

ENVIRONMENT Burtynsky's unseen world / CELEBRITY Snagging a photo of Celine Dion / CAMPUS Staying home, staying safe / PANDEMIC Alumni versus COVID-19 / Q&A Meet Donna Young, Dean of Law

# Ryerson University magazine

FOR ALUMNI AND FRIENDS

## The Photography Issue

How photographers  
document our lives from  
COVID-19 to the environment,  
identity and more

Ryerson  
University

SUMMER 2020

# Change your story.

Dominic Akena used to be a child soldier in Uganda. Now he's a documentary filmmaker in Toronto.

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SUMMER 2020

On the cover and left: Images of the city under lockdown by Arthur Mola (Image Arts '11). "What a gift it is to preserve history through photographs," Mola writes on Instagram, a sentiment illustrated by the alumni photographers featured in this special edition on the power of images. See page 14.



## The Photography Issue

*In a world of images, meet 12 photographers and experts in the field who turn a careful lens to document our time and challenge us to understand a different perspective.*

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The Kodak Canada Heritage Collection gained new life at Ryerson

# Letter from the editor and contributors

➔ A PHOTOGRAPH OF a pub owner captured from the other side of the window; an eerily empty Bay Street during rush hour; a traveller in the airport wearing a mask; Italians singing on balconies—these are some of the images of COVID-19, a pandemic sweeping the world this year.

Photography, the most accessible and democratic medium of our time, documents and explores the complexity of the past and the present. We make, look at and study photographs to understand and connect to ourselves and to each other. Photography challenges us to confront uncomfortable truths and ambiguities, and to question simple certainties.

The planning for this issue of Ryerson University Magazine about how Ryerson alumni photographers are documenting key

issues of the world began long before the pandemic was declared. Then, as winter turned to spring, the all-encompassing outbreak led to a change of editorial direc-

tion—not to abandon the photography theme, but rather to capture this unique moment in time with images that reflect the many human experiences it has produced.

Included with the images that document life under COVID-19 are the remarkable works of photographers Edward Burtynsky (Photographic Arts '82), Alia Youssef (Image Arts '17) and Finbarr O'Reilly

(Journalism '97), reminders of the enduring power of still photographs to reveal new realities, stir our emotions and in many cases spark social change. —Colleen Mellor, Journalism '86

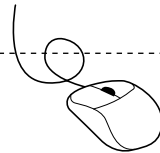


## CONTRIBUTOR CONNOR GAREL

Journalism '19  
**Writer, Oppositional Gaze (p. 30)**  
A Toronto-based writer and editor, Connor focuses on arts and culture. He has a keen interest in fashion, contemporary art, film, and music, and his work frequently probes and interrogates their relationship to identity and the social world. He has previously worked at VICE, ELLE Canada and HuffPost, and his writing has appeared in Canadian Art, BuzzFeed and FASHION Magazine.



**DID YOU KNOW...** You can download the online magazine at [ryerson.ca/alumni/news/Ryerson-University-Magazine](http://ryerson.ca/alumni/news/Ryerson-University-Magazine).

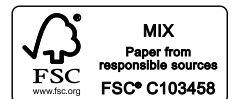


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# A community of helpers and problem solvers

By Mohamed Lachemi  
President and Vice-Chancellor

IT MAY SEEM counter intuitive, but the pandemic has been a time for me to find many reasons for gratitude. I am grateful for all of our alumni who are serving and have served in essential roles during this period. From working on the frontlines of health care to maintaining the supply chain and countless, vital positions elsewhere, you have the deepest thanks from your alma mater.


Gratitude also for the manner in which our campus community has come together to adapt quickly and respond to the needs of students. Our highest priority has been to see that students in all years complete their semester successfully. All classes were moved online, and subsequently many services for students as well. An alternate exam process and grading options were created. We assisted in the return of more than 200 faculty and students on international trips, exchanges or placements. For students facing financial hardship, the Ryerson Student Relief Fund was launched to meet immediate needs, with 4,000 applying for support in the first few weeks.

I am especially proud that our community members have taken special steps to support health-care workers with donations of personal protective equipment. Teams in the Department of Chemistry and Biology, and the Daphne Cockwell School of Nursing gathered close to 100,000 nitrile gloves and 800 N95 masks, along with isolation gowns and goggles, for Toronto hospitals.

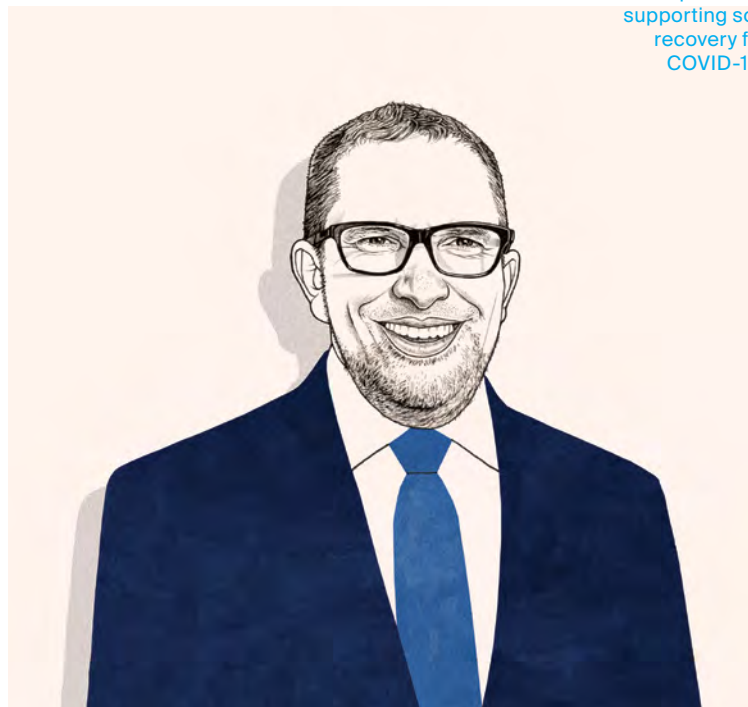
I am frequently asked these days what the new normal will look like for universities such as Ryerson after the pandemic. It

is difficult to predict, but I see evolutionary changes emerging. Online learning has no doubt found new momentum, however we must see to it that we preserve elements of the Ryerson brand of education—hands-on, experiential learning. These continue to provide immense added value.

Ryerson can play an important role in supporting society's recovery from the consequences of COVID-19. We are a pipeline of

talent, with highly skilled graduates and faculty who can contribute knowledge, ideas and research to solve the unique challenges to come. Our robust innovation ecosystem is poised to help people in need. In short, we are problem solvers by nature, and in partnership with governments and others, we will do our best to be agents for positive change in the months and years ahead. It is the Ryerson way. 

"Ryerson can play an important role in supporting society's recovery from COVID-19."



# Every gift powers huge potential

The Ryerson Fund helps our students realize their aspirations to make an impact in the world. Join a community of your fellow alumni by giving students crucial support that enriches their learning experience and ultimately creates a better future.

Your gift can help provide equipment for labs and studios, place more books and resources in the Library, and offer financial support to students who wouldn't otherwise be able to attend university. Together, we can empower Ryerson students to realize their tremendous potential.



UPDATES  
FROM OUR  
CAMPUS

# gould street

/ COVID-19 RESPONSE / EXHIBITIONS / Q & A / NURSING LAB GIFT / LAW SCHOOL WELCOME /



Dundas Street was quiet when Toronto went into lockdown in March.

PHOTOGRAPH BY RYAN WALKER (MFA DOCUMENTARY MEDIA '13)

COVID-19

## Staying home How Ryerson responded to the pandemic

WHEN THE World Health Organization identified COVID-19 as a pandemic, Ryerson responded to help reduce the spread of the virus while ensuring that students were able to complete their year of studies. On March 13, the university announced that classes would move to virtual or alternate formats. Soon after, →

the university transitioned to an essential services model on campus with most employees working from home. Faculty have been working with university staff to deliver online courses for students at home and to create alternate exam processes and grading options.

Students living in residence were asked to move out if they could and the Student Housing team supported those who were leaving and the students who remain on campus because of their circumstances.

While in-person campus events have been cancelled, many carry on as virtual gatherings. The annual engineering Volkswagen Bug push in the Quad moved online, raising \$7,691 for SickKids Hospital. Meanwhile Student Life created an engaging online hub of daily movies and check-ins to maintain contact with students who were studying from home. Ryerson set a new record for video meetings and conference calls as work carries on remotely.

Ryerson researchers are contributing to global efforts to address the COVID-19 outbreak. The Social Media Lab in the Ted Rogers School of Management developed a real-time dashboard to debunk coronavirus misinformation online. Geography professor Lu Wang is mapping where people go and how they behave before and after the outbreak to understand how risk perception and preventive measures are affecting the transmission of COVID-19 within communities.

Josephine Wong and Mandana Vahabi of the Daphne Cockwell School of Nursing are working with the Regent Park Community Health Centre and the University Health Network to develop and deliver an online intervention to reduce stigma and promote resilience among groups affected by COVID-19.



→  
**RYERSON LAW**

More than 75 prospective students who applied to the new law school gathered for a special event on campus on Feb. 19. After a welcome by Dean Donna Young, the students heard more about the co-teaching model and curriculum at the Faculty of Law.



**DID YOU KNOW...**

Ryerson provided \$5-million in emergency funding to students affected by COVID-19

They are also creating an online resource hub that provides practical ways to cope with fear and anxiety.

**COMMUNITY**

**Answering the call for personal protective equipment**

Earlier this year, the world quickly learned the value of personal protective equipment (PPE) for health-care professionals and frontline workers in the face of viruses like COVID-19. At the outbreak of the pandemic in Canada,

PPE was in short supply and high demand by those who needed it most.

Several Ryerson faculties recognized this need and donated and designed what they could to keep frontline workers safe.

**Daphne Cockwell School of Nursing**

The school confirmed inventory remotely and worked to collect 860 N95 masks and 170 disposable isolation gowns. They also donated thousands of protective gloves, wipes, soap and hand sanitizer and hospital beds. Donations were delivered to St. Michael's Hospital, the Scarborough Health Network-Rouge Valley and Women's College Hospital.





Communication and Design's (FCAD) Creative Technology Lab repurposed 3D printers and laser cutters to help make medical supplies. Teams designed and produced plastic face shields to donate, by collaborating with Toronto General Hospital.

Fashion professors Danielle Martin and Sandra Tullio-Pow created a hand-made face mask that can be washed and sterilized for continued use. The school lined up 85 volunteers to sew 4,000 face masks in four weeks.—*Jessica Leach*

**GLOBAL**

## Ryerson International team races against the clock to fly people home

Third-year geography student Josiah Becker was at Amsterdam's Schiphol Airport on the morning of March 16, anxious to head back to Canada after Ryerson urged him and other students that were studying abroad to return home.

When he tried to check into his flight, airline staff told him he couldn't get on the plane.

"Because I was transiting through the Dominican Republic and wasn't a resident there, I couldn't fly out because of new travel restrictions," says Becker, who's studying environmental and urban sustainability.

The airline wouldn't offer a refund and other flights bound for Canada that day were all more than \$5,000. That wasn't an option for Becker. Not knowing what to do, he emailed Ryerson International (RI), which

manages exchange programs and supports cross-border partnerships and research. He was astonished to receive a reply from Student Mobility Officer Samantha Larocque within 60 minutes of his email at 6 a.m. Toronto time.

"I'm not always following the news as much as I should be. I never thought it'd get to this point. I appreciated how fast RI responded," Becker says.

Little did he know, Becker's email for help triggered a rapid response from the entire RI team, who were working around the clock to help students, staff and faculty get home safely.

Larocque put Becker in touch with Nancy Pham, lead for operations and special projects within the team, who immediately called Becker on Skype and rebooked his flight and found him a hotel room near the airport.

"They really saved my butt. The team figured everything out for me," Becker says.

Pham saw Becker's story play out again and again, as her team raced to deal with the fallout of the pandemic.

At the time of publication, 234 students, staff and faculty of 305 registered with RI have returned to Canada.—*Brian Tran*

**BLACK STAR COLLECTION**

## A new exhibition grants access to never-before-seen photos

Imagine this: you have access to 300,000 photographs from one of the world's best-known photo agencies. You have to narrow that down to a selection of roughly 220 prints for an exhibition. It is going to take you two years to accomplish from start to finish.

