

PhotoLife

YOUR GUIDE TO EVERYTHING PHOTO
JUNE / JULY 2018



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© ERIKA MANN

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CONTRIBUTORS AND EDITORIAL STAFF

Curious about who put this together?
Here's this issue's who's who.

Holding a passion for the world and an eye for the beauty it contains, Prince Edward Island-based **Dave Brosha** is one of Canada's most diverse photographic artists and educators. His work covers a wide spectrum including landscape, portraiture, commercial and adventure imagery. davebrosha.com

Laurence Butet-Roch fell in love with journalism through *Scoop*, a Quebec sitcom set inside a newsroom. Studying international relations at the University of British Columbia and photography at the School of the Photographic Arts: Ottawa led her to become a photographer with the Boreal Collective, a photo editor and a writer. lbrphoto.ca

Emmanuelle Champagne completed her studies in creative writing and later decided to pursue accounting and administration. She enjoys literature and all forms of art.

David duChemin is a Vancouver-based photographer and adventurer. His bestselling books on the art of photography have been translated into a dozen languages. davidduchemin.com

Jean-François Landry has been providing advice to photographic equipment buyers in Quebec City since 1989. He also shares his passion with amateur photographers through courses and magazine articles. cylidd.com

Guy Langevin has worked in the magazine and photo industry for many years. He has had the chance to collaborate with and befriend some of the best photographers in the country, and you'll rarely see him without either his running shoes or camera. guylangevin.net

Marius Masalar is a photographer, tech journalist, and founding partner at a digital marketing firm in Toronto. He co-hosts a

photography podcast called Candid, travels frequently, and writes about technology and productivity on his blog. mariusmasalar.me

Jenny Montgomery is a theatre director and writer who first learned her way around a darkroom in 1998. Photography runs in her family, so it was probably inevitable that it would be a part of her life.

Valérie Racine has been part of the Photo Life team since 2001. She currently serves as publisher and marketing director. Her background includes studies in art, art history and communications, and she is passionate about photography.

Michael Ernest Sweet is a Canadian writer and photographer who lives in New York City. His work has appeared in *Popular Photography*, *Digital Camera World*, *Black & White Magazine*, *Leica Camera* and *The Huffington Post*, among others. michaelsweetphotography.com

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Photo by: Dave Brosha - SIGMA 14-24mm F2.8 DG HSM Lens | Art

SIGMA 14-24mm F2.8 DG HSM Lens | Art

The definitive large-diameter ultra-wide-angle zoom lens SIGMA 14-24mm F2.8 DG HSM Lens | Art offers outstanding F2.8 brightness throughout the zoom and delivers stunning image quality at every focal length and every shooting distance with minimal distortion.



See Canadian Pro Photographer Dave Brosha capture the stunning beauty of Iceland, using the SIGMA 14-24mm F2.8 DG HSM Lens | Art in the film "CHOICES" visit sigmaartists.com/blog



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WE'LL GET THERE!

BY GUY LANGEVIN

"I just finished reading a really interesting book!" said Mina, one of the people with whom I practice taekwondo. Mina also teaches my son's taekwondo class, and I like how she encourages them to focus on their individual progress instead of only comparing themselves with their peers. An excellent athlete, she is studying sports-based intervention and plans on becoming a professional-level coach.

"The title is *Mindset: The New Psychology of Success* by Carol S. Dweck," she explained. "Basically, the author presents two different approaches to intellectual growth. There's the fixed mindset, where individuals perceive their intelligence and traits as things that don't change. Then there's the growth mindset, where people assume that intelligence and talent are just a starting point and with encouragement, effective teaching, hard work and perseverance, we can improve our abilities." She added, "People's reactions to problems vary according to their viewpoint. A person with a growth mindset will be more likely to continue despite obstacles and will be more responsive to encouragement."

Fascinating! In photography like everything else, all of us sometimes feel like giving up because we think we might not be able to do something difficult. Learning a new lighting system, getting the hang of complex software, anticipating decisive moments, strengthening the narratives in our series—we all have things that challenge us.

Dweck mentions how she gave a class of 10-year-olds some exercises to do that were a little too complicated to be solved at their level. She wanted to see how they managed being faced with a difficult task. Some reacted extremely positively, seeing it as a challenge and a way to improve their skills. Others were completely destabilized; they felt their intelligence was being judged and that they had failed because they didn't have the necessary intellectual abilities.

She even measured their brain activity as they encountered a complicated problem. When students froze in response to the challenging exercise, there was almost no brain activity. But the brains of the other students were all lit up! They engaged with the challenge, recognizing and learning from their errors. She talks about long-term studies of schools that have seen great progress integrating these ideas. Dweck's inspiring conclusion was that people can change or influence their mindset by embracing challenges and by seeing errors as an opportunity to learn and not as a failure.

This is a great reminder that talent isn't something static—and it's not magic either. You could say it's more a matter of attitude than aptitude!

THE QUESTION

And you? What is your biggest photo-related challenge? Send your responses to glangevin@photonlife.com.



Guy Langevin

PhotoLife

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WORLD PRESS PHOTO

Venezuelan photographer Ronaldo Schemidt won World Press Photo of the Year. Canadian Kevin Frayer received 2nd prize in the category General News (Stories) for his series documenting the “clearance operations” against Rohingya Muslims in Myanmar conducted by the Burmese army in 2017. worldpressphoto.org



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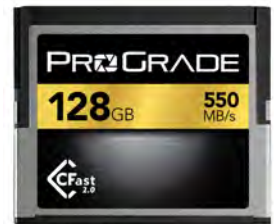
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PROGRADE DIGITAL MEMORY CARDS

Founded by former executives from Lexar, ProGrade Digital makes professional-quality memory cards. Each card is fully tested by performing a complete read/write cycle to every memory cell before it goes on shelves to be sold. ProGrade Digital has also announced a Dual-Slot CFast and SD Workflow Reader with a USB 3.1, Gen. 2 transfer protocol. progradedigital.com



LOMOGRAPHY LC-A+ 35-MM FILM CAMERA SILVER HALIDE, PLASTIC AND LEATHER

A 25th anniversary limited-edition Lomo, the LC-A+ 35mm creates contrasty, vivid images with the brand's trademark vignetting. There are several accessories available: a leather camera case (\$99), an instant back for using Fuji Instax Mini film (\$109), an underwater housing for shooting up to 20 metres deep (\$99), and a ring flash (\$89)! lomography.com
—Jean-François Landry





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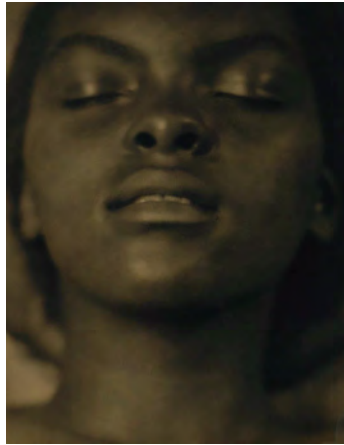
© CHRIS DONOVAN

NPAC FINALISTS

The News Photographers Association of Canada has announced the winners of the 11th annual National Pictures of the Year awards competition. Chris Donovan was awarded both Photojournalist of the Year and Photograph of the Year. In addition, Stephanie Foden, one of the winners of TWWLI VI, received 3rd prize in the Picture Story Feature category. The recognized photographs were selected from more than 2000 images and 25 multimedia productions submitted by Canadian photojournalists. npac.ca

OLYMPUS FIRMWARE UPDATE

Do you have an OM-D E-M1 Mark II, an OM-D E-M5 Mark II or a PEN-F camera? Olympus has announced firmware updates that will improve the functionality and performance of these cameras! getolympus.com/ca/en/firmware



JOHN VANDERPANT, THE EBONY MASK, 1936, GELATIN SILVER PRINT, 35.4 X 27.5 CM; IMAGE: 35.4 X 27.5 CM, PURCHASED 2013, NATIONAL GALLERY OF CANADA, OTTAWA, PHOTO: NGC

FIFTY YEARS OF COLLECTING PHOTOGRAPHS

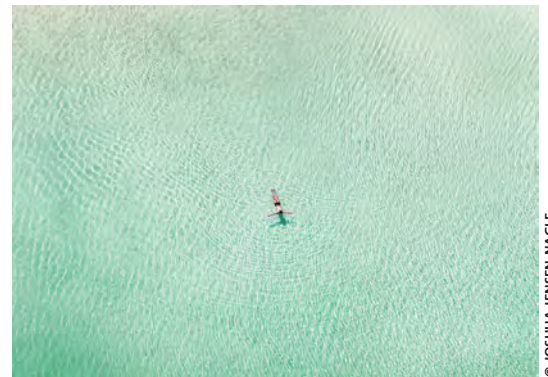
Through September 16, the Canadian Photography Institute in Ottawa is presenting *Fifty Years of Collecting Photographs: The Extended Moment*. The National Gallery of Canada began collecting photography in 1967 at a time when few museums recognized photography as a fine art. With more than 150 images, this exhibition highlights the collection's diversity and presents work by photographers including Henri Cartier-Bresson, Walker Evans, Robert Frank, Robert Mapplethorpe, Lisette Model and Eadweard Muybridge. gallery.ca/cpi



© JO-ANNE MCARTHUR

WILDLIFE PHOTOGRAPHER OF THE YEAR

The Wildlife Photographer of the Year competition announced that Canadian Jo-Anne McArthur was the People's Choice winner for her image *Pikin and Appolinaire*. McArthur took the photograph of Pikin and her caretaker as the gorilla was being moved to a new, larger enclosure. nhm.ac.uk/visit/wpy.html



© JOSHUA JENSEN-NAGLE

SUNSCREEN

From July 7 through August 25, Newzones in Calgary is celebrating summer with its annual group show, *Sunscreen*. Artists include Dianne Bos, Yehouda Chaki, Vicky Christou, Kristofir Dean, Franco DeFrancesca, Jonathan Forrest, Emily Filler, Bradley Harms, Joshua Jensen-Nagle, Marie Lannoo, Stuart McCall, Sarah Nind, Colleen Philippi, Rana Rochat, Pat Service and Donald Sultan. newzones.com

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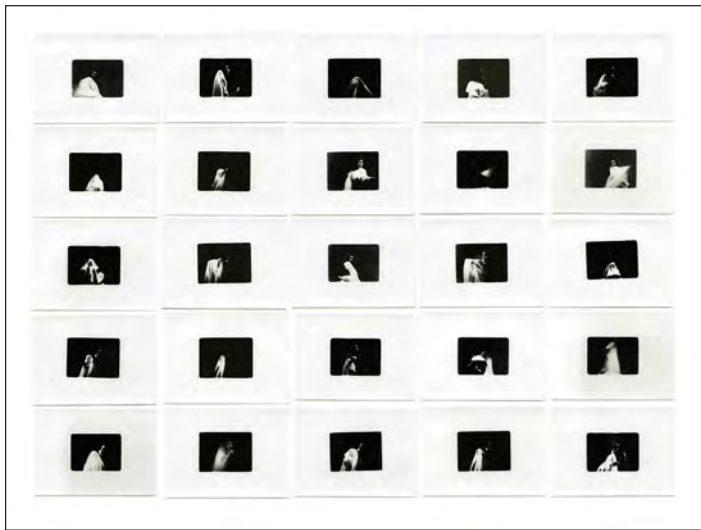
 **WHITE WALL**

NEW GENERATION PHOTOGRAPHY AWARD

Scotiabank in partnership with the Canadian Photography Institute (CPI) of the National Gallery of Canada in Ottawa has announced the three winners of its inaugural edition of the New Generation Photography Award: Elisa Julia Gilmour (Toronto), Meryl McMaster (Ottawa), and Deanna Pizzitelli (Ottawa). This prize for lens-based artists aged 30 and under aims to support young artists' careers and help enable them to reach their potential. The winning artists each receive a cash prize of \$10,000, and their work is on view in *PhotoLab 4: New Generation Photography Award Exhibition* at the CPI through August 19. gallery.ca/cpi



CERRO NEGRO, NICARAGUA, 2017. TONED SILVER GELATIN PRINT, 20.3 X 25.4 CM, COLLECTION/OWNERSHIP CREDIT: © DEANNA PIZZITELLI, PHOTO CREDIT: © DEANNA PIZZITELLI / COURTESY OF STEPHEN BULGER GALLERY



OVER THEIR OWN: PROJECTED MOTHERS, 2015. DIGITAL CHROMIUM PRINT, H: 92 CM X W: 127 CM X D: 5 CM, © ELISA JULIA GILMOUR



MURMUR I, II, III, 2013. INK JET PRINT, 22.8 X 15.2 A CM, COPYRIGHT CREDIT: MERYL MCMMASTER, COLLECTION/ OWNERSHIP CREDIT: MERYL MCMMASTER, PHOTO CREDIT: MERYL MCMMASTER



SPIDER CAMERA HOLSTER'S SPIDER MONKEY AS USEFUL AS A THIRD HAND

Batman keeps batarangs, batrope, bat shark repellent, and more within reach on his utility bat-belt, and now it's possible to do the same thing with your photo accessories! A flash, an external light meter, a smartphone, an X-Rite Colorchecker, a water bottle, a waterproof bag—with the Spider Monkey, any item weighing less than 1.5 lb. can be attached to your belt, as long as it has a flat area where you can attach a 2.5 x 3.75 cm adhesive tab. You put the base on your belt, and once the adhesive tabs are on your accessories, you can attach them simply by sliding the tab's pin into the V-shaped slot on the base. A "click" lets you know it's securely connected. For US\$20, you'll get one base and two adhesive tabs. Three additional tabs are US\$15. spiderholster.com

—Jean-François Landry



© MICHEL HUNECAULT

ROXHAM

The National Film Board of Canada's new interactive project *Roxham* is now online. Created by Michel Huneault, with Maude Thibodeau and Chantal Dumas, produced by the NFB, in collaboration with Le Devoir, Phi and Dpt., this project allows the viewer to explore the moments around 32 actual irregular border crossings at Roxham Road documented by Michel Huneault in images and audio. You may see *Roxham* in virtual reality or in 360° online at nfb.ca/roxham.

