the socio-cultural aspect of family photographs in general. I am curious about the family lives of the two women depicted in the photograph, and thus I find it troubling to learn that an album that possibly showcased a queer family living in the 1940s was simply discarded. What other photographs were in this album? How did they choose to represent their family life? What other occasions did they celebrate? And with whom?

Continuing my search for family albums, I visited the Canadian Gay and Lesbian Archives where I came across a few albums dating back to the 1960s and 1970s. Most of the albums were donated to the archive, either by their owners or friends. Unlike the album of the two women, these albums were deemed important enough to be preserved in an archive. Acknowledging the lack of critical interest in this most popular aspect of photography, some researchers and critics have taken a multidisciplinary approach to the study of family photography as a socio-cultural phenomenon.* In this respect the archived albums serve as crucial documents in the study of family photography as a social practice.

With the advent of digital technology and the transition from prints to screens, many have argued that the physical album may be a thing of the past. However, considering the fact that the practice of family photography is very much alive, is it possible to think of the digital family album in this expanded and fragmented digital context? Considering the blurred boundaries between public and private in the digital age, I would argue that digital family photography has provided more exposure to non-traditional family forms. Thinking about contemporary family photos within the context of the internet, our computer and smartphone hard drives, Facebook albums, Instagram posts, and Google Drive, I am also curious to know how the practice of collecting and archiving digital family photographs has changed.

E.g., Geoffrey Batchen, Mette Sandbye, Gillian Rose.

A Conversation With Charlene Heath On The Family Archive

How have the narratives within family photographs shifted with the development of digital technology and social media?

Obviously, this is a very complex question. I'm not sure there is a shift in narrative per se. The most significant shift might perhaps be where boundaries around public and private intersect with individual subjectivities and capital interest.

We know, for instance, that the concept of the family album can be traced to the nineteenth century and the mass-produced *carte-de-visite* album. At the turn of the last century, Eastman Kodak invented roll film and the Brownie box camera. With this came the *Kodak Girl* and an entire multinational enterprise that marketed photography to women as family archivists and compilers of memories, or "Kodak Moments." Narratives in family albums of the twentieth century, one could argue, often follow a similar arc of celebratory events: births, weddings, special events, and vacations. Furthermore, in this analogue iteration, the compiling of family photographs and the family album was a distinctly private, domestic enterprise shared only with members of one's own or extended family. However, Kodak deployed very sophisticated advertising campaigns that signalled what comprised a "Kodak Moment," thereby driving an industry based on telling consumers what they should be photographing and what "memories" should be captured and kept. This in turn perpetuated the consumption of material goods in the form of photographic equipment and materials. Subjects were constituted in and for the private sphere, but as part of the material, capitalist system.

Fast forward to the digital age, and the boundaries between the public and private seem to have disappeared. Now you can easily scroll through people's family pictures taken on mobile devices online via social media platforms and image-sharing websites. While I hesitate to make blanket statements without the proper data to substantiate my claims, I might suggest that the narratives of these online "albums" are indeed like analogue albums of the previous century: joyous events, birthdays, births, weddings, travel, etc. And while it is true that one must own a mobile device on which to take and make these pictures, it is the data collected by creators of Instagram, Facebook, and Twitter that constitute users as subjects of information capital.

Now that we have transitioned from analogue and print technology to digital, how has the practice of collecting and archiving digital family photographs changed?

I'll first address this question from an institutional standpoint. Insofar as I know, most institutions do not, as general practice, collect born-digital material en masse as of yet (some may, but I am speaking generally). Having said that, there are some specific initiatives around family photography that embed the born-digital within their project's aims. For example, the Family Camera Network absolutely collects digitally born objects (still and moving picture). I'm not sure what their archiving practices are specifically—where they store their digital objects, how they back up their collections, how they mitigate against obsolescence, etc. The link to their project is: http://familycameranetwork.org/.

The aspect of digitally archiving family photographs that is far more common from an institutional perspective is the digital surrogates (digital assets) created from (analogue) collection material that is made available on museum websites, for example. The introduction of online collections to the museum field has radically shifted not only the way family photographs in collections are thought about and treated, but how all objects in any given collection are thought about. For example, if you are dealing with a family album in a collection and are asked to represent the entire object with one image, which album spread do you choose? Or if you have a large collection of family albums from one single family but cannot put the entire collection online, which album do you choose to represent the entire collection? Better yet, which family albums are selected for inclusion in institutional collections and on what grounds? Who makes the selections? The entire chain of what gets selected, archived, digitized, and made available is the result of a complex chain of decisions made by people with various interests, who all employ their own value judgments. Before the introduction of the digital, one had to make a trip to a museum to view objects. With online collections and digital technologies, it's possible to suggest that patrons do this less and less, and rely more and more on what's available online. Most often, though, what is online is fragmented and partial.

Collecting and archiving family photographs at the personal level is a different set of issues. While I do not have any data or statistics to substantiate this, I would, based on anecdotal experience, guess that most people's family photographs exist on their mobile devices, on social media platforms, blog sites, or in a cloud-based storage system. How individuals organize those is as varied as the platforms.

Why do physical printed family snapshots possess much more potent affective qualities than viewing a digital image on a screen, and why are we so (for lack of a better word) "apathetic" towards digital family archives?

I'm not sure this is true. I think one can have equal affection for a digital snapshot as one can for an analogue one. I think the "affection" for analogue snapshots referred to here may stem from an art market logic—one that supports the buying and selling of material objects for profit. Personally, I am still profoundly affected by digital family photographs, as I am by analogue ones.

How would you say viewing images without an intimate connection differ from viewing them with? Do our personal experiences influence the way we view, analyze and understand imagery (Family Archive)? Would you say that you view the family archive both in digital and family album form differently because of your educational background?

This is a tough question. Without an intimate connection, I suppose it's possible to see them solely as social documents. Yet, knowing how conscripted family photographs are ("Kodak Moments"), we must ask ourselves what is not being shown. Can a family photograph really claim to document something if—to be overly simplistic—it only reproduces the birthdays, weddings, and vacations we already know? When there is an intimate connection to a photograph, however, it's possible to know what exists in the "negative space" of the photograph. In other words, when more is known about a common family photograph that looks like so many other family photographs we've seen, it's possible to understand the social significance of the sitter, how the picture was made and used. Certainly, I also think personal experiences affect the way we view and analyze everything, including photographs/images/pictures. I would without a doubt see something different in a family photograph compared to, say, my various colleagues at the RIC.

Lastly, I think I would be able to articulate why I like/dislike analogue/digital family photographs without my post-secondary education, at least to a certain degree. But I have been making/thinking/writing about photographs/photography for twenty years. My training in critical thinking and history certainly makes my ability to engage in more nuanced conversations a lot easier!

About Charlene

Charlene Heath is the Archives Assistant at the Ryerson Image Centre (RIC) in Toronto, Canada and a doctoral candidate in the joint program in Communication and Culture at Ryerson/York University in Toronto. She holds a MA in Photographic Preservation from Ryerson in collaboration with the Eastman Museum in Rochester, New York, USA. Through an analysis of the now dispersed Jo Spence Memorial Archive, her forthcoming dissertation considers the enduring legacy of political photographic practice in Britain in the 1970s and '80s.

Aly Ambler

Women Of The Greats

For many ocean dwellers the concept of surfing on a freshwater lake is unfathomable, let alone in the dead of the Canadian winter. However, on the windiest and seemingly coldest of days those familiar neoprene-clad bobbing heads can be seen within the waves of the Great Lakes.

The Great Lakes have a comparatively new surf scene, but it is expanding quickly. Within that scene is a strong community of women that band together to scratch the itch of waves that the ocean fosters. I have never felt more supported than I do when surfing with women on the Lakes. Many times I surf with women whom I do not know, and there is a great deal of bonding in the sometimes four-hour car rides or in the unwavering support from strangers in the water. I am not alone with these feelings—through our discussions, I know that many women feel the same and cherish our time together. We are all out in a male-dominated sport in normally unpleasant conditions, braving the cold and wind to do what we love. The encouragement for everyone in the lineup is like nothing I have experienced. Going out of one's way to learn another surfer's name and screaming it when they catch a wave is no rare occurrence.

This project is a step in representing more female surfers in the media. Very few female surfers show up on the Great Lakes media outlets. However, women are surfing, and women are killing it out there! I reached out to the community pages to let the women know when I'll be out and to ask if they would like to be part of the series. Many of the members reached out to me, and I have tried to represent as many as possible.

Someone recently said to me, "We can't always be what we can't see," and that resonated with me. Many female forerunners in history have been what they can't see. It's time we honoured them and helped more women see what they thought they could not be.


O'neill
O'neill

Page 68: *Lisa*, Inkjet print, 2019
Previous page: *Cobourg*, Inkjet print, 2019
Right: *Erin*, Inkjet print, 2019

Georgian Bay, Inkjet print, 2019

Robin, Inkjet print, 2019

3, Inkjet print, 2019

Caitlyn, Inkjet print, 2019

ALIA YOUSSEF

Alia Youssef is a portrait photographer interested in diversifying the media landscape and highlighting underrepresented stories and histories. Her personal projects have been exhibited in solo and group shows at galleries and festivals across Canada, such as the Ryerson Image Centre Student Gallery, the Parliament of Canada, Presentation House Gallery, and Nuit Blanche Toronto. Her commercial projects with global brands have been displayed internationally, including in New York's Times Square and London's Piccadilly Circus. Her work has been published in numerous online and print publications including *Elle* magazine, *VICE*, the *Globe and Mail*, and *Oprah Magazine*. Alia has done many public artist talks, most notably for the Aga Khan Museum, WE Day Toronto, and Instagram.

Interviewed by Sophie Masson
Photographed by Kaitlyn Goss
Video by Donovan Bestari

Function: What would you say is the mandate or purpose of the work you are producing?

Alia: I would say my freelance work and my personal work have quite an overlap. I really appreciate doing commercial and freelance projects that have the same mission as what I love to do in my artwork, which is to diversify the media landscape, especially with women of colour or minority groups—for example, Muslim women. A big mission for me is to bring more positive representation to that community. A lot of my recent commercial work, for example, my Bill 21 piece with the *Globe and Mail*, or my work with Dove and Getty Images … really falls in line with that mission statement that I have. But besides that, a lot of the other freelance work I do is generally editorial or environmental portraits, which is also the way I shoot in my personal work. I don't always have to follow that mission statement, but usually my bigger projects will. I think in all of my freelance and commercial work, I just like to help organizations and brands to tell the stories of people who are a part of them, and to photograph them in spaces that are meaningful to them.

Function: What was the biggest challenge you faced after graduating with your BFA from Ryerson? Was there anything you learned that you weren't prepared for, or didn't quite encounter in the program itself?

Alia: My biggest learning curve graduating from school has been just gaining confidence in myself and my instincts. A lot of the time after we graduate, we are faced with these tough questions, like how to negotiate contracts, how to say no to projects you don't feel right about, or how do you ask for more money than you're being offered. These kinds of things you don't ever deal with when you're in school. The biggest thing is learning the ins and outs of working commercially and gaining confidence in doing that kind of work. My undergrad has given me great tools on how to shoot and how to think conceptually about the work I do. It's all a learning process. Learning how to advocate for yourself and know your worth.... Coming out of school, you might be crippled with self doubt.

One thing you have to learn is creating accountability for yourself, because you no longer have teachers with expectations and timelines that you have to account to. For me, working as a freelancer with no partner or anybody to report to, it's so hard to keep my own timelines and goals, and say to yourself you have to answer all these emails this morning even though that's the last thing you want to do. It's about learning how to create a life for yourself when the only person you're accountable to is yourself.

Function: Can you explain what *The Sisters Project* is?

Alia: *The Sisters Project* is a photography series of Muslim women across Canada. It features 160 portraits and interview text that accompanies them. It lives online in a blog and on Instagram, where it's garnered a really nice community. I also exhibit the work in galleries whenever possible.

Function: Now that you've entered the next stage in your practice and educational journey, what do you see yourself doing after graduating from Ryerson's Doc Media Program?

Alia: Over the course of graduating from the Photography Program, creating a two-year Master thesis project, and doing freelance on the side, I learned what I love doing are shorter projects that are still in line with my personal goals and missions. I realized that two years is maybe not the time scale that I would like to work at. Now that I'm thinking about the future, I'm thinking about personal projects and commercial projects that allow me to engage in a story of an organization or brand, or a story that I really care about on a shorter scale. I also have realized the way I like to shoot and I'm okay with it. I like using natural light, being straightforward, and creating a connection with the person I'm photographing above all else.

