

Sync Resist

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Fall 2009 | Issue 1

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Sync Resist

This publication begins by considering notions of being in sync, and in particular the unrepeatable synchronicity of symbiotic relationships that occur at a specific time and place within any given community. The consensus would be that many streams come together within the proscribed boundaries of an undergraduate visual arts program: the visual, the textual, and the conceptual. While the emphasis is on ways of seeing in a school which is dedicated to mentoring and fostering a passion for that which is meant to be seen, it is no longer a pursuit that can be predicated in visual knowledge, in and of itself. There must be an eventual resistance against synchronicity itself in order to create a paradigm shift into new ways of thinking and perceiving.

Separate and autonomous structures and systems of both teaching and learning morphed into a buzz of actions and reactions that set the groundwork for points of emergence and the production of works in

this book. The interactivity of the hive itself ultimately leads to an actualization of a new praxis and a defining creative impulse. The aggregate of ideas, actions, and interactions delineate but do not define the results or the eventual outcomes of time spent within this constantly shifting and synergistic boomtown.

The works in this publication are a small sampling of what and how young emerging artists know what they have learned to this moment, and represents what has become possible through their individual accumulations of many kinds of knowing. The rapid incursion of digital and social media into everyday life begs questions that must be asked of contemporary arts education in the 21st century, questions of what it is to know (knowing how, knowing what, knowing who). The institutionalized university environment in particular lends itself to a solipsistic discussion of what and how we

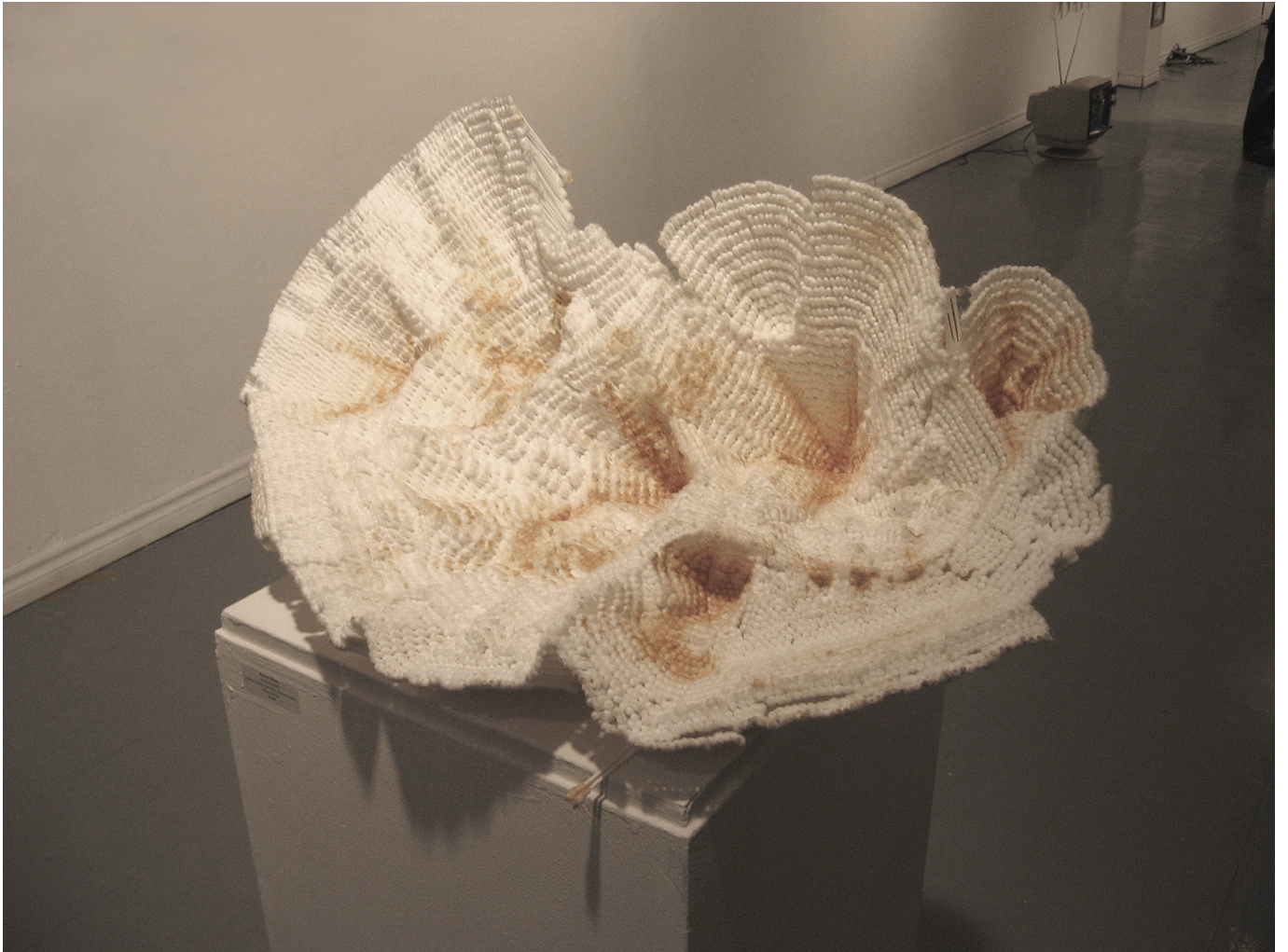
teach as compared to the discussion surrounding what and how artists know what they know.

These parallel unique streams of what and how, as opposed to know-what and know-how, have a momentum and a logic of their own, and at the end of a student's tenure within the institution they must take both the world of knowledge, and that of knowing, and merge them together in order to begin their careers as artists within communities of their peers. The works contained within this volume are specific expression of those two worlds and of a specific time and relationships between faculty and students and the physical built environment of York University. It is a time that cannot be repeated; those students who have received material and intellectual guidance will move on, faculties will change, new infrastructures will become apparent.

What comes from this chaos, this inexorable chase to the end, determined through the artificial construct of a four-year degree? The presumption that learning has a beginning, middle, and end might more appropriately be considered as a period of time spent in search of a continuum which is not ending, but rather is quietly beginning. This publication presents the beginnings of a selected group of students who represent this syntagm, and the step outward into that brave world of more, of further, sync resists.