In addition to the online experience, a virtual-reality installation is being presented at Phi Centre in Montreal through August 12 as a part of *Particles of Existence*, an exhibition of 10 immersive works. Phi Centre is also featuring a free exhibition of 16 photographs from Michel Huneault's *Roxham* series with headsets and an accompanying sound track. nfb.ca, phi-centre.com

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VIVIAN MAIER (AMERICAN 1926-2009), OCTOBER 18TH, 1953, NEW YORK, NY. © ESTATE OF VIVIAN MAIER, COURTESY OF MALOOF COLLECTION AND HOWARD GREENBERG GALLERY, NY

VIVIAN MAIER: STREET PHOTOGRAPHER

From June 16 through January 6, the Art Gallery of Hamilton in Ontario is presenting *Vivian Maier: Street Photographer*. The gallery is the first in Canada to present this exhibition, which includes more than 100 black-and-white and colour photographs as well as some 8-mm films. artgalleryofhamilton.com

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LEE MILLER: A LIFE WITH FOOD, FRIENDS AND RECIPES

by Ami Bouhassane

Grapefrukt Forlag with Penrose Film Productions Ltd
GBP\$29.95, 352 pages, hard cover

A wonderful mix of biography and cookbook, *Lee Miller: A Life With Food, Friends and Recipes* offers a complete look at the photojournalist's life, including her efforts to adjust to "normal" life in England after documenting the front lines of the Second World War. After returning home, Miller put her war experiences behind her and threw herself into becoming a serious cook. She studied at the Cordon Bleu and was quoted as saying, "Cooking is pure therapy." Written by Miller's granddaughter, this thorough biography is the first to seriously examine the significant role of food in the photographer's life. With extensive documentation from the Lee Miller Archives, essays, images, Miller's menus for entertaining groups and more than 100 of her recipes, this fascinating book would be great for anyone interested in the photographer's work and/or any "foodie" fond of biographies!



JOBY'S GORILLAPOD MOBILE RIG A VERSATILE LITTLE MONSTER

Phones like the iPhone X, Galaxy S9+ and LG V30 are making a place for themselves in the photography world. Of course, that leads to a demand for accessories, and Joby is up to the task. The GorillaPod Mobile Rig has three ball-and-socket legs with rubberized grips, a head designed for smartphones, and three standard 1/4"-20 accessory connections. One connection is just above the smartphone; two others are at the end of two "arms" that attach to the body of the GorillaPod. A GoPro mount and two cold-shoe mounts come in the box, so you can set it up however you see fit: microphone(s), LED light(s) or an action cam. It's amazing! It's made of ABS plastic, aluminum, stainless steel and a zinc-aluminum alloy, and the whole thing doesn't weigh more than 362 g (0.80 lb.). It'll cost you \$140 in cold, hard cash. joby.com

—Jean-François Landry

SONY WORLD PHOTOGRAPHY AWARDS

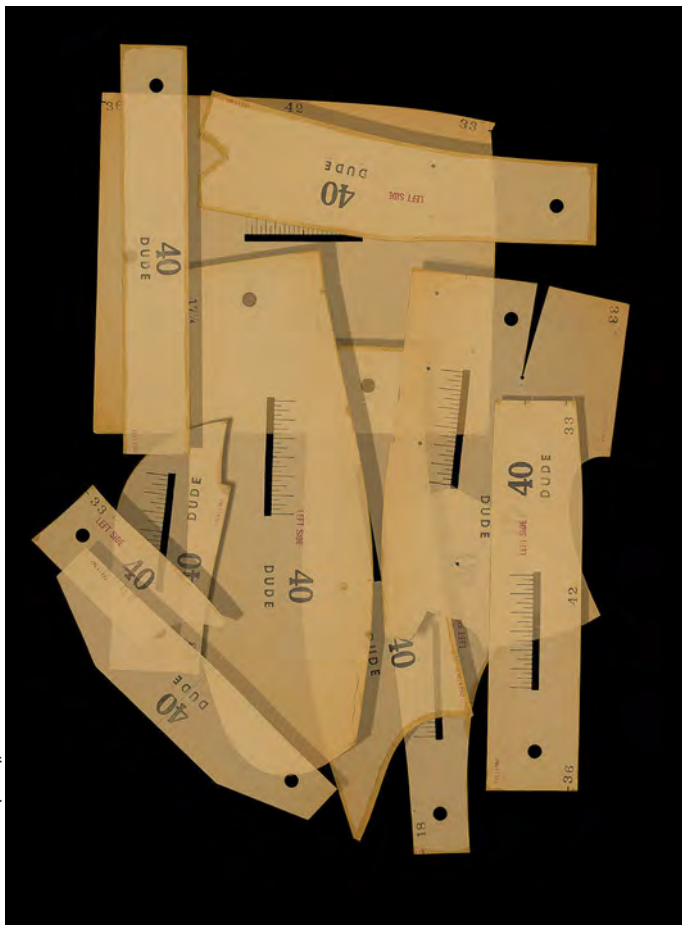
The World Photography Organisation (WPO) has announced the winners of the 2018 Sony World Photography Awards. Congratulations to Canadian Samuel Bolduc, who was named Student Photographer of the Year (College de Matane, Quebec)! Check out the complete list of winners on the WPO website. worldphoto.org



© SAMUEL BOLDUC, CANADA, STUDENT PHOTOGRAPHER OF THE YEAR, STUDENT FOCUS, 2018 SONY WORLD PHOTOGRAPHY AWARDS

SARA ANGELOCCI

From June 2 through July 14, Stephen Bulger Gallery in Toronto is featuring Sara Angelucci's *Piece Work*. This photography, audio, video and sculptural-installation project focuses on Copley Apparel. The garment factory in Hamilton, Ont., has been making finely tailored men's suits since 1883. Angelucci's project shines light on the contributions of the mostly female immigrants who have worked in this factory over the years. bulgergallery.com



COPLEY PATTERNS (DUDE), 2017 © SARA ANGELOCCI / COURTESY OF STEPHEN BULGER GALLERY

Dark Magog Sunrise



✦ Mount Assiniboine, British Columbia, Canada
 Nikon D810 | Nikkor 14-24mm @ 14mm ISO 100 | f/14 | 30 sec
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Sarah Hatton
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- Olympus 7-14mm Pro f2.8
- Pentax FA 15-30mm f2.8 ED SDM WR
- Samyang 14mm f/2.8 ED AS IF UMC
- Sigma 12-24mm f4.5-5.6 DG HSM II
- Sigma 12-24mm f4 Art DG HSM.
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INTERNATIONAL WEDDING PHOTOGRAPHER OF THE YEAR 2017

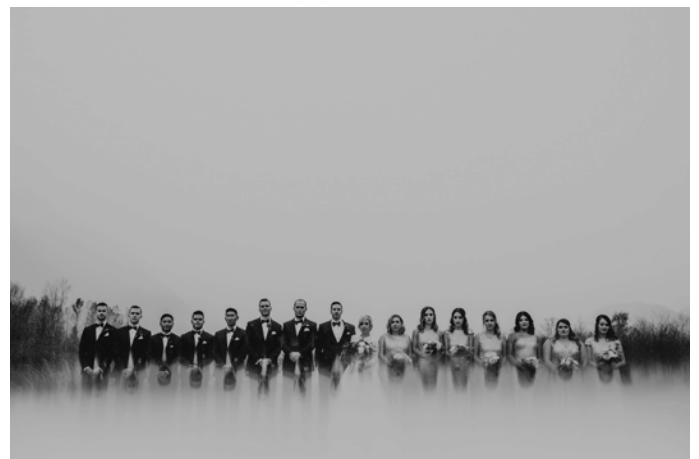
International Wedding Photographer of the Year has announced the winners of its inaugural competition, and Canadians were well represented! Erika Mann was named Grand Winner (and she also won the Solo category). Her husband and partner with Two Mann Studios, Lanny Mann, placed first in the Epic Location category. In addition, three other Canadians were honoured as category winners: Angela Ruscheinski (Bridal Party), Jayme Lang (Couple Portrait), and Mike Vallely (Dance Floor). iwpoty.com



© ERIKA MANN, GRAND WINNER (AND WINNER SOLO CATEGORY), INTERNATIONAL WEDDING PHOTOGRAPHER OF THE YEAR 2017, IW POTY.COM



© LANNY MANN, WINNER EPIC LOCATION CATEGORY, INTERNATIONAL WEDDING PHOTOGRAPHER OF THE YEAR 2017, IW POTY.COM



© ANGELA RUSCHEINSKI, WINNER BRIDAL PARTY CATEGORY, INTERNATIONAL WEDDING PHOTOGRAPHER OF THE YEAR 2017, IW POTY.COM



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SECOND SKIN

ÉMILIE RÉGNIER AND THE DEVOTEES OF LEOPARD PRINT

BY LAURENCE BUTET-ROCH

What do a Congolese tribal chief, a French-American star, a man tattooed from head to toe, and a cabaret dancer all have in common? Their affinity for wearing leopard print led each of them before Émilie Régnier's lens.

For two years, Régnier travelled to Congo, Texas, France, Senegal and elsewhere to meet people who proudly wear leopard print. Though they have never met, this photographic series shows how they are linked by their love for the spotted cat. "Do they have a sense of belonging to the same tribe?" wonders the Haitian-Canadian photographer. "I'm not sure. This group developed out of my imagination and desire to explore cultural fusion and create bridges between people of various ethnic, cultural, religious and socio-economic groups."

The idea came to her in 2014 while she was doing an artistic residency in Paris's Château Rouge neighbourhood, which some call "Little Africa" because of the large number of African expats in the area. One day, Régnier was impressed by local resident Wanda Lisette's red Afro. Lisette suggested that Régnier come back in two days if she wanted to make her portrait. The Montrealer had lived a long time in West and Central Africa and had focused on the relationship between hairstyle and identity, particularly in Ivory Coast. There, women wanting to imitate American idols such as Rihanna and Beyoncé compete with each other to be the most original. This, in turn, inspires the pop stars. Yet, at the photo shoot, it was Wanda Lisette's outfit that had the biggest impact on the photographer. She was wearing a leopard-print *boubou*, and the contrast was striking. "The image haunted me for several days," she remembers. A few evenings later, at a party in a more affluent neighbourhood on the Left Bank, she noticed that wealthy blond women were also wearing leopard print. This time, though, the clothes were by leading fashion designers. That was the spark: no matter what the milieu, leopard print is popular, and it communicates a variety of messages.

"In Africa, this pelt is a symbol of power. It's reserved for tribal chiefs or princes. It appeared in Europe at the beginning of colonization when it was first used to make winter accessories. Later the motif was featured on fabric. Worn by women, it had a sexual connotation as a result of the primary vision that the West had

toward the African continent. Prostitutes, pin-ups such as Betty Page, and 20th-century Hollywood stars wore it. Finally, in 1947, Dior honoured it by creating a leopard-print taffeta dress called *l'Africaine* for his first collection after the Second World War. Since then, all the major fashion houses have adopted it. Cavalli has essentially built his career by continually reinventing and reinterpreting it," explains Régnier in one breath.

The thirty-something is intrigued by this history, especially because she thinks her cohort is often only interested in imperialism's impact on the consumer habits of Africans. The inverse influence is ignored. And yet, listening to her and seeing her portraits, it's clear that the wild cat has its devotees around the world. To find them, she used every method: fixers in Congo; guides in South Africa; friends in New York; chance encounters in Libreville; and Google Image for Larry, the tattoo artist in Texas. "I typed 'leopard man,'" she explains. "In his case, it's not a pattern that he puts on in the morning; it's the skin he wears all the time. He sees himself as a man-animal and doesn't want to be part of human society."



PARIS, 2014, WANDA LISETTE © ÉMILIE RÉGNIER







KINSHASA, 2015, CHEF MATADI KIBALA © ÉMILIE RÉGNIER

Those that don the luxurious print have their own reasons for doing so. Chief Matada Kibala understands the mythology associated with the animal in Congo. A leopard is considered more difficult to catch than a lion, and it's consequently more valued, so he uses it to convey status. Actor, singer, model, scriptwriter and director Arielle Dombasle says she feels beautiful and

In Africa, this pelt is a symbol of power. It's reserved for tribal chiefs or princes. It appeared in Europe at the beginning of colonization when it was first used to make winter accessories. Later the motif was used on fabric. Worn by women, it had a sexual connotation as a result of the primary vision that the West had toward the African continent.

alluring when she has it on. Régnier, who started wearing it to better understand its influence, does so when she needs to feel strong and in control. She observes, "Even if they have different connections to leopard print, they all use it to express who they are and create a certain impression." The spotted motif is something that both unifies them and offers them a way to stand out. ●

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THERE'S ALWAYS A MONKEY

BY DAVID DUCHEMIN

No one ever warns you about the monkeys, but, after 30 years as a photographer, I have averaged one incident with a monkey every decade.

