Agnes Wong
Anique J Jordan
Anyse Ducharme
Hannah Doucet
Jeneen Frei Njootli
Noah Spivak

G44 Centre for Contemporary Photography

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“Make picture of kaleidoscope”
— William H. Fox Talbot, ms, noted dated February 18, 1839

In the spring of 2013, Aperture magazine made waves with a cover story on contemporary artists who “[exploit] the new potential of the photographic medium, the decline of digital photography, and the rise of new technologies to create a whole new array of images.” The resulting story, titled “New Print,” was one of many examples of the impact of digital technology on contemporary photography. The article focused on the work of several artists, including William H. Fox Talbot, who is widely regarded as the father of modern photography.

In the article, the authors discuss Talbot’s early experiments with photography, his development of the calotype process, and his contributions to the field. They also highlight the ways in which Talbot’s work has influenced contemporary photographers, who continue to push the boundaries of the medium.

One of the key themes of the article is the idea that contemporary photographers are not merely capturing images, but are creating new realities through their work. The authors quote Talbot himself, who wrote that “the idea of creating a new world of our own is the truest and noblest of all arts.” This idea is echoed by many of the artists profiled in the article, who use photography as a tool for exploring new possibilities and challenging existing norms.

The article also discusses the ways in which technology is shaping the future of photography. It notes that digital photography has made it easier than ever for photographers to experiment with new techniques, and that social media platforms are providing new avenues for artists to share their work and reach a wider audience.

Overall, the article paints a picture of a vibrant and thriving photography community, with artists pushing the boundaries of the medium and exploring new possibilities every day. It ends with a quote from Talbot himself, who wrote that “the camera is the eye of the future.”
Gallery 44 Centre for Contemporary Photography is a non-profit artist-run centre committed to photography as a multi-faceted and ever-changing art form. Founded in 1979 to establish a supportive environment for the development of photography, Gallery 44’s mandate is to provide a context for reflection and dialogue on contemporary photography and its related practices. Gallery 44 offers exhibition and publication opportunities to national and international artists, award-winning education programs, and affordable production facilities for artists. Through its programs Gallery 44 is engaged in changing conceptions of the photographic image and its modes of production.

Agnes Wong is a multidisciplinary artist, designer, photographer, and filmmaker based in Toronto. She is currently attending the Design Academy Eindhoven, the Netherlands.

Anique J Jordan employs photography, performance, poetry and installation to draw attention to the black body as a sight of futuristic imagining. Her current auto-biographical work looks at family history, survival of black women and the use of cultural production in gravely intimate, yet global journeys. She has worked in South Africa, Barbados and Ecuador as a creative and has been recognized locally and internationally for her work through awards, residencies and fellowships including representing Canada at the first World Afro-descendant Youth Summit. Her recent photography exhibitions include the Art Gallery of Ontario, Crossroads Art Space and the Watagh Gallery.

In her work, Amyse Ducharme is interested in the computer, the Internet and the circulation of digital imagery. She has obtained an MFA in Studio Arts from the University of British Columbia and a BFA in Visual Arts from the University of Ottawa. She also has college diploma in 3D Animation from la Cité collégiale. She has exhibited both in group and solo, including (Art)fiction at la Galerie du Nouvel-Ontario in Sudbury, Digital Alterities at InterAccess Electronic Media Arts Centre in Toronto, and as part of the Flash Forward festival for emergent photography in Boston.

Hannah Doucet is a photo-based artist from Winnipeg, Canada. Her practice is rooted within the medium of photography, with material explorations also extending to video, textile, sculptural, and installation based processes. Her work explores the body, representation, materiality and failure within the medium of photography. She received her BFA Honours from the University of Manitoba in 2015. Doucet has exhibited in alternative spaces and artist-run centres throughout Winnipeg, most recently with a solo exhibition at C Space in 2015. She has an upcoming solo exhibition at The New Gallery in Calgary in 2016. She is a co-founder of SCAN, a contemporary art publication based in Winnipeg as well as a committee member for Flux Gallery, a newly initiated gallery project for early-stage emerging artists.

Jeneen Frei Njootti is a Gwich’in artist and a founding member of the ReMatrie active collective currently based on unceded Coast Salish Territory in Vancouver. In 2012, she graduated from Emily Carr University with a Bachelor of Fine Arts degree and went on to hold a Visual Art Studio Work Study position at The Banff Centre. Frei Njootti’s practice concerns itself with Indigeneity-in-politics, community engagement and productive disruptions. She has worked as a performance artist, workshop facilitator, crime prevention youth coordinator, hunter/trapper and has exhibited across Canada. Her works are in the Yukon Permanent Art Collection and the Aboriginal Affairs and Northern Development Canada Permanent Art Collection.

Noah Spivak is a recent graduate of Emily Carr University for Art & Design, who majored in photography and sculpture but retains heavy interests in installation and curatorial practices. Born and raised in Vancouver, Spivak’s works offer no personal autobiography. They do not reference photography’s most commercially embraced and socially trusted function: to preserve moments, to invest in memories. Noah’s current processes isolate, break and reconstitute the materials that compose photographs, producing versions of the photographic that present audiences with the distance that can exist between a physical object and a study of visual re-presentation. Spivak has exhibited both nationally and internationally.

Since the mid-90s, Shani K Parsons has pursued a multi-disciplinary practice focused initially through the lenses of architecture and urban planning, then installation and graphic design, and most recently through research, writing, curation, and collaboration. In the process she has produced an eclectic body of work ranging from intimate artist’s books to immersive exhibitions for venues including the American Museum of Natural History, the Museum of Modern Art (MoMA), the Rhode Island School of Design, the Museum of Chinese in America (MoCA NY), and Mixed Greens, a contemporary art gallery in Chelsea. After moving to Toronto, she established TYPOLOGY Projects as a way to provide opportunities for curators and artists to mount fully realized exhibitions within a critical framework.

Cover image

Noah Spivak, They Know When It Rains, 2016