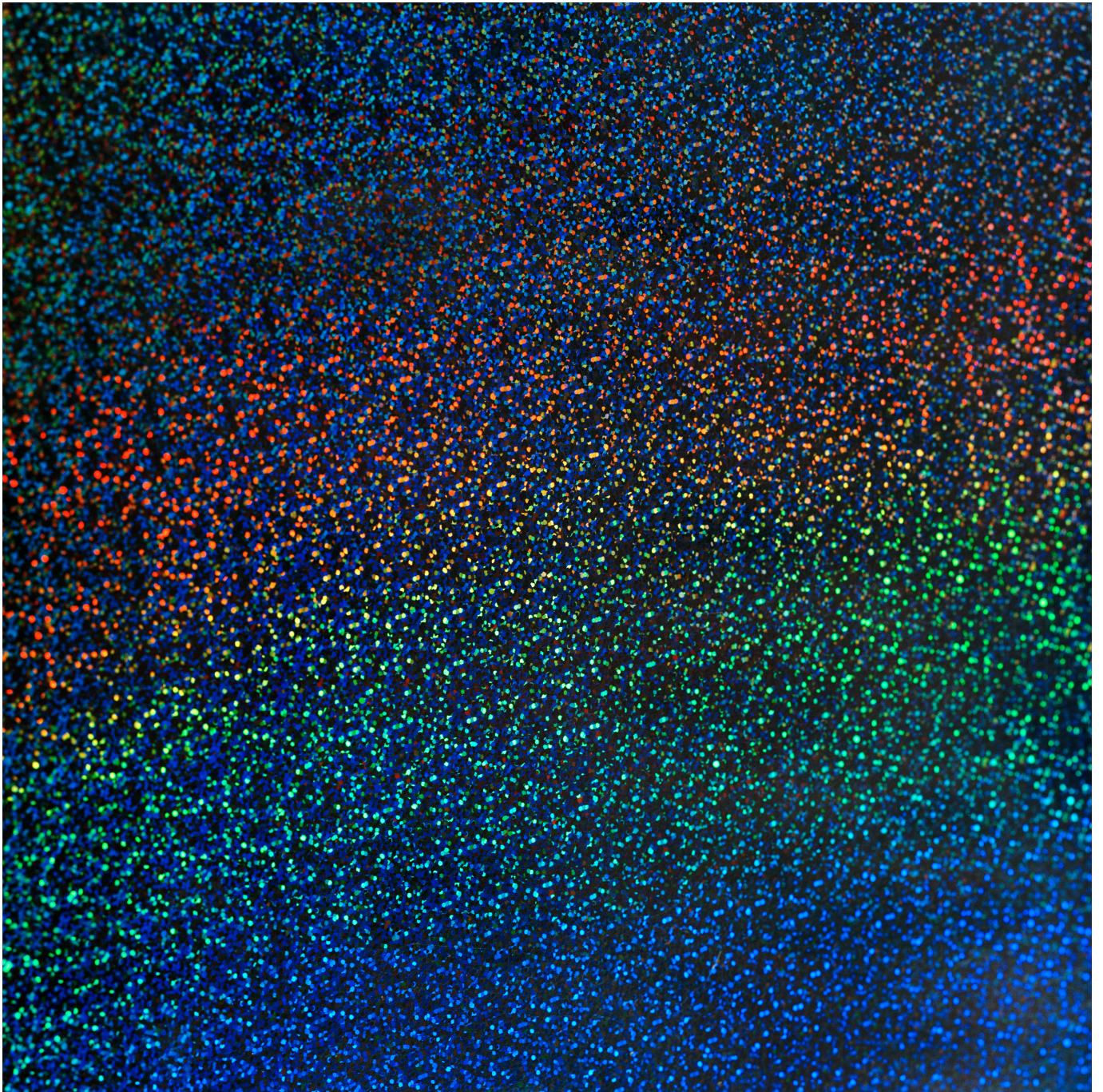
P. Elaine Sharpe
October 2009

Artwork

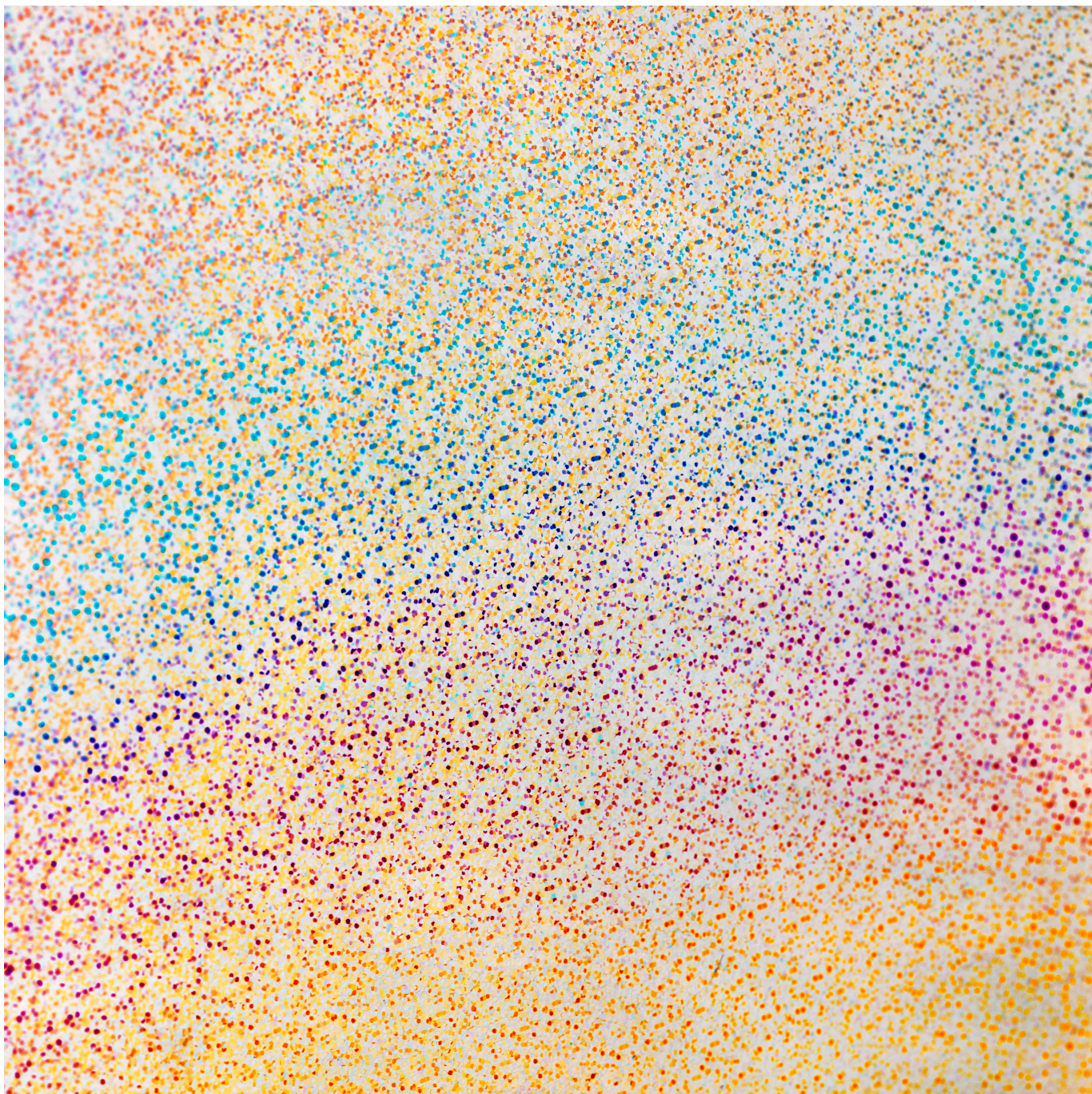


Above: Untitled, Right: Untitled (detail), 24"x36x24", Cotton Swabs, Ear Wax, Peanut Butter, Glue, Shellac, 2009.





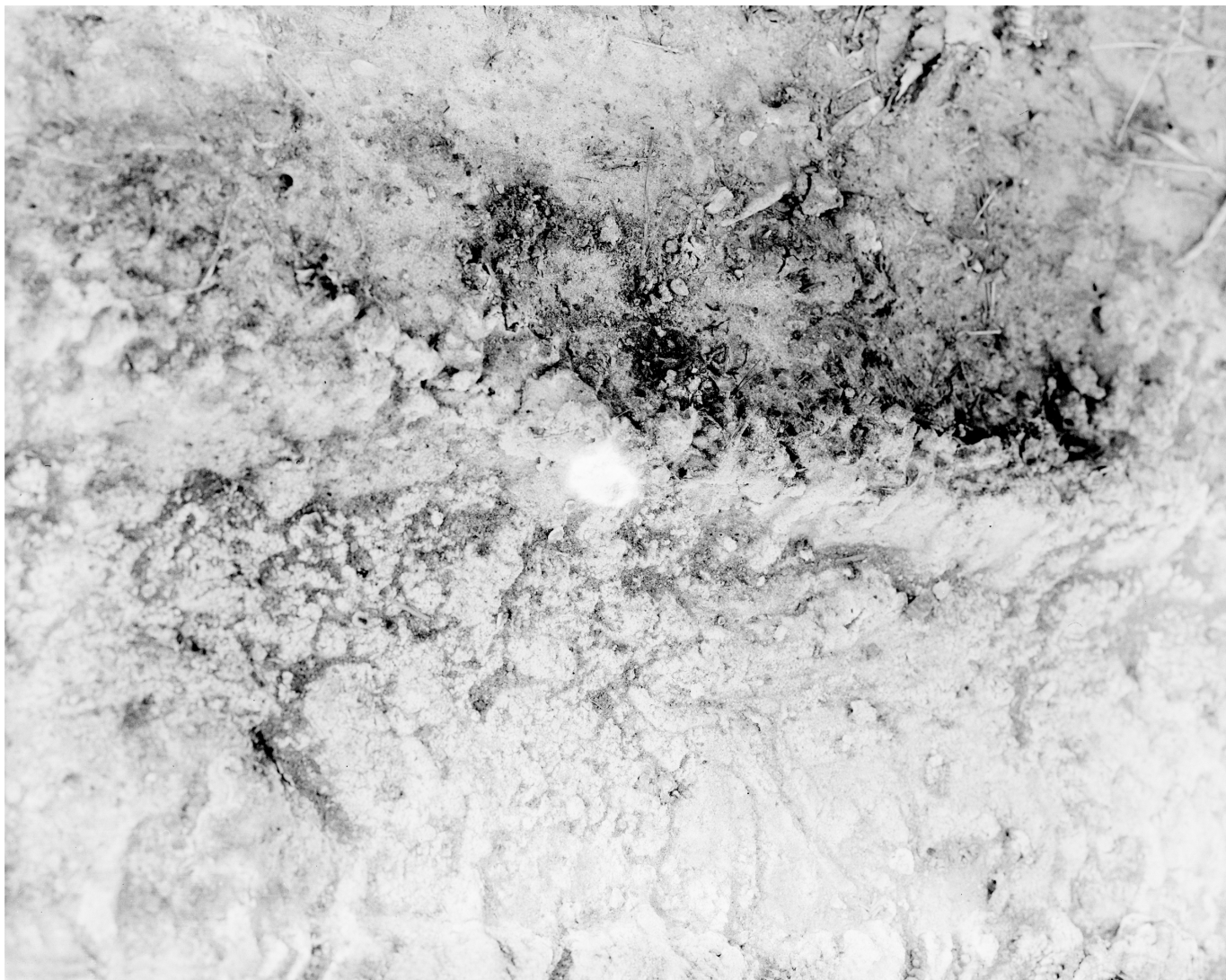
Synesthesia, 44"x44", Archival Pigment Print, 2009.



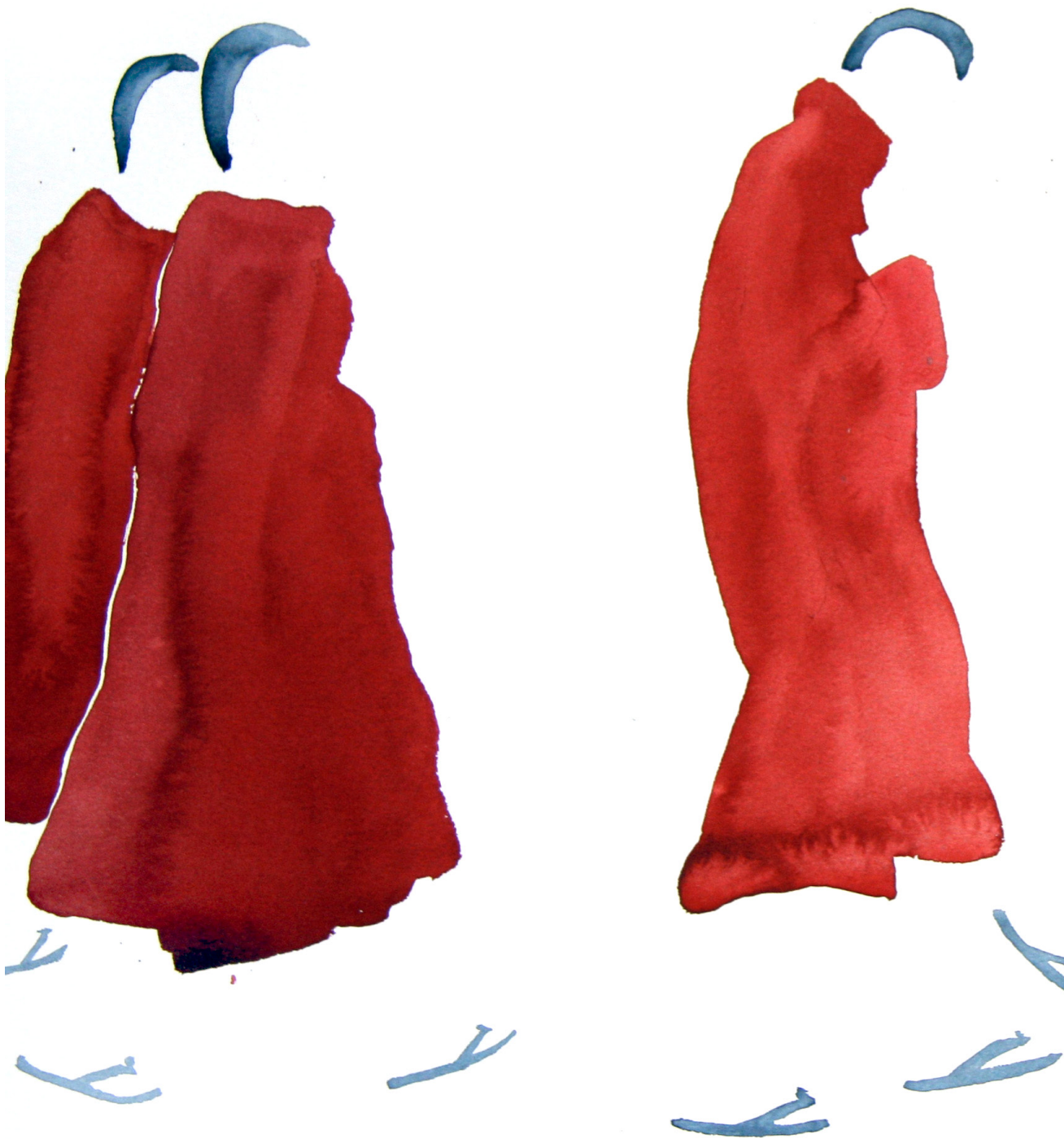
Ishihara, 44"x44", Archival Pigment Print, 2009.