When I was eighteen, I spent a summer in Iquitos in the Peruvian Amazon. All the rage at the time—and for all I know it's still the height of jungle fashion—was the wearing of small monkeys on one's head, their beady eyes staring out at everyone you'd speak to, their long tails hanging down the back of your neck. A couple of weeks into my visit, a passing street vendor dropped a monkey onto my head and offered to sell it to me. I declined the offer to the surprise of the vendor (what eighteen-year-old doesn't want a monkey?), and he promptly dropped the price. Each time I told him I didn't want the monkey, the price plummeted, leaving me feeling badly for the monkey and worrying about the effect of this exchange on his self-esteem. I told him it was nothing personal, but that the customs agents in Miami would be a problem. No problem, he said (the vendor, not the monkey) and made a gesture as if to hide the monkey in his jacket. Somehow I couldn't see the customs people missing that one. When it became clear the vendor wasn't taking no for an answer, I reached up, grabbed the monkey, and took him from my head.

For the record, in case this ever happens to you, monkeys don't like that. I know now. The monkey bit me and leapt onto the head of the man who was, at least for now, still his owner, leaving me wondering what the hell one does in the Amazon when a monkey bites you before you just end up surrounded by 12 men in yellow hazmat suits, all of whom look like Dustin Hoffman, while you develop an unknown fever and boils in weird places. In the end, I survived.

Years later, I was photographing in India and saw a baby monkey while I was walking down a main street in Delhi. The monkey was on a low branch adjacent to the sidewalk, and I was in a forgiving mood so I went to say hello, making what to me was the appropriate kissing sound for a little monkey. For the record, monkeys don't like that either. The baby monkey shrieked at me. The mother, who I hadn't seen until then, shrieked at me and lunged, and I jumped backward into the street, which was not my best idea ever. As I jumped, I heard my friend Matt Brandon shout, "David, look behind you!" I had visions of seeing a bus or truck bearing down on me, but, instead, it was an enormous father monkey with teeth bared, running full speed toward me. I ran down the street, backward, swinging my camera bag at the monkey wondering why the monkeys of the world seemed so bent on breaking my will. Two points for the monkeys.

Fast forward to 2013, and I'm on a photographic safari in Kenya's Maasai Mara. Three days into our trip, and the monkeys have already broken into our tent and stolen sleeping pills, and then broken into another tent, finding—then smearing—yogurt everywhere. (I still have questions about why my clients had yogurt.)

So it was with that experience fresh in my mind that I lay down for an afternoon nap between game drives. It was hot. I may or may not have been wearing any clothes. Let's not dwell on that. Suddenly there was a noise, not unlike the noise a monkey might make when it jumps onto a desk, and my wife sees it grab something rectangular and bolt through the door of the tent. "David, the monkey has your laptop!" This gets me out of bed so fast that we now use it on my iPhone as my alarm. I spring from the bed and see the monkey hauling my laptop up the closest tree. Putting my glasses on—otherwise I'd have been both completely naked and unable to see a damn thing, not an enviable position in the jungle—I see that what the monkey had stolen was, in fact, a large box of Kleenex. Glaring down at me with undeserved disdain, he pulled a tissue from the box and jammed it in his mouth as if to say, "So there! I have eaten your—" and then he realized it was tissue and didn't taste very good so he hung it on a branch. And then he slowly pulled every tissue from the box and hung each of them from the tree, staring me in the eye and looking as though he were enjoying himself more and more, as though each tissue were somehow symbolic of a new level of his scorn for me. I tried to look cool and nonchalant—not easy when all you're wearing is your eyeglasses—and telegraph to him that it wasn't my tree to begin with and he'd have to take this up with housekeeping later.

And on those trips when it's not an actual monkey, it's something else. This is the great gift of photographing the world: not the photographs I come home with, which will ever remain the same, even as time passes, but the stories. The stories get better with time, and it's the camera that seems to invite me to these places, relentlessly putting me in situations that become experiences. And those experiences become stories. I've seen a lot of moaning on social media lately about the state of our industry. The moans turn into arguments, and we get polarized and lose our humility and our sense of humour. The monkeys keep us humble; they keep us laughing. And if we're listening to them—whatever they are—they remind us that what we need is not bigger sensors or bigger lenses, but bigger hearts, bigger experiences, and bigger stories. ●

EXCERPTS FROM OUR INTERVIEW WITH
FINBARR O'REILLY

British-Canadian photographer Finbarr O'Reilly started out as a journalist writing for *The Globe and Mail*, the *National Post* and Reuters. During the decade he spent covering Africa and the Middle East, he began supplying photos with his stories, which eventually led to him making photography his primary focus. O'Reilly has received numerous fellowships and honours, including awards from World Press Photo, Pictures of the Year International and the National Press Photographers Association. In 2017, he co-authored *Shooting Ghosts: A U.S. Marine, a Combat Photographer, and Their Journey Back from War* with retired U.S. Marine Sergeant Thomas James Brennan.

FIRST CAMERA?

My very first camera was a Minolta something or other handed down by a relative, which got me initially interested in photography when I was a teenager, but my first digital camera was a Nikon Coolpix that I bought for \$100 from a photo editor when I was working at the *National Post* in 2001. I then used it to take my first images when I moved later that year to Congo to work as a foreign correspondent for Reuters.

WHAT DID YOU WANT TO BE WHEN YOU GREW UP?

I wasn't so original as a small kid. I wanted to be an astronaut. I even had a shiny silver bomber jacket as a nine-year-old. I thought I was pretty cool, but I cringe when I see it in photos now. Later, in high school, I dreamed of becoming a professional basketball player. That didn't quite work out either.

WHY PHOTOGRAPHY AS A CAREER?

It was kind of by accident. I was working as a correspondent in Central Africa in the years immediately after 9/11. It was difficult to get my text reports onto the pages of newspapers and magazines when so much media attention was focused on the Middle East and Asia. I started taking a few snaps here and there to go with my stories. Some of the pictures landed on the front pages of international newspapers and as double-page spreads in magazines. I realized then that photographs have an ability to connect with people in an immediate and emotional way.

MOST PIVOTAL CAREER EXPERIENCE?

Probably winning the World Press Photo of the Year in 2006. That opened up a lot of opportunities for me. Covering the war in Afghanistan from 2007 to 2011 was also significant. Then after the Gaza War in the summer of 2014, I knew I'd had enough of covering conflict after more than a decade spent on front lines. Shortly afterward, I hung up my cameras and have spent the last three years writing a book, *Shooting Ghosts*, with Sgt. Thomas Brennan, a U.S. Marine I'd met and photographed in Afghanistan, including on a patrol where he was injured during a Taliban ambush. The book has now taken me in a different career direction.

MOST ADMIRER PHOTOGRAPHER?

I couldn't really say. I admire many of my colleagues for different reasons. But the ones who choose their own assignments to do personal projects often produce the most significant work.

THE "PHOTO THAT GOT AWAY"?

Way too many to even contemplate.

FAVOURITE CAMERA-AND-LENS COMBINATION?

iPhone. Well, that's the easiest. But realistically a Canon 5D with 24-mm prime lens.

BEST ADVICE?

Photograph people and stories you care about. Nothing else really matters.

MOST UNEXPECTED THING IN YOUR PHOTO BAG?

Wet wipes. I've worked in a lot of dusty places where there isn't always running water or access to showers, sometimes for weeks at a time. Wet wipes can keep sand and dust out of uncomfortable places. Also earplugs and sunscreen. I'm hypersensitive to sound so earplugs are essential for travelling and for dampening loud noises at rallies, sporting events, and the like.

WHAT'S YOUR SISYPHEAN STRUGGLE?

As someone who is pretty introverted, I always have to mentally prepare myself to engage with people. I find it rewarding when I do, but also exhausting, so I need to allow myself plenty of alone time to recover, especially after doing emotionally taxing stories.



© FINBARR O'REILLY

FAVOURITE PLACE TO PHOTOGRAPH?

I recently went back to Afghanistan at the end of 2017 for the first time since 2011. I wasn't with the military this time. Moving around freely as a civilian, being able to wander the streets of Kabul or drive through remote valleys without being surrounded by men with guns was liberating. It also felt much safer. I did a lot of portrait photography and documented labourers as well as the traditional sport of Buzkashi, which involves a hundred or so men on horseback competing to drag a headless goat carcass across a field. I was reminded why I had been originally drawn to Afghanistan, with its epic mountain scenery and people who are, for the most part, warm and welcoming and more than willing to be photographed.

EARLY RISER OR NIGHT OWL?

Night owl, for sure.

CURRENT FAVOURITE PHOTO (OF YOUR OWN)?

A portrait of a Congolese girl named Serafin, who was 17 at the time. She had fled fighting in her home

Private First Class Brandon Voris, 19, stands in the middle of his camp as a sandstorm hits his remote outpost near Kunjak in southern Afghanistan's Helmand province, October 2010.

village and was at a camp for displaced people. Her hair was being braided in a traditional style—long, spiky strands poking into the air like antennae—and her eyes are closed. There's a look of serenity in her expression, and it reflects for me how life continues and how people attempt to maintain a semblance of normalcy even in the shadow of violence and war.

WEIRDEST PHOTO EXPERIENCE?

Possibly that time when I was at a remote combat outpost in Afghanistan and got an email from Elton John's personal curator saying the pop star wanted to buy a signed print of a photograph I'd taken during a dust storm a few days earlier. I later signed a print and asked whether Sir Elton would be willing to sign another (smaller) one for the U.S. Marine featured in the picture. When the Marine returned home from his deployment, the print signed by Sir Elton was waiting for him.

Constructive criticism is healthy. Otherwise, back to the earplugs.

WHAT SUPERPOWER WOULD YOU CHOOSE?

Invisibility, although some friends would say I already possess one superpower—the ability to sleep pretty much anywhere, including in vehicles bouncing over dirt roads. See? Earplugs!

HOW DO YOU BALANCE YOUR PERSONAL LIFE AND WORK LIFE?

That balance has been a lot better over the past few years while writing *Shooting Ghosts*, but when I was a photographer on assignment for several months a year, it was a little more difficult to maintain that healthy balance.

FAVOURITE MEAL?

Probably sushi, though I have a terrible weakness for tortilla chips and salsa.

WHAT ARE YOU READING NOW?

Elena Ferrante's Neopolitan Novels. I started reading them when I was still working on *Shooting Ghosts*, since that's also about a significant friendship, and I ended up quoting her in the book.

SOMETHING YOU NEVER DO?

Skip my morning coffee. It's bad news if I do.

SOMETHING YOU ALWAYS DO?

I cycle. About 250 km a week on average. Not only does it keep me sane, but it allows me to eat more nachos guilt-free.

SOMETHING YOU WOULD HAVE DONE DIFFERENTLY?

I would have picked up a camera sooner than I did. And I would have put it down sooner too.

YOUR TAKE ON INSTAGRAM?

I love Instagram, mainly because it has helped me to rediscover my enjoyment of photography over the past year. I've developed personal projects on there that have turned into assignments and publications, but more than that, it has put the pleasure back into making pictures. It's also fun to see how other photographers are using it to tell stories directly to global audiences.

BEST TIP FOR TRAVEL PHOTOGRAPHY?

Isn't all photography travel photography in some way or another?

SOMETHING UNEXPECTED YOU'VE LEARNED?

That I could fall out of love with something that was once my driving force in life. It wasn't a sudden change of heart, but my appetite for covering conflict faded gradually, a light waning until there was nothing left to see. The conflicts and crises I'd covered over 15 years in Congo, Sudan, Chad, Afghanistan, Libya and elsewhere—began to merge into an unending blur. I grew increasingly uncomfortable with photographing people at their most vulnerable while being able to do little to help. And my sense of purpose wavered as friends and colleagues were injured and killed on the job. In the end, I burned out.

HOW DO YOU DEAL WITH CRITICISM?

Constructive criticism is healthy. Otherwise, back to the earplugs.

WHAT EXCITES YOU MOST ABOUT PHOTOGRAPHY?

It forces me to push myself beyond my comfort zone, and it takes me to places I would often never go, to meet people I would never otherwise encounter. It's an endless learning process.

WHAT'S NEXT FOR YOU?

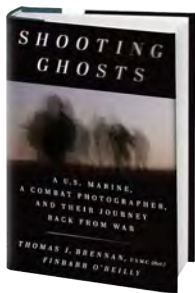
I'm working on a handful of different projects at the moment—some involving writing, some film-related, and others more photo-oriented. It will depend how things play out, but it'll be interesting whatever direction it takes.

WHAT ARE YOUR HOPES FOR THE FUTURE OF PHOTOGRAPHY?

A more diverse and inclusive photojournalism industry where we can move past the white male Western view of the world.

ANYTHING ELSE YOU'D LIKE TO SHARE?

Don't forget the sunscreen, seriously. ●



SHOOTING GHOSTS: A U.S. MARINE, A COMBAT PHOTOGRAPHER, AND THEIR JOURNEY BACK FROM WAR
 by Thomas J. Brennan, USMC (Ret.) and Finbarr O'Reilly
 Viking Books, \$36, 352 pages, hard cover

In this moving memoir, photojournalist Finbarr O'Reilly and Thomas J. Brennan, USMC (Ret.), tell the story of their time in Afghanistan and their transition to life after the war. Both authors share their experiences in their own words, alternating back and forth in a well-orchestrated duet. Their frank, well-written and compelling account helps those of us who have not been to war better understand the trauma of war and the considerable challenges in recovery.



Vivian Maier (American 1926-2009)
October 18th, 1953, New York, NY
©Estate of Vivian Maier,
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THE CHARCOAL CAMERA

HOW PREHISTORY INFORMS OUR VISUALLY CHOKED EXISTENCE

BY MICHAEL ERNEST SWEET

One of the most common questions I hear posed among photographers is, “What kind of camera do you use”? Less often the questions are about what they photograph or whose work they admire. This affinity to the act of photographing and, seemingly, lack of interest in the final product has led many a photographer to hem and haw, or outright shout out into the darkness, about the state of contemporary photography—myself included. Is anyone actually viewing, never mind appreciating, the nearly 2 billion photos we are posting online each and every day? Are we only attracted to the making of photographs and, if so, why?

THE MACHINE

The fascination with the machinery of photography is not as new as one might assume at first blush. Paul Strand wrote of it in the 1920s, claiming, “...The deeper significance of a machine, the camera, has emerged here in America, the supreme altar of a new God.” In some ways, the technical allure of the camera has always been bound up in the art of photography. Certainly, the emergence of a plethora of digital cameras in recent years has not in any way diminished our interest in the camera.

This obsession with the camera as machine raises a question: are we learning to unsee the product it produces—the photograph? How do we read photographs today? I use the word “read” because I want to imply something deeper, more significant, than merely seeing. Do we truly appreciate photography for what it presents visually, or do we view the photograph in a way that is complicated or even inhibited by the camera with which it was produced, the name on the copyright, and the presentation method, to name but a few factors? Does a popular Instagram channel, for example, automatically produce “better photography” than, say, an anonymous amateur with a couple dozen followers? You might, as an initial reaction, say no, of course, it doesn’t. But is that how this story truly unfolds out in the big bad world of the Internet? Put another way, do we distinguish between good and popular? If a bad photo is popular, is it not a “good” photo in some way? What is it, exactly, that we seek in “good” contemporary photography?

I cannot explain how we have arrived at a place where photographs are viewed, often in a vacuum of anonymity, for mere seconds and at a size where many details simply cannot physically be seen—even if the will to see is present—all within a largely valueless economy, but I wonder if we have it all wrong. Perhaps the quantity of photography has always been on the rise with each advancement in photographic technology—roll film, one-hour development, digital, etc. Perhaps this moment—a visually choked world—was truly inevitable from the beginning.

Perhaps the appreciation of ordinary photography was easier to spot in the recent past. I suspect that photographic print sales have only increased, at all tiers, by sheer volume. Recent statistics, such as those reported at WealthManagement.com, seem to support this notion, with top-tier photographic print sales rated as “strong” and both mid- and entry-level print sales rated as “stable.”¹ Again, perhaps things are not as they appear. True, there is a “valueless” economy of images circulating on social media, but there is also a booming market for more intentional material as well. More anecdotally, living in a large urban centre, I see more and more people with cameras slung around their necks with each passing year. These are not holidaymakers, but kids on their way to school or neighbours returning from the supermarket. Unquestionably more and more photographs are being made with each passing day. Camera sales are strengthening after years of stagnation,² and print sales are reaching record highs. All this suggests robust economic health for photography. Despite this, it may be more difficult than ever to find a place in the crowded market space.

A CHANGING LANDSCAPE

One might rightly wonder, now, if so much of the photography produced is not selling, why are we making it? Why is everyone snapping away and, in many instances, content to just “publish” work on social media for free? Although taken out of context slightly, I am reminded of Alfred Stieglitz’ *Pictorial Photography*, in which he wrote, “The savage knows no other way to perpetuate the history of his race; the most highly civilized has selected this method as being the most quickly and generally

¹ SOURCE: WEALTHMANAGEMENT.COM/HIGH-NET-WORTH/PHOTOGRAPHY-MARKET-UPDATE
² SOURCE: DIGITALTRENDS.COM/PHOTOGRAPHY/CAMERA-INDUSTRY-CIPA-APRIL-2017/



Humankind has had the urge to produce pictures since time immemorial—and not for the sake of fine art but as a way of recording our existence.

comprehensible. Owing, therefore, to the universal interest in pictures and the almost universal desire to produce them, the placing in the hands of the general public a means of making pictures with but little labor and requiring less knowledge has of necessity been followed by the production of millions of photographs.” Today he might have written “billions,” but the rest remains true, it seems. Indeed, humankind has had the urge to produce pictures since time immemorial—and not for the sake of fine art but as a way of recording our existence. Is this not what we have returned to in our obsession with photography today? Is not the virtual “wall” of Facebook merely a new iteration of the cave wall? The camera a modern take on a hunk of charcoal?

Considering it this way, do we still have a problem of viewership or appreciation in photography today? Do we still need to lament the billions of photographs—most of them atrocious from a technical standpoint, even worse from an aesthetic point of view—that are flooding our screens and garnering, at best, fleeting moments of our divided attention? Perhaps not. Should we continue to hem and haw about the seeming lack of money or audience in producing photography? Is it okay to make photos with “cheap” camera-phone cameras and litter the Internet with them? Sure. Should we be concerned with all the focus on the camera as a machine or with the lack of attention on photography as an “art” and how to appreciate and view it? Probably not. Does any of this affect the actual photography art market for more intentional photographers? Not likely.

Essentially, we are dealing with two different phenomena here. One, the making and selling of photographic art—largely stable or even strengthening—and two, the making and propagating of everyday photography by way of social media, largely outside of any formal photography market. There is still, almost definitely, a market for *beaux-arts* and serious amateur photography, which is most certainly being produced by a significant number of highly accomplished photographers. On the other hand, there is also a mass of people out there with cameras producing a record of their (or, perhaps, our) existence. The photography being produced by this latter category is indeed very loud and often seems to overwhelm or obscure the more

professional contemporary photography. Yet, we must not conflate the two. The endless stream of popular photography produced at the hands of largely anonymous people has not in any way reduced or eliminated fine-art or more intentional photography—it has merely made it harder to spot in the wild. So it goes. Additionally, any number of factors may also be affecting the health of fine-art photography in the 21st century, but the sheer number of photographs being produced, mostly at the hands of nonprofessionals and flung onto social media, is not really one of those factors. What is important to keep in mind is that the photography landscape has changed

THINGS TO CONSIDER WHEN EVALUATING A PHOTOGRAPH

1. Does the photograph tell a story or communicate a message?
2. Is the frame full of detail or dynamic in some way?
3. Are the technical aspects well executed (framing, lighting, focus, exposure, etc.)?
4. Does the image make you think and/or feel?
5. Have you seen this kind shot before or is it unique in some way?
6. Does the photograph capture timeless or universal aspects?
7. Is the photographer’s voice present in the image?
8. Will I remember this image tomorrow, next week, or next year?
9. Would I pay money for a print of this photograph? Would I hang it on my wall?
10. Could the photograph be easily reproduced?





CANON EOS 5D MARK II, 99 MM, F/16, 2.5, ISO 100. © ISTOCK/KORATMEMBER

significantly since the late-twentieth century, perhaps to the point of being unrecognizable to those who came of age in the largely pre-digital era.

ART, DEMOCRATIZED

Therefore, as we go forth in this visually choked age, let us celebrate our fellow citizens with a camera. Let us enjoy, even for the briefest of moments, the stream of snaps flung forth with such earnestness by haphazard camera-phone users. And, let us recognize that this is not a new phenomenon of the “me era” or the “age of the camera” or any other such nonsense, nor some sociological enigma that is jamming up the income stream of more serious photographers, but rather humankind doing what humankind has always done—recording life for posterity. Instagramming is humankind simply going about the business of cave painting and, should you doubt my claim, just compare our virtual walls, littered with millions of depictions of cats and dogs, with the actual cave walls of prehistory.

What the camera phone has allowed is for more people to experience the joy of making art—a necessary part of being human. In this way, photography and the making of art have been democratized alongside much else in our society. As a result, the good and the bad of photography exist in a largely shared space with a distinct lack of gatekeeping. No longer can we easily rely on

the expert to tell us what is, and what is not, good photography. And, perhaps this is how it should be—truly democratic. Curiously, our word “critic” comes from the ancient Greek word *kritai*, dating to the 4th century BCE. Indeed, Greek drama was evaluated by a council of ten *kritai* (judges) who voted cold, without any specialized knowledge or background information, by casting a ballot and thus determining a drama’s fate, much like the “Like” buttons on social media that propel certain images into viral status. One often hears complaints of selecting “good art” in this way, but maybe, just maybe, this is the most valid approach of all. What kind of camera I use may not be a question that signals any problem in photography; in fact, it may simply signal the medium’s surging popularization—a cause for celebration, not despair.

I wonder if cave people filled hours upon hours of their days with questions like these? Indeed, did they ever speak of the aesthetic brilliance, or lack thereof, in their wall-bound works? Did anyone ever venture into a neighbour’s cave and admire the walls, perhaps trading a hunk of meat or a spare spearhead for the privilege? Did our ancient ancestors refer to themselves as artists, or, even more curiously, did they ever feel the need to worry, in any way, about the art they produced? Did any cave people ever shout out their frustration over the sheer quantity of horse etchings into the darkness of the prehistoric night? One does wonder. ●

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Please send your entries (max. five images per participant per theme) to showtime@photolife.com following these guidelines:

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Image width: from 1800 to 4000 pixels (files must not exceed 3 MB)

Indicate the contest theme in the subject line

In the message, provide your name, address and phone number

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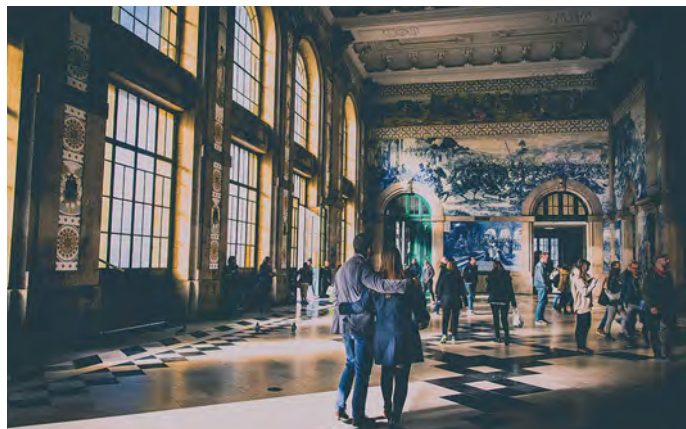
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COLLABORATING IN A GOOD WAY

INSIGHTS FROM CANADIAN PHOTOGRAPHERS WHO HAVE BUILT PROJECTS
IN PARTNERSHIPS WITH THOSE WHOSE STORIES ARE DEPICTED

BY LAURENCE BUTET-ROCH

“Photography is usually practiced in the presence and with the assistance of several individuals, but its history and theory have been written as the story of single heroes—the photographers—and the technology and instruments they use,” wrote visual theorist Ariella Azoulay in the academic journal *Camera Obscura*, before noting just how misguided she believes this is.

A SHARED ENCOUNTER

After all, a photograph seldom appears straight from the imagination of its taker. More often than not, and always when speaking about images that involve other beings, it is the result of a meeting between at least two individuals—the photographer and the photographed—even when the latter is unaware that his or her likeness is being captured. In other words, adds the scholar, “Collaboration is the photographic event’s degree zero, as photography always involves an encounter between several protagonists in which the photographer cannot a priori claim a monopoly over knowledge, authorship, ownership, and rights.” Along with Laura Wexler, Leigh Raiford, Wendy Ewald and Susan Meiselas, Azoulay has been indexing photo projects according to the power dynamics at play in them. Their research, *Collaboration: A Potential History of Photography*, which was presented at the Ryerson Image Centre in Toronto over the winter, invites us to look at the medium under this new light.

Not all collaboration is equal. It can be coerced, as is the case with mug shots or when violent regimes such as those of Pol Pot or Stalin carefully document their executions through methodical portraits of their victims. It can be involuntary. Just think of all the images taken on the fly by street photographers, some of whom, including Walker Evans for his *Subway Portraits* series, go as far as concealing their camera. But, it can also be affirmative—a way for those in front of the lens to have a say in how they are represented.