Through the process of the projects I've done, I have come to love what I like doing. I just want to keep doing it and growing in the areas that I love and letting go of the parts that I don't like. I've already come up with a couple of personal projects that I want to explore, some residencies that I would like to do after I graduate, and I'm

starting to reach out to the brands that I have connections with and exploring how we can continue to work together and be more involved. I'm not planning on changing course that much; I'd like to stay on the trajectory that I'm on. I just want to think bigger and stay true to what keeps a spark in me.

My next project that I'm currently working on in the Doc Media MFA program is an expansion of *The Sisters Project*, where I'm looking at the community in an intergenerational way. I am photographing families and allowing them to share their collective history and to talk about their past experiences, but also the younger generation to share their hopes for the future. I hope these two projects can come together to share their thoughts, feelings, and experiences about what it's like living in Canada where Islamophobia is rampant and yet the community is extremely resilient. I am excited to see where these two projects go.

Function: Why did you start working on *The Sisters Project*? What have you learned from it?

Alia: Growing up Muslim in Canada, post 9/11, I was very aware of the stereotypes and images that get placed on us and are perpetuated in the media. It wasn't until fourth year when I had thought about my thesis project that I started to think about how I might tackle this issue, as it was something I cared about deeply. So one day in class I heard someone say, "I'm so tired of all Muslim women being painted with the same brush." That ignited an inspiration for creating a project that would show the diversity of Muslim women. Because of that diversity, it would tackle the stereotypes associated with not only Muslim women but the Muslim community. I really believed that showing the authentic stories and women all across the country would create this sisterhood and connection for the community as well. I started photographing people close to me, such as friends, family, and people on campus. It started growing and growing through word-of-mouth and social media callouts, and eventually I started sharing the project with news outlets like BuzzFeed and Refinery29, and then started to grow outwards. I then got the funding to do an across-Canada trip. It kept growing until I decided I need to think about how I can expand the project in different directions, and that's when I decided to go to the MFA program to think about that question.

Function: Do you have any advice to students who want to further their project but need funding for the extent in which they want to achieve their project, like you did when creating *The Sisters Project*?

Alia: For *The Sisters Project*, it was actually very serendipitous that I found funding for the cross-Canada trip. I thought about traditional avenues of trying to gain sponsorship or crowd-funding. And then one day I was at a community event and I found someone that works for a foundation called the Inspirit Foundation, which provides funding to the Muslim and Indigenous communities to tackle the issues that they face. And so I applied to the program to go across Canada and photograph more Muslim women, share their stories, and combat the Islamophobia and xenophobia facing our community. Luckily, they granted me $10,000 to expand on that trip. I'm grateful that I was able to do that—they took a project that was featuring mostly Muslim women in urban environments.

I was photographing people that I had some indirect relationships with, whether it be school or work. So the demographic was mostly university faculty and students. I really wanted to diversify who was in the project through different age groups and demographics. Because of the trip, I was able to meet people from all different kinds of work, and a variety of backgrounds and ages. It brought the amount of people in the project from

The Sisters Project, *Saadia, Montreal.*

70 to 160 people. My advice to people who want to expand their project in whatever way possible is to find organizations that give grants for the specific ideas that they want to tackle. I think, a lot of the time we think our only options are the granting agencies. I believe that if you pair your passion with a topic or cause you care about, you'll find someone who will want to support you on that journey.

Function: What was the process like for your images to be represented in the new "#ShowUs" Dove campaign?

Alia: It was really exciting to be involved. I got commissioned to work on that campaign. A lot of people think that my images from *The Sisters Project* were the only ones in the campaign, but I actually got to photograph Mehnaz separately for the campaign. Dove decided to pair with Getty Images, who then paired with GirlGaze. GirlGaze is an agency that wants to bring more women behind the lens. GirlGaze found me through *The Sisters Project* and they knew that I cared about diversifying the media landscape. I also worked previously with Getty Images on a blog called *Muslim Girls*. So they reached out to me and asked me if I'd be interested in working with an unknown brand. As soon as I said yes, they told me it was for Dove and it was going to be an exciting global campaign with 117 photographers working on it around the world.

I worked with them to decide who I was going to photograph and what stereotypes I wanted to challenge, and how I wanted to diversify how beauty is shown across the globe. And of course, I wanted to bring more Muslim representation to the beauty world. I worked with Mehnaz and we came up with an idea. We wanted to show what her everyday looks like. Once we submitted the photos, they chose one that showed Mehnaz in a laboratory setting, and it ended up representing the whole campaign. It was shown in Times Square and Piccadilly Circus and *Oprah Magazine* and all these crazy places that I would have never imagined my images could end up being in, one day. I really believe that the entire campaign unfolded just because I was already "walking the walk" of what I cared about. I was creating environmental images for *The Sisters Project*, I was talking to lots of news and media outlets about my passion for changing women's representation in media, and I think doing all this led to a bigger scale.

Function: What was the experience like speaking at WE Day? How did an opportunity like this emerge?

Alia: Someone from WE Day reached out to me because they had found my work and they wanted me to talk about the project at the event in Toronto. At first I was completely terrified because of the scale, and that forty thousand people would be watching ... whether I screwed up or not. But I knew I had to do it because the project that I'm working on is about sharing with as many people as possible that the stereotypes about Muslim women are not true and that through art and passion and dedication, a single person can change a very prominent narrative. I wanted to be the voice that told youth that if they really care about something they can start working towards it on their own, and just being one person with an idea is enough.

Function: Do you see *The Sisters Project* going even further? What are some plans you have for it even after all of this great success?

Alia: My goal has always been for *The Sisters Project* to become a publication that you can buy at your local Indigo … so Muslim families across North America, or maybe further out, could find our stories in a book that they could pick up and put on their coffee table. I'm currently expanding the project and looking at intergenerational families and histories to create an archive of Muslim women's experiences in Canada. I want the stories to live on in a tangible way that can reach people as far as possible. It's been my goal for these two projects to exist in a book together. I don't really have a timeline…. I am just going to see where life takes me.

Right: The Sisters Project, *Faye, Vancouver*

I Want To Wade Into The Lake Midwinter

A film series by
Constance Osuchowski

This project started out as an impulse *I Want To Wade Into The Lake Midwinter.* I was upset at myself and thought how cool and good the water might feel, that maybe it could clear my head. I caught myself: *Why why why why why?* It's silly, obviously the water would most likely kill me.

I find myself wishing that the way I hurt was palatable, that my pain could be quirky, my feelings distilled into one "you're so hot when you're angry." Yes please! Tell me I cry pretty! Tell me I want to die pretty! When women attempt suicide they are more likely to choose death by overdose, nothing too loud, nothing too messy. Even in the ultimate place of pain that someone can experience, we feel as though we cannot overstep, we cannot leave behind anything to clean up. We must float ourselves down the river, garlanded in gold and flowers, to softly drown. This is obviously personal, as I am its sole subject. It represents my own existence in the environment of my body, and how that affects my body's place in a physical environment. As an artist I have been exposed to the "tortured artist" trope for a long time. The myth that in order to make good art I have to *use* my pain, make it *worth* something. So this is me taking it literally: If I am going to hurt myself anyway, why not do it on camera? If I'm going to walk, why not barefoot? I wanted to look at the aesthetics of pain, the ways it can be artistic, eye-catching, satisfying, for both viewer and artist. And at how, for women, this means that their pain is trivialized, reduced to a medium, like clay, to be moulded into something that people will want to look at.

I want to wade into the lake midwinter, that much is part of
me .....unspooling myself.....melting into the water
I become a stream..... I flow formless.....thoughtless.....touchless

feeling is not expected of me
nothing is
expected
of
me

Watch the series:

I Want To Wade Into The Lake Midwinter, Video stills, 2019

Sarah Bauman

My Mennonite Mother

My Mennonite Mother is an explorative project on my mother's upbringing in both the Mennonite and Amish community, and the place I stand in relation to these. *My Mennonite Mother* is about connecting to and creating a better understanding of my heritage and my mother's childhood. For the project I visited my mother's hometown, met with relatives, and discussed her experience in the Mennonite/Amish community.

 My Mennonite Mother (Grandma's Hands), Inkjet print, 2019

Left: *Grandma Kuepher (profile)*, Inkjet print, 2019
Right: *Mom (profile)*, Inkjet print, 2019

Mom's Childhood Tapesty, Inkjet print, 2019
Left: *Horse and Buggy at Grocery*, Inkjet print, 2019
Next page: *Catherine and Melinda*, Inkjet print, 2019

Jordi Nackan, *Junk Drawer 2*, Photograph, 2020

Jordi Nackan, *Junk Drawer 3*, Photograph, 2020

Tyler Dillman, *Mother's Outhouse*, Photograph, 2020

 Qiuran Zhu, *Unreleased*, Digital image, 2018

 Tyler Da Silva, *Distorted Identity*, Digital image, 2019

Kaitlyn Goss, *Tamika*, Digital image, 2020

Cymie Yan, *Nicole*, Digital image, 2020

 Angel-Marie Avramidis, *Smoke*, Inkjet print, 2020

DANIEL EHRENWORTH

Daniel Ehrenworth was born in Ottawa and received his BFA in photography studies from Ryerson University. In addition to commercial photography, Daniel is a gallery artist, dad, video director, ex-food blogger, Muppet fan, and jube jube aficionado. His commercial and editorial clients include Bloomberg, *Businessweek*, Canada Goose, *Fader*, Ford, Google, Hyundai, Kia, Maynards, SickKids Hospital, Sport Chek, Target, Tim Hortons, and *The Verge*, to name a few. He has received numerous awards for his commercial work from the ADCC, *American Photo, Applied Arts, Communication Arts*, the D&AD, *Luerzer's Archive*, and the National Magazine Awards.

Interviewed by Sophie Masson
Photographed by Kaitlyn Goss
Video by Donovan Bestari

Function: If you were to reflect back to when you first graduated from Ryerson, what would you say is the biggest challenge you faced that you weren't necessarily prepared for?

Daniel: When you're at Ryerson you … get this idea of how you think your future should go. It's strange that you come up with that idea because you're in your early twenties, and you don't really know very much about anything. Late teens, early twenties, it's a really dynamic period of your life. I spent a lot of time worrying about whether I was on the kind of path that I had constructed for myself in my own head. I think that caused a huge amount of stress, because any sort of deviation from it was really stressful. The future you think you want is almost never the future that you actually want. You tend to have a lot of pretensions when you're at school as well. You tend to be very focused on becoming an artist, or creative person, and you tend not to think of your life holistically. That's kind of good … the best part of being in school is that you can think really intensely about things that you probably won't have time to think about later in life … you get a chance to read Susan Sontag and Chaucer … that's how school should be. In some ways I think school should be just four years of not thinking about your future and just focusing on beautiful things in the world. … When you're done, you can figure out the future.

Function: How did you advance your professional career as a photographer to the point where you are represented by two creative agencies?

Daniel: The short answer is you just produce good work, keep making new work, and don't sit too much on the laurels of your previous works. Do you remember when you first started to make … serious work and you thought, I can't do any better, and the next year you made work that made you go, oh, I don't even want to show the first work? Do you notice as you advance as creative people, the shelf life of your work has increased a little bit? It's like, when you first started to make work, your work had like a six-month shelf life before you could barely look at it again, which is good because you're making sort of big strides. How long do you think your work has now, in terms of shelf life?

Function: A year or two.

Daniel: A year or two, yeah, that's about right. So the work that you did in second year is not necessarily the work that you might show now, right? There was another thing that Phil Bergerson taught me.... This was back in 2003, and agencies back then, I'd show them my work and they'd say, "Your work is too all over the place, we need you to focus and specialize." Which I really didn't want to do. I remember talking to Phil about this, and … he said that there's a really big difference between a style and a shtick. There's a shtick, which is that every time you shoot, you put a nice green wash over everything, everything's backlit, and you get a smoke machine. And you can apply this recipe to everything, and that's your shtick. And it'll look fairly consistent across the board, and they can say, "Great! We can hire this person because we want his shtick"—but that might also have a fairly shallow shelf life. He described a style as an approach to work that you really try to get away from but you're just tethered to it. So you try your best to shoot as different as you possibly can from it, but there's still something that snakes through all of your work that is almost inescapable. I remember when I was first starting to see agents, I had the opportunity to shtickify my work or to styleify my work, and I chose to styleify my work, which did not actually serve me well the first few years. It took a while to get good representation. The more work you do, the more you can start to notice that little thing, which kind of snakes through all of your work. The second most important thing, for me, is just to be a genuinely good person that people want to work with. So, there's *do good work*, and then there's *have a good reputation in the industry*.

Function: Do you feel there are any restrictions with being represented by an agency, and maybe if there was a difference in your work when you weren't represented by an agency versus when you became represented?

