

CHESTER FIELDS

PRESENTS:

DOUBLE TAKE

MAY 9 - 13th, 2012

Chester Fields, now in its fifth season, was created by Presentation House Gallery to foster an interest in photography among North Shore and Lower Mainland students. Recognizing that the medium is a highly accessible communication tool, the project aims to give young artists a platform to expand their visual literacy by exploring the many ways photography can be used, not only as a means of expression, but as an investigative tool and method of identity formation.

This season, our young photographers were tasked with finding an archival image to work from as inspiration. When asked to search in the recess of old family albums and mounds of archival material they embraced the challenge and excelled.

The works in this selection are tied by the threads of remembering, both lived and imagined. Many students uncovered histories they knew little about, using the contest as a platform to open discussions of places, people and pasts.

We would like to thank our jurors this season Christine D'Onofrio, Lucien Durey and Justin Muir as well as our partnering teachers Theresa Anton, Matthew Burnett, Sean Clancy, Jen Echols, Daylen Luchinger, Stephen Maclean, Rita Noack and Tatsuzo Taguchi.



RYAN FOWLER
BOYS WILL BE BOYS



Boys Will Be Boys is a contemporary interpretation of a well-known concept. My image reflects the widespread notion of boys' playful disregard for properness. As young children most boys want to do all they can to avoid the proper etiquette imposed by authority figures. I tried to demonstrate this feeling in a photograph. The two children in my image are my father, age of 10, and my aunty, age of 12. Both photographs were originally on slides when uncovered from my family's large photographic archive. I projected and photographed each slide individually, before composing the image.



TIFFANY TSAI
*INFINITE SUCCESSIONS OF
 THE PRESENT*



Time is made up of an infinite amount of presents, and when we look back upon one moment, it could have altered the course of our path forever. This was one of the last times my brother and I were taken out by both my parents. It is reflected six times, on two panels of mirrors, though mostly blurry, to portray the emotion of when a single memory is repeated in a person's mind, when looking back upon it. The green of the grass is much more saturated than the green in the photo, a reminder of past.



ALIA YOUSSEF
THE CONTINUAL CHAIR



I came across this photo of a woman holding a chair in my mothers archives. I was captivated by the mysterious way the woman looked and wondered why she was holding the empty chair. I discovered the woman was my great grandmother. I realized that I knew nothing about the life that my great grandparents had as they all passed away before I was able to find out about their lives. At that moment my greatest wish was to be the person to sit in that empty chair and find out about this intriguing woman that was related to me and who has shaped the past that has amounted to my present.



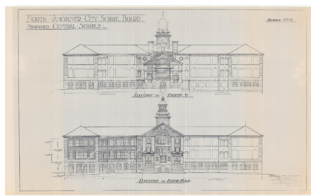
RYAN FOWLER
UNTITLED



When I was looking through the archives most of the images I came across were of people or streets and buildings. There was a phone in the background in one of them and it made me think about how we've managed to go from having a wooden-cased wall phone to our current phones. It's amazing that we can complain about our phones crashing, despite the fact that we can call people by sending a signal to space, without using an operator. The large wooden phone was refurbished by my grandfather years ago, and had most of the internal components stripped, allowing me to put the phone inside it's casing.



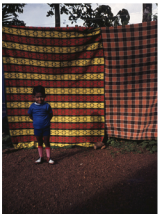
GLENN MCINTYRE
END OF AN ICON



This image is a comparison of the beginning and change of a North Vancouver icon, Queen Mary School. Construction began on the school in 1914



SOPHIA KNOWLES
PORTRAIT



The blanket in this image was brought from India to Canada in the 70s. I wanted to explore the idea of the purpose of keeping this object. This image was inspired by some of my grandfather's slides. I found a set from Kerala where he had hung blankets on a clothes line to create a background for portraits. The boy is my uncle and was photographed by my grandfather in Northern Ontario. To make my image I projected the slide onto a screen made from diffusion paper, then hung the blanket behind the screen. In this way, I was almost recreating the photo from India; I was hanging the blanket for the portrait like my grandfather had done.



TOVI SANHEDRAI
NOW AND THEN



My photograph is my father sharing a desk with himself 54 years ago. The original picture was taken in his class at his all boys', religious school. My father grew up in Israel, a new country with a promising future and like my father it has drastically over time. People, places and objects grow and change over time but some essential aspect always remains. My father is still a kid at heart. Time can be our worst enemy or our best teacher. You never have enough and can never get it back. My photo shows why people treasure photos, videos and keepsakes because memories are wrapped into those moments that are captured with a simple flash. If a picture is worth a thousand words, I can write with my camera.



HANNAH DUBOIS
RECURRING VIEW



I was inspired by this image because it is by N.E Thing Co., my grandparents Ingrid and Iain Baxter&. I have always been curious about the work they did while together and thought going back to my family's history would be a great way to personalize my image. The area in which the original picture was taken is in the community where I live and I pass by it quite often (a "recurring view"), for this image I went to the exact location and took a picture showing the change that has occurred, this also reflects the change that my family has gone through since N.E Thing Co. ceased their work together.



KAMY MONFARED
CAPILANO SUSPENSION BRIDGE



I personally really like the suspension bridge. When I first moved to Canada it was one of the first places I visited and I had the greatest time. It was an easy choice to take a picture of it but I wanted to make it unique. I was inspired by Mark Iwinski and had to go out and try it on my own. I tried this before going to the bridge and I must admit trying to hold the picture up and taking a picture was a very difficult task by itself, but it was made much more difficult while standing on a shaky bridge!



RHIANNON COLLETT
GENERATIONS



The archival photo I used was taken on the 30th of October, 1943 as a publicity shot for Canadian Women's Army Corps. These women served in Canada and overseas, doing various jobs previously occupied by men, such as mechanics and truck drivers. I made an image of my friend Nina to represent the fear that people must have felt with the Second World War weighing heavily on their minds. It's important to remember the sacrifices made for young people by young people. While the woman in the original picture seems confident, I think the thought of not knowing your future and the future of one's country would be frightening.



KIERA MCCAMMON
ON THE FENCE



Inspired by an old photograph found in my father's yearbook *On the fence* looks at not only the change of an instance but of years gone by. I've learned that it is sometimes more important what is left out rather than what is present. I think there is great significance in the fact that even as years pass, places stay the same. The original photo was one taken in 1980 at Handsworth secondary at the time my dad attended the school. You can see even though it is the same location a lot has changed in the landscape. The fence itself has changed too. Time may change what surrounds us but there will always be faded outlines of the past.

CHESTER FIELDS

YOUTH PHOTO PROJECT PRESENTED BY:

PRESENTATION HOUSE GALLERY

wesgroup | **50 YEARS**
in the path of progress

Additional
support
generously
provided by:

