

# BEFORE DIGITAL

POST-1970  
PHOTOGRAPHY  
IN ALBERTA

JAN 15 - MAR 16, 2019

ILLINGWORTH KERR GALLERY, ACAD



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EXHIBIT INFORMATION CAN BE FOUND ON  
PAGES 3-34 OF THIS BROCHURE. PLEASE REFER  
TO PAGES 35-40 FOR ARTIST BIOGRAPHIES.

## CURATED BY MARY-BETH LAVIOLETTE

While a student at Carleton University, Mary-Beth had many fine moments in the darkroom with the results from her beloved Pentax. She never forgot the experience. More recently, she has worked as an independent art curator and writer specializing in Alberta visual art and fine craft. She has five major publications to her credit: *75 Years of Art: Alberta College of Art + Design, 1926 – 2001*; *An Alberta Art Chronicle: 1970 – 2000*; *Alberta Art & Artists: An Overview* (co-author); *A Delicate Art: Artists, Wildflowers & Native Plants of the West* and *Alberta Mistresses of the Modern: 1935 – 1975*. She also has an extensive background as an art writer and critic focusing on western Canadian art: *Calgary Herald*, *Canadian Art*, *Studio* and *Galleries West*.

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**BEFORE DIGITAL :  
POST-1970 PHOTOGRAPHY IN ALBERTA**

Adjust your lens through the eyes, film cameras and darkrooms of 27 fine art photographers.

*Before Digital* displays what is beautiful, unusual, striking and surprising about taking photographs as it was done for over 150 years—without computer technology. *Before Digital* focuses on artists working in analogue within Alberta since the 1970s. Featured in the exhibition are over 80 photographs in black and white, colour, infra-red, cyan-blue and in video, as well as an artist book, a hand-made camera and mobile darkroom.

Over two dozen photographers and visual artists are involved: many who also darkroom-developed their own images or, more recently mixed the results of their film camera and camera-less work with the more recent developments in digital reproduction such as scanning. In common, though, it's about photography being a creative outlet rather than being used for the purposes of job.

Many of the photographs featured in the exhibition were produced during a period when "it was an exciting time in Canada for [fine art]

photography and the province was part of the *zeitgeist*."<sup>\*</sup>

Presented in partnership with Contemporary Calgary and Alberta College of Art + Design Illingworth Kerr Gallery, *Before Digital: Post-1970 Photography in Alberta* is a sweeping survey of discovery, social exploration, the appropriated, the tongue-in-cheek and the deeply personal. These images are only a selection of what unfolded creatively since the 1970s.

Featured is the work of Randall Adams, Dianne Bos, Douglas Clark, Don Corman, Diane Colwell, Douglas Curran, John Fukushima, Hubert Hohn, Dan Hudson, M.N. Hutchinson, Carol Johnston, Sima Khorrami, Ernie Kroeger, Don Mabie, Arthur Nishimura, Ingrid Plaudis, Garth Rankin, Craig Richards, Orest Semchishen, Colin Smith, Ed Spiteri, Barbara Spohr, Sandra (Tivy) Vida, George Webber, John Will and from Mobile Darkroom: Shane Arsenault and Natalia Barberis.

Mary-Beth Laviolette is the guest curator.

*\*Edward Cavell was Photography Curator for the Whyte Museum of the Canadian Rockies (Banff).*

# 1

## CAMERA AS MEMORY (THE SOCIAL LANDSCAPE)

Camera as Memory contains some of the earliest works displayed in *Before Digital*. It salutes a remarkable stream of accomplished documentary work achieved from the 1970s to the 1990s.

During this time, trained photographers stepped out of their urban mainstream environments to find out what was different, particular and peculiar about the province and the prairies in general. Whether they knew it or not, issues of identity were at play: their photo realist images diverged from the popular perspective of Alberta as a monolithic entity with little diversity or history.

Story telling was central to their endeavors—rather than just an impartial dispassionate recording of people and places. In this selection of photographs, poignant imagery and pointed social commentary rub against each other. In the case of **Sima Khorrami**, she takes us out of the country to the Romani communities of Europe and the Middle East.

An astonishing amount of time and energy marked many of these efforts including an urban inquiry into Edmonton vernacular design by **Hubert Hohn**; 1500 or so pictures by **Randall Adams** of handmade grave markers in rural prairie cemeteries and an innovative four-year collaboration between **Douglas Curran** and the Federation of Métis Settlements.

Traditionally, the ubiquitous gelatin silver print defined the modern documentary photograph. In *Before Digital*, other examples are present—from the colour print to the more unconventional mixed media colour Xeroxes of the 1978 Commonwealth Games in Edmonton by **Don Mabie** (aka Chuck Stake).