Reeds, 40"x28", Archival Pigment Print, 2009.



White Dwarf, 40"x28", Archival Pigment Print, 2009.



















Glory be to the God of the Galaxies, 36"x48", Charcoal, Acrylic, and Oil on Canvas, 2009.



Praise, 36"x48", Charcoal, Acrylic, and Oil on Canvas, 2008.



Untitled, 11"x18.5", Mixed Media on Paper, 2009.



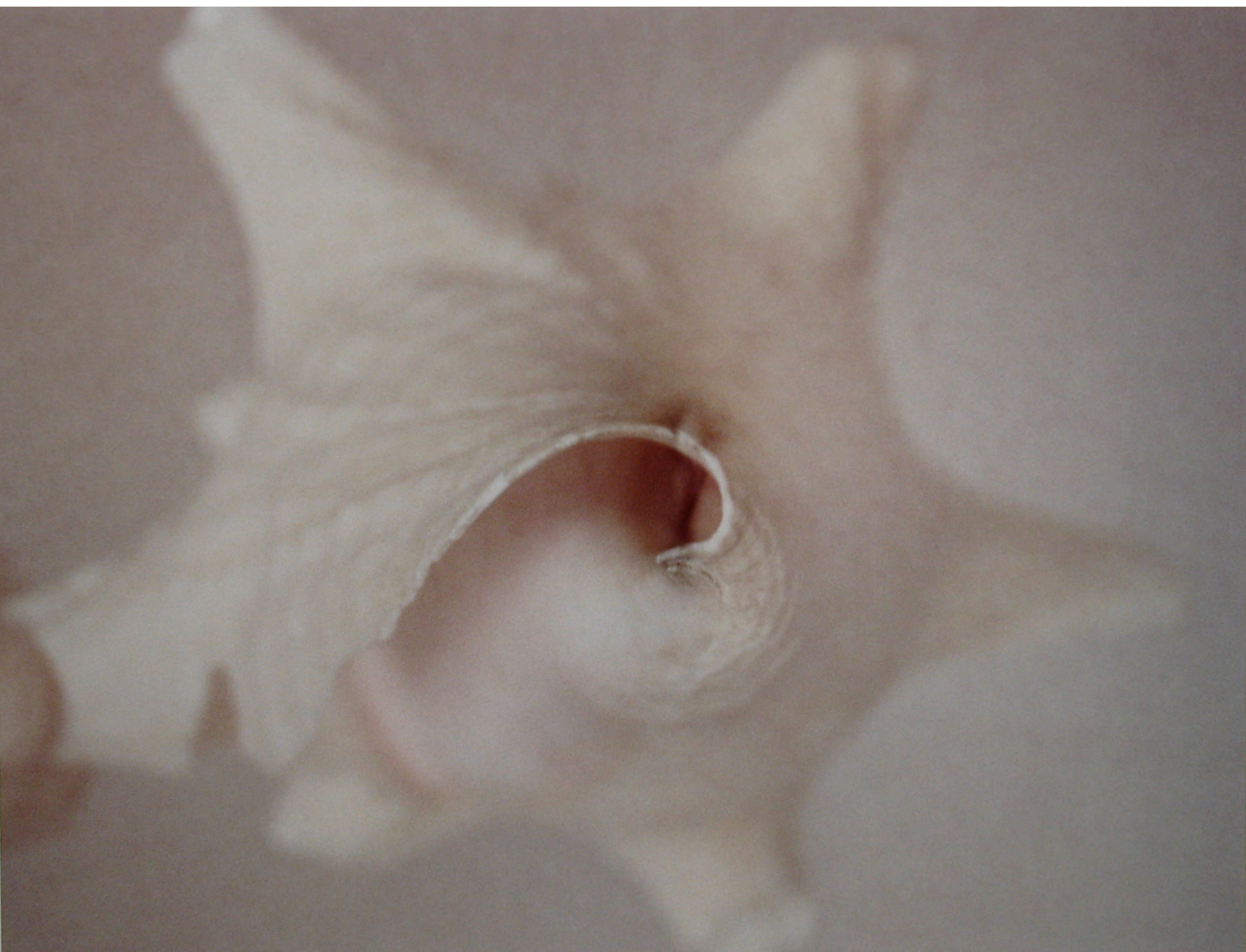
Untitled, 24"x36", Acrylic and Ink on Canvas, 2008.



Always a Bride, 36"x48", Mixed media on Canvas, 2008.



Hell on Tenterhooks, 36"x48", Mixed Media on Canvas, 2009.



Organic Resonance Series: Untitled 3, 11"x14", Photographic Print, 2009.



Organic Resonance Series: Untitled 7, 14"x11", Photographic Print, 2009.



South West Esteem, 54"x36", Digital Print, 2009.



Fair Diplopia, 96"x72", Acrylic on Canvas, 2009.



Untitled, 13"x17", Photography, 2009.
page 30 Sync Resist | Hoda Ghods











Grandpa, 30"x20", Photograph, 2008.











Two Fly (Irvin Chow and Hannah Greyson-Gaito), 5"x7", Photography, 2009.



Dandelion Sun (Brandi Ferreira and Holly Newton), 5"x7", Photography, 2009.



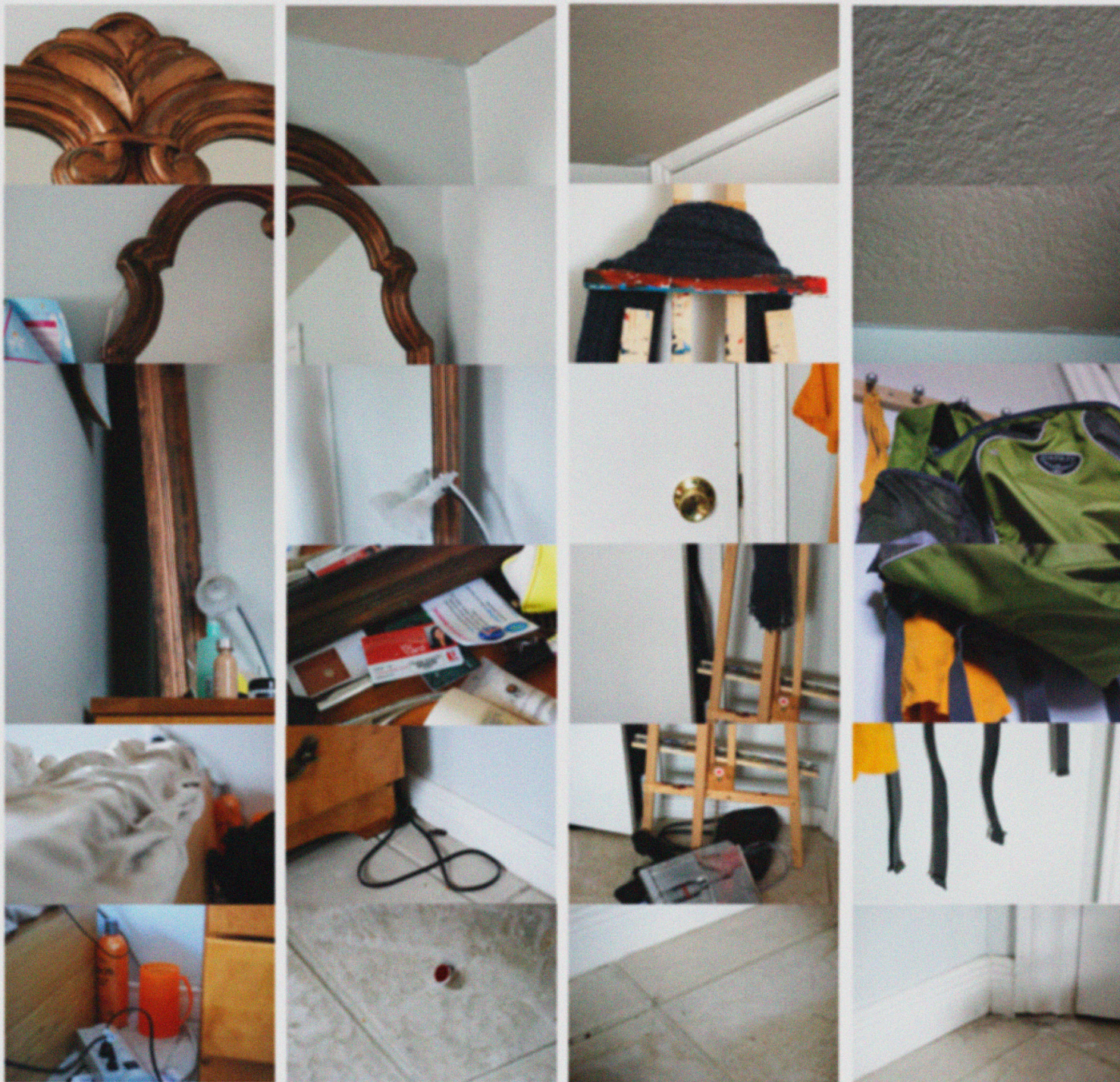
Schismatic Occasions and Hope, 48"x60", Acrylic, Salt and House Hold Cleaner on Canvas, 2009.