This is the challenge that Paul Roth, Gaëlle Morel and their team at the Ryerson Image Centre (RIC) faced when building their exhibition, "Stories from the Picture Press: Black Star Publishing Co. and the Canadian Press," set to open next year.

Ryerson University received the Black Star Collection

PHOTOGRAPH (ABOVE) NIKITA OVSYANNIKOV, (RIGHT) COURTESY OF THE RYERSON IMAGE CENTRE

### School of Occupational and Public Health

Noting how even small or older stores of PPE were critical at the time, the school donated spare personal protective equipment usually used for teaching demonstrations to Sunnybrook Hospital.

### Faculty of Science

The Department of Chemistry and Biology rounded up 79,000 nitrile gloves, goggles and gowns and donated them to St. Michael's Hospital, Sunnybrook Hospital and Women's College Hospital.

### Faculty of Communication and Design

At the beginning of the pandemic, the Faculty of



↑ *Cheetah Discotheque*, by John Launois in 1970, is one of the Black Star Collection photos selected for the "Stories from the Picture Press: Black Star Publishing Co. and the Canadian Press" exhibition.

through a major donation in 2005. It consists of nearly 300,000 photos that Black Star, a photojournalism distribution agency, amassed over the course of the 20th century. Photographers who contributed to Black Star captured everything from major historical moments to stock photos of animals and cityscapes, and sold their photos to news media around the world. The collection has been housed in the RIC since it opened in 2012.

“The genesis for this exhibition was to do a show drawn from our Black Star press agency archive but as we evolved the idea, it expanded. We decided to not only demonstrate how Black Star functioned as a press agency in the 20th century, [but to also] tell different ‘stories about the stories’ that were distributed to the news media,” said Roth, director of the RIC.

The exhibition will feature 35 photo stories that the entire Ryerson Image Centre team has had a hand in telling.

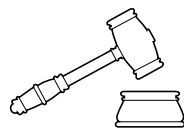
“With an archive of this size, the risk is that some photos can get buried,” added Morel, exhibitions curator. “[These are] stories that inform people on Black Star, how it functioned and what sort of photographs the media could find there, but we have also opened the archive so that we can rediscover forgotten photographs and reveal new perspectives on past events.”

When it comes to new perspectives, the Black Star Collection has plenty to offer. In preparation for the exhibition, Roth, Morel and their team found images of pivotal moments like Patty Hearst and the kidnapping of Frank Sinatra Jr., from perspectives that the public has never seen before.

—Jessica Leach



↑  
Suites in the nursing lab are equipped for an operator/lab instructor to control the simulation patient's heart rate and breathing.



**DID YOU KNOW...**

In September 2020, classes will begin for the first law students at Ryerson.

**GIVING**

## State-of-the-art nursing simulation lab increases capacity for learning

When the Daphne Cockwell Health Sciences Complex opened in 2019, it unveiled a high-tech simulation lab for Ryerson's nursing students. The lab was built to replicate hospital wards with three large 15-bed wards and individual rooms. Look a little further, though, and you'll find a space where students have access to state-of-the-art technology that gives them practical experience before they hit the workforce.

Students learn in clinical suites where they can practise interactions with patients, in-depth clinical examinations, and use nursing station equipment that simulates real-life health conditions and hospital scenarios.

Ryerson's Daphne Cockwell School of Nursing (DCSN), the largest nursing school in Ontario, received a gift of more than \$1 million from the FDC Foundation to improve their existing simulation equipment.

Nancy Walton, director of the school, was quick to acknowledge the impact that such a gift has on the capacity for students to learn. “We're always looking for ways to incorporate more simulation into clinical learning,” she said. “This lab and this equipment allows us to do it even better.”

The FDC Foundation gift allowed the DCSN to acquire the best and most relevant patient simulation mannequins and debrief software systems, which lab technicians operate from control rooms attached to the suites.

“The mannequins can talk and respond. If you shine a light in their eye, for example, they can be made to turn their head,” said Walton.

The DCSN, widely known for their award-winning virtual gaming simulations, will use part of the FDC Foundation gift to develop more gamification tools for student learning. “There is no end to the complexity of humans. Virtual gaming allows us to build in the complexity that nurses experience, in a way that students can take in piece by piece. This gives them the chance to apply it to their real-life experience in the professional world,” said Walton.—Jessica Leach

# Q&A

## Dean of law, Donna Young, on being back in Toronto and transforming legal education



### Fast Facts

**Netflix or going to the movies?** The cinema, I don't have a Netflix account.

**Music or podcasts?** Podcasts

**A beach or a city vacation?** Preferably a city with a beach!

**Pineapple on pizza: yes or no?** I like it!

any legal system. Whether law is used to adjudicate private disputes or to inform and implement public policy, it is engaging with questions of access and fairness. All societies have problems of inequality which the law must grapple with, and innovative and creative solutions must be fashioned. Legal education should reflect that reality and prepare lawyers to work creatively in that space.

**RU Can you speak about your own social justice work?**

**DY** My work on poverty and gender in developing countries reinforced my understanding of those complexities—and of course those complexities exist here at home too.

Much of my research and activism has focused on women's equality, the rights of people of colour and employee rights (particularly faculty rights in the area of higher education). As a professor at Albany Law School I was jointly appointed to the Department of Gender and Sexuality Studies because I feel so strongly that social context matters to law. Even in foundational law classes like criminal law or employment law, I've always encouraged my students to ask, "whose perspectives are missing from the law, whose interests are not being served by legal structures?"

**RU What's the best advice you received as a law student?**

**DY** It came from Professor Derrick Bell, the first tenured Black professor at Harvard Law School and a founder of Critical Race Theory. On hearing that I was one of only a handful of Black law students in Canada and after having a discussion about my ideas on using law to address the needs of underserved groups, he suggested that I consider becoming a law professor. Until then I had planned to be a practising lawyer. But Professor Bell's suggestion of a different path made an impression and gave me the confidence to consider a career in academia. I have now happily spent most of my life as an educator and researcher.  
—Michelle Grady

*This interview has been edited and condensed.*

Donna Young joined Ryerson as founding dean of the Faculty of Law earlier this year, bringing with her 26 years of experience in the legal academy. After nearly three decades abroad, she has returned to Toronto, her hometown. Young is committed to providing legal education that focuses on entrepreneurship, diversity and inclusion, and innovation.

**RU What about Ryerson brought you back?**

**DY** Ryerson is innovative, it's scrappy, it takes risks, it tries new things. And it attracts strong students and faculty

because of these qualities. The law school was something I wanted to be part of for all these reasons and because of its emphasis on social justice, excellence and access to education. I was (and am) thrilled by this opportunity to contribute to this pioneering new law school.

**RU Why do you think the legal education realm needs this focus on social justice?**

**DY** I think that social justice is, or should be, one of the primary concerns of

GRAPHIC DETAILS

# The photographer who shot the buzzer-beater

Image arts graduate Mark Blinch captured one of the most stunning photos in Toronto sports history

➔ IT WAS THE shot seen around the world. With the score deadlocked in the dying seconds of game 7 between the Toronto Raptors and the Philadelphia 76ers in the Eastern Conference Semifinals of the 2019 NBA playoffs, Kawhi Leonard took an inbound pass, darted across the floor and tossed up a high altitude jump shot from the corner of the court.

The ball hung in the air for what seemed like an eternity before it finally thudded down on the side of the rim, bounced three more times and then miraculously swished through the basket, launching the crowd at Scotiabank Arena into one of the most frenzied celebrations the building has ever witnessed.

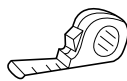
If it's easy to conjure the image of this incredible moment, that's surely because it's been immortalized in one of the most stunning photographs in Toronto sports history. The person behind the camera for this decisive buzzer beater was Mark Blinch (Image Arts '06).

Blinch has received numerous accolades for his photography over the years, but none so prestigious as the first place prize that was awarded to this image in the sports category of the 2020 World Press Photo competition. The jury, no doubt, understood how rare it is to capture a photograph so bursting with detail and emotional drama.

Acclaimed French photographer Henri Cartier-Bresson pioneered the concept of the decisive moment, that split second when an image perfectly expresses a situation or scene. It would be difficult to imagine a photo that better represents this phrase than Blinch's buzzer-beater, which freezes time just as the ball begins to descend through the hoop.

For his part, Blinch recalls the moment as one of relief. "I'm glad that there's a picture there to tell the story," he explains. "When you watch the video you can appreciate the shot in its entirety, but when you look at the photograph, you can really stop and digest what is happening without distraction." —Derek Flack

IN THE GAME



15f

how far Leonard's shot was from the corner



4

the number of times the ball bounced on the rim before going in



92-90

final score for the Raptors

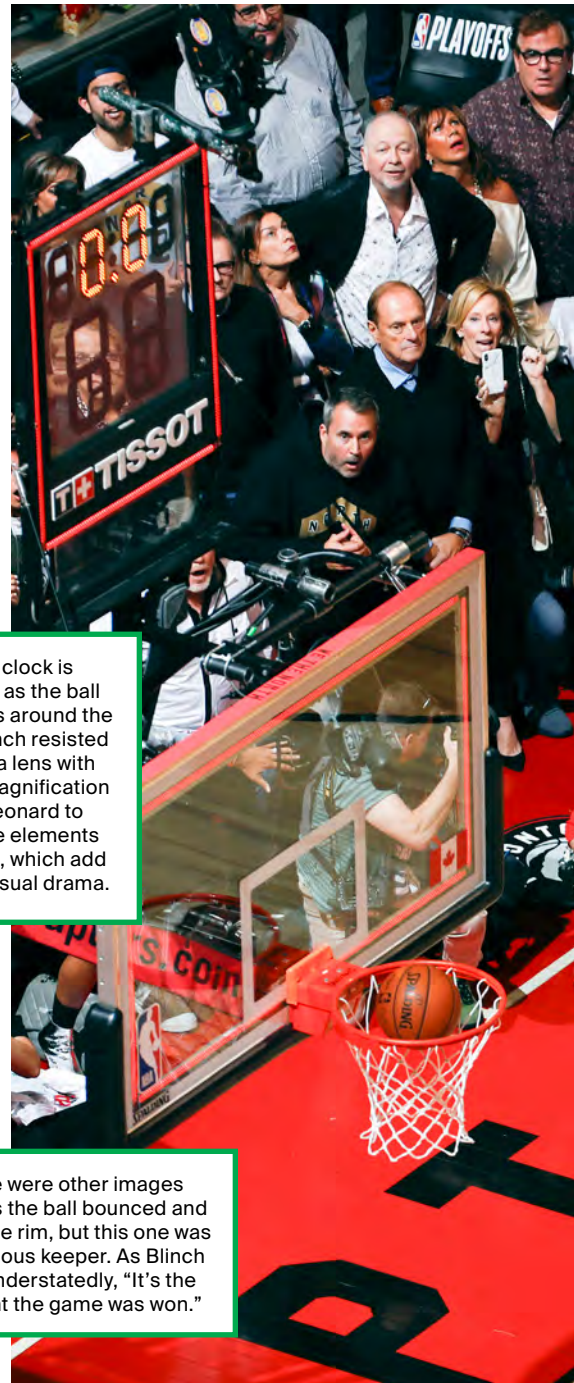


8

total number of photos Blinch took at that moment

The clock is at zero as the ball bounces around the rim. Blinch resisted using a lens with more magnification on Leonard to include elements like this, which add to the visual drama.

There were other images taken as the ball bounced and above the rim, but this one was the obvious keeper. As Blinch says understatedly, "It's the moment the game was won."



NBA TEAMS IN CANADA'S HISTORY



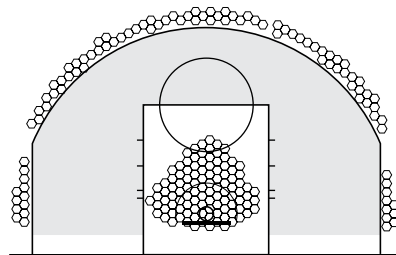
The Raptors won their first Eastern Conference title and advanced to their first NBA Finals where they won their first NBA championship in 2019.

One of the keys to the photo is the height from which it was taken. "I am thankful I was positioned from a high vantage point, because you can really see a story on everyone's face as the ball drops," Blinch explains.