Image #1

**1. UNTITLED (HUTTERITE SERIES), 1974**

*Silver gelatin print*

*Collection of Alberta Foundation for the Arts  
1997.074.004*

**2. UNTITLED (HUTTERITE SERIES), 1974**

*Silver gelatin print*

*Collection of Alberta Foundation for the Arts  
1997.074.006*

**3. UNTITLED (HUTTERITE SERIES), 1974**

*Silver gelatin print*

*Collection of Alberta Foundation for the Arts  
1997.074.001*

## **ED (EDWARD J) SPITERI**

*Canadian (b. 1939)*

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Ed Spiteri's photographs of Hutterites are an early example of the fascination for this community of distinctive dress and practice. Also known as the Hutterite Brethren who like the Mennonites trace their roots to the Reformation of 500 years ago, these religious-communal people established their first Canadian colony in southwestern Alberta during the First World War. Conscientious objectors, Spiteri empathized with "a philosophy of living communally, peace, love and pacifism [that is] not a new or strange phenomenon to the Hutterites." From his point of view, his documentary efforts were also a reflection of his values rather than a disinterested and objective record of these people.

Calgary's Glenbow Museum exhibited and published a catalogue of this 1966 ACAD graduate's work. Among other awards, Spiteri was later honoured by Germany's Leica Fotografie as "Master of the Camera". But even the celebrated Leica was only a tool to Spiteri. "Tools don't create. Men's minds and souls do". (MBL)

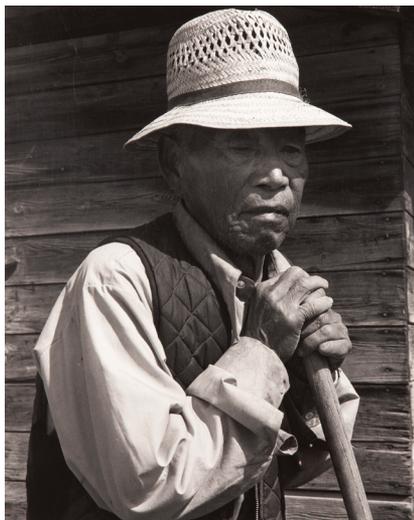


Image #6

**4. MRS. SAGA, FARMER'S WIFE, MAGRATH,  
ALBERTA (#16 OF FOLIO), 1977**

*Silver gelatin print*

*Collection of Alberta Foundation for the Arts*

*1978.032.013. 1/2*

**5. MRS. NISHIMURA, RAYMOND, ALBERTA  
(#4 OF FOLIO), 1977**

*Silver gelatin print*

*Collection of Alberta Foundation for the Arts*

*1978.032.004. 1/2*

**6. MR. TSUMAGARI, RAYMOND, ALBERTA  
(#3 OF FOLIO), 1977**

*Silver gelatin print*

*Collection of Alberta Foundation for the Arts*

*1978.032.003 1/2*

## JOHN FUKUSHIMA

*Canadian (b. 1948)*

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Before John Fukushima embarked on his deeply personal portrayal of Japanese internees, he had already completed a photo essay about a rural auction sale and, pertinent to the Canadian Rockies: portraits of Lawrence Grassi, Elizabeth Rummel and others. With parents who were also Second World War internees, Fukushima had the simple intention of photographing a unique group of people before they passed away. He would not be the only photographer to do this but his early intervention and direct ties to the community made his work all the more relevant. They are also, as black and white photographs, rich in detail and mood. Of the 24 portraits, the Alberta Foundation for the Arts purchased 18 of them a few years after they were taken. (MBL)



Image #12

## **7. OPENING CEREMONY, 1978**

Colour Xerox

Collection of Alberta Foundation for the Arts  
1979.020.002

## **8. UP, UP AND AWAY IN MY..., 1978**

Colour Xerox

Collection of Alberta Foundation for the Arts  
1979.020.005

## **9. OPENED ANY GOOD MAIL LATELY?, 1978**

Colour Xerox

Collection of Alberta Foundation for the Arts  
1979.020.006

## **10. PEDAL POWER, 1978**

Colour Xerox

Collection of Alberta Foundation for the Arts  
1979.020.009

## **11. A QUEEN AND PRINCE: WHY IS THIS MAN LAUGHING?, 1978**

Colour Xerox

Collection of Alberta Foundation for the Arts  
1979.020.007

## **12. ART CUTBACKS, 1978**

Colour Xerox

Collection of Alberta Foundation for the Arts  
1979.020.008

# *DON MABIE*

Canadian (b. 1947)

The 1978 Edmonton Commonwealth Games never looked the same after Don Mabie's coverage! An artist who is fond of words drawn with ink and pen on paper, his Sixties-style lettering skills and counter-culture point of view made this photo essay a stand-out. It was also about as far removed from anything people saw in the mainstream media of the time.