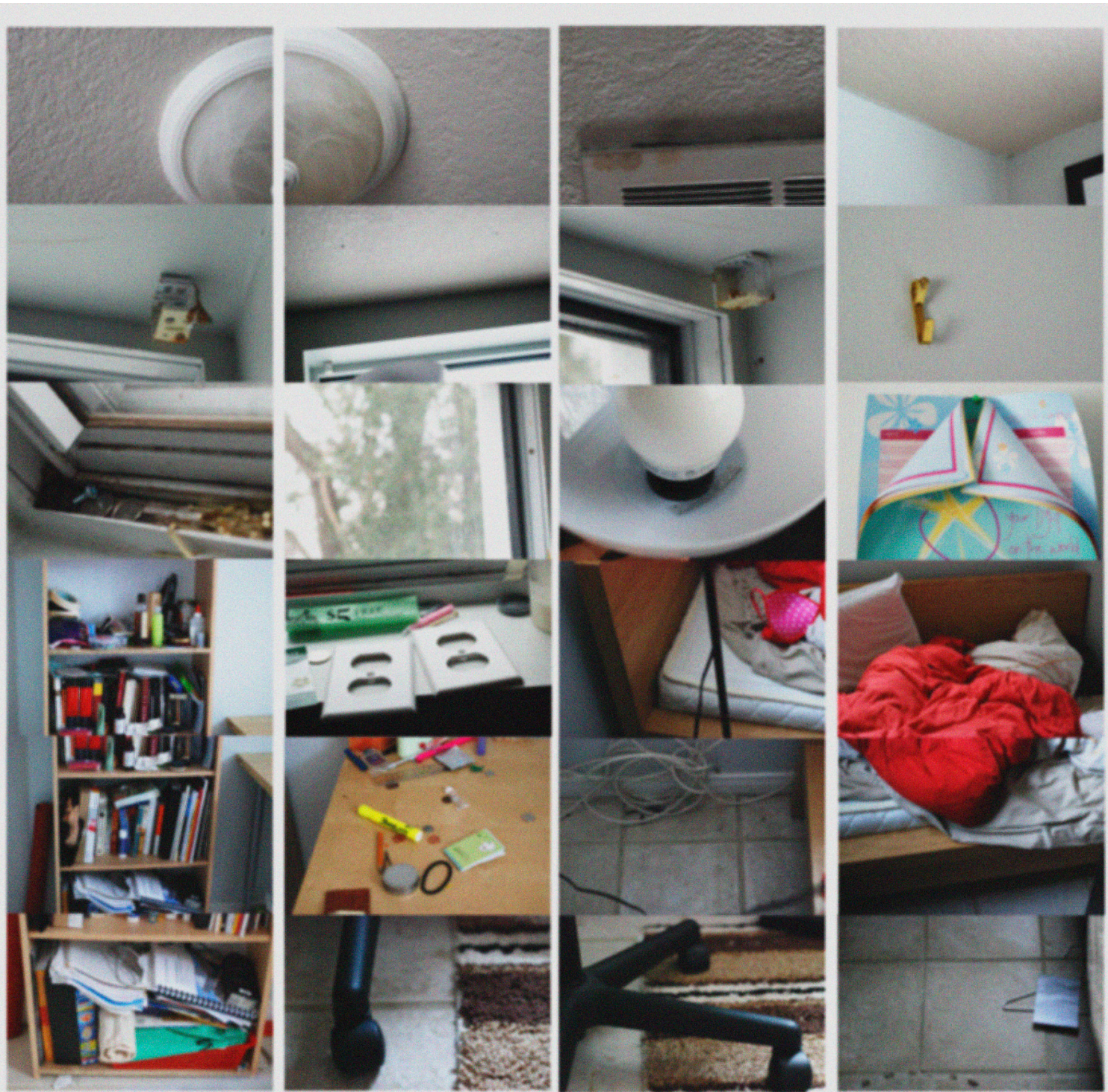


At Break, Dawns the Rooster, 48"x60", Acrylic, Salt and House Hold Cleaner on Canvas, 2009.





















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The Good Life 01, 30"x24", Digital Print, 2009.



The Good Life 02, 30"x24", Digital Print, 2009.



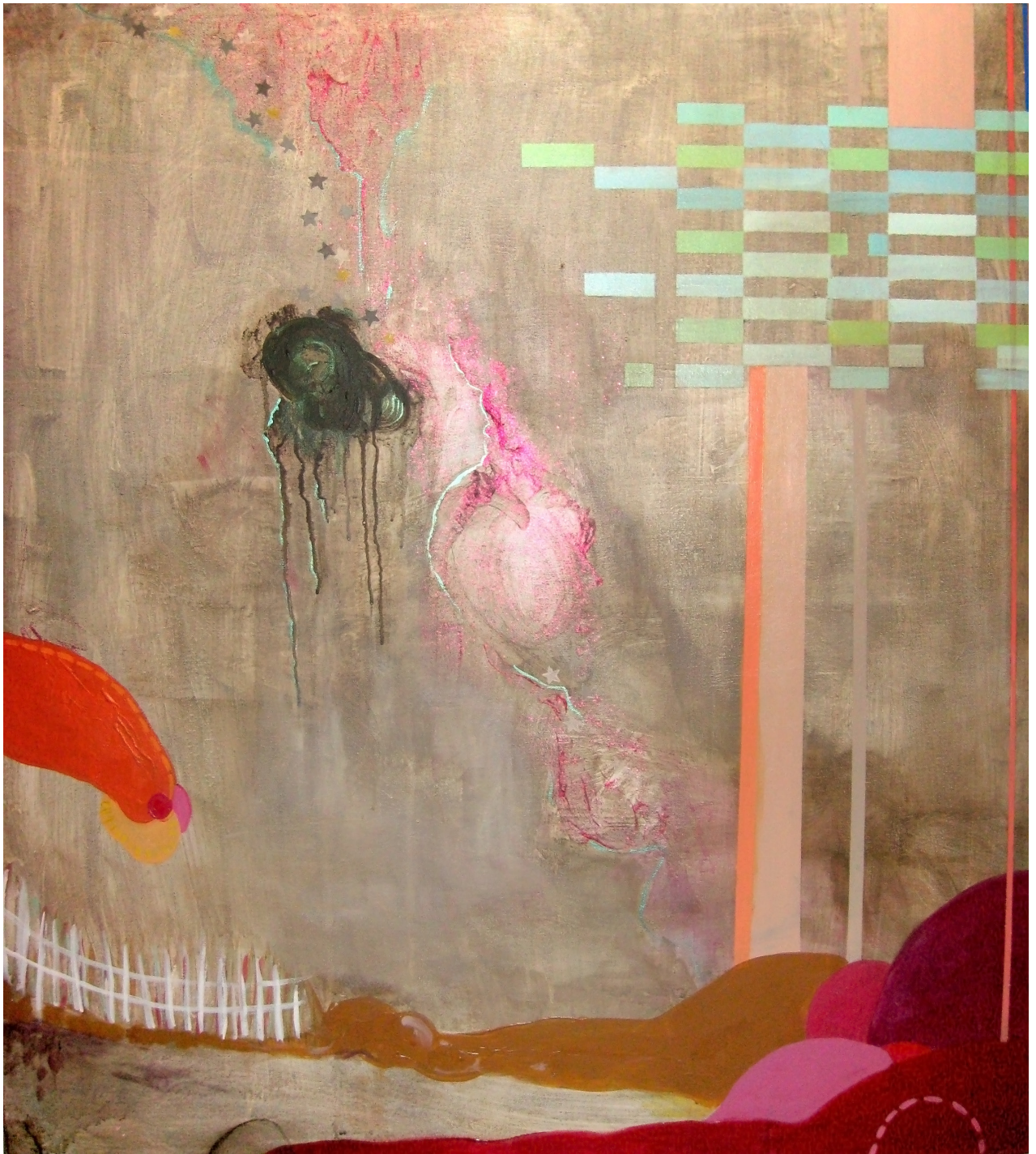
Untitled (Organics #4), 48"x48", Acrylic on Canvas, 2008.



Untitled (Organics #7), 60"x60", Acrylic on Canvas, 2008.



Untitled (Correspond 5), 30"x40", Acrylic on Canvas, 2008.



Untitled (Correspond 7), 36"x40", Acrylic and Glitter on Canvas, 2009.





Spin Tops, 3"x3"x5", Bronze, 2008.



(above) 72 *Carlton Street*, Photography, 2009.
 (next page) 72 *Carlton Street*, Photography, 2008.
 Sara Stanworth-Cunnane | Sync Resist





92 Carlton Street, Toronto

New Affordable Rental Housing

Project Team
Owner: Toronto Community Housing
Architect: HGA Construction Management Limited
Contractor: HGA Construction Management Limited
Mechanical Electrical: Smith & Associates
Structural: Smith & Associates
Landscaping: Smith & Associates
Civil Engineering: Smith & Associates
Traffic Engineering: Smith & Associates

Canoe-EI Toronto Ontario







Projections (Harry), 11"x14", Photography, 2009.