The camera was pointed at the game's hero, Kawhi Leonard. "The ball bouncing around created so much drama, giving Leonard time to squat down, and build an enormous amount of tension for everyone in the building," says Blinch.

In the anticipation about the fate of the shot, it appears that Philadelphia player Ben Simmons is the first person to realize that the game is over. His look says it all.



○ Top 200 shot locations, 2013/14–2017/18

**They came.**  
**They learned.**  
**They conquered.**

**Congratulations to the 2020 Alumni  
Achievement Award winners.**

For details regarding a celebration event  
for these recipients and new alumni programs,  
visit [ryerson.ca/alumni](https://ryerson.ca/alumni).

## Alumni Award of Distinction

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**Karla Avis-Birch**  
Civil Engineering '98  
Vice President, GO Stations  
Capital Delivery, Metrolinx



**Paul Duffy**  
Applied Computer  
Science '89  
President, NexTech,  
AR Solutions Inc.



**Elisa Levi**  
Nutrition and Food '01, RD,  
MPH, MD (2021)  
President, Elevi Consulting



**Alessandro Munge**  
Interior Design '94  
Founder, Studio Munge



**Annie Ropar**  
Business Management '94  
Chief Financial Officer and  
Chief Administrative Officer,  
Canada Infrastructure Bank

## Isadore Sharp Outstanding Recent Graduate

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**Curtis Oland**  
Fashion Design '17  
Creative Director

## BIG PICTURE



*In a world of images, meet 12 photographers and experts in the field who turn a careful lens to document our time, inspire us to take a closer look at reality, and challenge us to understand a different perspective.*





01

Homesteads #29, Walkerville, Montana, 1985. A "very artful, but also very deadpan" depiction of human-shaped landscapes.



+

# A LIFE IN PHOTOS

RENOWNED PHOTOGRAPHER  
EDWARD BURTYNSKY  
CONNECTS PEOPLE TO THE  
WORLD THROUGH HIS IMAGES

*By Wendy Glauser*

*Photographs by  
Edward Burtynsky*

Edward Burtynsky (Photographic Arts, '82) is world-renowned for his massive, incredibly detailed and arresting vistas of places we wouldn't otherwise see: the turquoise pools of lithium mines; oil pump jacks and rigs that stretch into the vast horizon; jagged slabs of a gargantuan marble quarry. His works give you the feeling that you've stepped into them. This is not only because of their scale—his photos are frequently displayed as 60-by-80-inch prints, and more recently, a select few have been released as 10-by-20-foot murals. It's also their detail, like how you can make out the logo on a plastic bottle in a mountain of garbage. His career documenting human-created landscapes began at Ryerson, when his instructor, Rob Gooblar, assigned the class to photograph “evidence of man.”

“It literally gave me a free pass to be an alien, as if I was an alien looking at what this species, humans, is doing to the planet,” explained Burtynsky, through his electric car's Bluetooth speaker, as he drove from a meeting in Toronto in early March.

For Gooblar's assignment, Burtynsky shot old shipping canals in St. Catharines, where his parents, newcomers from Ukraine, raised him and his siblings. His father, who worked at an auto plant, purchased cameras and a dark room from an amateur photographer when Burtynsky was 11, sparking an early fascination.

The black and white shipping canal prints are part of a donation that Burtynsky is giving to the Ryerson Image Centre (RIC) this year. This gift is the first of a multi-year donation, each representing about a decade of Burtynsky's career. With the archive, Ryerson will hold the largest institutional collection of his work. Burtynsky, an Alumni Award Achievement recipient, says the centre is “near and dear to my heart” and he wants his work to be accessible to students and researchers when it's not being exhibited. “It's kind of a live, active place to put my collection,” he says.

Paul Roth, director of the RIC, helped to curate the collection, one that powerfully chronicles the progression of his vision. “Ed was really preternatural. He had a sense of what he wanted to do right



from the beginning. But in another sense, he was very much like any other art student, he was trying out different styles,” says Roth.

Having benefited from the instructors who exposed him to a number of different influences, Burtynsky was driven to help shape the next generation of artists. “He doesn't trumpet it, but he's donated more money than anybody to support the growth of our collection,” says Roth.



Railcuts #11, C.N. Track, Thompson River, British Columbia, 1985. The rail cut images show the “beginning of a Burtynsky viewpoint.”

The first collection of 142 images reveals Burtynsky’s transition to bigger and bigger projects, from farms to factories to rail cuts. It also shows his early move to colour. In the late ’70s, Burtynsky explains, almost all art photographers were shooting in black and white, and colour was taught for those interested in commercial photography—“cars, bottles, clothing.” The fact that colour was “so lightly explored” in art photography at the time was what drew him toward it. “I find it interesting to push boundaries,” he says.

Burtynsky’s eye for colour is evident early on. In one image in the collection, women chat across a conveyor belt, packing apples.

The blues and yellows pop and harmonize like an ad, in juxtaposition to the everyday banality of the scene. These early photos may not look like what we know “a Burtynsky” to be today, notes Roth, but we see themes in his oeuvre appearing.

“You can absolutely feel his vision, how he’s looking at the interaction between man and machine, between man and nature,” says Roth. Burtynsky experienced



these interactions in a more visceral way than most—before he started at Ryerson, he worked in factories building trucks and cars, and he worked in a gold mine in northern Ontario to help pay for his schooling.

As Burtynsky's lens widens, the influence of the "New Topographics" movement on his work becomes apparent. In one of Burtynsky's photos from 1985, a boy plays with dogs in a dusty Montana town with a railway just metres from houses. Burtynsky said he was inspired by photographers like Stephen Shore and Lewis Baltz, who captured the uniformity of suburban developments with a subtle critique. It was a shift away from centuries of landscape photography that "was a celebratory act towards nature" toward a "very artful, but also very deadpan" depiction of human-shaped landscapes, Burtynsky explains.

The rail cut photos represent the "beginning of a Burtynsky viewpoint," says Roth. "You're looking at a place from seemingly impossible locations, and you ask yourself, 'is he floating?'" While drones make these images possible today, in the 1980s, Burtynsky was climbing mountains with a large-view camera and equipment in his backpack, Roth notes.

Burtynsky has been criticized for the clean lines and beauty in his photos, given that they're documenting the destruction of forests and toxic pollution. Roth sees it differently. "There's a whole tradition in landscape art, about the conflict between beauty and terror or fear, and it's called the sublime. Ed is one of the foremost practitioners of the sublime today," he says. It's because of the gripping power of his images that we gaze long enough to take in the terror, "which is the realization we have when we understand that 'Oh my gosh, this is something that was done at a huge scale for us so that we can have marble counters or so that we can drive our car.'"

Indeed, for the most part, Burtynsky avoids including people's faces in his landscapes and often excludes people altogether. That's because, as he explains it, the landscapes he photographs aren't created by a handful of individuals, they're created by all of

Above: Holland Marsh, Ontario, from the series *Packing*, 1983.



Self Portrait #1, 1983

us, to feed our lifestyles. He wants to show "how we, as humans, collectively reshape the landscape with large-scale human systems." His work "stands in lament for the loss of biodiversity in nature."

To drive home our collective role in this loss, Burtynsky cites the work of William Rees, a University of British Columbia professor emeritus, who calculated that the average person in the world requires 2.2 hectares to survive. But in the West, we each consume 8.8 hectares for the food, minerals, lumber and other raw materials our lifestyles require. "For everybody else to meet our standard, we're short three planets. Everybody's wanting to have a life like us in the West, but there's not enough planet to do it. So we are on this crazy trajectory," says Burtynsky.

But rather than be a source of sadness, his work gives him hope. "The one thing I can do is be on the right side of history and add my voice to a growing group of citizens, artists, engineers, scientists and politicians who are sounding the alarms."

Burtynsky's photos can take years of preparation. The first time he asks for access to a mine, factory or oil field, the answer is typically no. "You spend anywhere from months to years converting the no into a yes," he says, adding that now he has staff who will call on his behalf. Sometimes, he thinks people agree simply so he "stops bugging them." But it helps that Burtynsky shows up with his own steel-toed shoes and helmet, and that he can say he was a miner himself. It helps too that his photos are "revelatory, not accusatory." He doesn't do "a takedown of a corporation," he says. "I'm interested in reconnecting people to the worlds that are important to their lives."

Due to the pandemic, Burtynsky's planned photo shoots in Africa and exhibits around the globe have been postponed. In the meantime, he's doing his part to help frontline workers: Think2Thing, a 3D printing atelier he co-founded in 2014, has created a design for a 3D-printed, snap-together face shield, which is available for download and printing. He is also working on a new "isolation" series which he hopes to release in the fall. For more information, visit [edwardburtynsky.com](http://edwardburtynsky.com). ☺

All images © Edward Burtynsky/Nicholas Metivier Gallery, Toronto. The Edward Burtynsky Collection, Ryerson Image Centre, gift of the artist, 2019.

02



# TIME TRAVELLER

SARAH PALMER (IMAGE ARTS '08) TELLS MULTI-LAYERED STORIES WITH HER ICONIC PHOTOS

► Being included in TIME Magazine's Top 100 photos of 2019 for the Celine Dion photo (above) I took for The Walrus was really exciting. Celine Dion was ending her residency in Las Vegas, and I had always wanted to photograph this powerful female artist who I grew up listening to and admiring. I thought the energy around her shows would be really good to photograph, as well.



The Walrus story is about how Dion has invigorated Las Vegas, and how she's become somewhat of an institution there. I wanted to pair her as an icon—using her wax figure at Madame Tussauds—with her performing her last show there.

Her team wasn't giving out media passes for her final show, so The Walrus bought me a ticket. Front row seats were \$2,000 to \$3,000 each, so I was sitting further up in the auditorium.

I had to figure out how I was going to get down to the front to photograph her, so I went on Celine Dion chat rooms and fan pages and met up with some superfans in Las Vegas. They

told me that during one of her last songs, "To Love You More," the superfans rush to the stage and the security guards can't stop them.

So I planned for that and waited in the area where you leave the auditorium to go to the bathroom. When the song started, I ran to the stage and I was there for a couple of songs before I got kicked out.

That's how I got that one photo of her close to the front of the stage.

I shoot on film, using multi-frame exposures in-camera, so I have to plan out the compositions I want ahead of time. Earlier in the day, I had taken the photo of the wax figure first, and I knew it was going to

be a decent shot, so I was saving it to pair with a shot from the show.

When I take a photo, I know exactly how much to advance the film and how much I'm going to be overlapping the next frame.

Most shoots span a few days so I carry up to 10 small Holga cameras. I write down what I shot on the back of each one,

and choose what to merge together.

When I was about 21 or 22, I was taking pictures on a family vacation and accidentally took a double exposure. I thought it was interesting and I really liked shooting that way. In memories, time and things get jumbled up together, and I wanted to represent that in

the way I shoot.

I'm also into photographing how people gather and act around big events, more than the main event itself. I've shot at events like the Pyeongchang Olympics, Donald Trump rallies, the Republican National Convention and Trump's inauguration for my coverage called *Drunk on Trump*, which views the Trump phenomenon from the perspective of an outsider.

There's often so much to see and hear at big events that you get lost in focusing on one particular thing. I want viewers to not only see what it's like to be at these events, but to feel it too.

—Interview by Deborah Smyth



Sarah Palmer

Faye is a tattoo artist in Vancouver.

03

# CELEBRATING

# SISTERHOOD

HOW ALIA YOUSSEF IS CHALLENGING STEREOTYPES OF MUSLIM WOMEN ONE PHOTO AT A TIME

*By Deborah Smyth*

*Photographs by Alia Youssef*



Ayaan is a community activist in Toronto.



When photographic arts student Alia Youssef (Image Arts '17) walked into her Women in Islam course in her fourth year at Ryerson, little did she know she'd get an idea that would change her life.

"During that class, we were discussing media representation of Muslim women and I'd heard a classmate say that they were tired of all Muslim women being painted with the same brush, and it was a light bulb moment for me," recalls Youssef, who is set to graduate from the master's program in Documentary Media at Ryerson this fall.

"When I moved to Canada from Cairo post-9/11, I became very aware of all the negative and one-dimensional stereotypes that exist about the Muslim community ... I realized that for my thesis project I wanted to photograph Muslim women and show the diversity of not only how we look, but our stories and experiences."

For *The Sisters Project*—named after a common term of endearment between Muslim women—Youssef started photographing women she was connected to through friends, family and school, and posting their images and stories on Instagram and a blog.

Youssef continued the project post-graduation, eventually photographing 160 women in 12 cities across Canada, and exhibiting the photos at the Ryerson Image Centre in the fall of 2018. Word spread about Youssef's project, which includes striking portraits of diverse Muslim women, ranging from a lawyer to a yoga studio owner to a program manager of a British Columbia

Uma is an educator and poet in Calgary.



Nourin, photographed in St. John's.



Teacher and coach Saadia in Montreal.

Community activist Khadija in Ottawa.

rainforest-focused environmental organization. Her project has been covered by media outlets such as BuzzFeed, the Globe and Mail, Refinery29 and ELLE Magazine.

"I never dreamed [this project] would get the kind of attention and success that it did," says Youssef, who was recently invited to speak about her project for WE Day, and at the Aga Khan Museum, in Toronto.

The project's theme of representation has also resonated with global brands. Youssef's photos are featured in Project #ShowUs, a partnership between Getty Images, Dove and the agency GirlGaze, which is creating a catalogue of more than 5,000 stock images that redefine beauty stereotypes. For the catalogue, she photographed Mehnaz, a master's pharmaceutical student who had been part of *The Sisters Project*, doing everyday things: going to the library, studying, hanging out at home and going to the lab. Her images of Mehnaz were used to advertise the entire project when it launched in 2018, and have been

## "DIVERSIFYING REPRESENTATION IN PHOTOGRAPHY CAN ONLY BE DONE IF YOU DIVERSIFY WHO IS BEHIND THE LENS"

shown in such places as Times Square and London's Piccadilly Circus, in Oprah Magazine, Glamour magazine and Toronto Transit Commission (TTC) stations.

It's a big deal to Youssef, who points out that, globally, female photographers take only five to 10 per cent of advertising and media photographs. "I believe that diversifying representation in photography can only be done if you diversify who is behind the lens taking the photograph," she says.

Youssef doesn't only rely on images to share stories of Muslim women. She interviewed the women she photographed in *The Sisters Project* and included information about them in the captions. In December 2019, Youssef wrote a story for The Globe

and Mail that used text and photos to profile six Muslim women affected by Quebec's religious symbols law (formerly Bill 21). Text complements photos by providing "a deeper insight into who those people are," she says.

The opportunity to tell a story by combining text with photographs—and also to connect with a wider community—has made Instagram a key platform for Youssef.

"People are able to comment and follow one another and connect with one another, and create friendships, so Instagram has been an integral part of building a community through my projects. It's been exciting to see the sisterhood form and grow."

Youssef's latest project takes *The Sisters Project* a step further, focusing on intergenerational portraits of Muslim families.

Due to Islamophobic and xenophobic rhetoric, "many myths and stereotypes exist about Muslim communities that have overshadowed our histories and experiences within Canada," says Youssef. "So we hear phrases such as 'go back to your country.'





Anum, a physiotherapy student pictured in Saskatoon.

My aim with this project is to complicate the homogeneous depictions of Muslim communities by asserting an intergenerational record of our experiences through a gendered lens. I want to create a space where Muslim women can reclaim their representation and narratives, past and present, that have largely been rendered absent.”

This project, *Generations*, was to be exhibited at the Prefix Institute of Contemporary Art as part of the DocNow Festival this summer. However, because of the pandemic, that will be postponed. Instead, Youssef will launch the project as an online exhibit.

As a portrait photographer, Youssef’s work has “halted to a stop” because of the pandemic, she said in April. “I’m currently spending time working on the writing components of my new project. It’s really difficult not being able to work at the moment, but the pandemic has given me extra appreciation for the fact that I get to do what I love as a career.” For more information, visit [thesistersproject.ca](http://thesistersproject.ca).<sup>©</sup>

04

## CATCHING CRIMINALS FRAME-BY-FRAME

FORENSIC VIDEO ANALYST PRESERVES DIGITAL EVIDENCE FOR THE TORONTO POLICE SERVICE



► When Blanche Joslin copies a hard drive or brings out detail on a piece of footage, there’s a sense of urgency. “It could be the difference between catching a person before they do the next crime or not,” says Joslin (Film and Photography Preservation and Collections Management ’18).

Joslin has been working as a forensic video analyst in the Homicide Unit for the Toronto Police Service since January 2019. In the role, she meticulously copies and backs up footage that is believed to contain evidence, and she uses software to enhance the photographic material. Most of the footage comes from CCTV cameras. “The detectives can’t tell us what they’re looking for. They can’t say, ‘I want you to find that gun,’” says Joslin. “Instead, they tell us the time frames they want clarified, and we do what we can so they can see everything possible during that portion.”

By following specific processes, Joslin can create an exact duplicate of a file without damaging it or tampering with evidence. She has to follow meticulous rules about preserving digital files for decades. “The retention period for any homicide evidence is forever. Archiving and managing assets so that

you’re not losing pieces or having files go corrupt is incredibly important,” she says. Once she’s created a duplicate, Joslin can use techniques and software to clarify the licence plate of a car in low-resolution CCTV video or edit two cameras’ videos together so an individual’s movements can be viewed continuously. Eventually, she’ll verify the evidence in court.

Joslin became interested in digital forensics while doing her master’s at Ryerson. She read about the tools and techniques for her thesis—which was a workflow for the Archives of Ontario on processing born digital files on physical carriers, like USB drives and cell phones.

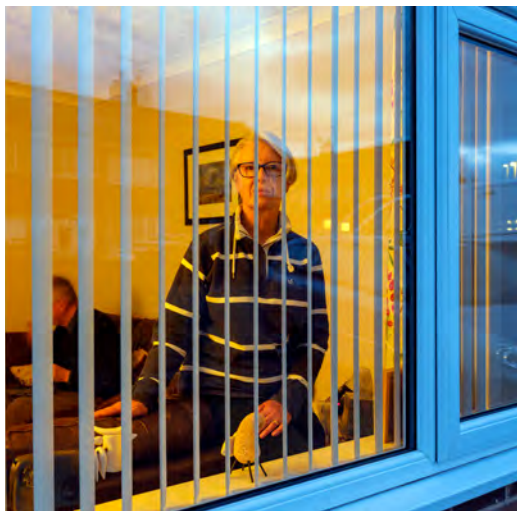
Viewing videos of crimes on a daily basis “definitely takes a lot of emotional labour,” says Joslin, but she keeps things in perspective, knowing that what she’s viewing are single events in a city of millions. Plus, she’s fascinated by the research and policy questions posed by the work, such as what are the technical and ethical implications of capturing live stream videos from social media as evidence? One day, Joslin hopes to pursue a PhD to answer these questions. For now, she has files to process and secure—stat.—Wendy Glauser

05-08

## PANDEMIC PICTURES

MEMORABILIA FROM CANCELLED EVENTS,  
CLOTHES IN THE BATHTUB AND EMPTY STREETS.  
WE ASKED 4 RYERSON IMAGE ARTS ALUMNI TO SHARE  
THEIR PHOTOS OF THE PANDEMIC

By Wendy Glauser



### Through the window

[Christopher Manson](#)  
(MFA, Documentary  
Media '11) [@mansonphotog](#)

#### **What has the pandemic been like for you so far?**

I'm in rural England. I moved here about three years ago after living in cities for many years, as a lifestyle choice. We have a large garden, so I can get outside. I have projects to work on, and I'm teaching photography online, so it hasn't been as much of a burden for me.

#### **What inspired you to take these window portraits?**

It's ironic. Now I have time to see my family and friends, I realize I took for granted the times I could have seen them and we were all too busy. With these photographs, there might be a chance to see them more, despite the barrier. The one of my mom (above) was

taken on Mother's Day. You can tell she's about to cry. I've taken photos of friends, of my girlfriend's kids, of the owner of the pub I would normally go to once a week. Imagine opening your pub and having that social life, every single day of your life for decades, and then it's suddenly stopped. Things don't change much here, but this has changed people's lives quite dramatically.

#### **Are you starting any other projects?**

I'm trying to find new ways to tell the story of what's happening. I bought memorabilia online from events that never happened, so that I can photograph them. I have a tennis ball from this year's cancelled Wimbledon Championships, for example. It's quite strange, to be holding in my hands memorabilia for events that haven't happened.

### In my view

[Natalia Dolan](#)  
(Image Arts '09)  
[@nataliadolan\\_](#)  
[@inmyview\\_\\_\\_](#)

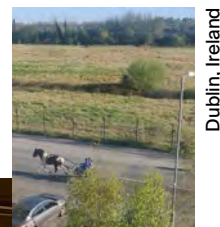
#### **For your project, *In My View*, you're curating photos people have taken from their windows. Where did the idea come from?**

During the lockdown, I've been isolating in our little country house in Prince Edward County. My husband is in the military and away a lot, so I've been mostly on my own, looking out the window, seeing the woods and the wildlife. I thought, 'Isn't it so interesting that many people all over the world are having a similar experience to me?' We're all being forced to stop and look out at the world, and to reflect inward too. We're experiencing the same questions. I think there is real power in this global solidarity. In this time of reflection, there

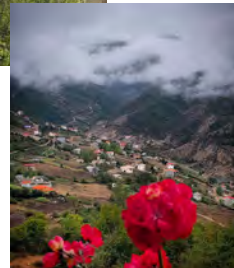
could be an opportunity to make the world a better place.

#### **How are you sourcing photos from places like Jordan, Russia and Japan?**

I started by asking friends, 'Can you take a photo from your window?' And then I'd ask them, 'Do you know somebody else living in an interesting part of the world and can you ask them to take a picture?'" When I get an email from somebody, my heart flutters. I think, 'What do I imagine that part of the world looks like, and what does it actually look like?' We see tourist views or sensationalized views of places, but the project shows these places from the point of view of the people who live there every day. The project has evolved and I've been starting to add audio and text. It's my hope that this project makes us feel more connected.



Dublin, Ireland

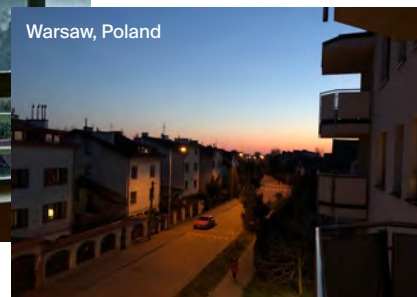


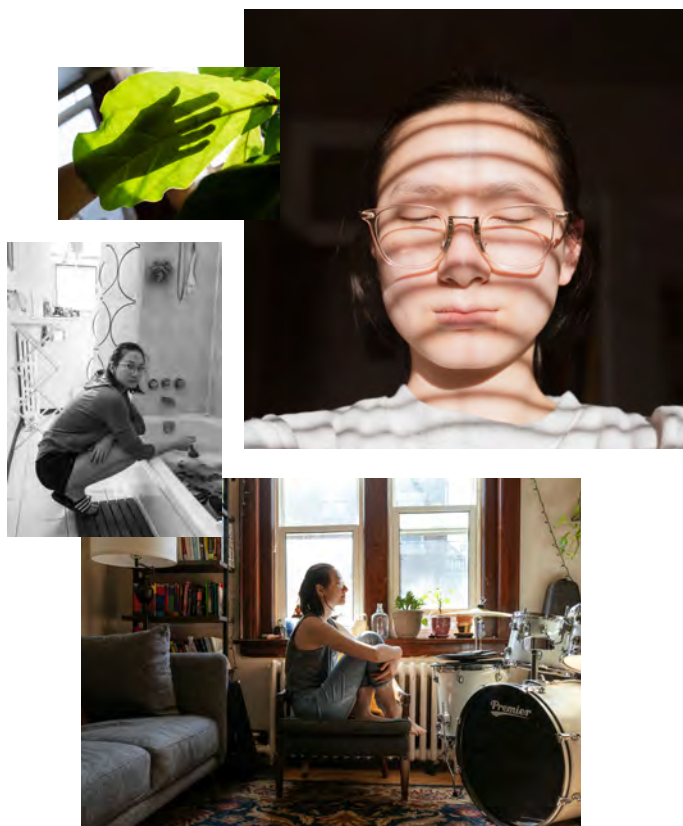
Gorgan, Iran



Warsaw, Poland

Nandi County, Kenya





### Day by day

Lucy Lu (Image Arts '15)  
@lucyluphoto

#### **What made you decide to document your daily life during this pandemic?**

I was already doing a '365 project,' where you take a photo every day for a year. As things changed so drastically, I felt it was even more important to document my internal world. It's symbolic because we're all taking things day by day right now.