A combination of social commentary and a solid example of the Holy Grail of "straight" photography: the so-called "decisive moment", Mabie is incredibly prescient about what will come to characterize these high profile public gatherings. Evoked in these images are the public's attraction to spectacle and celebrity—i.e. Prime Minister Pierre Trudeau in one image; the Queen and Prince Edward in another—as well as the ever-present need for security. Last but not least, is *Pedal Power*. Once the purvey of the elite athlete, today's helmeted "road warriors", bike lanes and expensive pedal-driven equipment make it a fitness/health and environmentally popular phenomena. Who would have guessed? Don Mabie did—irreverently. (MBL)



Image #15

**13. FIREFIGHTER FROM EAST PRAIRIE,  
LUBICON LAKE. JULY '82, 1982**

*Silver gelatin print  
Collection of Glenbow Museum  
Calgary, Alberta  
989.471.35*

**14. MEN FROM EAST PRAIRIE ON TEA BREAK,  
LUBICON LAKE FIRE, 1982**

*Silver gelatin print  
Collection of Glenbow Museum  
Calgary, Alberta  
989.471.31*

**15. FIREFIGHTING, NEAR RED EARTH.  
AUGUST '82, 1982**

*Silver gelatin print  
Collection of Glenbow Museum  
Calgary, Alberta  
989.471.30*

**16. MOP-UP OPERATIONS,  
LUBICON LAKE, 1982**

*silver gelatin print  
Collection of Glenbow Museum  
Calgary, Alberta  
989.471.32*

## DOUGLAS CURRAN

*Canadian (b. 1952)*

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With a Cree nickname of “Opsimooosis” (small deer), Douglas Curran could have never known how his Ontario-based family history would one day fatefully intersect with a four-year effort to document Alberta’s eight Métis communities. Working with Elmer Ghostkeeper, President of the Federation of Métis Settlements, Curran’s goal was to illustrate Métis life and culture in order to support (eventually successful) claims for Aboriginal rights within the new Canadian constitution (Section 35). In one of the settlements, East Prairie, he photographed a crew of firefighters involved with the 1982 Lubicon Lake fire (an occupation for East Prairie Métis which continues to this day.)

These images along with others later spawned a celebrated six-year national touring exhibition titled MÉTIS. All this for a photographer who as a young boy possessed a bayonet and a binder of old newspaper clippings about western resistance to Canadian colonization. Ironically, Curran inherited both artifacts from a great grandfather who, as Master Sergeant (12<sup>th</sup> York Rangers) fought against Louis Riel in the 1885 North West Rebellion where the dream of a Métis homeland was shattered. (MBL)



Image #17

**17. UNTITLED (WOMAN HOLDING BABY/ROMA, CROATIA), 1991**

Silver gelatin print

Collection of Alberta Foundation for the Arts  
1992.060.002

**18. NOOR VILLAGE BETWEEN ROBATSANG AND NASAR, IRAN, 1994**

Silver gelatin print

Collection of Alberta Foundation for the Arts  
1994.143.003

**19. FILIPESTI DE PADURE, ROMANIA, 1992**

Silver gelatin print

Collection of Alberta Foundation for the Arts  
1994.143.001

**20. SIMA'S STORY, 1989**

16 mm black & white montage of still photographs

20 minutes

Courtesy of the Artist

## SIMA KHORRAMI

Canadian (b. 1950)

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Sima Khorrami believes photography is a 50/50 proposition with half of the credit going to the work achieved in the darkroom including her existential *Sima's Story*. Employing a montage of still photographs, a story is told of her parents' life before and after the 1979 Iranian Revolution. Their refugee experience described a decade later as "...as second-hand citizens of *circumstance* rather than citizens of *choice*. People once of pride and purpose, they are now silent riders in a wishful land." Trained in Iran and Britain, Khorrami's photography and that of partner Djavid Mostame—who shot the daring photographs of the Revolution—are grainy and gritty in appearance. Aesthetically, reinforcing the turbulence of that time and of unsettled lives. (MBL)



*Image #23*

**21. MR. & MRS. CHEW LEONG, NEW DAYTON,  
ALBERTA, (REUNITED AFTER 55 YEARS), 1988**

*Silver gelatin on paper  
Courtesy of the Artist*

**22. NEW DAYTON, ALBERTA, 1993**

*Silver gelatin on paper  
Courtesy of the Artist*

**23. NEW DAYTON, ALBERTA, 1993**

*Silver gelatin on paper  
Courtesy of the Artist*

## GEORGE WEBBER

*Canadian (b. 1952)*

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A generation younger than the first documentarians to emerge in the 1970s, there is a more dramatic less dispassionate streak to George Webber's photography. His work is also infused with the places and people time has erased, especially in the rural reaches of the prairies. Able to focus on the narrative of people's lives is his photo suite involving Mr. & Mrs. (Charlie & Lee) Chew Leong—he a longtime resident of New Dayton, she of mainland China, who were reunited 55 years later. A chance meeting with the couple (who both died only a few years later) led to an eloquent portrait taken with Webber's medium format camera. As for the general store and café, erected in 1923 with Charlie's father, a return visit five years later revealed only an empty dwelling. (MBL)



Image #25

**24. HOLY TRINITY UKRAINIAN CATHOLIC CHURCH, SPEDDEN AB, 1978**

*Gelatin silver print on paper  
Collection of Glenbow Museum,  
Calgary, Alberta  
2008.055.117*

**25. UKRAINIAN CATHOLIC CHURCH, CRAIGEND AB, 1975**

*Gelatin silver print on paper  
Collection of Glenbow Museum,  
Calgary, Alberta  
2008.055.077*

**26. BELL TOWER, UKRAINIAN CATHOLIC CHURCH, NORTHERN VALLEY AB, 1975**

*Gelatin silver print on paper  
Collection of Glenbow Museum,  
Calgary, Alberta  
2008.055.099*

## OREST SEMCHISHEN

*Canadian (b. 1932)*

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These silver gelatin prints, first exhibited in 1976 at the Edmonton Art Gallery, revealed not only the impressive quality of an Orest Semchishen but also the unmistakable presence of Central and East European settlement in the rural West. Never especially welcomed in Canada, approximately 170,000 Ukrainians and others arrived before the First World War where, over a period of several decades, they built a stunning variety of Eastern Rite churches. Of the more than 250 of these Byzantine structures Orest Semchishen documented, a much smaller number survive today with the three churches photographed above no longer extant.

Photographer and mentor, Hubert Hohn, compared Semchishen's "rigorous austerity of vision" to that of American Walker Evans. His work also caught the attention of Ottawa's Canadian Museum of Contemporary Photography. 347 of these black and white images are now in the National Gallery of Canada collection. No other Alberta-based photographer comes even close to this kind of recognition in a national context. (MBL)



Image #30

**27. UNTITLED (EDMONTON ENTRANCES), 1974**

*Cibachrome, Art Gallery of Alberta Collection\*, 86.10.170*

**28. UNTITLED (EDMONTON ENTRANCES), 1974**

*Cibachrome, Art Gallery of Alberta Collection\*, 86.10.199*

**29. UNTITLED (EDMONTON ENTRANCES), 1974**

*Cibachrome, Art Gallery of Alberta Collection\*, 86.10.136*

**30. UNTITLED (EDMONTON ENTRANCES), 1974**

*Cibachrome, Art Gallery of Alberta Collection\*, 86.10.141*

**31. UNTITLED (EDMONTON ENTRANCES), 1974**

*Cibachrome, Art Gallery of Alberta Collection\*, 86.10.226*

**32. UNTITLED (EDMONTON ENTRANCES), 1974**

*Cibachrome, Art Gallery of Alberta Collection\*, 86.10.179*

**33. RESEARCH CARDS (EDMONTON ENTRANCES), 1974**

*Yellow cards filled out by Edmonton residents responding to Hugh Hohn's systematic documentation of over 200 painted doorways in the city. Art Gallery of Alberta Collection*

# HUBERT HOHN

*American (b. 1944)*

Just as Hubert Hohn was mentored by Americans Ansel Adams and Minor White, he also spread encouragement in Alberta to such different and outstanding photographers as Orest Semchishen, Douglas Clark and Barbara Spohr. Hohn considered himself a landscape photographer but in a mode very different from his elders (i.e., Adams and White) and their pristine majestic landscapes—bearing no trace of civilization. Quite the contrary, as his systematic documentation of over 200 painted doorways in Edmonton show, it was the *character* of different urbanized landscapes that Hohn found more compelling. Recalling the ambitions of the 1970s *New Topographics* movement in America, *Edmonton Entrances* along with his *Suburban Landscapes* were landmark photographic inquiries. So much so that over 40 years later the Art Gallery of Alberta displayed both series again in 2018. (MBL)

*\*This project was commissioned through a grant from the Museums Assistance Programme of the National Museums of Canada. The prints were made possible through grants from The Alberta Historical Resources Foundation and the Women's Society.*



Image #36

### **34. SLAWA, 1991**

*Colour photograph*

*Collection of Alberta Foundation for the Arts  
1991.034.002*

### **35. DESJARLAIS, 1991**

*Colour photograph*

*Collection of Alberta Foundation for the Arts  
1991.034.003*

### **36. PLAIN LAKE, 1991**

*Colour photograph*

*Collection of Alberta Foundation for the Arts  
1991.034.001*

## **RANDALL ADAMS**

*Canadian (1951 - 2014)*

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Photographer Randall (Randy) Adams who passed away in 2014, was a founder of Edmonton's Guerrilla Galleries (1983)—dedicated to presenting contemporary photography in non-traditional sites such as vacant storefronts. Together with Garth Rankin and Jennie Wojcicki, this roving photography collective which showcased their work and others continued to operate outside of the funding agencies and the art gallery system until 2001.