Daniel: Oftentimes agencies challenge you, and oftentimes agencies will try to steer you towards work that is more commercially viable. I've been ... fairly lucky that the agents that have represented me have just appreciated any kind of creative work. I think they also realize that people who work in creative fields aren't necessarily just attracted to work that could be applicable to whatever client they are currently serving. People who work in creative fields are creative people in general. So, if you're doing creative work that might not necessarily have a commercially viable component to it, I've never once encountered an agent that was disapproving.

Function: How did you find the agency you work for?

Daniel: I went to a portfolio review. I had known of this agent, and I'd shown her my work, but then she was just like, "Keep in touch." When you go to portfolio reviews they say that all the time, so you take it with a grain of salt. But I did keep in touch, and I sent her some work. Then, once I released two big creatives, I got a lot of attention from the industry. So then I decided I'm going to go after some agencies.… I think it was two years after the portfolio review—this was with Sparks—I met Pam, who was the rep at that agency. Then we met again for a coffee and I showed her some of my new work, and after lunch I got back to the studio and she'd sent me a contract. She said review and let her know if I wanted to join. I thought, great, it worked out well. I was with them for about five years and decided to leave. Now I'm with another agency called Rodeo who also sought me out. I didn't have to approach them this time, they approached me.

Function: So our next question is about balancing your personal work and work you produce for clients. We are wondering if you find it difficult to do that.

Daniel: I will speak about the work I did, because right now I'm balancing four different things. I have my commercial work, I have a personal art practice that is sort of a continuation of the work that I started when I was at Ryerson, I have a commercial creative practice, which is creative work that's mostly intended for an industry audience, and then I've got my kids. So there's four things to balance. I'll just go back to before kids where there's only the three to balance. The balance was never difficult. I noticed that if I was doing commercial work for too long, it would be like sleeping on your side for too long.… You're like, "Okay, I need to go to the other side for a bit." Because if you were just on one side for too long it would … drive you crazy. The artwork that I make has absolutely no relationship whatsoever to my commercial work. In fact, the two couldn't be more different. They pander to different parts of my personality. If I was working too much in commercial work, I had to start making some artwork or creative work—and even some commercial creative work, because that's like sleeping on your back. It's like … going back and forth between those three sides. And there was never any problem. In fact, I always found that making commercial work made artwork a lot easier. Because you had the funds to do it. I know some people who have managed to build art careers just on their artwork, but that was not me. I couldn't do it.

Function: You have a very distinct visual style that is apparent in everything you shoot. You use a very vibrant colour palette, you tend towards quirky characters and situations. Do you find it hard to keep this style present in the commercial work you are creating? Have you ever turned down big jobs because you felt they didn't fit the style of your work?

Daniel: I've never turned down a job because it didn't fit the style of my work. I have turned down big jobs because we felt we wouldn't be able to do them properly—whether it's a budget restriction or a real mismatch in terms of how we saw the work versus how the client saw the work. I've been asked to shoot lots of stuff that has been outside the realm of my approach to photography. But I really like that. I'm still trying to figure out how I shoot all the time.

Function: Could you speak about the transition from the fine art you created at Ryerson to the commercial work you do now? Do you find ways to integrate conceptual themes into advertising imagery that you create?

Daniel: My artwork is extremely different from my commercial work. I made a conscious decision to not have the two meet. Think about it this way. Let's say art is the application of technique onto content. You've got your content and your technique. It seems to me that when you're integrating your artwork into your commercial work, what seems to happen is that a client will come and say, "We really like your work. We want to take your content away, put our content in its place, and still have you apply the same technique." And I think that's a problematic way of making work. The technique and the content are all one thing. So my approach to it, when I graduated, was that I didn't want to apply any of the techniques that I used for my artwork onto my commercial work. I keep the two not even in separate rooms, but in separate houses: they don't talk.

Function: Do you have any advice for those just starting out in the commercial industry with small freelance jobs?

Daniel: It's really difficult for me to offer advice, because I actually don't even know why I succeeded for sure. Based on my own observations, I think that it's important to have both stills and motion work in your portfolio nowadays. I think it's important to look at what everyone is doing. Because you'd be surprised. I would say about 90 percent of photographers in Toronto or Canada, they're all doing the same thing. But in some ways that's kind of encouraging because you're like, "Oh, they're all doing the same thing, I just have to do something different!" And it doesn't have to be *way* different, it can just be a little bit different—which is actually a huge earthquake—and suddenly you are separated from 90 percent of other photographers. But oftentimes when you're still at school you're still trying to figure out if you can even do what the other photographers are doing. I would say, have a good personality, have a supportive group of friends that not only encourage you but really challenge you. Have a two-to-three-day-a-week job so you can have some money to produce good work as opposed to haphazard work you … just throw together. The more that you can practise intentionality, the better you'll be.

Function: What would you say is the biggest component that companies are looking for when it comes to photographers representing their vision, their brand?

Daniel: Depends on the brand. Smaller brands might be looking for somebody who is cheap and cheerful. The bigger brands are looking for people who are doing things that are two steps ahead of the culture. I think brands are really interested in people who really know their details, not about technical stuff but what different light means. It's hard to keep up with that kind of thing, but those little details really go far. I'm sure that when you guys look at photographs, and you go, "That's a really good photograph!" the reason you're saying that's a really good photograph is because you think to yourself, whoever shot this noticed those details and had control over them and shifted it to something where it couldn't be any other way. Brands ... love to work with people like that.

Image by Daniel Ehrenworth

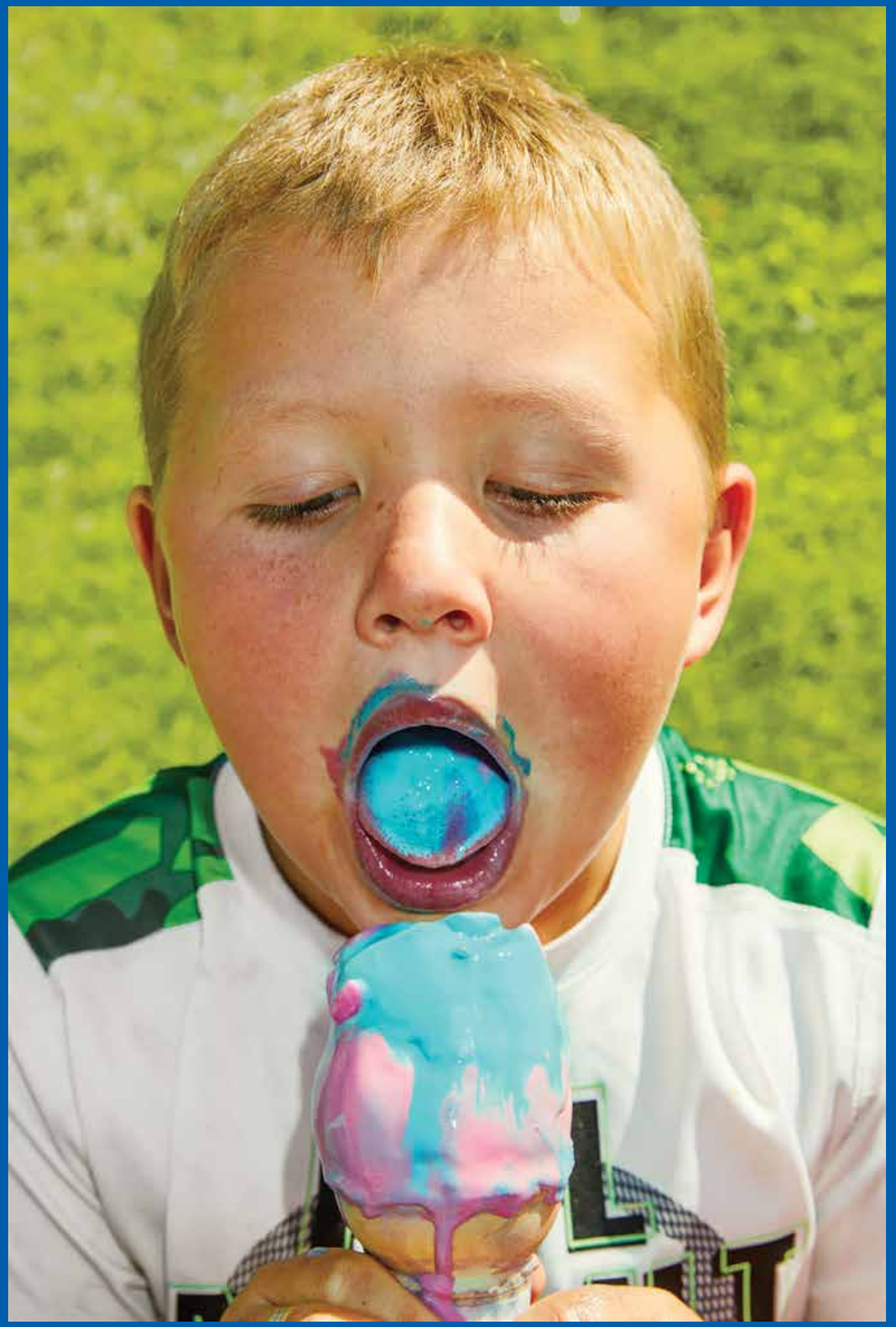


Image by Daniel Ehrenworth

Image by Daniel Ehrenworth

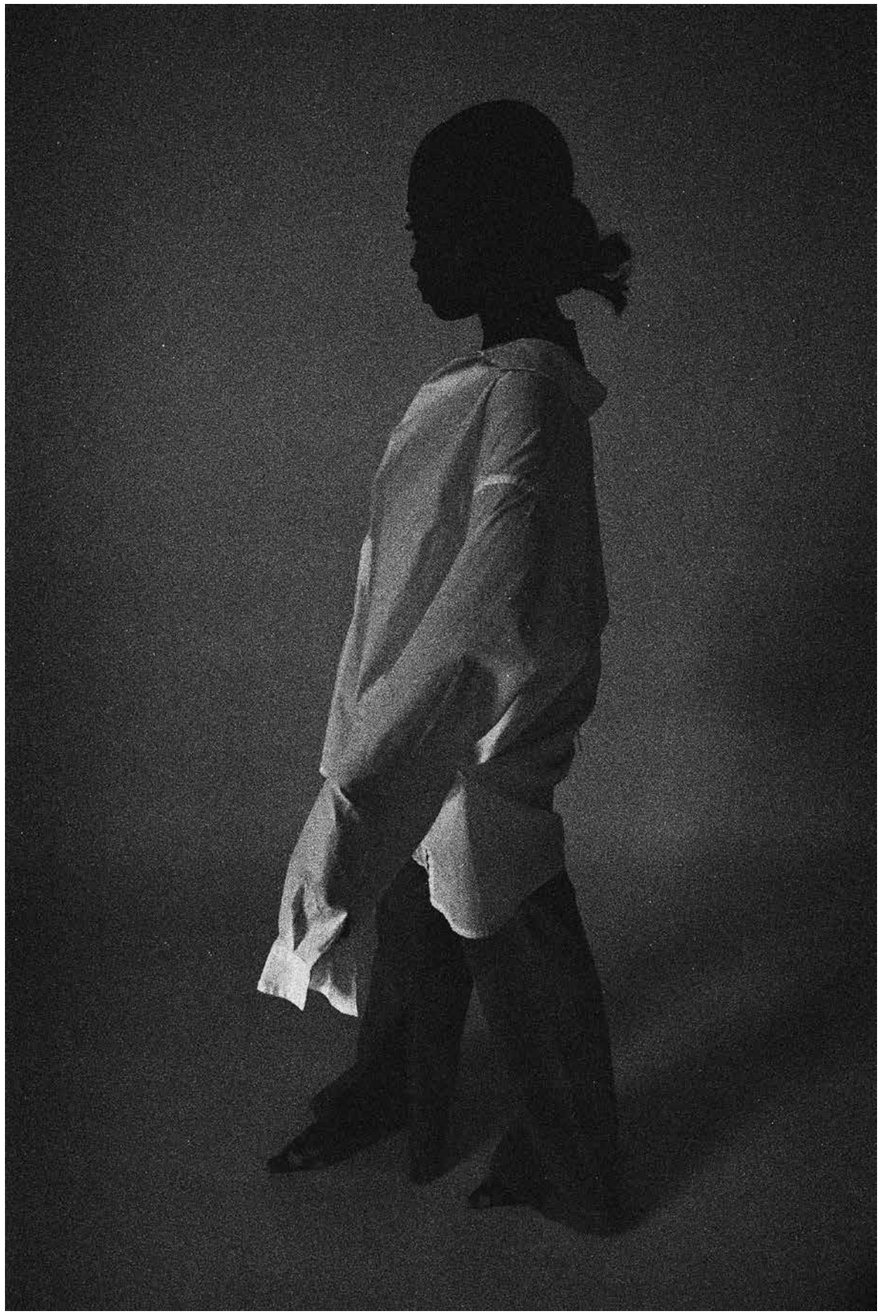
Austen Ambraska, *I Saw You On The Boulevard, Chloe*, Inkjet print, 2019

Austen Ambraska, *I Saw You On The Boulevard, Ale*, Inkjet print, 2019

Austen Ambraska, *I Saw You On The Boulevard, Enoch*, Inkjet print 2019

120 Matthew Lau, *my favourite kind of morning*, Photograph, 2019

Donovan Bestari, *Self-Portrait*, Digital image, 2020 121



Deion Squires-Rouse, *monolith*, Inkjet print, 2019
Right: Deion Squires-Rouse, *Self-Portrait*, Inkjet print, 2019

Tommy Calderon, *Reach for the Sky Grab it While You Can*, Digital c-print, 2019

Kayla Ward, *How to See the Back of Your Head*, Inkjet print, 2020

Of Concrete and Steel (3:05)

A film by

Ben Harley and Connor Shipley

Of Concrete and Steel captures the feeling of the industrial areas of Toronto, which go mostly unseen. The area we depict is tucked away from downtown like a hidden gem, emanating a feeling so interesting and so foreign from the rest of the city. This area is also fading away, changing with each passing day, soon to be unrecognizable. This film, in a way, will serve as a time capsule for this area of the city. *Of Concrete and Steel* is a collaboration between Ben Harley and Connor Shipley.