#### **Can you tell me the stories behind some of the photos you've taken?**

There's a photo of me washing my clothes in the bathtub. We usually go to a laundromat but it's closed. Washing clothes by hand is a horrible experience, because you can only wash five or six pieces at a time. We don't have a lot of space for drying. There's another

photo of a couple of friends of mine who came to visit me while they were on a walk. We chatted through the window. There's also a self-portrait I took by the window with the sun on my face. I think it speaks to how much we take being able to go around outside for granted.

#### **How do you feel this time is affecting your growth as a photographer?**

It's definitely challenging me to think of what I could do with the restraints that I have. I'm a portrait and documentary photographer, so I'm used to being in front of people and in the midst of things. Now, I'm trying to find unique things to photograph at home. I'm drawing and painting. I think that when things go back to normal, maybe I'll recognize all the creative restrictions I thought I had before weren't really restrictions.

### Only connect

Ryan Walker  
(MFA, Documentary Media '13)  
@ryanwalkerphoto

#### **How are you capturing the pandemic?**

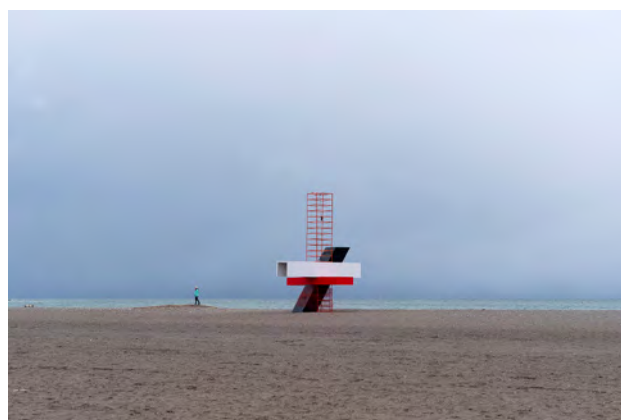
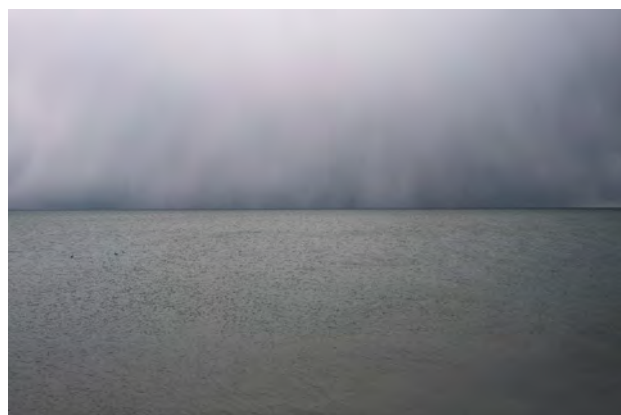
I began shooting the obvious places—empty streets, shopping malls, and other once-busy public spaces. Since the new social distancing rules were enacted, I've only left the house for exercise, fresh air and supplies, so I'm now only shooting images on these outings. I typically interact with those I photograph, so not being able to engage with people has been difficult. My work has evolved to become a reflection of physical distancing, where vast negative spaces are created and people are dwarfed by their surroundings.

I'm responding photographically to what I

see in the world. However, over time, I want to create a collection of images that converse with one another. For me, editing and sequencing the photographs is just as important as shooting.

#### **How important is photography in documenting a crisis like this?**

Photography documents both history and the human experience. It has the power to connect us with others at a time when we feel so disconnected. I often think about what our relationship with the planet might look like post-COVID. I spent the last nine years photographing people who live off the land and I often wonder if more people will want those kinds of connections with the natural world once this is all over. I think this is a humbling moment for humanity.



# OUT OF AFRICA

NOBEL PEACE PRIZE  
PHOTOGRAPHER FINBARR O'REILLY  
SHARES THE SPOTLIGHT WITH  
ETHIOPIAN COLLABORATORS

*By Deborah Smyth*

*Photographs by  
Finbarr O'Reilly*

► Finbarr O'Reilly (Journalism '97) is an esteemed photojournalist. So esteemed, in fact, that when he was named the Nobel Peace Prize photographer in 2019, some thought he'd won a prize that doesn't actually exist.

"When the announcement was made there was a lot of misunderstanding that somehow there was a Nobel Peace Prize for photography—which there isn't," says O'Reilly. "So I was getting all these messages of congratulations."

Congratulations were still in order, however, as the award-winning photographer was commissioned by the Nobel Peace Center to create an exhibition about the work of the 2019 Peace Prize winner, Ethiopia's Prime Minister Abiy Ahmed Ali.

For this project, he decided to take an innovative approach. "One of the most pressing things in our industry is the issue of representation and inclusivity," O'Reilly explains. So he asked Aida Muluneh, the curator of the Addis Photo Festival, to



Afar militiamen in the  
Danakil Depression,  
photographed for the Nobel  
Peace Prize exhibition.



Afar militia man in the Danakil Depression, photographed for the Nobel Peace Prize exhibition.



collaborate with him. He felt it important to have “African voices included in shaping the narrative around their own country. So it wasn’t just an outsider’s view of what was happening.”

O’Reilly, Muluneh and seven Ethiopian photographers collaborated to mount the exhibition. Titled *Crossroads Ethiopia*, the collection reveals the impact Ahmed Ali has had—from his peace deal with neighbouring

Eritrea, ending a 20-year border war, to his reforms granting amnesty to political prisoners, lifting a state of emergency, and appointing a cabinet in which half the ministers are women. The year-long exhibition opened in December 2019 at the Nobel Peace Center in Oslo.

“It was the first time Black photographers had been shown as part of the Nobel Peace Prize exhibition, which was a historic

moment in terms of photography,” says O’Reilly. “By entering into a collaboration like this, everybody wins—the exhibition becomes much deeper and much richer, and the Nobel Peace Center gains by having a body of work that’s much more representative and interesting, and of course the Ethiopian photographers also are included on a global platform that they might not otherwise have had.”



Top: Newspapers for hire in Addis Ababa. Above: Prizewinning photo of Dakar fashion scene.



## ETHIOPIAN SPRING

► The photo series *Ethiopian Spring* by Mulugeta Ayene was featured in the 2019 Nobel Peace Prize exhibition. The images reflect the sense of liberation and hope of the country upon the election of the reformist Prime Minister Abiy Ahmed Ali. In the photo above, a man rides a horse on Saturday, Sept. 15, 2018, in Addis Ababa. The scene takes place as thousands gather to welcome returning leaders of the once-banned Oromo Liberation Front (OLF). The OLF was removed from a list of terror groups after Ahmed took office, amid sweeping reforms to bring opposition groups back to politics.

O'Reilly says his motivation as a photographer has evolved over the years. While most of his earlier work was in war zones—experiences documented in his memoir *Shooting Ghosts*—he's now interested in “everyday lives that people are living.”

Last year, for example, he won first prize in the World Press Photo Award's singles portraits category, for his photo of a fashion shoot in Dakar, Senegal, where a

Franco-African fashion scene is thriving.

“The way the mainstream media portrays stories from this part of the world has a certain sameness to it. I don't necessarily want to photograph the extremes that I was often covering as a newswire journalist,” he says. “Now I look [to create] more nuanced work and work that, in a way, challenges people's perceptions of a place.”

Visit [finbarr-oreilly.com](http://finbarr-oreilly.com). ©

# OPPOSITIONAL GAZE

THROUGH HER WORK, ARTIST MICHÈLE PEARSON CLARKE QUESTIONS THE STATUS QUO AND REVEALS THE HIDDEN DEPTHS OF IMAGERY

By Connor Garel

*Photograph by Lucy Lu  
(Image Arts '15)*

► “Art class was a nightmare,” says the artist Michèle Pearson Clarke. Growing up in Trinidad in the 1970s and ’80s, she was not encircled by the sort of contemporary art she now finds herself creating. Back then, she says, it was all drawing and painting—forms that, in spite of her deep respect for them, Clarke failed to master.

“I couldn’t draw, and I certainly couldn’t paint,” she laments. “But that’s all we were asked to do in school.”

Thankfully, her interest in other art persisted—a stubborn love inherited, perhaps, from her late mother. The two would attend gallery openings together, and her mother devoted an entire wall in her home to paintings of Black women. “She liked to call them her ‘Ladies,’” Clarke says.

This wall would leave a deeper impression on her than she knew at the time. Today, Clarke is a well-known artist whose photography, film, video and installation work has been shown across Europe and North America.

By nature, Clarke is an academic. Her artistic practice didn’t come until much later in her career. She has a master of fine arts in Documentary Media from Ryerson University, a master of social work from the University of Toronto, a bachelor of arts in psychology from Queen’s, and she might have had a PhD from McGill, if she hadn’t







In her role as Toronto's photo laureate, Michèle Pearson Clarke creates a dialogue on contemporary issues.

left the clinical psychology program part way through her first year.

This was partly due to her world being rocked by her mother's diagnosis with pancreatic cancer, and partly due to the program. "The problem was the teachings were all biomedical," she says. "We were being taught that people's problems must exist between their ears, and that all dysfunction happens in the brain. But I was like, 'Well, what about gender? What about sexuality? What about race?'"

These questions, though initially posed decades ago, continue to guide her. Clarke is interested in questioning omissions, and using her work to correct them. "One motivation for my practice is to make the things I always needed," she says. "I'm always asking: when something persists in the culture—a representation, for example—"and we know it's not true or incomplete, who is it serving?"

The answer, Clarke has found, is "those in power." She knows who is underserved, and tries to pull back the curtain on those feelings we've historically kept out of sight: homesickness, grief, loss, longing—those stinging, private moments we all experience but often cannot find the words to express.

"There's this sense that, as Black people, we have to move through the world with strength," she says, when I ask how grief might be mediated by identity. "And it's like what Claudia Rankine, the Jamaican-American poet and playwright, says: in some ways, to be Black is to experience grief or loss every day."

Clarke believes the representation of Black people in image making has often been limited by a focus on the abject, but only as it relates to suffering as a result of racism, homophobia and transphobia. She's more interested in studying what we think of as negative emotional responses, and it's this temperament that seems to give her work its curative feel—as though she's answering questions about how marginalized identities factor into life's turbulent times. "I'm very mindful that I'm not a therapist. I'm an artist," Clarke says. "Ultimately, though, I am interested in healing and repair."

It's right there in the work. *A Welcome Weight On My Body* (2018) documents her shift from theory to practice in analogue photography, part of her research on affect and Black visibility, and what scholar and author Sarah Lewis calls "representational justice." *It's Good To Be Needed* (2013) sees

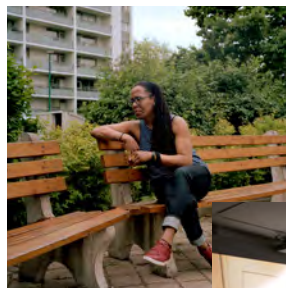
ex-partners coming together after estrangement. In 2015, Clarke was still grieving the death of her mother and made *Parade of Champions* as her thesis at Ryerson to explore how this grief made her feel more vulnerable to racism and homophobia.

In 2019, Clarke was named the City of Toronto's second photo laureate—a position that honours the exceptional work of a photographer who, for the ensuing three years, will use the platform to create a dialogue on contemporary issues. Clarke sees the position as a civic role. "I want to engage people and have them think about and understand the work that certain images do," she says.

In a column for the *Toronto Star*, Clarke asks readers to decode an image that offers insight into what it means to be alive right now. Blackness, Indigenous resistance, the male gaze, climate change—she brings these issues into focus to give us a sharper understanding of contemporary life.

She takes a similar approach to her work as an educator. At Ryerson, where she teaches "Documentary Media as Oppositional Practice: Identity, Power, Difference and Representation," she impresses upon her students the responsibility of producing future representations, and is often met with exasperated questions about how to navigate privilege with so much power.

"You can't ever free yourself from that power imbalance," she admits. Power is an irrevocable feature of the job. "Humans have always made sense of the world through telling stories, and as artists, we have the enormous privilege of asking the public to look and listen. The responsibility is to take that privilege as seriously as you can, to challenge power, and to do the work necessary to understand both the possibilities and limitations of your perspective." ⊕



Above, two works by Clarke; right, RIC installation of *Parade of Champions*.