As a writer and photographer, Adams' subject matter embraced the human environment of the prairies including his important documentation of its rural folk artists. He also distinguished himself with a two-year project photographing the relic graveyards of the Prairie provinces. Tightly focused on the handmade Christ figures used as grave markers, his close-up color images—taken with a Nikon F camera and often printed on Duraflex paper—related to what the photographer described as “a loss of place”. In 1992, Edmonton Art Gallery exhibited a selection of these photographs in *Icons for Our Modern Age*. In 1996, Adams donated a slide collection of 1,500 grave markers to the Provincial Archives of Alberta and in 1999, Fifth House Ltd. published his beautifully documented *Eternal Prairie: Exploring Rural Cemeteries of the West*. (MBL)

# 2

## REFRAMING THE ROCKIES

The Canadian Rockies have defined Alberta pictorially in a way few places have been by a singular landscape. With few exceptions, the *Shining Mountains* as the Blackfoot knew them were the subject of some of the earliest photographs (1870s) taken in the province.

This recognition based on the Rockies' scenic value is largely unchanged. "Done to death" was how photographer and writer Ernie Kroeger described this highly commercialized and mediated subject. Still, Kroeger and others have attempted to 'reframe' this visually impressive environment in a different light: mindful of the tourist clichés.

There is alpinist, **Diane Colwell**, who blends her mountaineering ascents with the taking and making of a Polaroid photograph. Taking a page from outdoor (plein air) landscape painting first popularized by the French Impressionists, Colwell scratches the surface and applies oil pastel as the Polaroid image develops and emerges. Like a painter's oil sketch, these altered pictures from the early 1990s were then enlarged as expressionist color prints.

**Dan Hudson** also employs hybrid means. Thoroughly engaged with the wilderness from his home base in Canmore, his film camera served to record the natural environment from the perspective of the classical Four Elements (fire, water, earth & air). Once the work was done, the slides were digitally scanned and used to compose these striking images.

**Craig Richards'** landscape images focused on the theme of water from a variety of perspectives. Skilled in the artful language of the darkroom, Richards does not consider his photographs to be objectively about where he has been but about what he *feels* about the place. Bold and also melancholic moments expressed in the crisp detail and tones of a black and white print. Recalled is the modernist aesthetic of Group f/64' Ansel Adams.

**Ernie Kroeger** was also thinking about water when, over a ten year period, he undertook to explore the high alpine headwaters of the Great Divide: a major North American watershed. In this unforgiving environment—a kind of no man's land of rock and crevasse—a panoramic film camera recorded an alien place rich in meaning. Also included are Kroeger's *Water Maps*: chromogenic prints related to the colonization of the Canadian West and its water resources.



Image #38

### **37. SHIP ROCK ON THE ICELINE TRAIL, 1990**

(Photo credit: Joanne Tremblay)

Silver gelatin print on duron

Collection of Whyte Museum of the Canadian Rockies,  
Banff AB, KrE.18.01

### **38. WITHIN SIGHT OF THE GREAT DIVIDE, SUMMER 1986, 1990**

(Photo credit: Robert Milthorp)

Cibachrome print

Collection of Alberta Foundation for the Arts  
1990.128.001

### **39. DETAIL OF AN ANONYMOUS MAP OF CANADIAN WEST, C.1700 (WATER MAPS #6), 1998**

Chromogenic print

Art Gallery of Alberta Collection, purchased with funds  
from the estate of Jean Victoria Sinclair  
99.11.7

### **40. TOWNSHIP PLAN IN PROPOSED SYSTEM OF PUBLIC SURVEYS, RED RIVER TERRITORY, 1869 (WATER MAPS #1), 1998**

Chromogenic print

Art Gallery of Alberta Collection, purchased with funds  
from the Estate of Jean Victoria Sinclair  
99.11.7

## **ERNIE KROEGER**

Canadian (b. 1954)