Watch the film:

Of Concrete and Steel, Film stills, 2019

Bryce Julien

Impulse/Repulse

Through candid street photographs, the series *Impulse/Repulse* aims to investigate how individuals are confronted with and compartmentalize various forms of stimuli through the process of sublimation. While also exploring the cultural and societal expectations imposed upon the individual, *Impulse/Repulse* inquires as to where the line between healthy and unhealthy practices falls.

Previous page: *Impulse/Repulse 1*, Photograph, 2019
Impulse/Repulse 3, Photograph, 2019

 Impulse/Repulse 4, Photograph, 2019

Impulse/Repulse 2, Photograph, 2019
Next page: *Impulse/Repulse 5*, Photograph, 2019

 Impulse/Repulse 7, Photograph, 2019

Ethics AND *Photography*

With interviews from

Lucy Alguire

Liam Maloney

Gaëlle Morel

By:
Aly Ambler
Shaw Quan
Lisa Lattanzio

The intent of documentary photography is to capture and communicate moments of reality. A common ethical principle that guides photographers and curators is that influencing or changing an image would alter the truth of the scene. For example, in order to achieve moments of informative truth, photographers might not be able to perform acts of professional ethics such as asking for permission before photographing subjects. This would awareness of the photographer's gaze, alter reality, and disrupt a candid moment. The issue of ethics within documentary photography is an ongoing concern for artists, critics, and viewers. To explore this significant topic, we interviewed three professional figures within the art world. The responses we gathered examine some ethical issues linked to documentary images, giving particular consideration to the relationship between photographer and subject.

Lucy Alguire

Lucy Aguire is a photo-based artist from Australia who is currently working out of Toronto. Much of her work is done in a diaristic manner that uses analogue methods of creation. She is fascinated with the human condition, and her images display this through awkwardness and humour.

Gaëlle Morel

Gaëlle Morel is currently exhibitions curator at Ryerson's RIC gallery. She holds a PhD in the History of Contemporary Photography from Université Paris 1 Panthéon-Sorbonne. Morel has curated at numerous institutions, such as the Art Gallery of Ontario in Toronto and the Jeu de Paume in Paris, among others. Her practice focuses primarily on the history of photojournalism, photographic modernism of the 1930s, and the consideration and recognition of 1970s photography in regard to its cultural and artistic merit. Her upcoming exhibition at the RIC celebrates the work of 2019 Scotiabank Photography Award winner Stephen Waddell and will be on display in September 2020.

Liam Maloney

Toronto-based photographer and visual artist Liam Maloney's work has been exhibited worldwide and in numerous print publications such as Time, Le Monde, the Guardian, and Foreign Policy, to name a few. His work acknowledges and tackles classical tropes of wartime photography, re-examining contemporary conflict and intimacy in the digital age.

Lucy Alguire

With the understanding that photojournalism/documentary photography is intrinsically biased, is it still an important medium? Can it still serve its intended purpose?

I would say it is still an important medium. Any art is biased, because if a person is creating something, it's biased—there is no way to avoid it. Simply, humans are biased. I don't think the goal of photography should be to not be biased. If that were the goal, we would be missing the mark. I see photography as a means to tell stories and capture the human condition. Everyone has a different opinion and they live in their own world; thus they will capture the world with their own bias. When you look at photographs you see the person's world and how they see it.

Do you view your work as collaboration?

I would say it is still an important medium. Any art is biased, because if a person is creating something, it's biased—there is no way to avoid it. Simply, humans are biased. I don't think the goal of photography should be to not be biased. If that were the goal, we would be missing the mark. I see photography as a means to tell stories and capture the human condition. Everyone has a different opinion and they live in their own world; thus they will capture the world with their own bias. When you look at photographs you see the person's world and how they see it.

Can personal relationships with subjects alter a photograph?

I would say this depends on the type of photo being made. When dealing with personal relationships it's important to be with the subject in order to understand them and their world. Nan Goldin, for example, lived amongst the people she photographed. If she was an outsider aiming to capture a community it can be looked at as inauthentic, and the images wouldn't have been as impactful. If you wish to convey intimacy, it is very important to develop a relationship. One can also see when a subject is comfortable or not. If you are immersed or have a personal relationship you can capture off-moments you would not regularly see. If you have no relationship you can only capture what you have composed and the contrived moments. My series How to Run Away would not have been as strong if I did not have personal relationships with my subjects.

Can true collaboration ever really be achieved through subject and photographer in a photo journalistic practice? Or is there always a power

It depends on what you define as true collaboration. I believe that there is a power dynamic, because there is a difference in an expertise level, which brings this dynamic. For example, when you hire a plumber and they come over, there is a power structure, because they know more about plumbing than you do. Photographers are professionals, so there is a power structure of sorts. Being behind the camera most of the time, the photographer is less vulnerable than the subject. You, as the photographer, are also less vulnerable as you are protected by the camera. If you don't collaborate with your subject and try to form an understanding of them, there can be a lack of understanding that can lead to subjects where a photographer oversteps. I see the ultimate way to truly collaborate would be forming an intimate relationship. Another way would be to let the subject photograph you after. Or one could let the subject dictate where they sit and how they pose. It's important if you are going to colab to keep them informed and not take advantage of them. Treat your subjects like collaborators. It's important that you respect them for many reasons—and they have also donated their time to help you.

Lucy Alguire, *The Ferry Hug,* from the series, *How to Run Away,* 2018

Do you think that the collective consensus around the ethics of photojournalism and documentary have shifted much lately? How has it and how is it the same?

Photojournalism has always adhered to a particular and rigorous set of ethical guidelines. Documentary photography allows for a looser interpretation of what can and cannot be done. For example, projects that straddle the fine line between fine art or conceptual work and visual journalism may not find a home in traditional news media, but magazines are increasingly open to innovative approaches that push boundaries and test the limits. In both cases, a respect for the subject's dignity is paramount.

Do you feel ethics towards documenting people can vary whether one is a spectator or participant?

Access is everything. If you're directly involved in an event or historical moment, you will most certainly have a different ethical approach than an outsider will.

With the understanding that photojournalism/documentary photography is intrinsically biased, is it still an important medium? Can it still serve its intended purpose?

Yes, it is still an important medium. If the intended purpose is to speak truth to power and shine a light on important stories that deserve attention in order to influence policy change, then I don't know—how many photographs have truly had this impact? If the purpose is simply to inform the public of current issues in the news, then I believe it is more important than ever to do this work.

Liam Maloney

Is there a method to exposing an unbiased truth ? How do you avoid presenting your outlook or opinion of the subjects?

Research, research, research. Extended time in the field. Multiple sources. Standard journalistic practices should help mitigate overly biased work. In documentary, exploring the archive of work that already exists on the subject and collaborating with scholars and subjects alike will help prevent one-sided portrayals of complex situations. In the end, documentary photography will have a more auteurist point of view—that's what puts it in a separate category from photojournalism.

Can true collaboration ever really be achieved through subject and photographer in a photo journalistic practice? Or is there always a power

Many collaborations are hierarchical, and ultimately the aesthetic and content-driven decisions are made by the documentarian. A person documenting people experiencing hardship shows up with $10,000 in camera gear, often stays in a hotel, and is able to leave if the situation becomes too dangerous. Not so for the subjects. In photo-journalism, assisting subjects with material needs is heavily frowned upon. I broke this rule when I needed to.

How have large photo agencies (like magnum) tackled issues of exploitation, truth, and ethics in the work they are showcasing/highlighting?

This is an ongoing concern that has been handled differently by the bigger organizations: Magnum, VII Photo, NOOR, etc. Susan Meiselas's Magnum Foundation has done a ton of work to engage and support photographers from developing nations who may not have enjoyed the same access to editors, etc. At the same time, some agencies have come under fire for not doing a better job of calling out photographers who have been accused of sexual harassment. These instances are well documented by insiders such as Women Photograph/Daniella Zalcman, et al.

Do you view your work as collaboration?

Absolutely, my work is very collaborative. To mount an exhibition requires lots of energy, team work, and interest in your job.

Do you feel ethics towards documenting people can vary whether one is a spectator or participant?

Yes. Of course, every situation is different, depending on the interaction with the people being photographed. But I do believe you can be respectful even if people are not participants. Each photographer has to find the right distance.

How do you feel when photographers push boundaries and take risks? What are some methods of risk taking a documentary photographer can take without losing respect for their subjects ?

I am a photo-historian, I study consequences: What are the consequences of taking a risk? What does it say about photographers? About the practice of photojournalism? There used to be a mythology around this idea of being close enough or taking risks. But each case is different, and I know photographers who don't believe in that narrative and stay safe.

Gaëlle Morel

Can true objectivity be achieved in art or photography?

No—I don't believe true objectivity exists, and I don't wish for it. We are not machines. My exhibition programming at the RIC is subjective—it would be different with another curator.

How have large photo agencies (like magnum) tackled issues of exploitation, truth, and ethics in the work they are showcasing/highlighting?

It depends on the photographer. But big agencies like Magnum have a goal, which is to sell the maximum of images, and they have the tendency to glamorize or focus on the photographer's glory more than on the images.

Haruf (6:01)

A film by
Cameron Attard

Joseph Attard, born and raised in Malta in 1943, recounts stories about his journey to, and experiences in, Canada. This documentary explores the adaptation of his laid-back Mediterranean lifestyle and mindset to the Western world.