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## BOTH SIDES NOW

AS A MODEL AND CONTENT CREATOR, MIRIAN NJOH OFFERS A DIFFERENT PERSPECTIVE



► If Mirian Njoh (Fashion Communication '14) looks familiar to you, it could be for several reasons. As a model, she's graced the covers of magazines and appeared on giant billboards. She was also featured in an Alessia Cara music video and microblogs on Instagram for almost 18,000 followers. Behind the camera, Njoh is a freelance digital content creator, fashion designer, creative director and stylist. Here she talks about her work on both sides of the camera, and what it was like to be a stylist for Rihanna.

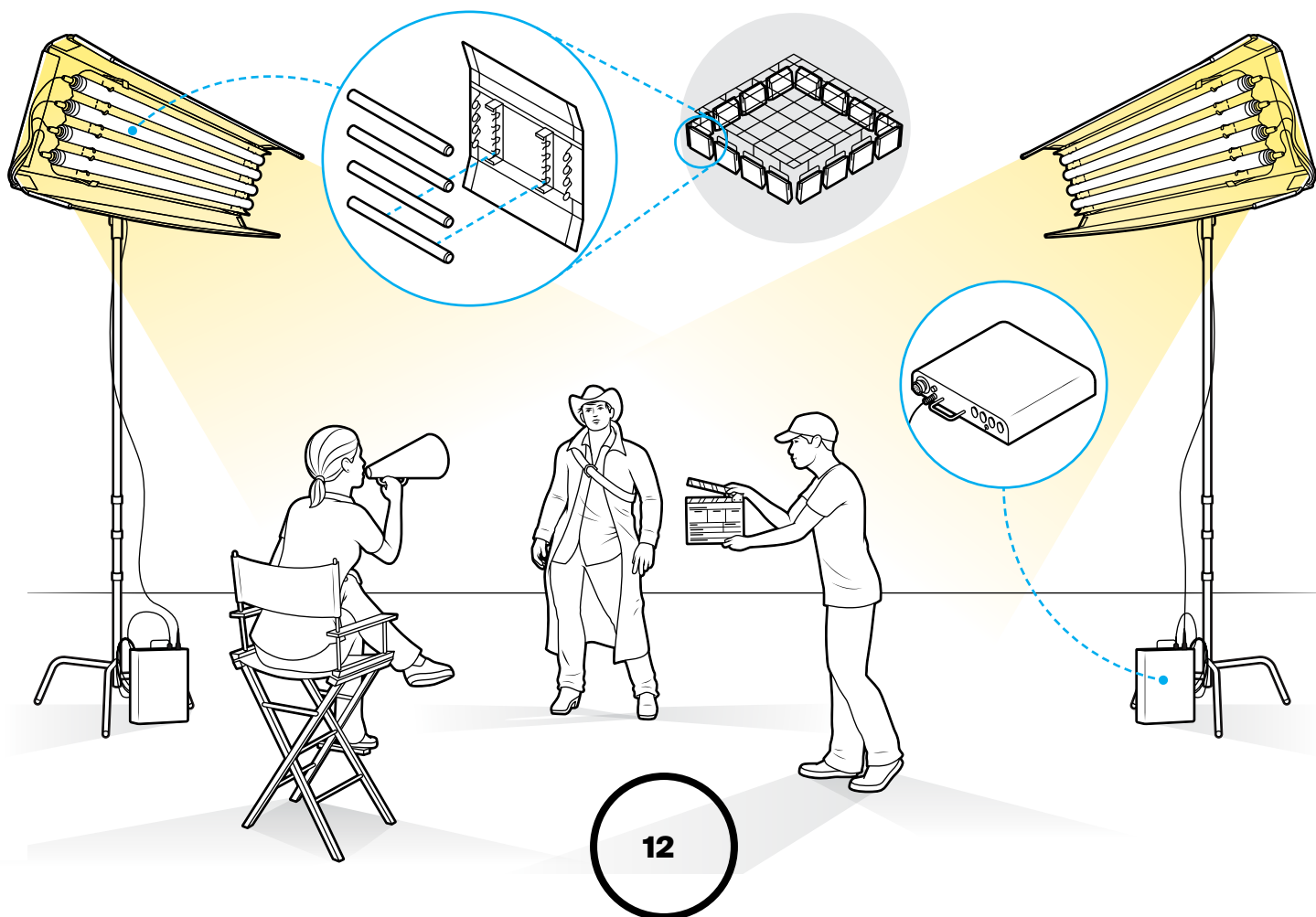
**What was it like seeing yourself on a giant billboard in Yonge-Dundas Square for the UNIQLO campaign?** It felt surreal. When I moved to Canada as a teen, I didn't know anyone, and I remember going to Dundas Square and being awestruck, thinking "this is huge, like Times Square"—and then a couple of years later, I'm on a billboard. So it reminds me of my struggle to find my place in Canada—it made me feel like I was starting to get my footing.

**How did you get the job?** I was on set for the UNIQLO shoot, assisting the lead stylist, and the client said, "You should be on the other side of the camera." So I literally got cast right there, as I was steaming shirts.

**What's a highlight of being a stylist?** When Rihanna shot her "Work" music video in Toronto, I worked with the lead stylist and her team and we did the fashion for Rihanna and the 20 or 30 dancers. Rihanna is just amazing, so to even be on the wardrobe team who were so talented, from New York, London—I was just blown away.

**How does modelling inform your camera work, and vice versa?** When I'm the photographer, I think I have empathy for the models because I know what it's like. I try to make sure people are comfortable and I try to communicate what I think they need to know. Being a photographer makes me a better model because I understand the fundamentals of lighting and composition, and how certain ways of posing will translate on camera.

**How has your albinism been a force in your work?** For me as a model, I would say having albinism has been both a help and a hindrance. As a model, if there's something distinct and different about you, then that is an advantage—it makes you memorable. But, on the other hand, it can be limiting—not albinism itself, but people's interpretation of albinism often limits the kind of work they think that I'm suited to do. So whenever I'm able to cast models, I'll go for the person that looks different or unconventional because part of my role is to create space for that.—Deborah Smyth



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## LIGHTS, CAMERA, ACTION

HOW ONE RYERSON GRAD REVOLUTIONIZED LIGHTING IN THE FILM INDUSTRY

By Dan Falk / Illustration by Christopher Philpot

► You sink into your reclining seat at the movie theatre, popcorn in hand. The curtain goes up, the projector hums, and soon you disappear into a world brought to life on the screen. You probably don't think about the film set, the cameras, the microphones—or the lights, positioned just off-camera, that really set the stage for what you're watching. But those lights have been Frieder Hochheim's passion for more than four decades.

Soon after Hochheim graduated from Photographic Arts in 1977, he began working on movie sets, including the thriller *Power Play* and the Stone-Age fantasy *Quest for Fire*. "I worked my way up the ranks, to best boy and then to gaffer," he recalls, referring to the second-in-command and the top position in a film crew's electrical department. In 1983, he and his wife moved to Los Angeles.

But the industry was changing. Enabled by


smaller cameras, filmmakers were choosing to shoot on location more often. The new approach posed new lighting challenges: banks of incandescent bulbs were bulky, while fluorescent lights were heavy and noisy, flickered and produced unrealistic colours. So Hochheim started tinkering. The breakthrough came when he got his hands on a fluorescent bulb with a high-frequency power supply (known in the industry as a "ballast") that had been developed by Xerox.

"They sent me a prototype, which worked exactly the way I wanted it to, and it opened up a whole new world," Hochheim says. In 1987, he founded Kino Flo, a company dedicated to producing flicker-free, colour-corrected fluorescent lights. The first feature film to employ Kino Flo lights was *Barfly* (1987), starring Mickey Rourke and Faye Dunaway.

In 1995, Kino Flo earned a technical achievement award from the Academy of

Motion Picture Arts and Sciences. Today, Kino Flo's lights are still the most commonly used cinematic fluorescent light in the industry. For his contribution to revolutionizing lighting within film, Ryerson University bestowed Hochheim with an Alumni Achievement Award in 2002.

When LEDs became the ubiquitous lighting choice in the 2000s because they are more environmentally friendly and cost less, Kino Flo adopted the newer technology. But there's more work to be done: Hochheim notes that the specifications for LED lights and many digital cameras vary widely, which makes getting a consistent look for every scene in every movie a huge challenge. So Kino Flo is now developing lights that can adapt.

Meanwhile, Hochheim is still a movie buff, and can enjoy a film without getting caught up in its technical aspects. "You just need a good story," he says. 

# https://vote



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| <input type="checkbox"/> Lynda Friendly          | <input type="checkbox"/> Stephen Pumple  |
| <input type="checkbox"/> Camilo Garay            | <input type="checkbox"/> Ryan Rodrigues  |
| <input type="checkbox"/> Perry Goldberg          | <input type="checkbox"/> Stephen Testa   |

Read candidate platform statements and biographies at [ryerson.ca/governors/elections](https://ryerson.ca/governors/elections).



# alumni diary

/ STRONGER TOGETHER / MENTORING MOMENT / BLAST FROM THE PAST / GIVING BACK /



MESSAGE FROM THE RUAA

## Stronger together

In a world changed by COVID-19 we have been considering how we, as alumni, support our Ryerson family. The students graduating this spring are facing uncertain futures, while many of us are trying to salvage our businesses and careers. Now more than ever, we need to strengthen our connections with each other. While we may not be able to connect in person, we can connect online. Join the Ryerson University Alumni LinkedIn group. Reach out to a colleague, offer an introduction to a recent graduate. Ask for the help or advice you need. Our community is generous and kind, and we need each other.

Want to know more? Or find out how you can help? Email [ruaa@ryerson.ca](mailto:ruaa@ryerson.ca).

*Stephanie Veltmann, Fashion Design '09 President, Ryerson University Alumni Association*

**DR. SARAH-TAISIR BENCHARIF**  
Journalism '12 (MA)  
Emergency Room Physician  
"I WANT PEOPLE TO KNOW THEIR EFFORTS IN THIS PANDEMIC MATTER AND ARE ESSENTIAL. IT HAS BEEN HARD FOR EVERYONE IN DIFFERENT WAYS; I HOPE WE CAN FIND THOSE MOMENTS OF GRACE TO GET US THROUGH."

**VERONICA SUMMERHILL**  
Nutrition '13  
Acting National Director, FoodRescue.ca  
"WHEN COVID-19 HIT, WE REALIZED THAT FOOD CHARITIES WERE SEEING AN INFUX OF CLIENTS, SO WE BROUGHT THE FOODRESCUE.CA PROGRAM NATIONAL. WE HAVE THE AMAZING OPPORTUNITY TO PROVIDE MUCH-NEEDED FOOD ACROSS THE COUNTRY."

**JOSHUA MANANSALA**  
Nursing '19  
Registered Nurse  
St. Michael's Hospital-Unity Health Toronto, Respite Worker, Warden Wood's 24-Hour Drop-in Respite Shelter  
"AN IMPORTANT LESSON IS TO NOT TAKE THINGS (SUCH AS HAVING A HOME) FOR GRANTED AND TO BE GRATEFUL. THIS PANDEMIC ALSO TAUGHT ME THAT THROUGH ANY HARDSHIP WE ARE NEVER ALONE."

NOTEWORTHY

## Alumni versus COVID-19

Messages from the frontlines of the pandemic

**PRO TIP**  
Visit [ryerson.ca/alumni](http://ryerson.ca/alumni) for more profiles of alumni on the frontlines.



## VOLUNTEER SPOTLIGHT

## Every interaction makes a difference

As the first person in her family to go to university, Annette Lawrence (Business Management '11) turned to Ryerson's Tri-Mentoring Program (TMP) for help navigating the transition to university. "I was matched with a more senior student in the same faculty who helped me understand the services, resources and tools available to me," says Lawrence.

Since its inception 17 years ago, the Tri-Mentoring Program has served more than 21,000 students through peer-to-peer, group and career mentoring. Lawrence, who is currently senior human resources generalist at Camp Ooch and Camp Trillium, was part of the TMP throughout her time at Ryerson, including as lead mentor, and now as a career mentor.