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In Kamloops, Ernie Kroeger can still surprisingly teach analogue photography and darkroom work because the darkroom facilities are still there. As a medium, for the Associate Professor, it all began in the 1970s at the School of Art in Winnipeg, followed in 1979 with a Photography Masterclass at the Banff Centre School of Fine Arts. A decade later in Banff, Kroeger undertook his ambitious artistic expeditions along Canada's most famous watershed, commonly called The Great Divide. Located on a section of the Alberta/B.C. border, Kroeger with the help of friends often made himself the centre of his images in the high alpine. This includes the spectacularly large *Ship Rock*. His images were said to "both critique and honour the idealistic vision of Ansel Adams" (R. Milthorp). Kroeger's *Water Maps* are from enlarged sections of microfiche, representing early maps of the Canadian West, overlaid with various hues through the colour printing process. They make some of the earliest references to the sources of water from the Rockies. In 2001, Banff Centre Press published *The Great Divide* featuring Kroeger's photographs taken with a Widulux 35 mm panoramic camera. (MBL)



Image #42

**41. CHINOOK (FOUR ELEMENTS SERIES), 2005**

*Archival inkjet print on Epson photo paper  
Courtesy of a Private Collection*

**42. KANANASKIS  
(FOUR ELEMENTS SERIES), 2007**

*Archival inkjet print on Epson photo paper  
Courtesy of the collection of Maggie and Damien Mills*

## DAN HUDSON

*Canadian (b. 1959)*

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Although most commonly associated with the Greeks, other ancient cultures like the Chinese had similar metaphysical ideas about how to interpret the world around them through the classical elements. In popular culture today, they continue to appear in such things as astrology. Hudson tightens his focus on how the Four Elements are present in nearby Kananaskis Country while the phenomena of the Chinook—is represented as a primal force. Author Sid Marty recalls how the Piikani of Treaty 7 seemed to attribute the wind to Napi, or Old Man, the trickster-creator figure in Blackfoot culture. (MBL)



Image #43

**43. COSMOS & CABBAGE (HOMESTEAD IN  
ROCKY MOUNTAIN TRENCH), 1989**

*Enlarged Polaroid as Type C color print  
Courtesy of the Artist*

**44. SNOWPATCH SPIRE (BUGABOOS), 1989**

*Enlarged Polaroid as Type C color print  
Courtesy of the Artist*

**45. UNTITLED (SUNSHINE MEADOWS), 1989**

*Enlarged Polaroid as Type C color print  
Courtesy of the Artist*

## DIANE COLWELL

*Canadian (b. 1959)*

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A Diane Colwell photograph is unmistakable with its mark making and compressed composition. Experiential and transitory, the grandeur of the alpine scene is viewed from a perspective uncommon to mountaineering and its representation. That Colwell can do this so freely and with little inhibition speaks about a long relationship with her subject. She is fine with moments of bliss, dancing skies and shimmering flowers. (MBL)



Image #46

**46. GIANT STEPS, PARADISE VALLEY,  
BANFF NATIONAL PARK, 1981**

*Silver gelatin print*

*Collection of Whyte Museum of the Canadian Rockies  
RiC 18.01*

**47. ICE, BOW FALLS,  
BANFF NATIONAL PARK, 1984**

*Silver gelatin print*

*Collection of the Alberta Foundation for the Art  
1984.055.003*

**48. DOUGLAS FIR, FOG, BOW RIVER,  
BANFF NATIONAL PARK, 1982**

*Silver gelatin print*

*Collection of Whyte Museum of the Canadian Rockies  
RiC 18.12*

**49. OESA TRAIL, LAKE O'HARA AREA,  
YOHO NATIONAL PARK, 1984**

*Silver gelatin print #2/2*

*Courtesy of the Artist*

## CRAIG RICHARDS

*Canadian (b. 1955)*

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For many years, Craig Richards was at the helm of photography at Banff's Whyte Museum of the Canadian Rockies, where he initiated a hugely successful outreach program: *Through the Lens*. It consisted of an annual photo-shoot organized for Bow Valley high school students including those from the Nakoda First Nations. He also co-founded the province-wide *Exposure Photography Festival* with Dianne Bos; now in its 15th year. Like the other alpine photographers in this exhibition, Craig Richards has let the mountains master him rather than the other way around. It can really be no other way. Although he may interpret this landscape in a romantic and sublime manner—with barely any reference to human intrusion—Richard's photos still remind me of how we are still outsiders even as we dwell so imperfectly nearby. (MBL)

# 3

## OLD IS NEW/LOW TECH IN HIGH TECH AGE

During the Banff Centre's first photography program—an important centre in Canada for photography as a contemporary art form—students received a mimeographed copy of “A Handbook and Collection of Early Photographic Recipes and Processes.” Produced by the school, thirteen chapters took aspiring photographers through the A,B,C's of analogue processes with the following caution:

*“The photographic process and its magic is often overwhelming. However, the evolution of the medium did not rely on process alone...”*

Nor does it today when contemporary photographers, almost in defiance of the digital deluge in the instantaneous, are working in low tech analogue methods where the passage of time (and more time) is crucial. Four artists are represented here: Dianne Bos, Colin Smith and Shane Arsenault & Natalia Barberis of The Mobile Darkroom.