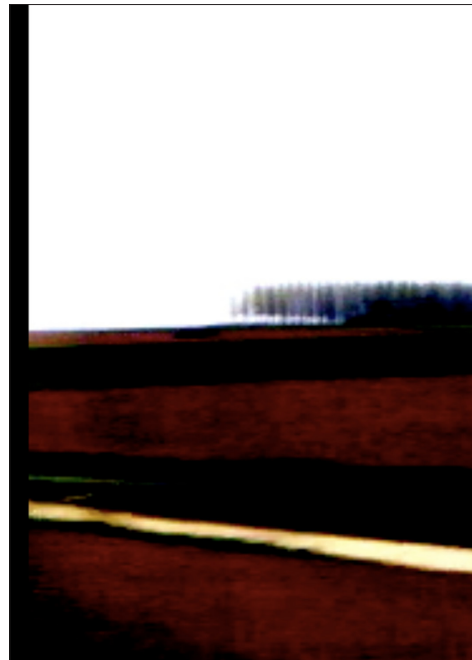
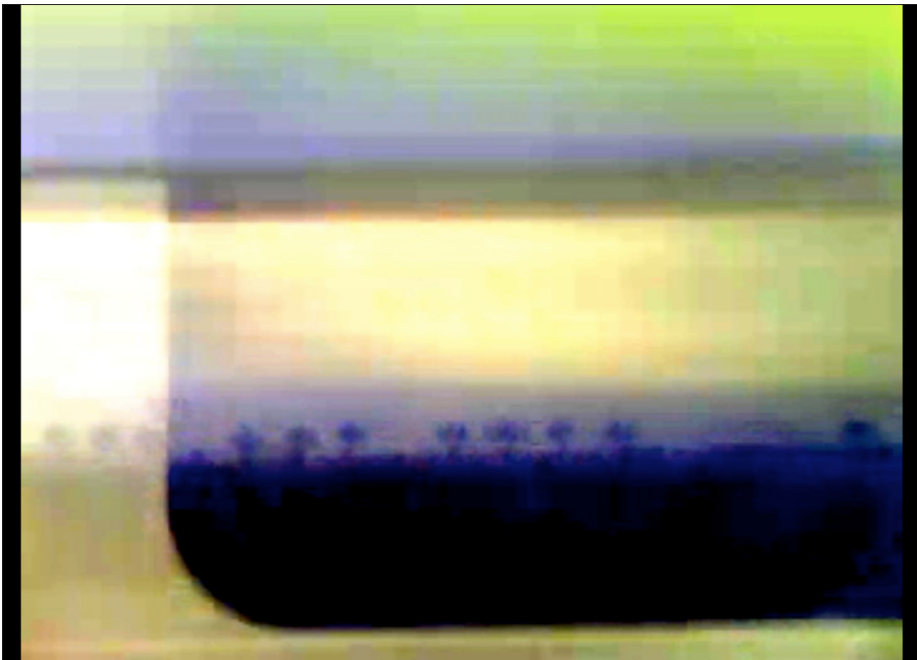
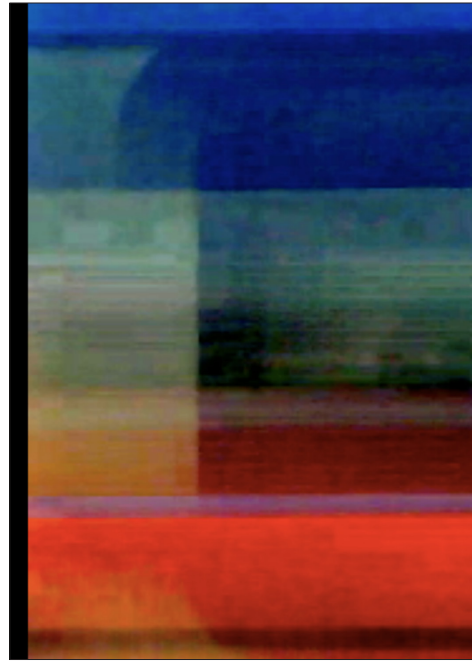
Projections (Harry and Mania), 11"x14", Photography, 2009.

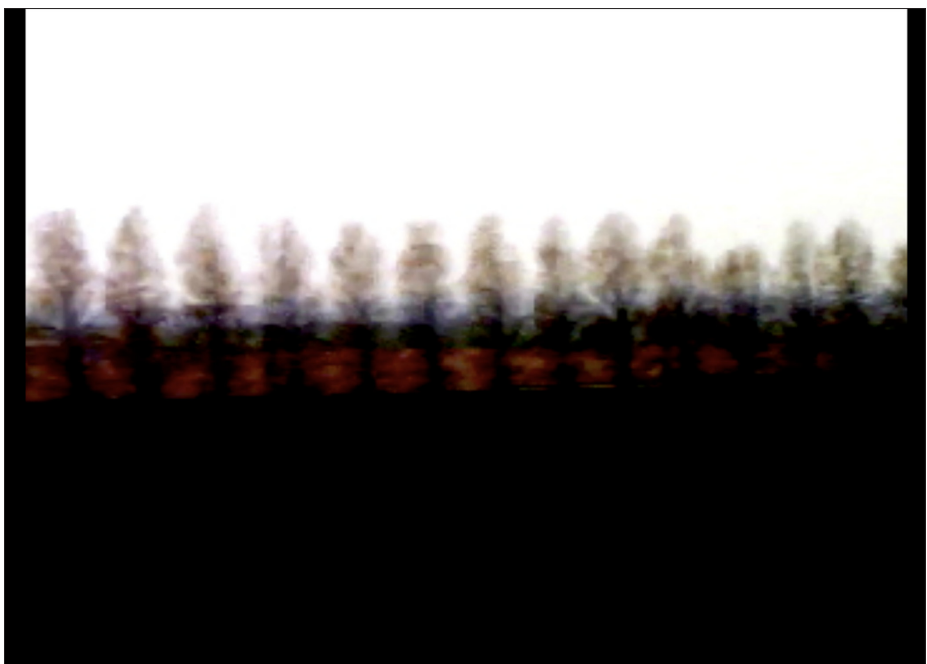
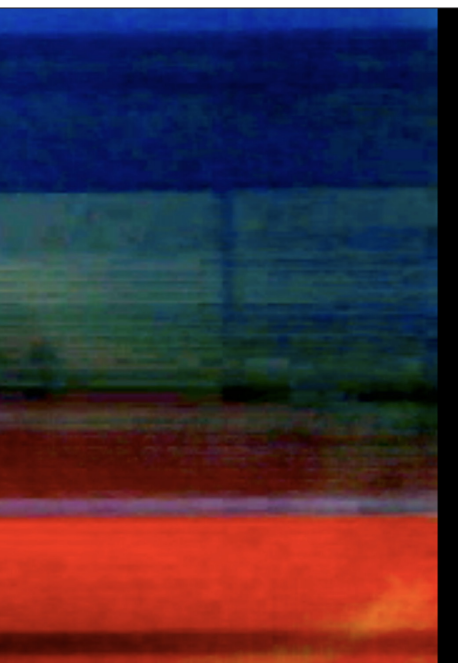


Projections (Harry and Mania 2), 11"x14", Photography, 2009.



Projections (Harry and Mania 3), 11"x14", Photography, 2009.























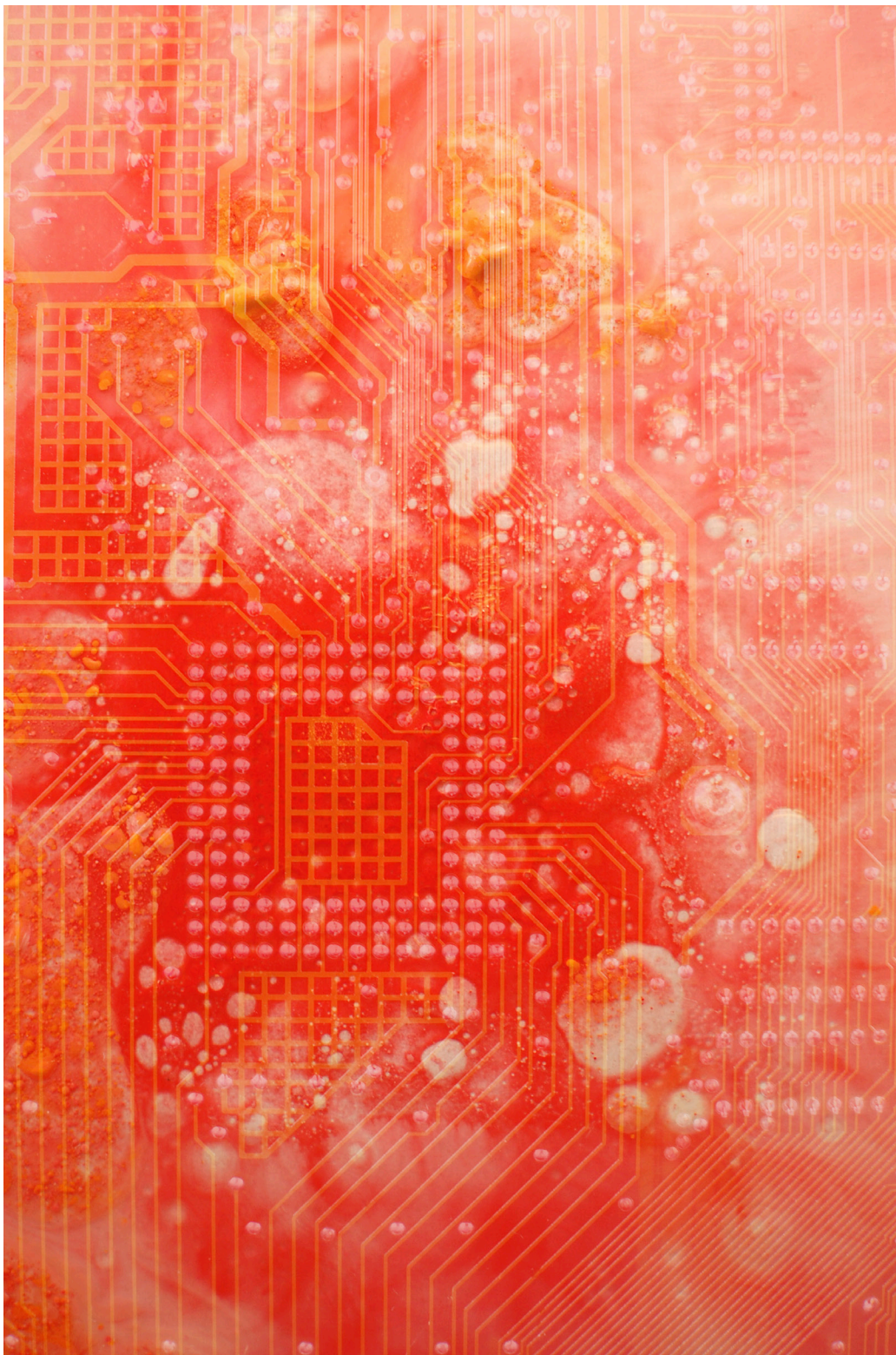








Speciman #47, 20"x30", Digital Print, 2009.