"I reflect back on how valuable it was to interact with people who were in the places I wanted to be. The career mentor I was matched with helped me understand my skills and strengths so I could better position myself for opportunities. I want to do the same for others."

What she'd like other alumni to know about volunteering: "Every interaction with students makes a difference. You're helping the next generation thrive."  
—Mary Teresa Bitti

# 'I think that might be me!'

A photo from the archives brings back memories for fashion '57 grad



Alumna Lynn Grant with a bathing suit block in 1957; inset, a picture of Lynn from last year.

→ WHEN LYNN GRANT got to the last page of the January edition of the Ryerson University Magazine, the clock turned back more than 60 years.

A 1950s-era image in the Remember When section brought back almost-forgotten memories of a class project, and of a dress she wore as Homecoming Queen.

The class of '57 Fashion graduate wrote to the editor: "I think that might be me in the pattern drafting photo on page 48! I don't remember the picture. I don't think I ever saw it. However, I do remember the bathing suit I designed and made for that class. It was a simple black one-piece that had a very large detachable bow that was white with black

polka dots. Oh, my! That was the Fifties!"

Grant (then Marilyn Speck) recalls being Homecoming Queen and the dress she wore to that dance. "Wish I had a picture from that occasion."

After graduating, Grant says she had an "interesting career, travelled a lot and met many interesting people." She returned to campus in 2017 for the 60th anniversary of her graduation and a class reunion.

Grant's image was one of a series of largely unidentified photos from the Ryerson Archives published in a story about how Ryerson prepared students for the workplace of the future from the very beginning. —Bruce Piercey

GIVING

# Ryerson University offers relief funding to students

IN LATE MARCH the university established the Ryerson Student Relief Fund to help students facing financial hardship due to the COVID-19 pandemic. Many students lost their jobs as the city and province closed all but essential businesses, and summer job potential remains uncertain.

Funds provided immediate financial assistance for those who lost employment as a result of COVID-19 and were failing to cover basic needs. The relief fund also helped cover program/equipment expenses incurred as a result of moving learning online, early lease termination and other exceptional circumstances.

Thanks to the university's commitment of resources, the support of faculties and departments, and the contributions of many alumni, friends, staff and faculty, Ryerson was able to provide support to more than 8,000 students.

Thank you to all who continue to support our students during this challenging time. Ryerson is now looking ahead to the needs of students in the fall.



**32**  
per cent  
program/equipment  
expenses



**21**  
per cent  
ordered to self-  
quarantine/  
hospitalization

DISTRIBUTION  
OF FUNDS PER  
CATEGORY\*



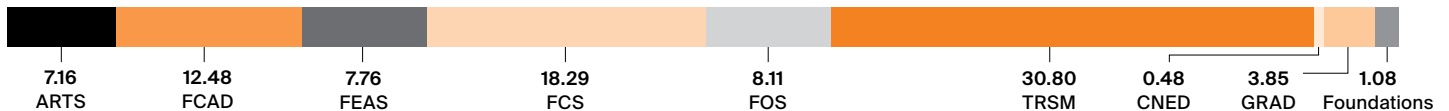
**7**  
per cent  
early lease  
termination/  
eviction

\*Students were able to select multiple options representing their urgent needs



**40**  
per cent loss  
of employment  
income

PERCENTAGE OF FUNDS PER FACULTY THROUGH DISPERSAL OF CENTRALLY ADMINISTERED FUNDS



## Rodney Yip is planning for students' futures



Ryerson  
University

Rodney Yip (Computer Science '82) believes alumni have three things to give: "Time, talent and treasure." The retired disaster recovery and business continuity product manager has shared all three with Ryerson, volunteering as a mentor, connecting students and faculty to industry, creating an award for nursing students, and more. Rodney is also leaving a gift in his will that promises to continue his generous support well into the future.

"Ryerson enabled me to hit the ground running," says Rodney. "It prepares students, not just for jobs, but to influence society."

**Rodney is leaving a legacy through a planned gift. You can too. Contact us to find out how.**

Mira Claxton  
416-979-5000 ext. 553793 | [mira.claxton@ryerson.ca](mailto:mira.claxton@ryerson.ca)  
[ryerson.ca/plannedgiving](http://ryerson.ca/plannedgiving)

# Class Notes

UPDATES FROM ALUMNI ON PERSONAL & PROFESSIONAL MILESTONES

## 1950s

### Murray Fallaise

Industrial Chemistry Laboratory  
Technology '55

"I taught Industrial Arts at high schools in Markham and Whitby for 13 years. I became a self-taught welded metal sculptor for five years, and travelled to art shows throughout North America. Later my wife and I opened a health food store. Forty years and three stores later, Jo Anne and I retired to a tree farm where I now spend most of my time designing and making floats for area parades. I look back on the two years spent at Ryerson with fond memories. Now at 86, I enjoy our four children, 14 grandchildren, and 14 great-grandchildren."

### Gary Gray

Radio and Television Arts  
(RTA) '58

Gary co-founded the first Student Drama Club, which produced the Workshop '58 event. He produced the plays "Bus Stop" and "Rainmaker" to sold-out audiences. Gary also helped produce and write a half-hour show for Ryerson on CHCH-TV.

### Don Judd

Electronics Technology '54  
Don began his electronics career with Dominion Sound Equipment, installing and maintaining movie theatre sound equipment in downtown Toronto, Eastern Ontario and Northern Ontario. In 1957, he joined the National Defence Radio Warfare Section until he became head of the engineering workshop at Carleton University in

1969. He later returned to the National Defence, working in the research establishment in the Defence Electronics Section until he retired in 1995. He and his wife, Jean, have a son, two daughters, and six grandchildren.

## 1960s

### Carl Cassidy

Business '69  
Following a career as executive vice-president of McCain International, Carl founded Impaq Marketing & Communications Inc., working with clients like Molson, H. J. Heinz, General Foods, Tambrands, Net Suite, Campbell Soup, Foodland Ontario and Procter & Gamble.

### Leonard Clegg

Chemical Technology '68  
Leonard retired from Atomic Energy of Canada in 1998. "I have been involved in running for about 36 years and am still doing road racing. I have competed in more than 20 marathons including Manitoba, Twin Cities, Casino Niagara and Boston, often finishing in the top three in my age group. I was inducted into the Manitoba Runners' Association Hall of Fame in 2017. I also enjoy curling in the winter. I am married, with two sons and two grandsons."

### Gary Rose

Civil Engineering '64  
Gary graduated from the Michigan Technological University with a master of science in civil engineering (water resources). From 1970 to 2019, he worked as a professional engineer



in Ontario, Alberta, Saskatchewan, the United States and internationally. He retired in January 2019.

Portugal, New Zealand, Australia, Egypt as well as coast to coast across Canada. Still loving Canada the best!"

## 1970s

### Brian Andrews

Architecture '72  
"I am married to the same woman I was dating while at Ryerson and we are about to celebrate our 47th anniversary. I retired in 2013, and we have travelled quite a bit, including a road trip across the northern U.S.A. to Seattle then a cruise to Alaska, travelling back across Canada. Not to mention trips to the Caribbean, England, Scotland, Mexico, France, Spain, Malta, China,

### Neil Blaney

Computer Applications  
Technology '77  
"I am married with five kids and four grandkids. After 35 years of computer consulting, I recently joined the government with Shared Services Canada."

### Nancy (Carlucci) Bongard

Library Arts '73  
Nancy worked for 18 years in various provincial government libraries. She retired to raise two daughters, working part-time at the Port Perry public library. She has also been breeding Golden Retrievers





↑  
**Donna (Fisher) Teeple,**  
 Fashion '78 (right),  
 helps newcomers learn  
 English and business  
 skills at World Tailors.



**DID YOU  
 KNOW...**

You can take degree  
 credit courses online  
 at The Chang School.  
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[continuing.ryerson.ca](http://continuing.ryerson.ca).

with the Labyrinth Goldens kennel for 37 years, currently living on a small acreage northeast of Toronto with eight dogs!

**Donna (Fisher) Teeple**

Fashion '78

Donna has launched a social enterprise in London, Ont., called World Tailors, which helps immigrant and refugee women start over in a new country. Since 2006, she has helped more than 120 women learn English and business skills while creating beautiful cotton items. The newcomers have come from Afghanistan, Azerbaijan, Burma (Myanmar), Bhutan, China, Colombia, Congo, Eritrea, Ethiopia, Fiji, India, Iran, Iraq, Japan, Korea, Nepal, Somalia, Thailand and Zimbabwe. Donna started teaching in a church basement, but soon outgrew the space.

World Tailors now operates in a 2,000-square-foot warehouse facility, where an anonymous donor has paid the rent for the next three years. For more information, visit [worldtailors.ca](http://worldtailors.ca).

**James (Jim) McBride**

Radio and Television  
 Arts (RTA) '74

"I've been fortunate to spend a 44-year career in the audio recording industry. Based in Toronto, I had the opportunity to work for several of Canada's leading audio production and post-production facilities.

That gave me the chance to work with an incredible number of talented colleagues, producers, directors, writers, editors and performers.

In 2018, I officially hung up my last patch cord (anyone remember those?) and entered the wonderful world of

retirement. I now live in a small town near Peterborough, Ont., with my wife, Debbie, who's been the best part of my life since before my Ryerson days."

## 1980s

**Karen Cumming**

RTA '83

A former reporter/producer with CHCH in Hamilton and radio talk show producer, Karen has co-written a book to help families navigate Ontario's long-term care system, *The Indispensable Survival Guide to Ontario's Long-Term Care System*. "This is an incredibly timely issue affecting many thousands of baby boomers and seniors across the country," she writes. "After our dear mom passed away in long-term care, I wrote a feature article for the Hamilton Spectator that chronicled her journey through the system, and the rollercoaster ride that it was for our family. In the article, I suggested that my sister and I were planning on writing a book to help other families avoid the stress, frustration, and exhaustion we experienced. The response from readers was swift and heartfelt; they encouraged us to get it out into the world. It feels like one of the great challenges of our generation."

**Lucia (nee Lee) Chong**

Architecture '85 and

**Roland Chong**

Architecture '85

Lucia has worked as an architect in the U.S., Brunei, Qatar and Canada. Lucia and her husband Roland have three children and a grandson. "We

decided to retire and returned to Canada from Qatar, after working there for 13 years."

**Wendy Joseph**

Business Administration '89

"I have started a food blog on Instagram under @foodblogger\_waj and am hoping to reach one million followers. I also blog for the [AperoChic.ca](http://AperoChic.ca) website and was recently appointed to the Australian Wine Society Board of Directors as its social media guru. I continue to do fundraising for many charities, giving back to the community as much as I can."

**Joe Lau**

Mechanical Engineering '88

"I have been working in the aerospace industry for 30 years. My experience is in development and certification of landing gear and hydraulic actuation systems for both civilian and military aircrafts."

**Peter James Morgan**

Mechanical Engineering '81

"I earned my flying licence before attending Ryerson and was able to fly a few hours a month even while studying. It is something I loved and continue to enjoy. However, I had an unfortunate accident a few years ago: I experienced an engine failure just after takeoff, and pancaked the glider into the ground. A piece of metal punched through the seat back and hit me directly in the spine, resulting in spinal cord damage. I now need to use a paraplegic manual wheelchair and a modified truck I can drive from my chair. I have still been able to fly once in a while in a glider with hand controls. I hope to one day have a small plane with hand controls.



↑ Award-winning writer Lauren McKeon, Journalism '07, has released a second book, *No More Nice Girls*.

Workwise, I have been working on developing water-cooled high-power LEDs, specifically designed for rapidly growing plants such as cannabis.”

**Margaret Phillips**

Food and Nutrition '84  
Margaret enjoyed a successful career as a consulting dietitian in private practice, as an operations manager for the Nutricare division of Beaver Food’s hospital and nursing home accounts. She finished her career as a staff dietitian for Sunnybrook Health Sciences Centre food services department before retiring.

**Frank Rende**

Applied Geography '80  
**Dianne (Johnston) Rende**  
Applied Chemistry & Biology '82  
“Married in 1981, we have two grown kids and two grandchildren. Frank currently runs a food brokerage business and Dianne is executive director of St. John Ambulance. We recently moved to Niagara-on-the-Lake and are enjoying all its splendour.”