In Dianne Bos' new works, the cyanotype is central to her delicate printing of specific plants on pages obtained from an 1877 French architectural digest. Related to the botanical cyanotypes of Anna Atkins—considered by many to be the first woman photographer (1799 – 1871)—Bos links this camera-less process to its once popular use as a medium for architectural blueprints or copies of drawings.

Colin Smith also reaches back into the past with another early process: camera obscura or pinhole imagery. But in the case of his dramatic photographs with their tell-tale inverted exposure, the camera obscura is room-size or trailer-size. An air of nostalgia haunt these subdued places.

Recent ACAD graduates, Shane Arsenault & Natalia Barberis of The Mobile Darkroom build large format field cameras with vintage lenses. A few years ago, they also constructed a portable one-person darkroom to take to each site. It's all so 19th century but their photographs of the Alberta landscape are not. Taken with their first camera built in 2016, these black and white photos are infused with a strange otherness due to the quality of light and the composition.



Image #50

**50. NANTON BOLER (BOLER SERIES), 2013**

Camera obscura landscape photograph  
Pigment ink on archival paper from an enlarged  
4 x 5 film transparency  
Courtesy of the Artist

**51. PRINCE OF WALES HOTEL, WATERTON  
(ROOMS WITH A VIEW SERIES), 2013**

Camera obscura landscape photograph  
Pigment ink on archival paper from an enlarged  
4 x 5 film transparency  
Courtesy of the Artist

**52. CAMERON LOOKOUT S.E.  
(ABANDONED SERIES), 2010**

Camera obscura landscape photograph  
Light jet print  
Courtesy of the Artist

## COLIN SMITH

Canadian (b. 1972)

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Colin Smith creates camera obscura photographs that are like none else. Literally meaning “dark room”, his obscuras are often paradoxically bright and impressively color saturated. The outside juxtaposed perfectly with the inside. His meticulous process is impressive but the finished work’s evocation of time and place is what persists long after. (MBL)



Image: The Mobile Darkroom

**53. POWERLINES, PINCHER CREEK, 2017**

Archival pigment print made from silver  
gelatin direct positive  
Courtesy of The Mobile Darkroom

**54. BADLANDS, DRUMHELLER, 2016**

Archival pigment print made from silver  
gelatin direct positive  
Courtesy of The Mobile Darkroom

**55. INDUSTRIAL BUILDINGS,  
FORT MACLEOD, 2017**

Archival pigment print made from silver  
gelatin direct positive  
Courtesy of The Mobile Darkroom

**56. METROPOLITAN UNITED CHURCH,  
EDMONTON, 2017**

Archival pigment print made from silver  
gelatin direct positive  
Courtesy of The Mobile Darkroom

**57. ULTRA LARGE FORMAT  
FIELD CAMERA, 2018**

With vintage 19.5 Kodak Anastigmat Process Lens  
Courtesy of The Mobile Darkroom

**THE MOBILE DARKROOM, 2016**

(located outside the gallery)  
5 x 4 foot (1.2 x 1.5 metres) portable darkroom  
on trailer bed  
Courtesy of the Artists

# THE MOBILE DARKROOM: SHANE ARSENAULT & NATALIA BARBARIS

Canadian (b. 1992) Ecuadorian (b. 1991)

With a sense of adventure and ambition to work in a mobile darkroom where the painstakingly slow development of their photographs takes place, this young artistic duo shows the wait is well worth it. The landscape, as an ancient elemental entity or as an environment of built structures is the target of their quest in Alberta. And, it's all done with a DIY (Do it Yourself) attitude whose latest expression is the more than beautiful ultra large format field camera built by them last year. (MBL)



Image #58

## 58. **SHADOW STRUCTURES, 2018**

*Cyanotype on pages from Le Moniteur des  
Architectes 1877  
Courtesy of the Artist*

# DIANNE BOS

*Canadian (b. 1956)*

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A Calgary photographer fascinated with the history of photography, Dianne Bos is a builder of rudimentary cameras that create images derived from the challenging and more obscure techniques associated with the medium's earliest days. Devoted to the picture-making alchemy of light, in her art there is the expressive darkness of the pin hole image (camera obscura) and even more fundamental in *Shadow Structures: the ghostly impressions of the cyanotype*. Featuring plants like the sunflower and allium, these cyanotypes are photographs in the purest sense. Bos thinks of it drawing with light on the photo-sensitive blue chemical stain. Sharp edges, great detail—not even the pixel can match. Most crucial of all, the artist likes to “challenge the view of photography as a way to capture an instant in time.” (MBL)

# 4

## PERFORMATIVE PHOTOGRAPHY

In the central area of the gallery, the making *more* than the taking is at the heart of Performative Photography. Creators who intentionally make themselves or others the *subject* of these photographs.