Untitled, 25"x37.5", Digital Print, 2009.

Contributors



Simon Black's interests lie in materials and subjects not normally considered art. He finds inspiration from things common to most people, and enjoys representing them in such a fashion that they are seen in a completely new frame of mind. A theme he's taken an interest in is consumption, and strives to discover unique approaches of highlighting society's trend of engulfing a diversity of stuff. Lately, Black has been attracted to using food as an art material, exploring ways in which it relates to our bodies and current culture.

p. 6 / *Untitled*, Sculpture, 2009.



Jon Baturin has spent much of the last ten years investigating ideological constructs and the formation of dogmatic systems as they relate to notions of Truth. At present he continues to work on a series of collaborative projects, which deals with the fragility of the human species and the subjective interpretations of both Hope and Loss. Research has historically been manifest in collaboration with international institutions as artist-in-residence. These include Glasgow School of Art, Tallinn Art University, Athens School of Art, Banff Centre for the Arts, and Tasmania School of Art.

Recent international projects have been presented in major venues in Budapest Hungary, Lubjiana Slovenia, Auckland New Zealand, Hobart Tasmania and Sydney Australia. A new two person exhibition is in process for 2010.

Jon Baturin has taught on the faculties of several Canadian art institutions including the University of Saskatchewan, Emily Carr Institute of Art and Design, Ontario College of Art, Concordia University, and the University of Lethbridge.

Jon Baturin, Associate Professor
BA University of Victoria
Intermediate Diploma, Vancouver School of Art
Advanced Diploma, Emily Carr College of Art
MFA Glasgow School of Art, Glasgow University

Juror for Sync Resist, Issue 1 / Fall 2009



Robert Canali. "My artistic endeavours are primarily executed by means of photography to explore visual expressions of identity, absurdity, relationships and memory.

In my most current works I have been concerned with the notion of human partnership and relationship habits; I have explored this concept at length from a personal perspective and have produced work reflective of my own experiences. I take a phenomenologist approach in the creative process of my work. I render the subject matter of each image in my mind long before I delve into the tangible process of creating the work. In my more introverted bodies of work I position myself and the camera as one entity within the atmosphere I create to observe and capture the scenario as third person."

p. 8 / *Synesthesia*, Photography, 2009.

p. 9 / *Ishihara*, Photography, 2009.

p. 10 / *Reeds*, Photography, 2009.

p. 11 / *White Dwarf*, Photography, 2009.



Lindsie Canton. "Is there anything valuable left to say about art? All that remains is beauty."

p. 12 / *Monks*, Watercolour Painting, 2009.



Diann Chea. “Working with performance, video, and installation, my work revels in the absurdity of racism and sexism and subverts the self-negating potential of racial and gender constructions. Often, the issues I work with are drawn from my experiences as an Asian woman and from the critique of an exclusionary imagination of Canadian identity. Rather than merely reiterating these social constructions, I present them layered with subtle and humorous resistant narratives that reveal imbalances of power and more importantly, offer an expression of agency and empowerment.

Roar! I Am Oriental Rug! addresses the discourse that objectifies East Asian people as effeminate and passive in order to exclude the participation of Asians or “Orientals” from a white masculine North American culture. In this performance, I simultaneously parody both the passive East Asian stereotype and the hypermasculine North American representation of stunt-performing male youth subculture. I don a 5x3 feet rug costume and perform the character of an anthropomorphic Chinese-stylized rug. Through attempting various acts of overt though not unproblematic machismo such as crushing empty beer cans on my head, doing push-ups and asking to be punched in the stomach, my rug character tries to prove its self-worth. The performance mocks gendered constructions of race as well as the reiteration of North American masculinity.”

p. 14 / *Roar! I Am Oriental Rug!*, Performance Stills, 2008.



Julia DiCarlo. “My photography explores the many qualities that women encompass in today’s society. Although women are constantly present within each photograph, they’re not always the main focus of the image but rather a subtle feature. Placing women in stereotypical roles by using subjects that appear aesthetically pleasing and comfortable with their sexuality, contributes to the over all theme and goal of my body of work that is being created. Also present in my work is the implication of a performance and staging in the shooting process. This performance is not directly seen but rather implied, leaving the viewer to reflect on the creation of the work”

www.juliadicarlo.ca

p. 16 / *Jane Doe0393*, Photography, 2008.

p. 18 / *Jane Doe0074*, Photography, 2008.

Corrina DiLella. “I seek to use my God-given gift of painting to glorify Him. My paintings, abstract or realistic, are faith-based paintings inspired by God, the Bible, and Christian music. Artistically I seek to create paintings with a lot of movement, sound, and balance.”

www.corrinadilella.blogspot.com

p. 20 / *Glory be to the God of the Galaxies*, Painting, 2009.

p. 21 / *Praise*, Painting, 2008.



Mitchell Eckensweiler. “I take pleasure in the work I do as it allows me to consider what isn’t real. It is a moment when I am able to present my state of mind through abstract imagery. Experimenting with mediums such as computer ink, acrylic paint and marker, I have developed an unorthodox style. During the course of my work my decision-making is most often casual. My works include painting, metal fabricated sculpture and mixed media drawing. In my work we see an ever-growing integrity between organic form and bold line as I explore the interconnection between natural and structure. My work is best described as being graphic design inspired with an abstract execution.

Recognizing that art is the love in my life, I plan on pursuing my Masters in Fine Art in Europe.”

p. 22 / *Untitled*, Mixed Media, 2009.

p. 23 / *Untitled*, Painting, 2008.



Jo Fallak. The works featured in this book are part of Jo Fallak's performance of a student, ages 17-21. Jo assumes her audience to have at least precursory experience in the act of seeing and acknowledges that the production of artistic meaning occurs at the level of viewer and not solely artist. Therefore please accept a short summary of the performance instead of artistic statement.

"I painted during the strike at York University, a labour dispute between the teachers' assistants, untenured faculty, and the Powers that Be at the University. The strike ended with the government of Ontario stepping in with back-to-work legislation, which I thought was clumsily done. The trek up to York from downtown Toronto is a shitty one, by the way. Zooming along underground is an unfriendly way to start any morning, especially in the winter.

I also worked at Live Food Bar as a line cook on Monday nights, which required a lot of slipping on sidewalks on the walk up to Dupont Street. The work was happy labour and the food and people were both good. I did not consume any animal products during this time. I did do the crossword, and drank lots of coffee.

I lived downtown in a three-storey house with five other students (these: musicians, also at York) and one rabbit. We occasionally forgot to take out the recycling bin but got along famously. We lived next door to a busy restaurant that kept me awake late at nights.

During this time, I settled on the idea that is steering my artistic practice-engaging in daily life as a performance and painting as its study.

These paintings hung there in the house I lived in."

www.jofallak.com

p. 24 / *Always a Bride*, Painting, 2008.

p. 25 / *Hell on Tenterhooks*, Painting, 2009.



Katie Fife. "*Organic Resonance* presents a juxtaposition of the human body with natural organic objects. The technique of analogue in-camera double exposures is employed to create a layering of forms, displaying provocative parallels between overall shapes, lines, and suggested internal structures. Full figural compositions evoking notions of growth and regeneration are complemented by close up macro-shots implying underlying elemental frameworks of a more abstract aesthetic. A very soft colour scheme of cool and warm tones generates a natural, pure feeling.

Images of a gourd and seashells are reflected within the curled fetal figure conveying growth and regeneration. The flowing lines of dried grass is echoed by the fluid positioning of the body and its innate limbs. Internal structures are suggested as the sharp ridge of a shell lines up with the human spine, a fern echoes the ribs, lily stamens act as the metacarpals of the hand, and an oak leaf matches the veins of the wrist. In one image, the belly button is compared to the soft underbelly and apex of a conk-shell, while another shows the furled leaves on a plant stalk overlain with the body as it folds in upon itself.

The images of *Organic Resonance* prompt the viewer towards closer observation and to recognize innate metaphorical connections between depicted subjects. My series renders a more subjective and poetical examination of unseen resonances in life's complex network of existence."

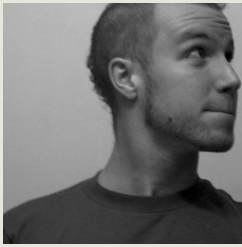
Organic Resonance Series:

p. 26 / *Untitled 3*, Photographic Print, 2009.

p. 27 / *Untitled 7*, Photographic Print, 2009.

Hoda Ghodes. "In these photographs, I have tried to approach the idea of being a woman from the Middle East in a totally new western environment with all stereotypes that I have faced. This idea originates from the image that the western media produce and deliver to the western audience. This image shows the Middle Eastern women as a passive and isolated individual from their societies."

p. 30-31 / *Untitled*, Photography, 2009.



Alex Fischer's work is developed around the relationship between contemporary art and the context of production within a university visual arts program. An immersion into the affect of digital information, Fischer's work continues the experimental tendencies of post-abstract expressionism and expanded painting. By specifically referencing practicing artists in various stages of career his work exploits art historical context and the tautological influence of art institutions. Fischer aestheticizes this collective immersion to provide insight on the current directions of art in social media. While the iconographical traces suggest a predetermination for complexity, permitting a point of reference by way of the bizarre recognizable symbols allows for an introspective interpretation. The dialogue is extensive and provides reflection for both the social and art historical qualities of each piece. The result is a delicate medley of information and simulation.

www.artofalexfischer.com

p. 28 / *South West Esteem*, Digital Print, 2009.

p. 29 / *Fair Diplopia*, Painting, 2009.