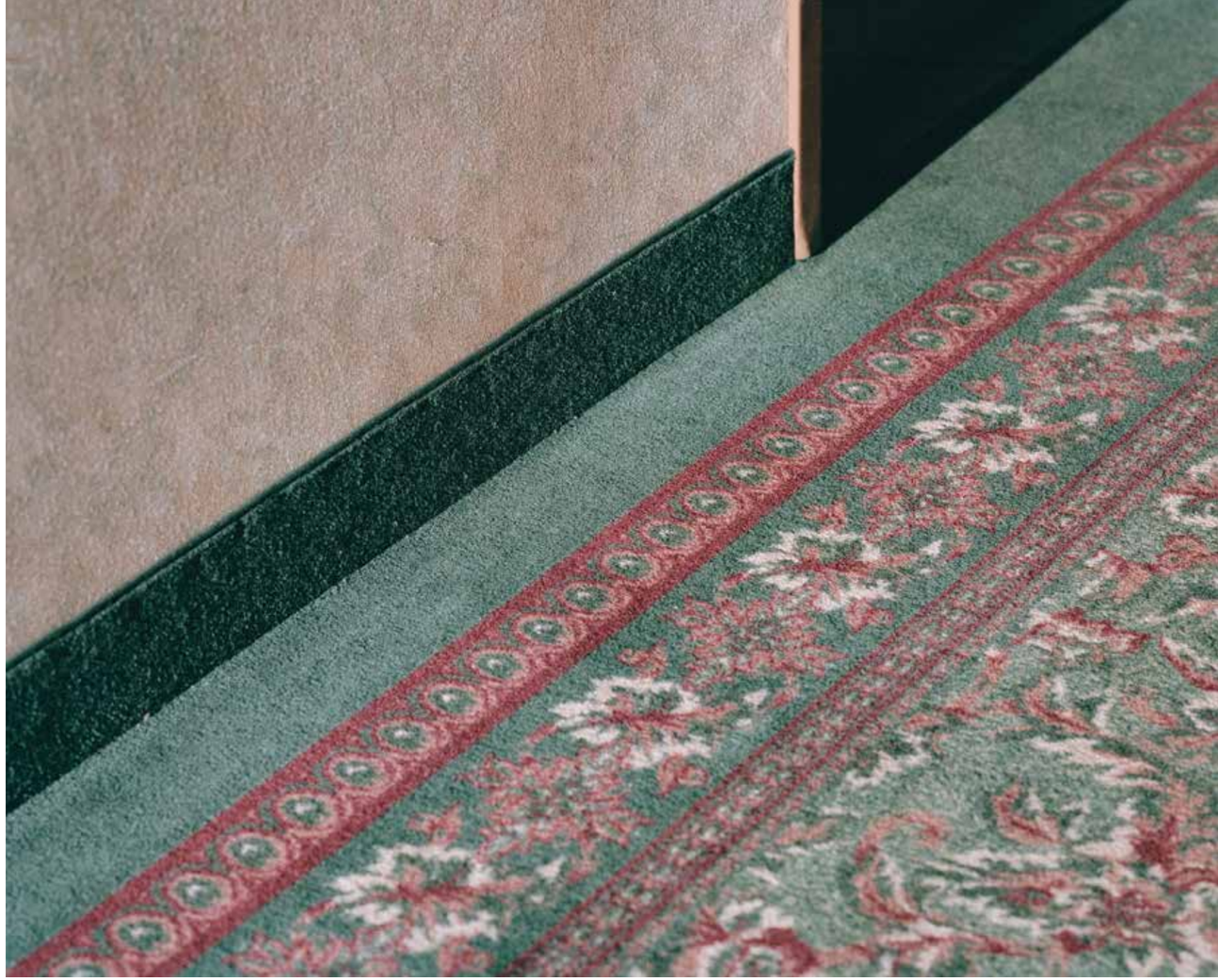
Directed and Composed by Cameron Attard
Produced by Natalie Totayo
Director of Photography: Jared Wallace
Editor: Jack Pocaluyko
Camera Operator: Zach Powers
Sound Recordist: Julia Kozak

Watch the film:

Haruf, Film stills, 2020

Marco Moro, *Open Seats*, Inkjet print, 2019
Left: Julia Kolberg-Zettel, *Simpler Times*, Photograph, 2017

Durga Rajah, *San Francisco, California, USA, Aug 2019*, Digitized negative, 2019



Durga Rajah, *Salem, Oregon, USA, Aug 2019*, Digitized negative, 2019

 Julia Labelle, *The Living Room (01)*, Inkjet print, 2019

 Sophie Masson, *Baby Blanket*, Digital image, 2019

Bahar Komali, *Untitled 02*, Digital image, 2020

Jessica Rondeau

Things Grow Apart

Throughout my entire life I have lived in the same home in the suburbs with my parents and two older brothers. I have always felt safe and dependent on those who helped raise me, and share an intimate relationship with each of my family members. However, as time goes on, our lives and priorities change. These last few years I have become more aware of the passing of time and the changes within my family. As my eldest brother moves to Australia, my other brother anticipates travelling abroad to complete his PhD; therefore, life for each of us begins to drift in different directions. Witnessing this change evokes the awareness that the relationship I once shared with my family will inevitably become something that's not as it once was.

My series *Things Grow Apart* consists of portraits of my family and myself, examining our relationship with one another as well as the altered familial structure. *Things Grow Apart* consists of ten images exploring my reluctance to confront change, while coming to terms with the idea that we must accept it as a part of the human experience.

Previous page: Things Grow Apart 1, Inkjet print, 2020

Things Grow Apart 2, Inkjet print, 2020

Things Grow Apart 3, Inkjet print, 2020

Things Grow Apart 4, Inkjet print, 2020

Things Grow Apart 5, Inkjet print, 2020

Things Grow Apart 6, Inkjet print, 2020

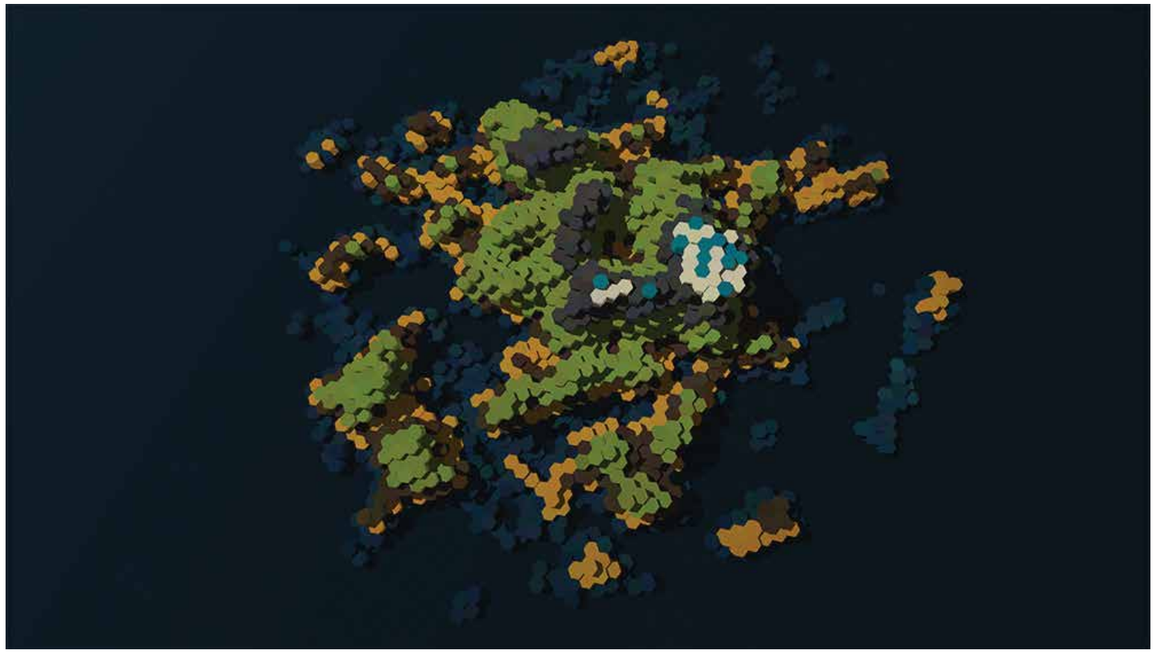
Things Grow Apart 7, Inkjet print, 2020

Hexmap

A project by
Hayden Soule
Using Generative Images

Working with the medium of moving images generated by a computer I started to think about fluctuations in our environment, the connection of the digital world to the organic one, and the impact our technology has made. Working with these themes I used organic movement in the scene in the form of the flow of water. I wanted to make a comment on the lack of connection between our digital and organic worlds and to do so I mirrored the natural world in a simulated digital reproduction. As the water sloshes over the hard edges of the hexagonal tiles they begin to erode, slowly at first but eventually the entire island is underwater. This slow process is a reflection on the ways in which the production of our digital worlds has caused our natural one to decay. The unnatural form of the hexagonal tiles emphasizes the digital environment while the decay and erosion reflect organic life. The objective of this project is to spread awareness of how digital landscapes can cause real harm to our natural world; it is meant as a reflection on climate change through a digital lens.

Watch the video:



Hexmap, Digital images, 2019

Jared Miller, *The Door*, Inkjet print, 2020

Jared Miller, *My Sister's Vases*, Inkjet print, 2020

Next page: Jared Miller, *Mending*, Inkjet print, 2020

LAND SURVEY

We were charged with developing a written interpretation of photographing landscapes. This written work is not only an attempt to make the visual textual, but also to create a record of what we believe to be the most compelling aspects of experiencing our surroundings as photographers. After some discussion it became clear to us that the movement through space and time as a participant in the scene was a key concept. Especially through a viewfinder, it is easy to psychologically frame one's environment as separate, distant, and inanimate. Despite this paradigm, it is a fact each and every one of us is inextricably connected to the land on which we walk, the communities we share, and the individuals we impact. An increasingly hostile biosphere has made this more evident than ever. Among other things, we believed that a shift in consciousness is overdue: what can we do to be *in the world*, and not simply *of the world*?

Each of us selected a location of personal photographic significance, and within that area, selected a Point A and Point B on Google Maps to create a predetermined route through it. After exchanging maps, each of us embarked on one another's specified routes with the intention of photographing, but focused on stream-of-consciousness writing as a means of responding to these new unfamiliar environments. This approach intended to perform what Liz Wells has referred to as "an archaeological approach to photography". While unpacking Bleda y Rosa's photographs of historic battlegrounds, Wells writes:

"Preparation for each photograph involves attention to maps, engagement with local histories, reflection on broader socio-political histories, familiarizing themselves with issues that contextualized an event, making travel arrangements, acquiring any necessary permissions to access locations, determining photographic formats, film and equipment, and considering the light and weather conditions that they might encounter."

The idea of photographing as an archaeological pursuit resonated strongly with the writers, due to the parallels of exploration and methodology we observed in our own art practices. It also reaffirmed our own experiences of making images as a method of learning about a place via bearing conducting targeted research, followed by direct witness. While making this journey through each others' guided walks, we produced the following written accounts.

[1] Liz Wells (2019) HIDDEN HISTORIES AND LANDSCAPE ENIGMAS, photographies, 12:2, 181, DOI: 10.1080/17540763.2019.1582434

The winter rain is falling onto my glasses, distorting the landscape—this limits my awareness of what surrounds me.

Passed a sea of invasive phragmites. They are so beautiful. What strikes me is that their delicacy is amplified by the wind blowing them side-to-side and yet behind them is a large construction machine—strong and rigid, what a juxtaposition.

Arrived at the waterfront. Absolutely crazy how much detritus and waste has accumulated on the shoreline. Much of it seems like it has washed up over history and laid stagnant.
It is all a prompt for greater research into the history here.

An inukshuk has been built on the beach. I am thinking of it as a non-confrontational way of saying "I was here", "I moved something in an attempt to form another" and intervening in the landscape.

When there is nothing, we see everything.

Two tree trucks were just spotted hugging each other, a weird sight to see nature take on human emotion.

Clop-clop. Of heels
& the casual hum of heating &
Lighting
& other industry
Big lights & glass windows into
shops
Purposeful struts, Next to Leisurely
money
spending
Mannequins smug
Screens big
Ligths bright
Murmuring of talk passive or busy
Coming in waves & waves
Discombobulated

Now it's crazy
Now it's well-lit
Now it's hazy
Distracted by the
Collars; bellies
Heels; dresses
Marble; concrete
Doors; gates

Bring me back to the path
Am I going the right
Way?
Did I go in a circle?
Is this path ever straight?
'Round 'round 'round about
Through the doors we
go!
Don't slow down
Don't stare up-down

Where is the sun?
My eyes
falter from the Flicker
of the fluorescence
I feel lost in the
Sfumato of
incandescence
Go Go GO in the
Rush Rush Rush
Don't stop to look!
Don't stop the flow!
Don't back up slow
Slow Slow
Slow

P-A-T-H

Go! Go!

Murmuring as
they go
Mostly them
alone
Some small-talk
social
Some on their
phone social

Bright lights with the
Bright displays
Bright colou-there's a sale Hey!
Where am I?
Underground
I look around
For those four letters
P
A
T
H
Kind of a dingy place to be
Just a way from A to B
However!
Many shops there be!
For me the see
Take in with glee
And get lost on the

Way to B

Murmuring
murmuring
The hum of
human
numbering
Heels click-clack
as mouths chat
This disposition
got me feeling
Wack

Work Hard!
Don't stop
Eat fast!
Don't stop
Keep going
Don't stop
I'm Lost!
Can't Stop

On this PATH

I can't Stop

13:00 EST 43.658240, -79.442625
The first order of business when arriving (exiting a vehicle, locking a bike, ascending a subway staircase) is to orient relative to True North. In the context of streets and avenues, the cardinal directions provide a lattice formed by connecting dots of distant but familiar landmarks. This mental grid (which appears similar to google maps viewed at above eye-level) renders as I sit

HERE on a thin steel bench, sipping coffee from a thermos. I passively observe my surroundings on the river's edge of a relentless flow of human activity both vehicular and pedestrian (a sunny saturday, likely the last we'll see for some time). Watching, uninvolved but attentive, I consider the internal factors that mediate my emerging relationship to this new external place. On the way here, I internally noted lethargy and hunger tinged by self judgement[1]. I photograph the bench, and inadvertently, the coffee drinkers sitting in the window behind it.

[1] Why had I slept in so late on such a nice day? Shame arises simultaneously from this question as well as my attachment to needing to *seem* productive on a day I had committed to rest.

13:10 EST 43.659956, -79.443843
Northbound through an alley and observing buildings with clearly residential functions, but the industrial overtones of this part of the city seem to override the visual narratives associated with domesticity[2]. Perhaps this is due to the lack of any actual humans in sight on this block; these dwellings give a sense of hibernation starkly contrasted by the high noon sun. After emerging from the alleyway, the houses give way to large

[2] Why is there such a clear and firm emotional boundary between places of work and places of businesses? How is it that although I experience both distantly from a sidewalk, each evokes such a unique sense of attraction or aversion?

13:29 EST 43.660175, -79.446074
The place where I sit has 360 degrees of interest (on a flat plane, parallel to the ground). My back is resting against a nine foot brick wall that separates me from the North/South go train line. To my left there a gelatin plant with no clear entry and exit[3], and to my right there is what appears to be some sort of studio for fitness classes (I see people emerging with yoga mats). From my seat, I have a clear sightline of Paton Road all the way to Emerson Ave. My more immediate surroundings, where I am actually seated, is a place that years ago I may have described as a Spot[4]. This place is peppered with rusty lighters, water bottles, beer cans, a few gas station knives, and other paraphernalia associated with this particular genre of coming-to-age. Akin to the houses from minutes ago, this seems to be a place that sleeps during waking hours. I sit, and meditate on my own coming of age in such places.

[3] Why does this often seem to be the universal architecture of industrial parks?

[4] Often associated with teenage drug use, or as an instructor of mine concisely phrased "where teenagers hang out because they don't want to be home".

13:46 EST 43.660158, -79.445531
Moving around the corner, I now see that the fitness centre is a pole dancing studio[5].

[5] I take a moment to reflect on why/how yoga mats could be required for pole dancing

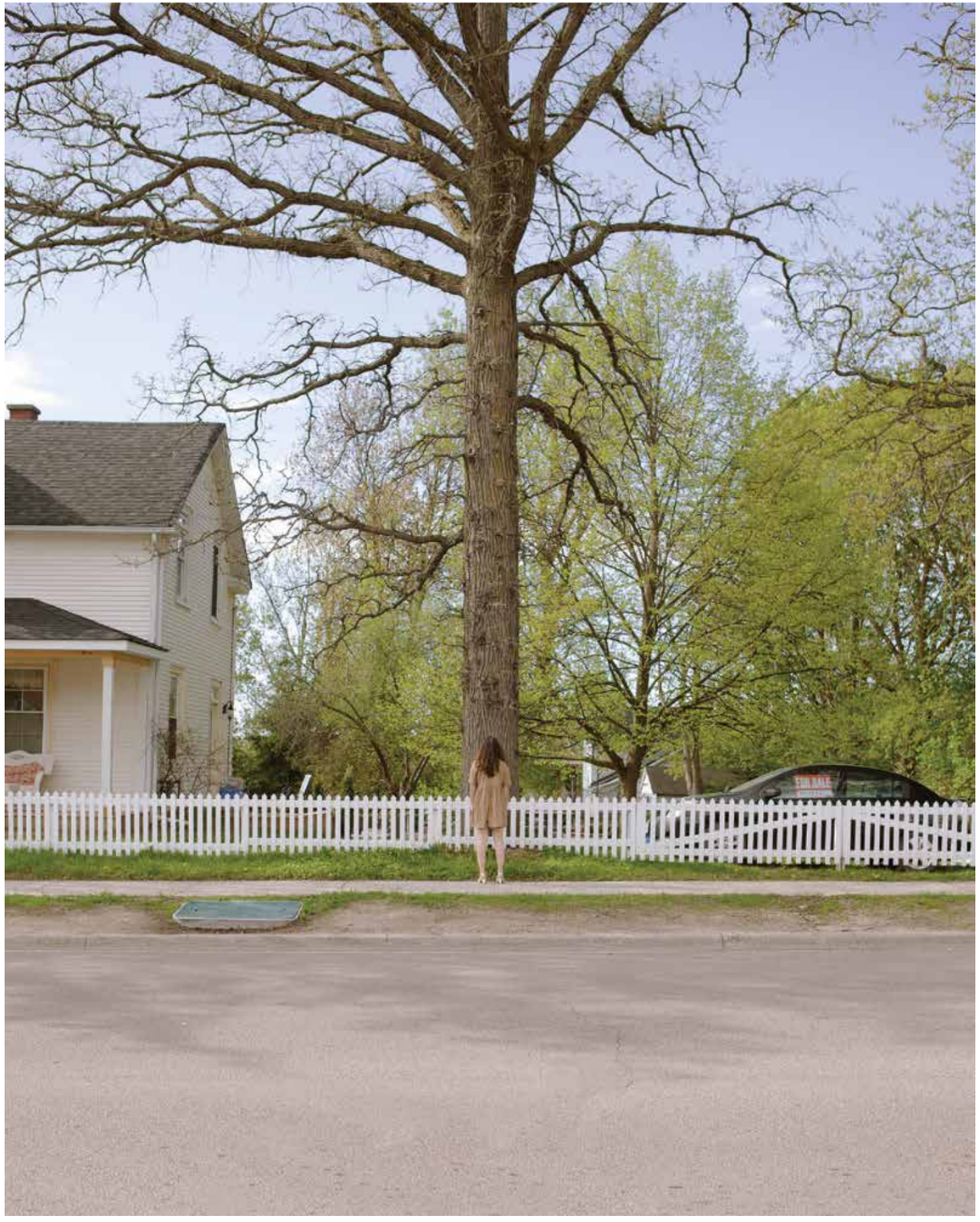
13:50 EST 43.659389, -79.445510

Behind this pole dancing studio is a large rectangle of idle land. Such areas are normally under lock and key, but the only security measure replacing a drastically broken gate in a cement pipe laying across the ground at the currently wide open gap in the fence[6]. Such lots have always come to me as opportune metaphors for our severed connection with nature and how it manifests in urban planning, architecture, and other disciplines concerned with manipulating our physical environment[7]. As a photographic opportunity, places like this are often

[6] Perhaps this is to prevent vehicles from driving in? They are easily stepped over.

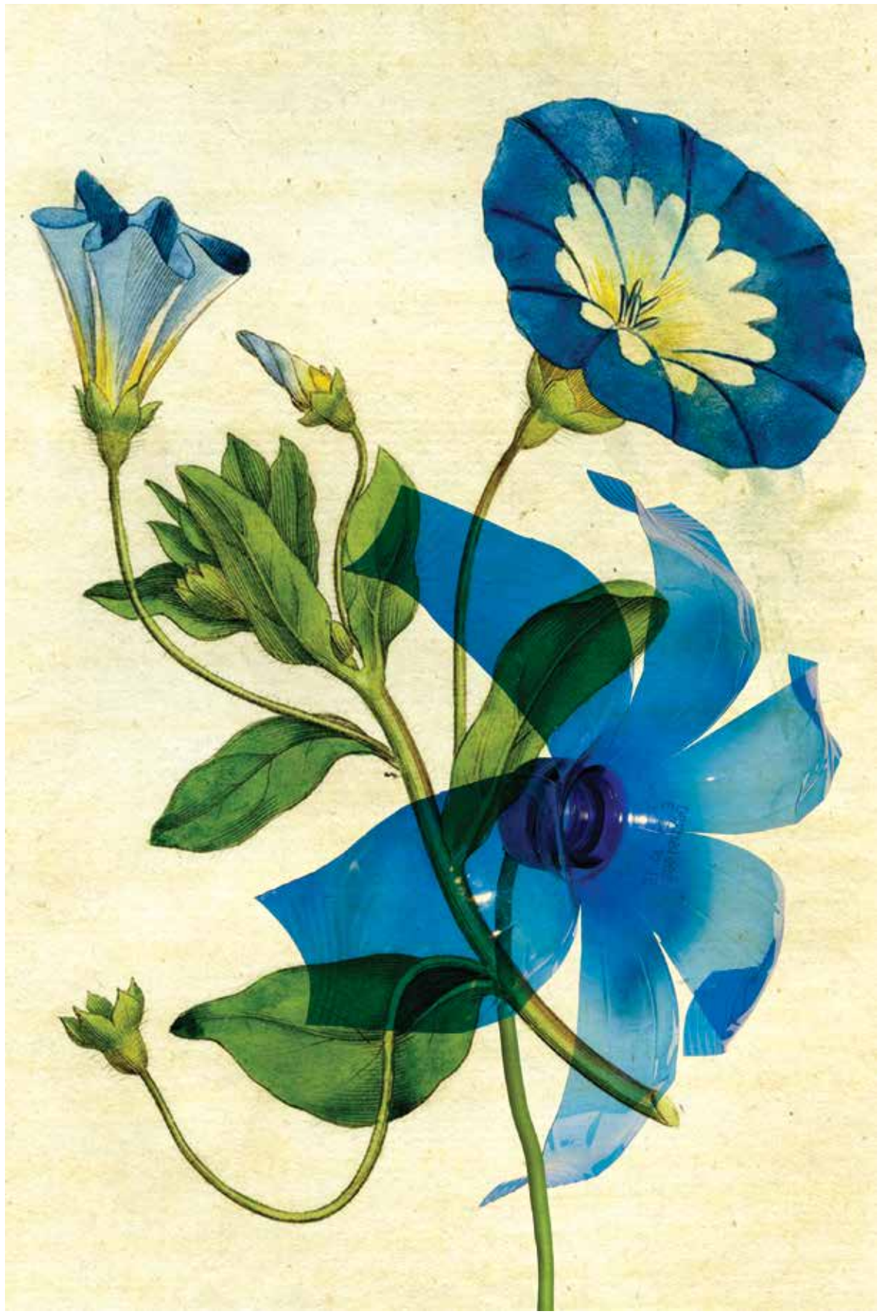
[7] This sentiment has several aspects.
1. The hostile and cold faced impression that the fencing-in of an area implies. I.e. that the land is owned, and who can come and go is at the discretion of the owner. Even though the lot is on clear display, and adjacent to other interests, it is no one else's business what becomes of this place. A fence implies something to protect, all I see is gravel, dirt, and scrap metal. The authoritarian notices of development intended to prompt community involvement only entrench this hostility, intentional or otherwise.
2. The vast expanse of the dirt rectangle prompts the temporary inhabitant to consider the underlying concept of land use as an inherently capital/colonial lens through which place is seen. The a-priori notion that land is there to be used lingers in the roots of many exploitative and oppressive practices.
3. The idea that these spaces exist between future and past. As a small figure in the otherwise vacant lot, if one stands there long enough, they are forced to consider what has been erased by the imposition of this lifeless rectangle in which they find themselves. This potential yet unknown history becomes strong in its presence, so that the area is not the void it may have initially seemed.

- It is rush hour (Monday 5:30 PM February 17th). Although, it is very busy at this time I feel comfortable in my car as I approach Chisholm Drive while going north on Regional Road 25.
- I do not notice a sidewalk for pedestrians. There is little room for walking, which is an unfinished dirt sidewalk with a barrier next to it. It feels like an area one would not want to get out of the car for.
- I park the car and start my walk as a pedestrian from Chisholm Drive going north on Regional Road 25.
- Now that I am out of the car I start to feel less comfortable. The space feels dominated by the use of cars. I feel out of place because it is still under construction to make it more pedestrian friendly.
- I start walking up north on the dirt sidewalk, which has opened up a little more, as there is no barrier next to it, however, it still does not feel like I belong, as if I should be in a car instead.
- I get beside the east 401 on-ramp while I wait to cross onto Regional Road 25. I cross the on-ramp and start making my way up Regional Road 25. The sidewalk is still full of dirt. I have never felt so out of place.
- I approach the carpool parking lot intersection and to my surprise there is a little sideway area with concrete. There is even a crossing button, which I pressed and the timer began.
- I felt more comfortable now, as if I belong beside the cars because I am provided the appropriate space to walk in.
- As I reach the end of the crossing I am greeted again to the unfinished dirt sidewalk, as the concrete area ends. The dirt sidewalk has now opened up more than ever, however, even with the open space I am still uncomfortable being here.
- I am on the early parts of the bridge, as I reach the center overlooking Highway 401. To my surprise again a small narrow concrete sidewalk area greets me. There is no protective railing on the side of me, as the cars go by, however, I felt more in place (not comfortable but in place) in this narrow concrete area than on the open unfinished dirt sidewalk.
- I feel confused about this space as I approach the west 401 on-ramp because once again I am greeted by the dirt sidewalk.
- I cross and start making my way off the bridge but not before I cross the west 401 off-ramp. I am starting to feel less and less confident in this space with contrast to the intersection at the beginning of the bridge with the carpool parking lot. There are no attempts to make it pedestrian friendly. There are no lines for crossing or crossing lights.
- I make my way to High Point Drive intersection and turn around to go south on Regional Road 25.
- However, on this side there are absolutely no signs of human interaction. The dirt sidewalk closes in and the barrier meets the road. I am forced to walk behind the barrier.
- I near west 401 on-ramp and jump the barrier to get back on track to the bridge.
- The barrier is again right next to the road on the bridge. I headed up behind the barrier and noticed a resemblance of a construction site. Although, it does not seem to be touched in a while by anyone.
- I jump the barrier to get to the center of the bridge overlooking Highway 401, which like the other side has a small narrow concrete sidewalk area, however, this time I feel no more confident in being here knowing what is ahead of me.
- I walk through the dirt sidewalk and make my way down to the place where I started at Chisholm Drive feeling completely out of place without a car.