Take the aforementioned Ewald. She pioneered her participatory practice in Labrador in the late sixties and early seventies. At eighteen, the young American taught children from the Sheshatshiu Innu Nation how to use Polaroid cameras to express their

preoccupations. The result was so outstanding that she continued to use similar techniques everywhere she went, from classrooms in rural Kentucky to various communities in India, Colombia, Israel, the West Bank and Morocco, to name but a few. She’s not alone in embodying more cooperative methods. Contemporary Canadian photographers have also, in their own way, considered how to transform their approach to foster more positive exchanges.

THE ART OF LISTENING

In 2016, Nicolas Gouin was one of four artists invited to the James Bay Eeyou School in Chisasibi, Quebec, as part of the Mikw Chiyâm program commissioned by the Cree School Board. Over the course of six weeks, in an effort to promote art literacy and creativity, he worked with students on their photographic and film-making skills. “I didn’t want to be teaching them in a traditional sense, standing in front of the classroom delivering lessons. I have as much to learn from them as they can learn from me,” he says. So, he developed a curriculum that would promote discussion. For example, during the first session, as an ice breaker, he had each teenager direct him for a portrait. He then switched the roles. But even though he was now behind the camera, they were free to pose as they wished. This exercise allowed him to see how they viewed him as well as how they wanted to be perceived. In addition to working with the students, he also used his time in the northern region to document the impact of hydroelectric dams on the community. This dual experience led him to realize that while the pictures he made along the Grand River were inspired by the stories band members shared with him and were appreciated by them, the images remained his outsider interpretation of the situation.

When he got the opportunity to travel to the Cree Nation of Nemaska last year, he changed his approach. He transformed the space he was given into a studio and invited locals to come in and chat, particularly elders. While he had an idea in mind—to photograph them eyes closed while they recalled a memory that they would then write down—he wanted to first discuss it with them. Through these conversations, it became clear that his plan came

short of what the community felt would benefit them. Why not also film these moments and include these testimonies in the local archive? “To collaborate means including all the stakeholders in the picture-making process and to constantly have the well-being of the community first and foremost in my mind,” reflects the 30-year-old. “It requires checking my ego at the door and being ready to adapt my intentions based on the conversations I have with them. During those, I have to truly be listening.”

In highlighting the need to lend an attentive ear and keep an open mind, he echoes the advice of Indigenous author Lee Maracle. In *Memory Serves*, she writes, “Listening is an emotional, spiritual and physical act. It takes a huge emotional commitment to listen, to sort, to imagine the intent, and to evaluate, to process and to seek the connection to the words offered....” There’s a difference between hearing and listening, since the latter is not about simply paying attention to sounds, which the former entails, but also to reflect and to act accordingly. In a collaboration, listening to those cast in the spotlight means yielding

to their decisions. When used to marching to the beat of one’s own drum, relinquishing control can be difficult. But it helps to think of the endeavour as shared. “The project belongs to both the community and me,” believes Gouin. “It wouldn’t have been possible without their participation. And it wouldn’t have existed without my contribution either. I was the instigator and the technician that brought it to life, but they were the souls and characters that kept it strong and alive.”

CREATING SAFE SPACES

This thinking aligns with the approach of Ella Cooper. As part of her investigation of the representation of black women in Canada, she’s taken portraits of them, including nudes. “While the photos are my creation, they are also theirs since it’s their bodies that are in front of the lens,” she declares. This perspective was greatly inspired by shoots she did with dancers after she graduated from Ryerson. “They were innately collaborative. We’d work together to figure out how to elevate each movement they’d make. I’d have to ask them to do and redo the same



movements until we had a picture that we all were proud of,” she remembers. These sessions also taught her the importance of giving people time when they first arrive on set. “You would never force a dancer to jump around, twirl or leap without giving them the chance to stretch first,” remarks the Montreal-born and Toronto-based artist. “The same goes with photography. People need to warm up to you, to the camera and to the space.”

Keeping those early lessons in mind and drawing from her work as a community organizer, creative facilitator and educator, she developed an intergenerational four-part project entitled *Body Land Identity*, which offered one workshop per season, each in a different province. Over the course of two days, a group of six women of African and/or Caribbean heritage gathered to think and celebrate

their place within the country's landscape. It started with a potluck and basic photo training. The second day involved an outdoor excursion, complete with an introduction to the land by an Indigenous elder, sessions where the participants photograph one another, individual photo shoots with Cooper, and a group portrait. When designing the program, she paid special attention to creating a safe space and honouring the time and commitment of her collaborators.

In this regard, she recommends having a very clear announcement that describes the experience in detail, explains the process, outlines what is to be expected, and spells out how the photos will be used. The goal is to ensure that people understand what they're signing up for. On the day of, she suggests making sure that there's food for everyone and that transportation and other expenses are covered so that no one has to spend her own money to participate. She encourages, as much as possible, providing an honorarium, or at least giving back to them in the form of prints or digital files. The key, she believes, is to never forget or overlook the value of their contribution, while also being mindful of how our presence might affect the character of the work.

“As photographers no matter whether you're an amateur or a professional, you can still objectify the person in front of the lens. The way you view the world shapes how you compose their image and how you treat them. It doesn't matter that I'm a black woman; I can still objectify other black women and create images that don't foster healthy dialogues,” she reminds us. “So, before doing anything, I had to reflect on my own biases and background plus the work that I needed to do on myself to understand what it meant to reclaim one's representation and to create positive alternatives. Only then could I think through how to create spaces for others to feel seen and feel like they have agency.”

BECOMING A RESOURCE

For the team behind *Reimagining Attawapiskat*—a youth-driven mixed-media initiative that seeks to resist the mainstream narrative constantly portraying the northern community in a negative light—producing counterstories meant enabling the local teenagers to share their own vision of home. It began as a collaboration between Sarah Marie Wiebe, a political science professor; Mandy Alves, the visual art and media studies teacher at the local high school; and several of her students, including Keisha PaulMartin and Jack Linklater Jr. They started by producing a set of postcards that displayed the beauty of their territory, their attachment to it and their diverse talents. Then they embarked on producing digital stories, which is when visual documentarians Kl Peruzzo and Johan Hallberg-Campbell were called

A FEW QUESTIONS TO PONDER BEFORE COLLABORATING

1. ASK WHY

Why do you want to tell this particular story and do it collaboratively? Have those you're interacting with shown signs that they want to be more involved? Or are you trying to subdue personal ethical qualms or advance your career? Johan Hallberg-Campbell warns, “When doing any type of photographic work, it needs to be on something you care deeply about, not something that you feel will be your ticket to fame.”

2. THINK ABOUT POWER

What are the power dynamics at play? How is power shared? Who was involved in dividing the power in that way? Who is the collaboration benefitting and how?

3. CONSIDER YOUR PREPARATION

Have you done your homework? Do you have the knowledge and training necessary to collaborate in a good way? Should you spend more time getting to know the community? Could you take part in a facilitation-technique training? “How deep your collaborators are willing to go depends on the work that you've done on yourself and the knowledge you hold in guiding a group effectively,” believes Ella Cooper.

4. PLAN FOR THE “AFTER”

How will you follow up and follow through after the images are made? Who will be credited? Who will own the images? Who will decide where and how they are presented to the public? How will revenue be shared?

There's no "one size fits all," no recipe for a successful and equitable partnership.

in to lend a hand. "We were there to assist the youth in creating what they wanted," explains the latter. "We brought gear for them to use to tell the stories they felt like sharing. We acted as resources, technicians and consultants. They were the directors, creators and storytellers." Rather than a rigidly structured workshop, they operated in more of a drop-in fashion to avoid putting pressure on the participants and give them freedom to engage on their own terms. The young people could come to them with ideas when they wanted, and together they would make them reality.

"A recurring theme was their desire to show the opposite of what was usually shown in the media. They pointed out that news reports continue to use old stock footage, including one showing a house that burned down and which is no longer there. To contrast this type of coverage, they wanted to show the more beautiful aspects of life in Attawapiskat, especially their appreciation and connection to the land and its creatures," adds Hallberg-Campbell. Together, they produced visual representations of spoken words, songs, personal testimonies and the like. "The best collaboration emerges when all those involved are equally engaged in the creative process; when no one is pushed or forced to take part," believes Hallberg-Campbell, who has spent his career experimenting with different forms of co-creation. For instance, he once traveled the length

of the St. Lawrence River with another photographer, Joanne Ratajczak, developing a body of work where their images are treated as if they acted as one. Of this adventure, he states: "We found that the collaboration became larger, it was up to the people we met; they guided, introduced and took us to where they wanted. It became their project."

In the case of Reimagining Attawapiskat, the initiative belonged to the youth from its very inception—an aspect dear to Peruzzo. "My only hope was to serve as a tool for their truth-speaking," he says. For him, embodying this supportive role means that the community has to have "total and complete control of the process." Since each group has different cultural protocols and customs, it is up to them to determine the shape of the collaboration, not the other way around. It must come from them and belong to them.

RELATIONSHIPS AT THE HEART

All of the projects mentioned so far hinge on building strong and honest relationships with those whose stories are being shared. It took Gouin two trips to northern Quebec and countless conversations to develop *Close Your Eyes to See* (working title). Cooper relies on her network to find collaborators and is always transparent about her approach. Reimagining Attawapiskat is the result of exchanges between local teens and a supporting artistic team assembled at their request. And it's the very crux of Jeff Bierk's practice. He refers to those he photographs not as subjects, sitters, or variations of these passive terms, but as friends. "The work people see represents only a sliver of the relationship I have with them," Bierk notes.



CANON EOS 6D, 30 MM, F/13, 1/100 S, ISO 100. © ELLA COOPER



CANON EOS 5D, 35 MM, F7.8, 1/500 S, ISO 100. © JEFF BIERK

Though some have expressed unease with his work or questioned his right to photograph and present the everyday life of the underprivileged, Bierk doesn't dismiss those concerns or use his own past struggle with addiction as a rationale. Instead, he welcomes the discussion and is candid about his evolution. "I used to think of consent as this one-time agreement and then assume ownership of the images. At the time I believed that my work was saying something important about drug addiction and homelessness, that it could affect change, which is how I justified its exploitative nature. But as I got older and observed how people interact with pictures in a traditional way and on social media, I realized what little weight they hold. The arrogance to uphold the notion that the photographer's right to photograph trumps the rights of the person in front of the lens is harmful and violent. There's nothing new or transformative about stripping someone of their agency to make a 'good' or 'powerful' photograph, and those ways of making photographs don't align with how I want to be in the world. I seek transparency, ongoing and enthusiastic consent, and see these things as challenging, but also ways to level the traditional power imbalance between photographer and subject," he states.

His work isn't an exposé on the lives of the impoverished but a celebration of their lived experiences and of the times they've shared. He speaks of the camera as a sketchbook that enables him to fluidly collect moments he wants to remember and to articulate feelings. His friends are active parties in the production of the image. At times, they're the ones asking for a scene or an instant to be captured, and, more often than not, they contribute suggestions as to how it should be staged. They also share stakes in the diffusion of the outcome. Shows and publications are co-credited; revenues are split fifty-fifty. He adds, "Collaboration isn't and shouldn't be just a device. I don't hold much weight to theory. It's about action, walking the talk and following through."

That's a good lesson to remember. While collaborative and participative approaches to photography can be empowering, they can still turn out to be exploitative, especially if they're initiated from the top down. The best way to avoid that, according to those we've spoken to, rests in how you engage your collaborators. There's no "one size fits all," no recipe for a successful and equitable partnership. But listening, reflecting, adapting, sharing and caring are good guiding practices. ●





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IN DEFENCE OF THE GENERALISTS

NOT EVERYONE WANTS A NICHE

BY DAVE BROSHA

As far as photography terms go, the word “generalist” is about as unsexy as it comes. “Professional adventure photographer,” now that’s a label with a real-life “ooh” and “aah” factor. “Boudoir photographer” suggests working with scantily clad people very comfortable in their skin. Even “industrial photographer” brings visions of football-field-sized, shiny processing plants and being able to wear a safety harness while shooting off some elevated platform or heading into the depths of the earth, photographing underground mining with a hard hat and a cap lamp. That’s some cool photography, right there. Generalist? What’s that? That sounds boring. That just means you haven’t taken the time to really learn one kind of photography, right?

For the record, what you’re about to read is a defence of being a generalist by a proud generalist who wouldn’t have it any other way.

THE SHORT OR THE LONG ANSWER?

When people ask me what it is that I do, I often pause before I answer and consider if I should give them the short answer or the real rundown. The short answer varies depending on who is asking. If I think they are most interested in the outdoors, I’ll tell them that I’m a landscape photographer, wildlife photographer, adventure photographer, astrophotographer or some combination of the four. If the person looks like he or she likes people (or more specifically, if they appear not to look very outdoorsy—yes, a stereotype, my bad), my answer is that I’m a portrait photographer, wedding photographer, fashion photographer, or studio photographer. Remember, this is just for the short answer. For the long answer, I can see eyes droop and general confusion set in—and then the inevitable look that says something to the effect of “Oh, so you’re not really a photographer then?” Because who shoots everything, right?

One of the most-repeated mantras in photography circles is on the theme of “Figure out what you

truly love shooting and stick to that—don’t spread yourself thin. Shoot that thing you love again and again, and you’ve eventually become good at it. Better to be a master of something rather than a jack of all trades, master of none.” Generally speaking, this is good advice. Chances are, with the vast variety of photographic genres out there to attempt, we’re not going to fall in love with all of them. One of the biggest mistakes people make in pursuing their photography dreams—either as a business or even as a hobbyist—is continuing to shoot genres of photography that they’re not passionate about. It shows in their work and in their general attitude. As general life advice, you don’t want a wedding photographer who hates weddings to shoot your wedding.

But what if when you are “figuring out what you truly love to shoot,” you come to the realization that you...love shooting many things?” This was my “problem,” almost right from the start.

I started, innocently enough, on the “correct” path of picking a genre. High on inspiration from the late outdoor photographer Galen Rowell, my first passion was landscape and nature photography. I was living in the Arctic, and the tundra, sea ice, polar bears, and canyons of Cornwallis Island were all I needed to keep me interested as a photographer.

Within two to three years, though, I took a step I never thought I would take: I said “yes” when a husband and wife asked me to take photos of them as a couple at a park. I went, nervous and certain I would hate it. To my surprise, I didn’t. A few more years passed, and I found myself not only shooting hundreds of family portraits, but I’d also started photographing weddings and doing editorial work for a local magazine with more of a photojournalism vibe. I was also really getting into astrophotography and had discovered the creative portraiture of Annie Leibovitz and Joe McNally. Oh, and then I got hooked on black-and-white photography, dabbled in architectural photography, and started photographing paintings for area artists for print replications.



In short, I got hooked, quickly, on a multitude of genres and over the next seven or eight years, photographed most of these genres intensively. When I wasn't working in my studio as a full-time photographer, I was in the field shooting personal projects or at home with my family where I often had my camera in hand. Photography was, and is, my addiction—but photography as a single concept, not photography that's broken down by genre or in a neatly packed box.

At the same time I was shooting everything, I continued to read again and again about how what I was doing was wrong. Professionals left, right and centre were preaching that the only way to become “known” and talented was to specialize. This was the message I received repeatedly through blogs, online discussion forums and books. I'll be honest: it gave me a bit of a professional identity crisis. I went through a long period where I was sort of embarrassed by the fact that I didn't have a “thing” and, instead, had many things. Even my own growing circle of photographer friends contributed to this identity crisis, over and over. My landscape friends would introduce me as their “portrait photographer” friend; my portrait friends would introduce me as “the guy who loves astro.” I just wanted to belong, with any of them.

Every time I tried to narrow my focus, however, I felt a sadness creep into my psyche. I'd try to stick to exclusively portraiture, and then I'd see a sliver of magic light while walking in the woods and feel my landscape soul sing. I'd go on a hardcore nature photography spell until I stumbled upon a face with endless personality, and before I knew it, I'd have a portrait session set up. Finally, I just looked long and hard at who I was as a photographer and why I loved photography, and I had a grand revelation. I got great happiness out of all forms of photography, so why wouldn't I stay true to that? Why should I change who I am in order to follow a path that someone else dictated? Why should I give up on happiness for the chance of being “known”? I didn't get into photography to be known; I got into photography because the creative process gives me immense personal satisfaction. Photography, to me, is an outlet. It's therapy, it's connections...it's happiness. I finally gave myself an ultimatum: stick to what you love or don't do it.

So, then, I'm going to say it: I'm a generalist. And proudly stating that makes me really happy. My name is Dave, and I like making images.

Continued on page 49



CANON EOS 5D MARK II, 35 MM, F/4, 3.2 S, ISO 3200. © DAVE BROSHA

THE GENERALISTS

I asked some talented generalists (essentially photographers who I feel successfully embrace at least three genres of photography) to share their thoughts on their path as multi-genre photographers and how it's affected their careers and work.

ERIKA MANN

ALBERTA

"I never really understood what it meant to "photograph from the heart" until I started photographing my kids. Up until this point, photography was based on an

interest in "photography" as opposed to an interest in what I was actually photographing. But, when it came to photographing my kids, I had unlimited interest. Unlimited interest in their relationships and their stories. I was photographing my kids because I had a genuine interest in my "subject" as a human I love and cherish. This, more than anything, has had a huge impact on my photography and the meaning behind it. Instead of photographing a "subject," a "bride," a "grandma," a "dad," a "patient," I started photographing a human being—who I had a genuine interest in."



FUJIFILM X-T1, 23 MM, F/1.4, 1/500 S, ISO 800. © ERIKA MANN

PAT KANE**NORTHWEST TERRITORIES**

"I live in and work in northern Canada where the population is small but the opportunities are incredibly diverse. My clients range from national magazines, to large corporations, to First Nations and NGOs, to local businesses and individuals. If I only stuck to one genre of photography, I would not be able to do this as a full-time career. The market in the North is simply too small to specialize in any single thing. What I've learned most from being a generalist, however, is that I don't have to compromise my style or approach when I move between genres. It took me a few years to feel comfortable knowing that I can still shoot how I shoot—that I must always be me—whether I'm shooting for an industrial client, an advertising agency, a newspaper or someone who simply wants a nice portrait. It's rewarding to know that people hire me because I can adapt to different requests yet maintain a consistent vision and style. Just don't ask me to do boudoir, maternity or newborn photos. I absolutely suck at those."

CHAD BERRY**ONTARIO**

"As an artist, I think it's important to keep challenging myself and to push my creative limits. Exploring different genres of photography has allowed me to more deeply appreciate my craft, especially where the lines between genres blur together. Some of my best work has come from blending elements of one type of photography with another."

As a professional photographer, it's a business, and business is about paying the bills. Being diverse means being able to say "yes" to more work. It's easy to romanticize the idea that photographers spend all their time travelling to beautiful locations and living the dream. The reality is, we only spend a small part of our time doing the work that we love the very most."

Exploring different genres of photography has allowed me to more deeply appreciate my craft, especially where the lines between genres blur together.



NIKON D810, 85 MM, F/2.2, 1/160 S, ISO 500. © PAT KANE



CANON EOS 5D MARK III, 190 MM, F/2.8, 1/500 S, ISO 400. © CHAD BERRY

MANU KEGGENHOFF**AITLIN, BRITISH COLUMBIA**

"If someone asks 'What kind of photographer are you?' I will not have a short answer. I just can't stick to one genre. In the early days of my career, I thought I might be a landscape photographer forever. And wildlife. Oh—and dogs. Oh... that's already more than one.

But after a while that wasn't enough anymore. My hunger to learn and challenge myself just won't let me sit in a quiet corner of the photography world. I added people to the mix. Being a weird mixture of an introverted extrovert, I started shooting events and loved it. I could be part of the fun without being actively forced to interact with people too much. But that also became too easy after a while. I added weddings to the repertoire and then later was looking for more challenges creatively, technically and emotionally—so much to learn and there's an urge to fill the constant void of growing. Portraits became the new hit.

Photography is like an addiction of sorts. I can't do the same thing for long—it bores me. I need to try things out. I want to excel as much as I can. Conceptual portrait photography became a new passion. Coming up with an idea, planning a shoot, finding the right people to photograph and executing a series of photographs that complement one another is a wonderful process in which I thrive. And if I find I need a break from that, I dive into self-portraiture, which gives me the opportunity to learn a lot about myself and explore emotions. That's a different challenge altogether.

But without all the other fields of photography I wouldn't feel complete. I can't do without landscape photography—it is part of who I am. And not photographing dogs would feel wrong. It is part of who I am. By now, I believe that each genre is a part of who I am, and all the parts want to grow constantly. And who knows, in time I might discover new genres that fulfill me. I haven't tried architecture yet. Or underwater. Or still life. So much yet to discover."



CANON EOS 5D MARK III, 19 MM, F/20, 30 S, ISO 100. © MANU KEGGENHOFF

VIKTORIA HAACK
BRITISH COLUMBIA

"I have made a deliberate choice to be a generalist rather than specialist photographer, primarily for the simple reason that I find so many different subjects too interesting to not want to shoot them. On a secondary level, I have no desire to be put into a box, particularly by the expectations of social media. I want to be able to continue to explore the things that take my interest and to take my followers and clients on that journey with me. If I specialize in one particular area, then I close so many other doors that I may wish to explore.

If I specialize in one particular area, then I close so many other doors that I may wish to explore.

Fortunately, I have found that this approach has worked well for me in the small community in which I am based. I am lucky enough to generate my income from a number of different sources, which include back-country group workshops, small one-on-one mentoring sessions, lifestyle shoots, weddings, magazine-article writing, event coverage, stock-agency work, landscape prints, image-editing for others, tourism and promotional work. Each genre of photography teaches me different techniques, and they cross-pollinate each other perfectly, allowing me to, for example, bring landscape techniques to my wedding coverage. Although we are so often encouraged to specialize in a particular genre, I have personally found that the opposite has allowed my photography to thrive and, most importantly, has kept me eager and hungry to continue capturing stories and creating images."



NIKON D4, 50 MM, F/4, 1/125 S, ISO 320. © VIKTORIA GRIDLEY-HAACK

I went through a long period where I was sort of embarrassed by the fact that I didn't have a "thing" and, instead, had many things. Even my own growing circle of photographer friends contributed to this identity crisis, over and over. My landscape friends would introduce me as their "portrait photographer" friend; my portrait friends would introduce me as "the guy who loves astro." I just wanted to belong, with any of them.

Being a generalist has not only let me stay happy within photography, I think that—despite the advice that you can't really learn photography without specializing—it has immensely helped my craft. I've brought my love of landscape photography into my portrait photography and merged the two. Environmental outdoor portraits are now one of my most-loved things to photograph. Bringing a history of hundreds of family portrait shoots into an industrial location has allowed me to be far more effective photographing sometimes-rough-and-

tumble workers who want nothing to do with getting their photos taken. Hey, if I can get a stubborn two-year-old to laugh, I'm not going to let a serious-minded underground miner get in the way of a great expression. Looking for lines, contrast and perfection in nature has helped me see architectural photography in a new light, and my lighting experience with creative portraiture has made me way more comfortable using light fast and effectively in weddings. Becoming a stronger photographer, to me, is about trying your best not to be stumped in any given situation and to muster up a creative, unique take on a subject. Having a multitude of tools in your toolkit can only be a good thing. The lessons I've learned in my various genres have allowed me to be more creative across the board.

As I've shared my own journey over the years with different photography groups and in different photography circles, I've discovered how many people relate and how many people feel liberated knowing that there are others out there too who share their passion for "everything." The vast majority of photographers aren't out there seeking to be known or even to make a living from photography; they're simply out there to create and discover and have fun. If that means changing their subject every week...well, so be it. I say, bring it on. There should be more focus on fun and enjoyment in photography.

So go out there and shoot everything—but only if you love everything—experts be damned. ●



CANON EOS 5V MARK IV, 270 MM, F/5.6, 1/1600 S, ISO 1000. © DAVE BROSHA

LISBON DIARIES

CULTURAL EXCHANGES AND THE ANNUAL TIPA MEETING

BY GUY LANGEVIN

The doors to the room close. In several hours, thirty people will leave with a list of the top photographic products released between April 1, 2017, and March 31, 2018. Here's a peek behind the scenes...

Welcome to the annual assembly of TIPA (Technical Image Press Association), an international non-profit organization for the photographic press. The association includes 30 member magazines from 14 countries, and Valérie and I were there as the Canadian representatives. During our three-day meeting, we'll determine the best products of the year, discuss projects, share our vision, and review industry developments.

DESTINATION: PORTUGAL

"I'm thrilled to welcome you to Portugal!" says Thomas Gerwers, president of the TIPA board and editor-in-chief of the German magazine *ProfiFoto*, as he raises his glass at the welcome reception. It's hard not to fall immediately in love with the country and its mild climate, hundreds of kilometres of beaches, unique cultural heritage, and welcoming people. No wonder it's a popular tourist destination!

The TIPA meeting is in Cascais, a coastal town that's about 30 kilometres west of the capital. Founded in 1364, Cascais was a small fishing village during the Middle Ages. Now the city is known more for its beaches and resorts, even though there's still an active fishing industry.

THE GENERAL ASSEMBLY

Early the next morning, we gather in one of the hotel conference rooms—and some of us still rather jetlagged. "It's great to see you again!" exclaims Paul Burrows (Australia), as he warmly shakes my hand. After everyone greets each other, we take a seat and get started. "Asia is under-represented in TIPA," Thomas says. "The largest Asian market is China, and so we looked for a Chinese candidate for the open TIPA membership spot. We'd like to propose that we include the Chinese magazine *Popular Photography*." He adds, "It was started in 1958, and it's the official voice of the Chinese photographers' association. There aren't a lot of independent Asian magazines because most of them belong to distributors."

We work our way through every item on our agenda, and then the rest of the time is dedicated to selecting which products will receive TIPA World Awards. Technical committee leader Johan Elzenga (Netherlands) presents the cameras and accessories that we will be voting on today. Some decisions are unanimous, while others involve impassioned debate. We're forced to resign ourselves to the fact that some items we love will not make the cut. Each winner earns its place, though; there are a lot of excellent products on the market.

IDEAS IN MOTION

The rest of our time is designed to facilitate personal exchanges. It's a chance to interact with our peers and encourage each other. In this spirit Paul says, "Guy, last year you showed me an article you published on outdoor gear. It inspired me to do one too; here it is!" Checking out the article, I see that he approached it in a really interesting way. I make a mental note to think about revisiting the subject.

Over dinner, I have a great conversation with Jean-Christophe Béchet (France) and Ton Hendricks (Netherlands). We discuss our shared love for photo books, and Jean-Christophe, who has published a few, says, "There are three things I immediately tell anyone who wants to make a photo book: What are your motivations? Do you know what you want to put in it? And be prepared to lose money." For him, it's a little like deciding to buy yourself a nice car. "Above all, you have to see it as something that you do for yourself because it makes you happy." Ton Hendricks agrees. He is currently working on his first photobook and must come up with some of the funding. Very few publishers will assume all the risk, and often the photographer must promise to buy a certain number of copies. I ask them if it wouldn't be easier just to self-publish. "Not really," answers Jean-Christophe. By working with a publisher, a photographer can benefit from the publisher's distribution network and expertise and from being included in their catalogue. Besides, they say, the copies a photographer has to buy aren't lost. Jean-Christophe explains, "I'll sell some of these to people I know and at my exhibitions. It's more profitable than when they're sold at a bookstore and each intermediary takes a cut."





Later on, I talk design with Henning Gerwers (Germany), who is quite interested in our revamp since he'll be changing his magazine's design soon. Thomas, an industry veteran, gives me some good ideas of subjects to explore. Then he sums up our work by saying, "You know, Guy, we are sort of like a chef. We have to create a delicious meal by combining different ingredients and dishes in a way that ensures a good balance of favours and textures—all while sticking to the budget."

It's our work with photography that brings us together, but, of course, we form friendships too. "How are your kids?" Mozart Mesquita (Brazil) asks as he pulls out his phone to show me photos of the newest addition to his family. I share some of my kids too, and Mozart asks if he could publish a series I took of my youngest when he participated in the Shaved Head Challenge done each year by Leucan, a non-profit organization that helps children who have cancer. And that's a part of TIPA too—a space where unexpected opportunities can happen.

PHOTO EXPERIENCES

After TIPA, I spend some extra time in Lisbon before heading home. Narrow stairways and side streets are



FUJIFILM X100, 23 MM, F/2, 1/125 S, ISO 1250. © GUY LANGEVIN

My youngest when he participated in Leucan's Shaved Head Challenge in support of children who have lost their hair because of chemotherapy.

everywhere, so the best way to explore this city is on foot! While wandering through its streets, I happen to chance upon a building with the word "fotográfico"



FUJIFILM X-T20, DIY LENS, 1/950 S, ISO 2000. © GUY LANGEVIN



FUJIFILM X-T20, DIY LENS, 1/3000 S, ISO 200. © GUY LANGEVIN

on it. It turns out to be the Lisbon Municipal Photographic Archive! Dedicated exclusively to photography, it's a spectacular discovery! Their exhibitions of work by Portuguese photographers Valter Ventura and Luís Quinta are well done, and I

enjoyed their collection of old cameras. I go upstairs to take a peek at the library, and my heart skips a beat. Covering three walls—two stories high!—are shelves upon shelves of photo books. Welcome to paradise! I'm not sure if I should be happy or sad because I'd love to spend days here, and, instead, I only have a few minutes. I decide to walk around the space, touching the shelves as if I could absorb it all through my fingers. The librarian looks at me as if she's thinking, "Ele é louco!"

Later I make my way to Sintra, a city (and UNESCO World Heritage Site) on the side of a mountain. I follow the walking path out of town and up to the Palácio Nacional da Pena. The castle is perched on a hill and surrounded by an impressive forest. And this is where I need to explain that when I travel, I take my homemade lenses. I make them by combining parts of old lenses and bicycle tires, and I like using them because they let me travel light and help unify my photographic style. Though they are rather difficult to control, I like how they add an element of unpredictability to the sharpness of my images.

But, on top of this mountain, I realize something's happened. All I can see in the viewfinder is a large



FUJIFILM X-T20, DIY LENS, 1/17 000 S, ISO 200. © GUY LANGEVIN

I see that the glass elements have come apart and a washer is stuck to the sensor. I fervently pray that it's not damaged, but I'm already imagining the repair person saying, "How was it again that you said this happened?"

ring, as if a cup of coffee had left its mark. I turn the camera off and then restart it. That doesn't help. I turn it around to inspect it and hear a "cling." I shake it, and it definitely sounds like a maraca. When I take off the lens, I see that the glass elements have come apart and a washer is stuck to the sensor. I fervently pray that it's not damaged, but I'm already imagining the repair person saying, "How was it again that you said this happened?" Fortunately, I rarely leave my house without a roll of electrical tape (yes, I know it's odd, but it's true!), so I sit down on a 10th-century wall and try to put the pieces back together. I comfort myself with the thought that if I don't get any good shots of Sintra, at least I'll have a good story.



FUJIFILM X-T20, DIY LENS, 1/900 S, ISO 200. © GUY LANGEVIN

And now I'm reliving my trip and all the exchanges of these packed days as I write this article somewhere over the ocean between Portugal and Canada. I'm both happy and sad to be returning home: Portugal, you completely charmed me! ●



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Fujifilm Instax Square
SQ10 System



OLYMPUS E-M1 MARK II, 25 MM, F/1.2, 1/160 S, ISO 320. © MARIUS MASALAR

THE IPAD AS A PHOTOGRAPHER'S COMPANION

LIFE AFTER LAPTOPS

BY MARIUS MASALAR

I bought my first iPad in 2011. It was an iPad 2—I had deliberately skipped the first generation—and I remember it clearly because I wrote and published a blog post about it right from the iPad the morning after I bought it. These days that doesn't sound very interesting, but at the time, we all thought tablets were only good for content consumption. It was eye-opening for me to be able to do work on it so effortlessly.

Fast forward to today and the iPad is my only portable computer—I haven't owned a laptop in years. And I don't miss having one. My first-generation iPad Pro is a better portable machine for my needs than any of my laptops ever were. It's lighter, lasts much longer on a charge, encourages a more focused workflow, and has a tactile immediacy that no mouse or trackpad could ever match. Over the years, it has replaced my desktop machine for more and more tasks including writing, brainstorming, work presentation and document creation, server management for websites, note-taking, reading, sketching, gaming, and—most recently—portions of my photography workflow.

Last year marked a turning point in the iPad's history, as it gained a more traditional file system, a dock, and some impressive pro-grade software options. An iPad running iOS 11 is now a capable companion to the working photographer, and I want to explore its advantages as they apply to my own workflow.

COMFORTABLE COMPUTING

I've gotten into the habit of culling photos from a shoot on my iPad. A change of context can be crucial to appreciating which photos are promising, so these days I tend to import my photos into Lightroom on my iMac, sync them to Creative Cloud, and then wander away from my desk and install myself on the couch (or in a park or coffee shop) with the iPad.

There, within Lightroom Mobile, I can focus on making my selections. With quick-swipe gestures, I flag my picks and rejects as I cruise through them in

a full-screen view. And everything syncs seamlessly with my computer for later. One of the iPad's greatest triumphs is its ability to disappear. With well-designed apps, you forget that you're interacting with a device. I'm just holding my photos, swiping through them as though they were a stack of prints.

This invisibility is a key part of the iPad's appeal. No matter what task I'm doing, the iPad ensures that I remain absorbed in it. I can't have 15 different windows open, each offering its own distractions. I can keep just two apps open in Split View—a shot list in my notes app beside my Pinterest mood board as I prepare for an upcoming shoot, for example, or an iMessage conversation with the client beside my Lightroom Mobile catalogue as we discuss the shots.

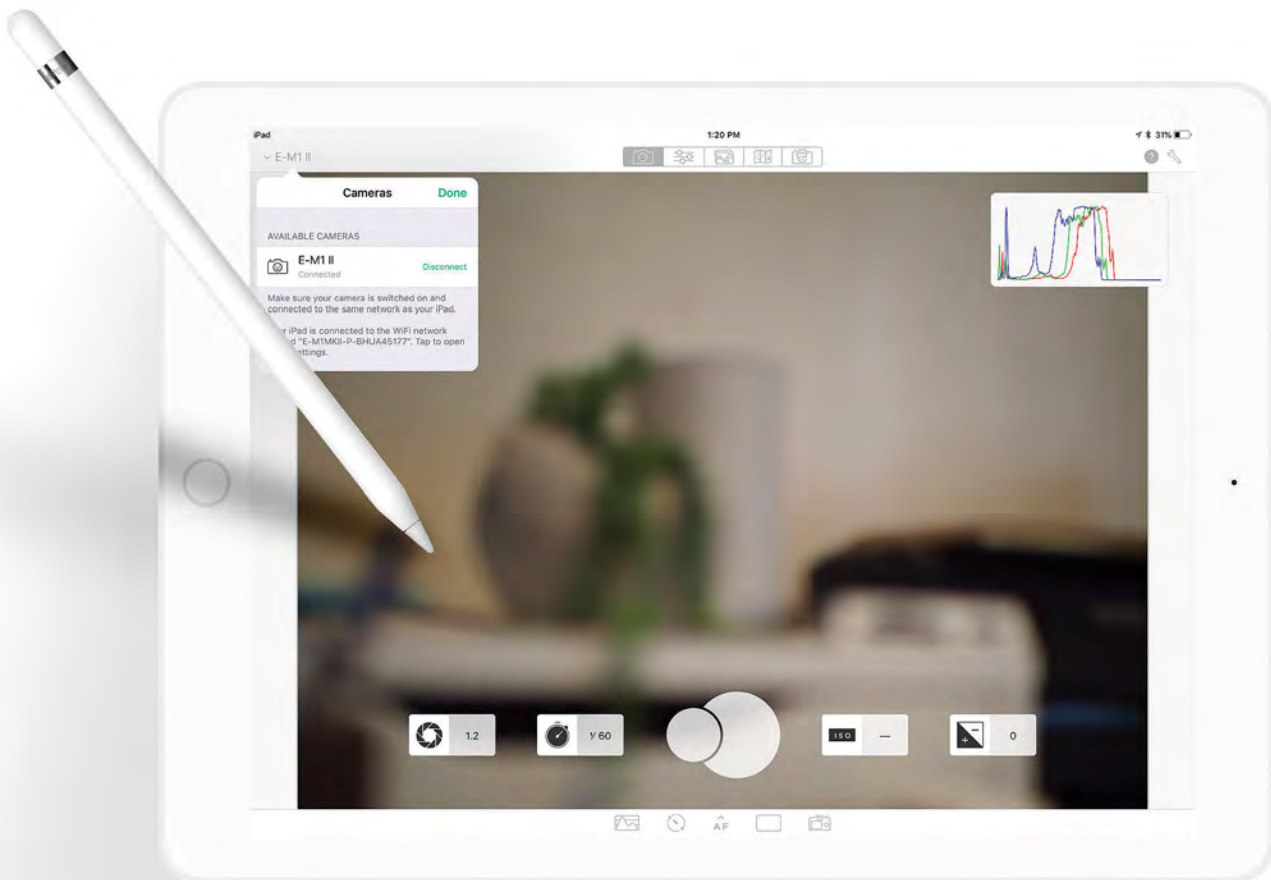
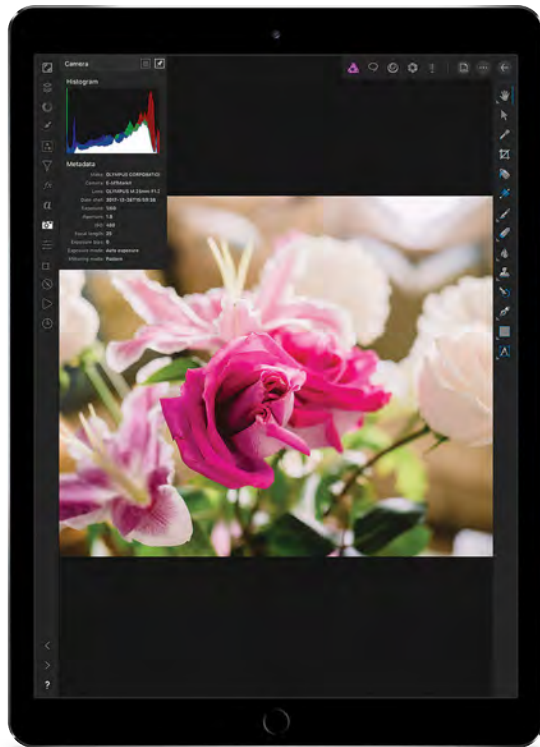
On set, my iPad becomes my assistant. Model releases can be signed using an Apple Pencil without any printing and scanning. Spotify can take care of the tunes, beaming to a nearby Bluetooth speaker. And that shot list or mood board I made can be pulled up at a moment's notice for quick reference.

TRAVELLING WITH THE IPAD

At home, the iPad is more of a companion to my iMac than a replacement when it comes to professional photography tasks. Part of the reason for that is habit, but it's also a matter of the iPad's hardware being more mature than its software ecosystem.

It's only in the last year or two that we've seen developers having the confidence to release more capable, truly professional photography apps for iOS—Affinity Photo being a notable example and the continued evolution of Adobe's Lightroom Mobile being another.

Depending on your workflow, though, that gap is less meaningful out in the field, where I typically care more about easy backups, basic culling, and some preliminary editing of shots for sharing with friends and family. This is where the iPad really comes into its own.