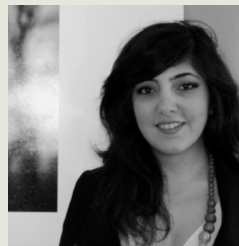


Amanda Geensen. "The way in which we cohabitate certain spaces, both public and private spheres, are fascinating and is what my work investigates and represents. Setting up situational tableaux, my work often focuses on divulging secrets and exploring fears. As a storyteller, my work usually narrates the bizarre and sometimes disturbing. I enjoy leaving the viewer in suspense as to what is truly occurring or to what the future has in store for the characters displayed. I like my work to expose something, either from within the space or from within the person or character represented. I act out the fascination of revealing the way certain spaces will affect and bring out certain actions within someone. I explore and present what most people keep hidden or try to keep private. I seek out the peculiar and the abandoned, spaces that are as forgotten as the characters I expose. I use articles found in these spaces and usually alter very little of the photographic space in order to create my own reality. I use digital photography and post-production software, as well as analog 35mm and medium format film based photography, to create a space that ultimately belongs to everyone."

www.puravidadesigns.ca

p. 32 / *Lampshade Lady Series: Billiards*, Photography, 2009.

p. 34 / *Grandpa*, Photography, 2008.



Azadeh Houshmand is a Toronto photo based artist whose eclectic background influences all aspects of her work. After emigrating from Iran ten years ago, Azadeh began her studies at York University as a Business Major. After two years, she changed her focus to Psychology, with a minor in Fine Arts. Her mother being an accomplished artist along with the support of her family helped her to pursue disciplines that promote exploration and imaginative analysis of one's self and the world. Photography is truly a tool Azadeh uses to communicate how she views the world around her. It is where her voice can be heard the strongest. Initially trained in traditional black and white and color photography, Azadeh has expanded her work to digital photography within the last 2 years. Although her work continues to follow digital trends, working with natural lighting and printing in a traditional darkroom is her true passion and where her work truly excels.

Growing up in Iran, and spending her teenage years in Canada, she uses this mixture of cultures in her work. Her work deals with identity, family and, sometimes influenced by her psychology background, deals with expressing her personal experiences. Most of her work is reflective of her state of mind and is a representation of herself. Having moved to Canada at the age of sixteen had an enormous impact on Azadeh, and is continuously displayed in her work. Trying to reconnect with her Persian roots and finding her place in Western culture has been a challenge and this challenge is reflected throughout her body of works.

Recently she has been working around the subjects of memory and memory loss. After the recent loss of her grandfather with whom she shared a deep attachment, Azadeh's work reflects on the subject of Alzheimer's, loss of memory and losing someone important. Losing control, fading of memory and loss of clarity is evident in her recent works. Her work looks back to her past and to her childhood memories in an effort to reconnect with them.

p. 36 / *Family Portrait*, Photography, 2009.



Lilien Huston- Herterich is a Chicago- born artist living and working in Toronto, ON. She has been working primarily with photography during her three years of study at York University, but has just recently begun exploring the possibilities of video, installation, and digital collage. Lilien's most recent work focuses on both the subconscious awareness of adult issues in childhood, as well as the acknowledgement of the inevitable presence of pixels in her transforming medium of photography and new media.

Lilien has been a practicing photographer since early high school, taking classes at the School of the Art Institute of Chicago, and later volunteering as the school's annual fashion show photographer. She is a founding member of the Toronto based Dirt! Art and Music collective, and has exhibited in the Museum of Contemporary Art in Chicago, The Gales Gallery in Toronto, and the Arts and Letters Club in Toronto. For her graduate degree, she hopes to study new-media, with a focus on photo-based installation, abroad.

p. 38 / *Pinching Vulvas*, Video Stills, 2009.

Janet Jones is a painter who is interested in cultural theory and art criticism. Her paintings, which investigate the spaces of the postmodern city in relation to feminist geography, the techno-sublime and Situationism, have been exhibited across Canada, in New York, England, Germany and France & China.

She received her MFA from York University, Toronto, and her Ph.D. from New York University in the area of art theory and criticism. She has been a visiting artist and given papers on painting internationally, in France, England, Russia, China and Cuba.

Janet Jones is an Associate Professor in the Department of Visual Arts, York University, Toronto. As well, she has been the Director of the MFA Graduate Program in Visual Arts, (1997-2000) and Coordinator of the Fine Arts Cultural Studies Program (1990-93).

Juror and Advisor for Sync Resist, Issue 1 / Fall 2009



Andréa de Keijzer is an emerging photographer and contemporary dance artist. Currently, her primary focus is outdoor dance photography, which involves capturing dancers midair, with crafted fluidity and unique shapes. Improvisation as a choreographic tool is key to her creative process and research. Dance photography has allowed Andréa to bring stillness to movement and movement to stillness with a delicate and intricate style. Her photography provides a place to store fleeting moments and human connections so they can be further appreciated and enjoyed. She believes in dance and photography with depth, honesty and presence. Andréa has a great love and respect for these art forms and is dedicated to her practice alongside others who live intensely and passionately.

www.therainydayparade.net

p. 40 / *Two Fly*, Photography & Dance, 2009.

p. 41 / *Dandelion Sun*, Photography & Dance, 2009.

Hanna Kunysz. "My new body of work investigates the dimensions of inner and outer space as being formed by the passing of sky through architecture. With architecture acting as a backbone to spacial arrangement, our visual fields become grounded by the heavy materials used in building, and later released with the vertical integrity of sky scrapers. Generally speaking the materials used in the construction of architecture are heavy, linear and fixed. When a building begins its development the ephemeral element of sky is imposed, torn and re-based as an almost secondary but new atmosphere. No longer does the sky remain an open, breathable space, instead it is grounded and associated with site specific work. The two elements of sky and architecture continue to battle, fighting over angles, wedges and ends. This battle of spaces is represented in my work with the distinction of hard edge lines being protruded with organic, multi layered forms. By applying painting in numerous layers, most erased and later repainted in new techniques, my works enact the possibilities of spatial disappearance and recreation through the destruction of a sky's void space with the construction of new materials that begin to take place in the amorphous through their repeated forms and aesthetic qualities. Together these two elements of sky and architecture fold and open, breath and collapse, and control and release the space they encounter, always pushing and swallowing one another in an attempt to solidify an occupied moment."

p. 42 / *Schismatic Occasions and Hope*, Painting, 2009.

p. 43 / *At Break, Dawns the Rooster*, Painting, 2009.

Justin Lawrence is a Toronto -based artist currently finishing his Bachelor of Fine Arts, with a minor in Film Studies at York University. Justin has become well equipped with a technical level needed for photography through lighting and composition while pulling in the influence of film and a cinematic aesthetic. This gives his images a unique and performative quality which creates a whispering narrative. In many ways, Justin's work attempts to represent the ongoing narrative within his own mind. While the aesthetic of his images range from fashion to documentary, Justin continues the tradition of telling stories through images establishing his work as "cinema" photography.

p. 45 / *Allonge*, Photography, 2009.

Selena Lee. "As a photographer, my work is an investigation of space and surface. An exploration of the literal surface of the photograph and its illusory qualities is an underlying theme of my body of work. This exploration ranges from attempting to create an opaque surface that does not draw the viewer into the potential depth of the photograph, as is experienced in *Reel*, to emphasizing the digital qualities of my photographs by manipulating the surfaces in Photoshop, as is seen in *Details of a Room*. Along with investigations of physical space, I also examine the qualities of psychological space. With *Project1*, my subject is the psychological space of memory, and observing the use of the photograph as memories when the memory fades. This photograph starts in a room, and projected onto the wall is an image of an event that took place in the same room at a different time. The image is surrounded by empty space, referring to experiences of memory that a photograph cannot capture. The image is projected on a white sheet, acting as a temporal reference to the process of transferring photographs onto paper. Yet, the surface of the image remains somewhat elusive. It only exists as a projection in the final photograph of the wall of the room, with the empty white light surrounding it.

It is through these projects that I explore the qualities and potential of the space and surface of photographs. I plan on continuing to work with projections and the tangible, or intangible surface of a photograph."

p. 46 / *Details of a Room*, Photography, 2009.

p. 48 / detail from *Details of a Room*.

Joni Lui is a Toronto photo-based artist who specializes in both film and digital colour photography. She often explores with intangible concepts that may not necessarily have concrete, physical manifestations. Joni investigates the idea of time, the disconnect one feels from reality when experiencing nostalgia, and the documentation and exploration of dreams.

Marsba is a body of work inspired by an episode of *The Twilight Zone*. The idea behind this work is to explore the distinction between reality and fiction. The existence of plastic made objects could be considered a terrifying sight as something that is not real is made to look real. The mannequin blends in with the landscape as she becomes one of us. *Entropic Disorder* is the depiction of one's emotional and physical state as they lose something that is most important to them. One loses track of time, of their environment and of their own mental state.

p. 50 / *Entropic Disorder*, Photography, 2008.

p. 52 / *Marsba* (#4), Photography, 2007.

Philbert Lui. "Consider me a child born from modern information. Growing up in a thriving international metropolis where monolithic buildings sprung up like mythical beanstalks while subconsciously absorbing Japanese animation soaked in post-modern and cyberpunk motif, I developed a questionable relationship with technology.

The *INTER* Series is an ongoing collection of short film, video art and installation that will continuously comment on the legitimacy of Internet technology. However no matter how critical the *INTER* may be, its creator will equally be as engrossed with the Internet and all its related facets as the portrayed characters. Hypocritically intriguing."

www.thebananatimes.com

p. 54 / *INTER: Uninstall*, Video Stills, 2009.



Alexandra Majerus is a multidisciplinary artist who works primarily in photography, performance, video and installation. Influenced by a multi-cultural background and repeated migrations between Barbados, France and Canada in which she had to adapt to different languages and cultures - post-colonial Caribbean, large European metropolis and Toronto's multicultural city, she has gained an awareness of how cultural practices become institutionalized as the norm.

Through the lens of an outside observer, her practice engages with the notion of western culture and its categorizations. Her work examines issues of ethnicity and hybridity within the context of having lived both as a visible and an invisible minority. Continued close connections with "third world" countries means Alexandra's art repeatedly draws attention to consumerism. Aware of the constructed nature of gender and the female body, conceived differently in terms of beauty and aging from country to country, her interest in women's roles and the discourses which surround the body is presented in her work. These issues are put into question separately or layered together in order to invite multiple interpretations.

www.moves-in-limbo.blogspot.com

p. 56 / *The Good Life 01*, Digital Print, 2009.

p. 57 / *The Good Life 02*, Digital Print, 2009.