Caeden Wigston, *Cult Dress*, Inkjet print, 2020

Tommy Calderon, *Reach for the Sky Grab it While You Can 2*, Digital c-print, 2019
Next page: Samuel Colman, *Walking To The Block*, Photograph, 2019



Camille Melo, *Lagenam Plasticus (03)*, Inkjet print, 2019

Camille Melo, *Lagenam Plasticus (02)*, Inkjet print, 2019

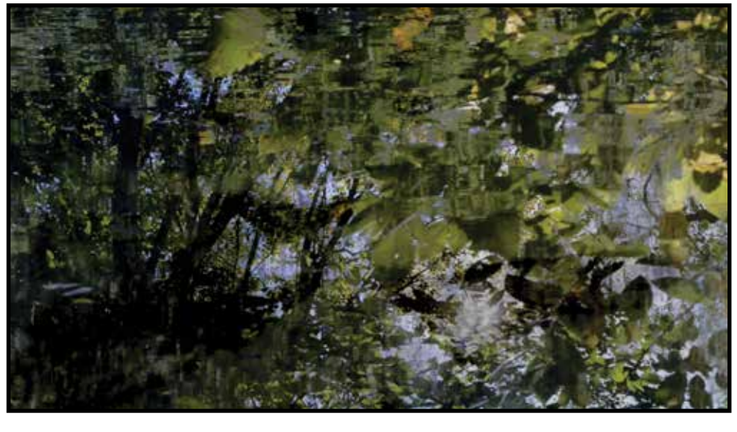
Waldensamkeit (2:47)

A film by

Veronica Rouby and Belle Winner

An exercise in transforming a space through use of filmic techniques, *Waldeinsamkeit* explores the feeling of being overcome by nature—at once serene and overwhelming, sublime and devastating. The title is a German term that describes the intangible feeling of being alone in the woods.

Watch the film:



Waldensamkeit, Film stills, 2019

The Life Behind Them (3:33)

A project by

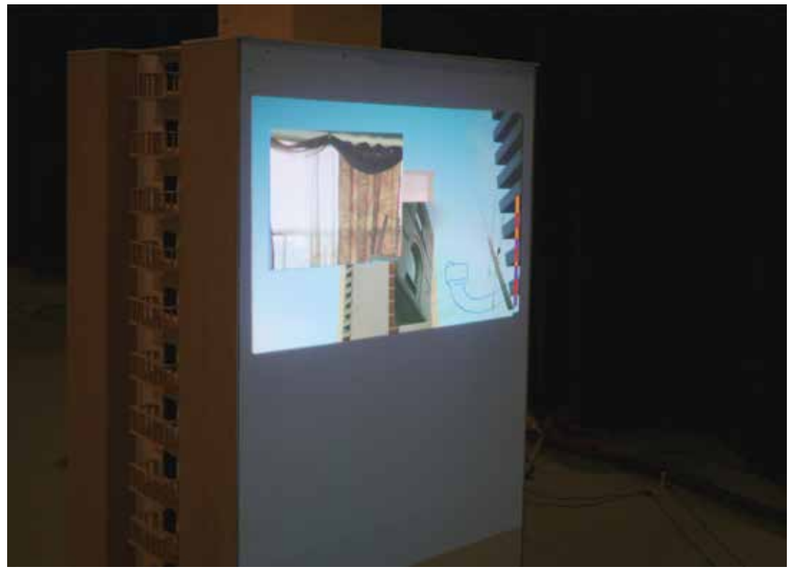
Isabel C. Peñaranda

Video Collage & Installation

As Toronto's urban population grows, so does the landscape of infrastructure. In this installation, I reflect on the reality of living in close proximity to people I have never really met.

Inspired by the sounds behind closed doors, the smell of dinner being made next-door, and by the fighting heard between families in the night, this piece reflects admiration, curiosity, and interest in the intimate details of people we live with but do not know.

Watch the video:



Top and bottom: *The Life Behind Them*, Film stills, 2019
Middle: *The Life Behind Them*, Installation image, 2019

Ramzi Khalil, *Lebanese Diaspora (3)*, Inkjet print, 2019

Ramzi Khalil, *Lebanese Diaspora (4)*, Inkjet print, 2019

Next page: Kayla Prebinski, *Past & Present 3*, Inkjet print, 2019


Bell

 Meagan Dickie, *Keep Calm Carry On (01)*, Inkjet print, 2019

Meagan Dickie, *Keep Calm Carry On (04)*, Inkjet print, 2019

 Chloe Morris, *Identity 1*, Inkjet print, 2018

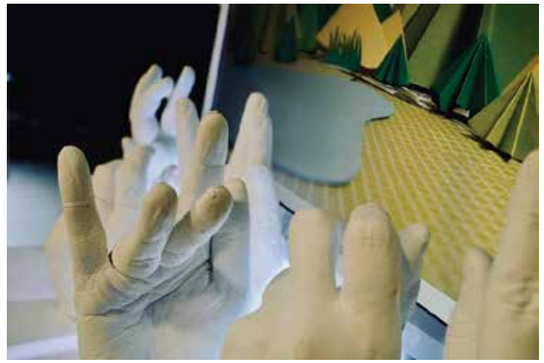
Fingerprints

A project by
Tia Bennett

Video and Sculpture

Humans have been changing—and are continuing to change—the seasons. We are leaving fingerprints on the Earth, forcing it along to our own rhythms as we extract and use resources like colourful playthings. Yet rarely do we link this phenomenon to ourselves: to our own hands. *Fingerprints* shrinks down this very real and ominous topic to a more personal and tangible size, forcing the viewer to think about their own hands in connection to the changing seasons. Over twenty-five minutes, a gentle hand forces seasonal shifts across three separate paper landscapes. Presented behind a highly stylized exterior, the colourful landscapes are reduced to trash. In turn, nature is reduced to the material. At times clumsy and messy, the hands show how unnatural and forced these seasonal effects are in the real world. White plaster hands act as an eerie frame to the video; imperfect and chipped, they are frozen in place to mirror the uneasy feeling of not knowing how to act with such an overwhelming and pressing issue overhead.

Watch the video:

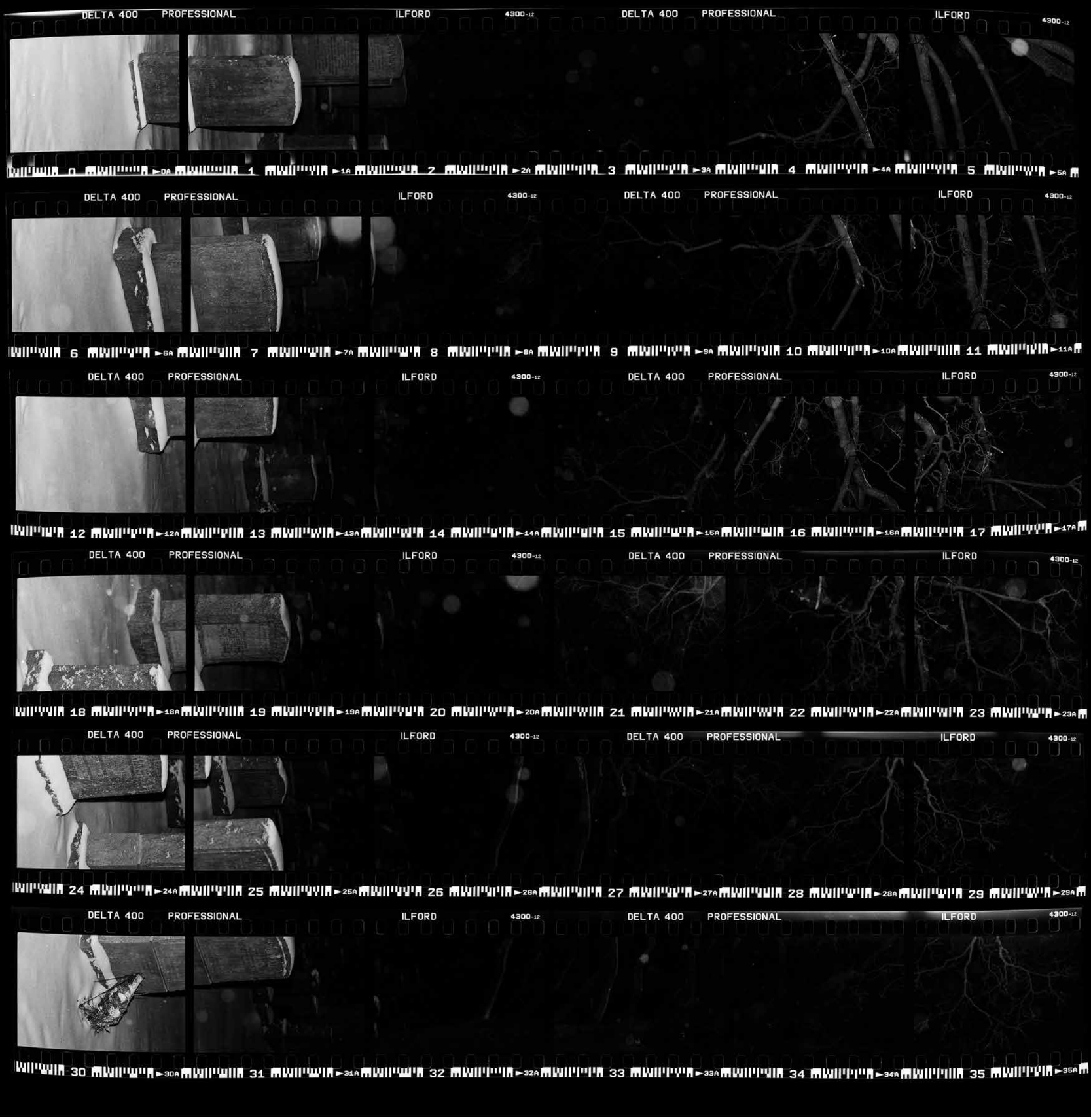


Fingerprints, Installation images, 2019

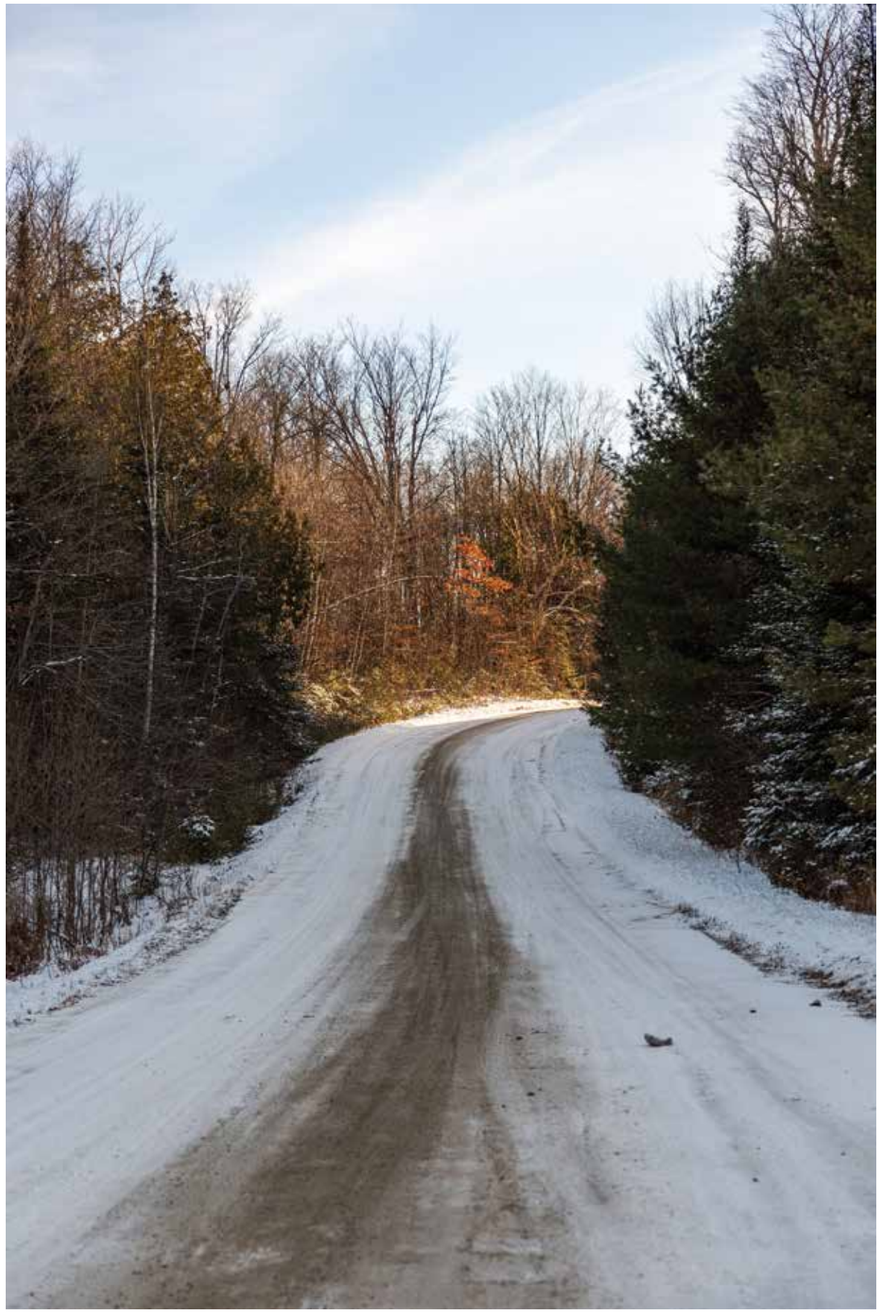
Cole Legree, *Bhante*, Digitized colour negative, 2019