## 1990s

**Daryl Fidelak**

RTA '93  
Daryl co-produces and co-hosts the cooking show *Daryl and Marija’s Dinner Club* with his wife, Marija, now in its third season in Eastern Europe, and best described as a cooking show meets a talk show, inspired by the Canadian classic *Bruno Gerussi’s Celebrity Cooks*. “We host industry guests from across the former Yugoslavia region: musicians, producers, DJs, and writers. Marija has been a music



**DID YOU KNOW...**

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journalist for years, and until recently, I was the GM of MTV Adria. I now own and run a regional record label called Lampshade Media. Marija and I have been together 25 years, and we have two sons, ages 15 and 10.” Visit @dmdinnerclub on Instagram.

**Andrea Harry Bibbs**

RTA '99  
While visiting an uncle in Atlanta over the Christmas holidays in 1997, Andrea toured CNN, and was encouraged to apply for an internship when the guide learned she was studying journalism. She filled out an application before leaving and was offered a position two months later. Of the 16 summer students, she was the lone Canadian. Her internship led to a 19-year career with Turner Broadcasting before she was named director of diversity and inclusion strategy with WarnerMedia News and Sports last year.



**Cherolyn Knapp**

Business Management '95  
Cherolyn, her spouse, her Great Dane and Siamese cat recently moved from Guelph to Victoria, B.C. After 15 years as a civil litigation lawyer, Cherolyn is now practising exclusively as a mediator and dispute resolution facilitator through her business, Knapp Resolutions.

## 2000s

**Dorin (Grunwald) Greenwood**

Journalism '00  
“I moved to San Jose two years ago. I am on the board of directors for the Digital Moose Lounge, a not-for-profit group that partners with government, universities and other organizations to bring Canadian expats together.”

**Omar Ha-Redeye**

Health Administration '05  
Omar recently joined the Durham Community Legal Clinic as the executive director.



**Dave Hodgson**

RTA '08  
“I’ve been privileged to work in the digital media and documentary fields, including producing a feature-length documentary. I recently wrote, directed and produced a series for GameTV called *The Search for Canada’s Game Shows*, a retrospective about classic game shows such as *Definition* and *Bumper Stumpers*, and hosts like Monty Hall and Alex Trebek. We’ve made some incredible finds of lost footage thought to be gone forever. Faculty of

Communication and Design Dean Charles Falzon appears on the series, talking about his creation, *Generation Gap*, the first game show to air on the then-fledgling YTV.”

**Lauren McKeon**

Journalism '07

In her latest book, *No More Nice Girls*, Lauren examines the ways in which institutions are designed to keep women and other marginalized genders at a disadvantage. Lauren’s critically acclaimed first book, *F-Bomb: Dispatches from the War on Feminism*, was a finalist for the Kobo Emerging Writer Prize. Lauren is the winner of several National Magazine Awards, including a Gold in the personal journalism category. Her writing has appeared in *Hazlitt*, *Flare*, *Chatelaine*, and *Best Canadian Essays*, on TVO.org, and in the book *Whatever Gets You Through: Twelve Survivors on Life after Sexual Assault*. She has taught writing at Humber College. The editor of *This Magazine* from 2011 to 2016 and the digital editor at *The Walrus* from 2017 to 2020, she is currently a contributing editor at *Toronto Life* and the deputy editor of *Reader’s Digest*.

**Carol Ritchie**

Public Administration and Governance '08

“I recently took early retirement from the Ontario public service after working in various departments in senior managerial positions. Most of my work was in the justice field, ranging from courts, policing, public safety, cabinet office and chief of staff to the deputy minister of the largest operational ministry.”

**Rhiannon Rosalind**

Arts and Contemporary Studies '08

Rhiannon is the president and CEO of the Economic Club of Canada, a leadership role she took on at the age of 26. At the helm of the national forum for top political leaders and influencers who want to introduce new ideas and speak about public policy, Rhiannon has hosted speakers such as First Lady Michelle Obama, Prime Minister Justin Trudeau, and human rights lawyer Amal Clooney. A few weeks before graduation she spoke about her struggles as part of a panel on corporate Canada’s role in the alleviation of poverty, and one of the club’s founding members approached her about joining the company. She was hired in 2008, and worked her way up through the ranks, setting a new course for the club.



**DID YOU KNOW...**

Ryerson career services are available to alumni who are within five years of graduation.

**2010s**

**Mark Donaldson**

Commerce '19

“As a consultant with IG Wealth Management,

Kelcey Wright-Johnson, Journalism '13 (right), landed her dream job in 2019 as the only Canadian female NBA host in the United States.



I help people and businesses with all of their financial planning needs. Before joining IG Wealth Management after graduation, I was doing financial planning services as part of my business, Quantuity Analytics Inc., related to data analytics and machine learning work.” Visit [quantiuityanalytics.com](http://quantiuityanalytics.com).

**Shalini (Hernandez) Shanmuganathan**

Accounting '14

“After obtaining my CPA, CA designation, I became a forensic accountant at BMO Financial Group. I’ve also obtained my Certified Anti-Money Laundering Specialist certification and recently got married!”

**Sagi Kahane-Rapport**

Image Arts '18

“During my third and fourth year, I worked on a feature documentary called *Before the Plate*, which I finished in the summer after graduation. After some film festivals and a lot of good luck, we landed a sales agent and afterwards a distribution deal with Freestyle Releasing, a subsidiary of Entertainment Studios, which is promoting the film with a large press release and advertisements to their cable networks of 88 million households.”

**Miranda Kinkead**

Creative Industries '17

Miranda is an interdisciplinary artist and founder of Mira Apparel. Earlier this year, she presented her work at an arts and fashion event, the “It’s a Pop-Up Shop & Party” in association with the DesignTO Festival, an evening dedicated to celebrating and

showcasing new works by emerging artists and designers. Visit [miraapparel.com](http://miraapparel.com).

#### Karen Lam

RTA '11

"I'm a proud employee of Q4 Inc., an up-and-coming company that offers investor relations solutions to help clients win in capital markets. I've been a manager for more than five years, and have hired Ryerson graduates who have excelled within the company, starting off on our client support team and moving on to become front-end developers, product owners, and even team leads and supervisors. Ryerson taught me valuable skills that I have applied to my career, including leadership, technology and critical thinking."

#### Eric Maisey

Child and Youth Care '11

"I obtained a master's in social work at U of T, and am now working at Toronto Western Hospital as a social worker in the emergency department."

#### Praveendran (Praveen) Parameshwaran

Business Technology Management '13

"I'm currently a senior electronic data interchange consultant for a firm based out of Sarasota, Florida, dealing with Microsoft-based enterprise resource planning applications. My role enables me to travel all over the world. In 2018, I moved to Amsterdam for a summer to assist with onboarding the company's European consulting operations."

#### Kieran Ramnarine

Computer Science '19

Kieran has partnered with

a PhD candidate at York University to research digital humanities in machine learning and exposing biases in facial recognition.

#### Christina Usanov

Nursing '19

"I spent three months in Australia working as a research assistant at Western Sydney University. I'm now working towards my licensing exam with plans to work part-time as a research assistant and part-time as a bedside nurse."

#### Kelcey Wright-Johnson

Journalism '13

Kelcey is the only Canadian female NBA host in the United States. After writing and on-camera gigs for TSN, DAZN Canada, Yahoo Canada Sports, the Toronto Argos and Toronto Marlies, she landed her dream job in 2019: working as an NBA host for the Memphis Grizzlies, hosting her first game on December 3. Basketball—and trailblazing—run in the family: her dad, Rob Wright, is co-chair of Basketball Canada, and her mom, Penny Wright, was the first female to referee a men's university basketball game in Canada. Kelcey herself holds the record for the highest number of three-pointers in a four-year career for the Ryerson Rams. She cites alumna Christie Blatchford as an inspiration, after receiving Christie's book *Fifteen Days* from her grandmother years ago. Kelcey credits Ryerson for preparing her for her career, praising the support of professors Gary Gould and Paul Woods.

## In memoriam



#### Christie Blatchford

Journalism '73

Christie died at age 68, following a short battle with cancer. A multiple-award winner, the well-known columnist wrote about a wide range of issues but was best known for her columns on crime and Canada's justice system. She started her career in the Globe and Mail's sports department, after being awarded the Joe Perlove Scholarship for graduating at the top of her class. In 1977, she joined the Toronto Star as a features writer, moving to the Toronto Sun in 1982. She wrote for the National Post from 1998 to 2003, before heading back to the Globe and Mail. Christie returned to the Post as a national columnist in 2011, where her last column was published in October. She was inducted into the Canadian News Hall of Fame the following month. Her book *Fifteen Days: Stories of Bravery, Friendship, Life and Death*

from *Inside the New Canadian*

*Army*, won the Governor General's Literary Award in 2008, and she earned a National Newspaper Award for column writing in 1999. She also won the George Jonas Freedom Award last June, which recognizes a person who has contributed significantly to advancing and preserving freedom in Canada.

#### William Jeffery

Journalism '59

William died October 13, 2019, after a short illness. After graduation, he worked at the Calgary Herald for five years, before taking a job with the Government of Canada. "He was proud of his background as a journalist and spoke of his years at Ryerson frequently and fondly," writes his son, Richard.

#### Richard John Cliffe

Architecture '62

Richard died November 16, 2019 at age 82. He built

his career in Kingston and Gananoque, and formed a family business in 1995, C R Builders, designing and building homes and cottages. He sat on the Gananoque Town Council for two terms as a commissioner, was a member of Lions International, as well as a member of the Gananoque Wheels of Care. One of his greatest passions was the St. Lawrence River, enjoying his summers on Tremont Island with his children and grandchildren.

**William (Bill) Pallett**

Journalism '74  
Bill passed away December 27. He began his career in the hospitality industry with

Wardair, now part of Air Canada, and later Canadian Pacific Hotels (now Fairmont), Four Seasons and Delta Hotels and Resorts. He had an illustrious 25-year career with Delta as the company's senior vice-president of people resources and is recognized as the architect of Delta's highly engaged culture. In 2015, when Marriott acquired Delta, Bill started his consulting company, WJP and Associates. A sought-after speaker and lecturer, he taught business administration and human resources management at Ryerson as well as the British Columbia Institute of Technology. He dedicated countless hours to organizations like the



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Canadian Gay and Lesbian Chamber of Commerce, the Mount Sinai Health System and Tourism HR Canada.

**Stephen Grant Walmsley**

Electrical Engineering Technology '85  
Stephen died February 12, 2019, following a two-year battle with cancer. He spent the majority of his career in the telecom industry and moved to Vancouver in 1989 to pursue work in his field. Steve met Linda Taylor in 2002, married in 2008, living in White Rock and then Langley, B.C. He was a lifelong ham radio enthusiast as well as an avid cyclist, woodworker and handyman.

—Christine Julien-Sullivan,  
Journalism '97



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REMEMBER WHEN?

# Keeping film alive

How the Kodak Canada Heritage Collection gained new life as a special collection

➔ ROBERT BURLEY, photographer and Image Arts professor, was busy photographing the decline of film-based photography through abandoned production facilities when he happened upon Kodak Canada's 150th anniversary collection of historical artifacts at the decommissioned Kodak plant in Toronto's Mount Dennis neighbourhood. The collection, which was still being housed on-site, included many analogue cameras, a silver and copper emulsion kettle, images from the company's archive and a number of other historical artifacts. With the plant's closure, Kodak was looking for a new home for the vast collection. And so by happenstance, Burley and Susan Patrick, the librarian liaison for Image Arts at the time, spearheaded the acquisition of the collection.

What they found marked the advent of the Special Collections for Ryerson, and

became the impetus for an extensive film technology collection of more than 1,000 cameras. "The collection does a really wonderful job of tracking the history of vernacular photography through the technology of the camera, and is representative of the company's long history here," says Alison Skyrme, special collections librarian.

The cameras within the Library's Special Collections include contributions from corporate donors, for example, a collection of Polaroid cameras that spans the company's entire history of production, and individual donations from collectors. "We're still looking for some of the really early representations, for example, the original Kodak camera first produced in 1888," says Skyrme. "If someone has the very first camera that they'd like to donate, we would be so happy to have it in the collection." —Michelle Grady



Top and right: Images from the Kodak Canada Heritage Collection at Ryerson: Canadian Kodak Co. Colborne Street, ca. 1900; two men operating a film machine, ca. 1905. Above, Kodak cameras displayed in the Ryerson Library Special Collections.

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