Shannon Moynagh. “My work is inspired by the mechanisms of organic growth; the slow accumulation of layers, brought about by periods of flux (movement) and punctuated by periods of relative stasis, reproducibility, the gradual evolution of organisms from simple to more complex forms, and the vast web of interconnectedness that all life on this planet is bound by. I have always been fascinated by life on the microscopic level, microbes that comprise the largest biomass on earth, and the cells that every living creature are built from. I often imagine that the amorphous, globular shapes in my paintings and prints are not just abstract elements but representations of actual living things, engulfing each other, spawning, migrating across their environment, evolving.”

I am on a mission to explore the capabilities of the medium itself. Paint can take on a life of its own, with little manipulation from the artist. Using gravity rather than a brush as my tool, I conduct the paint across the surface of the canvas, or allow it to move and expand on its own, observing the natural behavior of the paint. Throughout the painting process much is left to chance; though I approach the execution of the work systematically and map out various compositional elements in my mind, many different factors can affect the final outcome, thus requiring a great amount of improvisational methods. The finished painting is like a fossilization of the paint in motion, a relic of those precious viscous moments of the paint’s ‘life’ that have become frozen in time.

One of the main characteristics of life is reproducibility, which is what inspires my work in print media. My prints are similar in form and process to my paintings, yet are much more mechanical and repetitive to produce, allowing me to truly integrate my own actions into the rhythms and cycles of nature.”

p. 58 / *Untitled (Organics #4)*, Painting, 2008.

p. 59 / *Untitled (Organics #7)*, Painting, 2008.

Meghan Scott. “I have been exploring the dichotomy of work and play in a series of dysfunctional toy-like objects. With *Spin Tops* (2008), I represent the course that ‘play’ inevitably runs. With age, play becomes heavy and bent out of shape so that objects of amusement are no longer objects of play; they are objects of work. With the development of rational thought, social conventions encourage adults to suppress our foolish impulses. However, this sculpture confronts reason, teasing it with objects that do not function as we remember. *Spin Tops* causes the viewer to slow down and recall their natural tendency to play, and even for a moment, to dissolve their inhibitions and give into the absurd.”

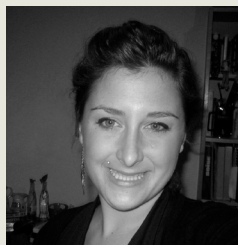
p. 63 / *Spin Tops*, Sculpture, 2008.



P. Elaine Sharpe is a Canadian artist currently living and working in Toronto. Her works have been exhibited nationally and internationally and are held in both public and private collections. She has received several awards and grants for her work; most recently she was invited to become a Fellow of the Stone Theory Institute, a contemporary ‘think-tank’ led by James Elkins, based at the the School of the Art Institute in Chicago.

Sharpe is a Doctoral Candidate in Media Philosophy at the European Graduate School in Saas-Fee, Switzerland.

Written Text and Advisor for *Sync Resist*, Issue 1 / Fall 2009



Sara Stanworth-Cunnane. “The predominant focus in my work has developed around a conceptual framework that encounters themes of degradation and entropy in urban landscape, the interactive notions of the body and of home, and the physical and psychological relationships fundamental to cultural signification. The primary consideration in my work is framed by the research and retrieval of opportunistic aesthetic moments found in what I call ‘the vernacular landscape,’ an aesthetic which resides at the convergence of formal qualities of, and conceptual approaches to, visual culture. The vernacular landscape refers to the distillation of meaning in cultural and societal topography, and references the discourse that a culture narrates in its relationship to the environment. In representational terms, my work is an attempt to capture the elements of both urban and rural cultural spaces and structures that translate to and stimulate the development of visual meaning. This is an intentionally ambiguous statement, as it relates to both the subjectivity of cultural interpretation and to the capriciousness of urban structural growth and decay.”

p. 65 / *72 Carlton Street*, Photography, 2009.

p. 66 / *72 Carlton Street*, Photography, 2008.

Amy Stubbs. “Throughout my four years at York University my focus has remained on photography. Taking courses in digital, colour and black and white I remain most interested in the latter. I prefer shooting film, enjoying the tactility and unpredictability in opposition to the immediacy of digital. Instead of trying to avoid grain like many of my peers, I embrace the tone it adds to my images. One of my main areas of investigation has been an exploration of the touch and how it affects both sides. Recently I found myself mesmerized by the constant traces left behind by the hand. In my most recent series I have ventured away from the minimalism of my work with hands to an investigation of dancers and the body as apparatus. In this series I have been placing dancers in varying dress within a given site and having them move within the space. In these works I am playing with how much I have to give the viewer to create their own narrative.”

p. 68 - 69 / *The Grace (1,2,3)*, Photography, 2009.



Jessica Thalmann is a young emerging painter and photographer currently completing her Bachelor of Fine Arts in Visual Arts and English at York University.

Of Swiss and Jewish descent, Thalmann's new photographic work entitled *Projections* incorporates her mixed cultural heritage in photographs that examine the notions of personal narratives and histories across time. Photographing Holocaust survivors in their homes while projecting images of them in their youth during the war. The series comments on the very nature of image making and the value of photographs as documents of trauma, happiness and change. This series investigates personal cultural heritage that obliquely affects the fragmented nature of identity. I am trying to see how the remnants of such an event can trickle down throughout generations and still somehow haunt the affected families.

www.jessicathalmann.com

p. 70 - 71 / *Projections (various)*, Photography, 2009.



Faygle Train. “My artwork is influenced by my experiences with pedagogy, political advocacy and the subject of war. I create art in order to share my perspective on serious issues and to raise awareness about the complexities of subjects such as the conflict in the Middle East.

Boundaries is composed of photographs taken on a hill between Israel and Gaza in 2008 and shows the landscape during a peaceful moment, which is both an aesthetic and conceptual choice. This work is an investigation of the relationship between Middle Eastern identity and Canadian interpretations of the Middle East in relation to the concept of conflict. The panoramic photographs of *Boundaries* are visually beautiful -representative of a hopeful time and place - even if there has been pain in the past and present. I learned to see the inherent hope that so many people in the region hold dear by visiting numerous institutional centres across Israel and on its borders, where I saw, first hand, the ways in which messages of peace are being enacted. However, my understanding of Israel's complexity is challenged by what I have experienced on Canadian campuses: as a Jewish female advocate, I have received death threats and experienced intimidation and hatred from fellow students. I created this piece in an effort to aesthetically examine why those with little knowledge of a situation allow themselves to be so easily misinformed by peers, media and even professors; and to investigate how issues of nationalism and identity can take on radical positions so far from the place they originated.

This work is a testament to my journey toward understanding the Middle Eastern situation and to my own desire to become better informed. As an artist, I believe that I am primarily an educator. I thus hope that *Boundaries* provokes others to explore physical boundaries of land, psychological boundaries erected by individuals, and the boundaries of free speech and truth on campuses.”

p. 74 - 79 / *Boundaries: Gaza*, Photography, 2008.

p. 80 - 85 / *Boundaries: Israel*, Photography, 2008.



Heather Williams is an emerging photo-based artist. Her images depict the ongoing theme of humanity's quest for perfection through the disruption and destruction of themselves and their environment. She is inspired by the growth of modern technology and its effects on the human body physically and mentally. She is also interested in environmental systems and the cultural patterns that define it as a reality below and separated by man, rather than one nexus in which humanity is inseparably imbedded. A duality is formed that separates humanity as a higher species from the rest of nature. As a result we consume more and more and put too little back to restore and maintain the life system that supports us.

She depicts the physical and mental impact of technological growth on the human body, the environment and humanity's strive for perfection through investigations of scientific theories in journals, articles and textbooks. Her artistic medium is digital photography in collaboration with digital-imaging techniques such as collage and layering using Photoshop. By working digitally she not only shows a link between man and technology but by its very use emphasizes the link. Any use of technology to create the piece will be then in direct relationship with the statement.

She conveys these concepts visually by layering found and original images of organic and abstract forms, the human body, circuitry, binary numbers and nature creating a forged contrast between the artificial and the natural. The use of found images in textbooks and science journals such as cells and binary code helps her relate the scientific realm into her artwork through imagery. Her artistic concepts are conveyed visually in medium sized digital prints that reveal the human bodily fluids and nature in conjunction with technological images of circuitry and binary code. The layering and conjoining of these concepts creates a glimpse of a futuristic digital world.

Heather continues to examine the negative impact on human life and the earth as a result of humanity's quest for perfection, control and power. In her future work she is exploring ecology, the cultural reversal of humans outside of nature and the identification of women with non-human nature that has been constructed by Western society.

www.heatherfwilliams.com

p. 86 / *Speciman #47*, Digital Print, 2009.

p. 87 / *Untitled*, Digital Print, 2009.



V. Jin Wu. "*Untitled23*, is a part of an ongoing time-based series that documents a psychological search for memories lost. This particular work in focus is based on a train story once told by my grandmother, who is now at an advanced stage of Alzheimer's disease. Through abstract visualization and non-linear narrative, I attempted to reconstruct a forgotten moment in time. The result is a vividly haunting yet deeply intimate portrait of my grandmother during her youthful days. To have someone so dear to me slip away day by day into a realm of unconsciousness is painful to watch, my series of work is a personal way of coming to terms with an otherwise intolerable heartbreaking situation."

www.cryoverspiltmilk.com

p. 72 - 73 / *Untitled23*, Digital Video Stills, 2009.



Melika Zamani. "My work is influenced by notions of truth and objectivity, fueled by various scientific theories and philosophies. A major theme has always been the tension of opposites, and an investigation into the possibility of polarities existing simultaneously (as apparent in wave/particle duality, where photons can be both a wave and a particle); this ambivalence is established in my work by amorphous forms which lie between figuration and abstraction. The quest for paralleling fundamental truth is challenged concurrently by the use of arbitrary forms which may suggest a nihilist position, consequently re-enforcing the theme of ambiguity in these works."

p. 60 / *Untitled (Correspond 5)*, Painting, 2008.

p. 61 / *Untitled (Correspond 7)*, Painting, 2009.

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Alex Fischer, Artist

Janet Jones, Chair of the Department of Visual Arts, York University

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