Cole Legree, *Self Portrait in the Rouge River*, Digitized B&W negative, 2019

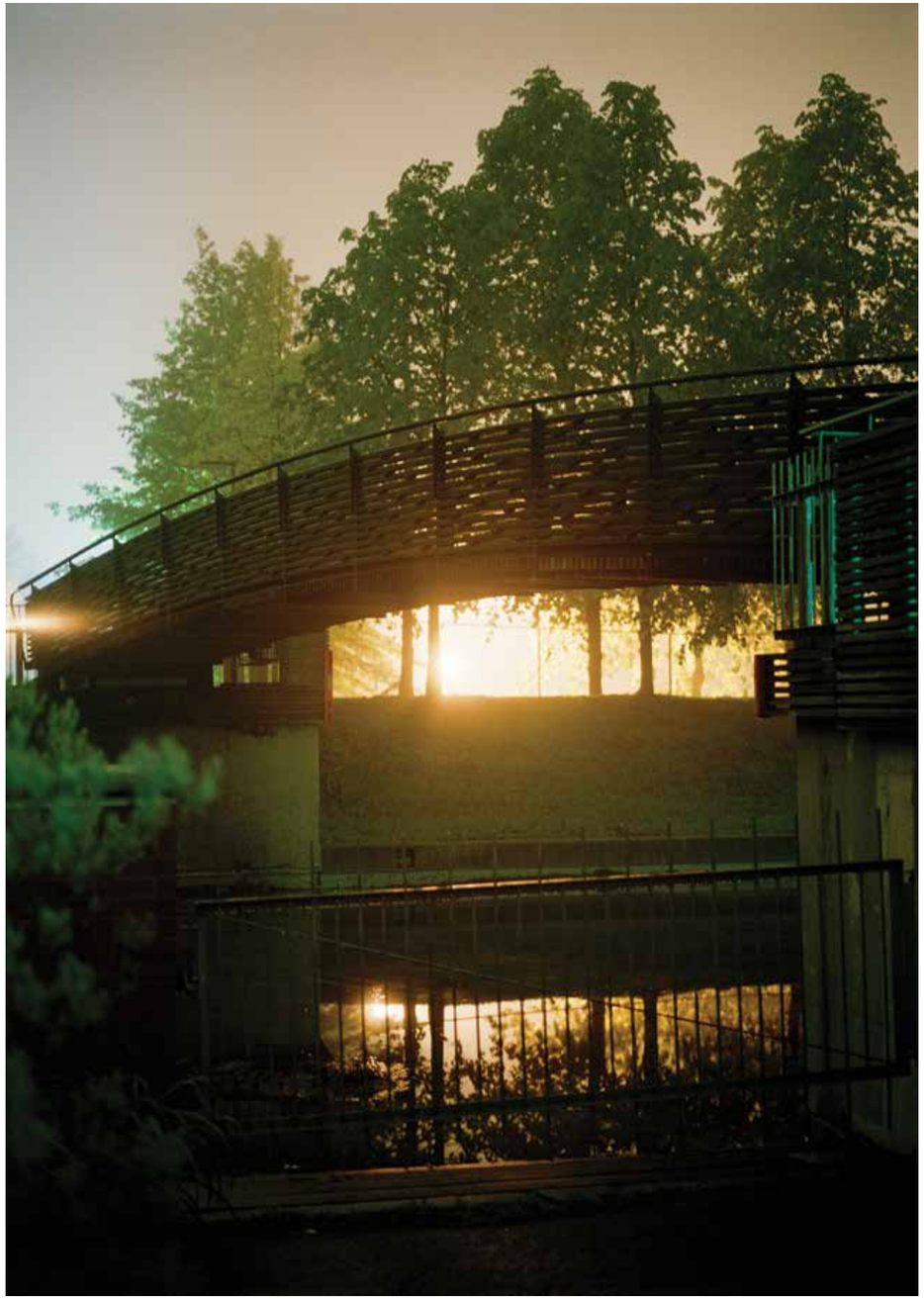
Next page: Samuel Toward, *Graveyard (03)*, Photograph, 2020


DELTA 400 PROFESSIONAL ILFORD 4300-12
DELTA 400 PROFESSIONAL ILFORD 4300-12

 Glendon McGowan, *This! 1*, Inkjet print, 2020



Austin Waddell, *Horne Lake, Road*, Inkjet print, 2019



Tommy Calderon, *Untitled (Nature)*, Digital c-print, 2019

Next page: Cole Legree, *Shelter*, Digitized colour negative, 2019

Index

Lucy Alguire (4th year, Photo) 16-23

Aly Ambler (4th year, Photo) 68-77

Austen Ambraska (4th year, Photo) 116-119

Cameron Attard (4th year, Film) 148-149

Angel Avramidis (2nd year, Photo) 106-107

Sarah Bauman (2nd year, Photo) 88-95

Jessica Bemis (1st year, Photo) 50

Tia Bennett (4th year, ID) 194-195

Donovan Bestari (4th year, ID) 121

Neha Bokhari (4th year, Photo) 36-37

Evangeline Brooks (4th year, ID) 28-29

Tommy Calderon (3rd year, Photo) 124, 177, 203

Elisa Chiocca D'Alfonso (4th year, Photo) 46-47

Samuel Colman (3rd year, Photo) 198-199

Tyler Da Silva (2nd year, Photo) 102-103

Patricia Daszkowski (3rd year, Photo) 53

John Monic Delante (2nd year, Photo) 51

Bronwyn Demers (3rd year / Photo) 13

Meagan Dickie (3rd year, Photo) 190-191

Tyler Dillman (3rd year, ID) 98-99

Andrew Donnelly (3rd year, Photo) 52

Kaitlyn Goss (4th year, Photo) 104

Gwyneth Gray-Cyre (4th year / Photo) 34-35

Ben Harley (2nd year, Film) 126-127

Bryce Julien (4th year, Photo) 128-137

Ramzi Khalil (3rd year, Photo) 186-187

Julia Kolberg-Zettel (4th year, Photo) 150

Bahar Komali (4th year, Photo) 157

Julia Labelle (4th year, Photo) 154-155

Matthew Lau (1st year, Photo) 120

Cole Legree (4th year, Photo) 196-197, 204-205

Sophie Masson (4th year, Photo) 156

Glendon McGowan (4th year, Photo) 7, 200-201

Camille Melo (4th year, Photo) 180-181

Jared Miller (4th year, Photo) 168-171

Marco Moro (1st year, Film) 151

Chloe Morris (4th year, Photo) 192-193

Jordi Nackan (2nd year, Photo) 96-97

Zephra Navarro (3rd year, Photo) 12

Constance Osuchowski (4th year, ID) 86-87

Christina Oyawale (2nd year, Photo) 30-32

Britney Pasion (4th year, Photo) 4

Isabel C. Peñaranda (4th year, ID) 184-185

Kayla Prebinski (4th year, Photo) 188-189

Durga Rajah (4th year, Photo) 152-153

Jessica Rondeau (3rd year, Photo) 158-165

Veronica Rouby (4th year, Photo) 182-183

Connor Shipley (2nd year, Film) 126-127

Hannah Somers (4th year, Photo) 54-57

Hayden Soule (4th year, ID) 166-167

Deion Squires-Rouse (2nd year, Photo) 122-123

Samuel Toward (3rd year, Photo) 198-199

Gabrielle Tyrie (3rd year, Photo) 48-49

Austin Waddell (3rd year, Photo) 202

Freida Wang (2nd year, Photo) Cover, 210

Kayla Ward (1st year, Photo) 11, 33, 125

Caeden Wigston (2nd year, Photo) 8-9, 15, 176

Belle Winner (2nd year, Film) 182-183

Cymie Yan (4th year, ID) 105

Qiuran Zhu (4th year, Photo) 101

Owen Zilles (2nd year, Photo) 6

Thank You

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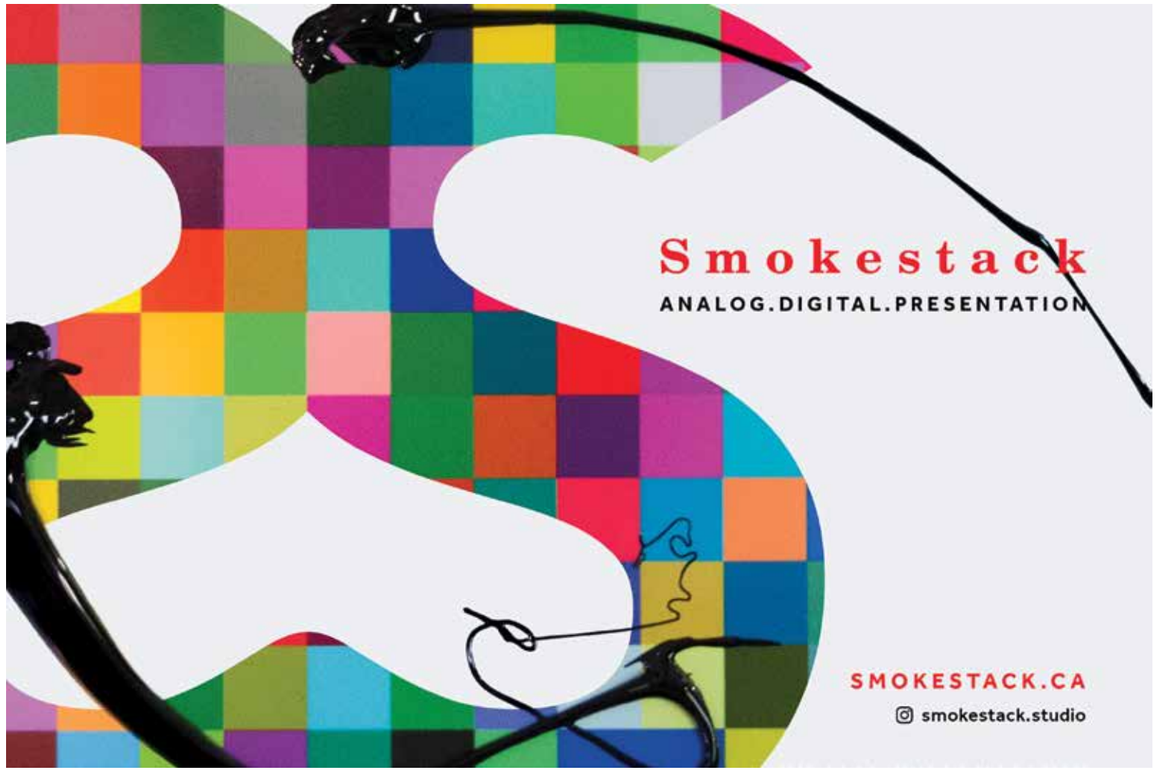

 Freida Wang, *Virtues of Isolation*, Inkjet print, 2020

Lucy Alguire
Aly Ambler
Cameron Attard
Austen Ambraska
Angel Avramidis
Sarah Bauman
Tia Bennett
Jessica Bemis
Donovan Bestari
Neha Bokhari
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