For several trips now, including a backpacking trek in Europe, a safari in East Africa, and a road trip to the east coast of Canada, I've been very satisfied with my iPad instead of a laptop. Since I like to travel as light as possible, even the fact that I have one less charger to pack is meaningful. My phone and iPad use the same compact charging setup, without a heavy laptop power brick.

Along with the iPad, I bring a simple Lightning to SD dongle that allows me to quickly pull Raw and JPG photos off the camera. I import these into Lightroom Mobile (subsequently deleting them from the native Photos app to avoid duplicating space requirements) and then proceed to organize and edit them as needed. Lightroom Mobile provides almost all of the tools I need for core edits, and I can send shots to more specialized apps for sophisticated edits. On longer trips, I also bring a Western Digital MyPassport Wireless Pro drive, which not only serves as a portable power bank but also has a built-in SD card reader so I can make a second backup of all my images for safekeeping. The drive can also hold movies, TV shows and copies of important files.

I use an app called Cascable instead of the manufacturer-specific apps to connect to my cameras for controlling exposure settings, geotagging, and creating elaborate shutter automation routines without having to touch the camera. This is especially useful for minimizing camera shake while shooting landscapes or for performing time-lapse or bracketing that's more complex than what the camera's firmware offers. It also gives me another option for wireless transfer of images from camera to iPad, including the Raw files—something the manufacturer-specific apps don't permit. Cascable is by far the most capable app that I've found for taking advantage of my cameras'

SO MANY DONGLES, SO LITTLE TIME

Apple makes no fewer than three "camera adapter" products. There's a basic Lightning to USB dongle, a similar dongle that provides USB-3 speeds and a separate Lightning port for parallel charging, and finally the Lightning to SD Card dongle that I use. This slim dongle accepts standard-sized SD cards and pulls photos straight off them. It also supports USB-3 transfer speeds on compatible iPads, which is part of why I think it's the best choice for photographers. It costs the same as the cheap Lightning to USB Camera Adapter, supports USB-3 transfer speeds, and is just as compact—making it good for travel.



connectivity. Its frequent updates and rock-solid real-world performance make me confident in recommending it.

PUTTING IT ALL TOGETHER: MY WORKFLOW

Let's get down to brass tacks. While I've shared the big picture of why the iPad works for me, I'll wrap up by walking through exactly how it works for me, in a typical scenario.

On a trip, having just gotten back to my hotel after a day of shooting, here's how I process the images for the day.

1. I use the Lightning to SD Card adapter to pull images off the cameras and into Apple Photos (the only possible destination for initial import, unfortunately). If there are many photos across multiple cards, it helps to create an album in Apple Photos to contain them all. It makes it easier to manage them in bulk.
2. I open Adobe Lightroom Mobile and pull in the photos I just imported. Once Lightroom has them, I delete the copy in Apple Photos. This is where having them all in an album helps; it's easy to retrieve just the shots from your camera rather than those plus any iPhone shots you have from the same time period. By the way, you don't have to wait for Lightroom to upload them to Creative Cloud before deleting the Apple Photos copy. Lightroom keeps its own local copy of them as soon as you import.



OLYMPUS E-M1 MARK II, 25 MM, F/1.2, 1/160 S, ISO 400. © MARIUS MASALAR

OTHER PLATFORMS

It's important to note that many of these capabilities exist on other platforms as well. Microsoft's Surface Pro is a pen-enabled tablet too, after all—one that runs all the software we're already familiar with from our desktop computers. If what you're after is an exact replica of your desktop workflow on the go, then, of course, a laptop or Windows-based tablet like the Surface would be the better choice.

In my case, I prefer the iPad as a computing experience, in spite of (or perhaps because of) its limitations compared to my desktop machine. A tool isn't necessarily better just because it does more things. The iPad benefits from its limitations—iOS and its apps were designed from the ground up to fit a modern, mobile lifestyle. Mobility and efficiency is in its DNA; it wasn't retrofitted to a platform designed for the computing paradigms of yesteryear.



3. Using the gestures for flagging and rejecting, I cull the images from the shoot. I'm not a fan of star ratings—a shot is either a keeper, or it isn't—so I just flag, reject or ignore until I've gotten through everything. Using filters, I then isolate the rejects and delete them.
4. Almost all the edits I normally apply to photos can now be accomplished from Lightroom Mobile: highlight/shadow adjustments, HSL, curves, sharpening, noise reduction, and selective adjustments like spot healing and gradient adjustments. Selective adjustments are particularly satisfying to apply using the Apple Pencil.

Cascable is by far the most capable app that I've found for taking advantage of my cameras' connectivity. Its frequent updates and rock-solid real-world performance make me confident in recommending it.

5. If I need to do more sophisticated edits or if I want to apply some sort of film simulation or preset, I can send the photo out to a more specialized app like Affinity Photo, VSCO, Snapseed, Polarr, etc.
6. Once I'm finished, I either send the final photo to iCloud Photo Library or back into Lightroom Mobile, both of which keep things synced to the cloud so I can access everything from all my devices. If I don't have Internet access on my trip, then I just wait until I get home and let things sync overnight.

The beauty of this system is that it's not just my photos that stay in sync; it's also my entire edit history. I can resume exactly where I left off once I'm back at my Mac.

Some things are faster on the Mac than the iPad, and some things are faster on the iPad. As time wears on, less and less of this workflow will require my Mac's involvement. I may choose to continue using it because I have years of muscle memory established there, but it won't be necessary. And the iPad's broad-spectrum convenience in other areas of my life will encourage me to build new muscle memory for the iPad workflow instead.

Over time, I expect the remaining gaps to be filled too—the ability to properly proof and prepare shots for printing or the chance to use the best-in-class algorithms for specialized work like HDR and focus stacking—plus improvements to the general mechanics of file management.

A PHOTOGRAPHER'S COMPANION

I'm an early adopter by nature, and engaging with technological change from its earliest stages helps me understand it more deeply. The iPad has represented a transformative change in the way I look at general computing, and I like that getting in on the ground floor has allowed me to participate in the platform's growth. As more professionals adopt iPads, I hope we'll see more developers pushing the boundaries of what's possible, removing more and more barriers. The pace of improvement, especially in the past year, leaves me feeling very confident about the future of the iPad in a professional context. ●



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ON1 PHOTO RAW 2018.1

AN OPTION THAT MAKES THE ESTABLISHMENT TAKE NOTICE

BY JEAN-FRANÇOIS LANDRY

In 2018, post-processing is an important part of the photographic process. There is a ton of software options out there, and, in my humble opinion, they're pretty similar in quality. The best post-processing software is the one you know.

THE ARCHETYPE: LIGHTROOM CLASSIC CC

Lightroom remains my preferred software because I know it so well I feel like I was the programmer. Even though it's imperfect, incomplete and notoriously slow, it invariably succeeds in taking my images beyond anything I could have hoped for from the Raw file. ON1, however, is betting on Lightroom's shortcomings when it comes to its Photo Raw 2018.1 (version tested: 12.1.0.4938).

BROWSE

A CERTAIN SIMILARITY

If you have already been working in Lightroom, you'll find yourself on familiar ground with Photo Raw. The Browse module lets you manage your catalogue. Simply drag and drop a folder to start post-processing. Once it imports the files, the directory system is intuitive. Everything is within a click of your fingertips. You can create Versions (virtual copies) of images so that you can edit them differently without taking up extra space on

your hard disk. You can also organize your files into albums based on your own criteria. There's a Tethered Shooting import mode, but, at this point, it only works with Nikon and Canon. Finally, you can stitch panoramic or merge HDR images that you can then export as 16-bit images. (This, however, seems rather puny when compared to the usual 32-bit images of other programs.)

DEVELOP

WHERE IT ALL HAPPENS

Photo Raw is non-destructive. This means that no matter what you do, the original image is never modified. It's easy to find your way around the Develop module. Exposure, contrast, highlights, midtones, shadows, whites and blacks: everything's there. Each tool adjusts a slightly larger range of tonalities than what you might be used to, so you'll need to modify several of the sliders to get the brightness that you want. The Structure function let you make local adjustments to sharpness and contrast. It works well, but don't push it too much. It becomes aggressive rather quickly, adding noise and contrast that is hard to remove later. The Purity option lets you neutralize the highlights and/or shadows, and Haze lets you add an atmospheric mist. Everything is well done and works. In the Details



panel, two buttons (Low and High) let you adjust sharpness and reduce noise, but you can also do this with sliders. The colour and light-noise corrections work, but they leave a little to be desired. Editing files taken at high ISOs might be difficult. On the bottom is the lens-correction panel where you can choose a lens profile and automate optical corrections.

LOCAL ADJUSTMENTS A LITTLE DIFFERENT

Here's where things go in another direction: Photo Raw lets you edit by creating adjustment layers—something that is painfully lacking in Lightroom. And the layers are extensive: here you can find a whole range of tone, colour and detail corrections with opacity settings, masks and blending modes. It almost feels like Photoshop CC! And you can add as many layers as you want!

RESIZE LARGER THAN LIFE

In 2005, ON1 acquired the software Genuine Fractals from LizardTech. This software's technology makes it possible to increase a file's number of pixels without affecting the quality too much. Photo Raw uses Genuine Fractals in this Resize module.

PRESETS A CREATIVE HAND

The ton of presets on the left side of the Develop module can be useful for those who want to take a different approach or get out of their comfort zone. I am a big fan of the Black & White, the Film and some of the Hipster presets. For many people, these presets alone are worth the investment.

IS THIS THE ONE WE'VE ALL BEEN WAITING FOR?

No—or at least not for everyone. The post-processing is efficient, and its tools are perfectly functional. The interface is clear and simple—even with its multitude of tools. But it is sometimes weak: switching from the Browse module to the Develop module can be slow, even with a more-than-adequate computer—an iMac Retina 5K (27 in.), with a quad-core processor running at 4 GHz, Intel Core i7, and 16 GB DDR3 1867 MHz—and sometimes I had to wait when applying settings. Some tools lack polish, and you can sense its first-generation-ness. But when something is trying to be so ambitiously versatile, can we really fault it for each imperfection? Photo Raw 2018.1 is available as a perpetual license for US\$120, but it's often on sale for US\$80. ●

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WHAT HAS INSPIRED YOUR PHOTOGRAPHY IN AN UNEXPECTED WAY?

Before I could start working on my master's thesis project, I had to go through the university's standard ethics review. The application entailed answering questions about how to provide participants with the conditions and information they needed to provide informed consent, to consider potential risks and ways to mitigate them, to think of ways to reciprocate the trust and time they afforded me, and so forth. Going through that process made me reflect on the power dynamics at play in documentary photography and rethink my approach. LAURENCE BUTET-ROCH / Never considered architectural photography. Got a call from a designer to shoot a home he had just finished. I thought... "Why not!" Haven't looked back. :) TERENCE HAYES / I won a photography book on G+ a few years back from a photographer in Europe. He bought two copies and decided to give one away. The book was David duChemin's *Photographically Speaking*. In reading the book, it opened up a new way of "seeing" for me...and let me discover a photographer who I have come to admire and respect for the way he writes and talks about photography. RUSS SCULLEN / Dogs tied up outside of shops waiting for their owners. Inspired me to become aware of the environment around the animal and an appreciation of street photography. CHRIS SEARS / I get inspiration in so many places, but one of my strongest inspirations has been music. The mental imagery that I experience when I listen to powerful music often gives me the desire to shoot a portrait, for example, that captures the spirit of the song. Even song titles play a huge part in my body of work and hidden in my own titles are dozens, if not hundreds, of references to great music. DAVE BROSHA / My first macro photo was of a crab spider. When I got home and loaded the photos I was absolutely fascinated on the detail of the spider. I said, "This is what I want to do. I want to photograph insects." NICOLE STRATTON / I've found inspiration for my work in a lot of unlikely places over the years. Interior design, novels, museums, other people's homes, etc. Another place, although I'm not too sure how "unlikely" it is, is film. Woody Allen and Bernardo Bertolucci are at the top of my list. It's not only their visuals that I have borrowed from but also their cinematic atmospheres. Films like Bertolucci's *The Dreamers* or Allen's *Interiors* excite my artistic passions—they make me want to create. MICHAEL ERNEST SWEET / I started out making intimate portraits of women. During one session, I unintentionally moved my camera and was immediately drawn to the sensual softness and anonymity of the resulting photograph; it looked like a painting. I began studying the Impressionists and intentional camera movement photographers and knew that I wanted to follow in their blurry footsteps. I happily skipped away from portraiture, waving my camera around the whole time. CYNTHIA HAYNES / My photographic inspiration comes via a rather unfortunate but loving journey with my wife, who suffers a rare neurological disorder and who now is in a long-term-care home. My photography is my therapy. The latest new camera, the best editing software and the like take a backseat now to the simple enjoyment of taking a picture. A walk outside will often become my mindfulness journey, and a photographic opportunity may appear or it may not. It doesn't matter. This is simply my time of thought, of seeing, of being in nature, continually inspired by the bravery and thoughts of my wonderful wife and the new life we now share. The actual photograph is secondary, but when it happens, it can be magical. RON THORNBURY

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