Posing and performance is what animates these photo works. Overall, these photographs recall a kind of co-mingling between the performance art and the conceptual photo-pieces of the 1970s.

Portraits of artists, Jack Anderson (*Gain' to Cheyenne-Jack*) and Allan Harding MacKay (*Press Agent – A.H.M.*) by John Will span a thirty-year period of story-telling and just making things up. Here both of Will's accomplices were suitably dressed for some of the artist's absurdist social commentary about two different cultures: 'western' (Albertan) and 'celebrity' (art stars).

M.N. (Hutch) Hutchinson is also well connected to fiction-making in the Calgary visual arts community. For twenty years, his self-portrait work was a way of conveying strange and unexpected stories like ones connected with UFOs. Behind the two otherworldly works on display, the photographer was acting on a vivid dream in one and a strange story told by his cousins in the other.

The 'imagined' and the 'fabricated' was nowhere near as compelling for Sandra (Tivy) Vida and Carol Johnston in the 1980s. Crucial to their images was acting-on their own sense of agency: establishing a presence in a then largely male-dominated art world.

Through her standing life-size photo figures, Vida's transformation from toddler to a grown woman bear witness to the feminist aspirations of her time. Carol Johnston's hand-tinted triptych documented her ongoing concerns with the physical qualities of motion including the idea of women-in-motion.



Image #60

**59. SELF PORTRAIT WITH WINGS  
AND GUN, 1988**

*Chromogenic print from black and white  
infra-red negative  
Courtesy of the Artist*

**60. SELF PORTRAIT UNDER BOWER, 1988**

*Chromogenic print from black and white  
infra-red negative  
Courtesy of the Artist*

## M.N. HUTCHINSON

*Canadian (b. 1958)*

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M.N. Hutchinson's engagement with photography is multi-faceted, including the building of cameras such as a pin-hole, a panoramic and a continuously rotating camera for elongated horizontals or spectacular 360 degree images. That's the technical wizardry but more importantly are the photographs themselves which as John Will observed "span the chasm" between "straight" or modernist photography and (postmodern) developments challenging the idea the photograph is the bearer of truth and integrity. Will tends to think his younger colleague has been "manufacturing" images for a long time. His analogue self-portraits are one example: made for twenty years, sometimes with infra-red. In more recent times, he continues to shoot on film before digitizing and using Photoshop. (MBL)

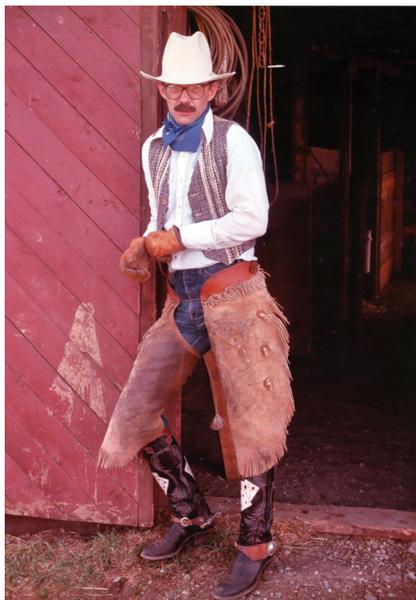


Image #61

**61. GOIN' TO CHEYENNE - JACK, 1984**

*C print*

*Courtesy of the Artist*

**62. PRESS AGENT—A.H.M., 1995/2017**

*C print with acrylic paint*

*Courtesy of the Artist*

## JOHN WILL

*Canadian (b. 1939)*

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John Will is being somewhat modest when he describes his own involvement with the photograph. He may not own a camera now but earlier in his practice John incorporated his own Polaroids in his paintings, engaged in celebrity-style self-portraiture and most memorable for me, a series of snapshots of early atomic bombs accompanied with his own irreverent captions. In addition, Will has enthusiastically collected vintage photographs including panoramic images of public gatherings and at one point, from a Calgary garage sale, a box of pictures by an amateur photographer named Lou. This prize eventually metaphorized into the fictional *John and Lou's 1923 Voyage* (2000). As Nancy Tousley pointed out in a floor-to-ceiling display titled *John Will: Photography R.I.P.* (Glenbow Museum, 2017), the photograph has been a key element in his oeuvre. More to the point, as an artist John has always worked under the premise that rather than revealing the “truth”, the photograph is always open to manipulation. (MBL)

# CAROL JOHNSTON

Canadian (b. unknown)

Originally from Lethbridge, AB, Carol Johnston earned a BFA (University of Lethbridge) and an MFA (University of British Columbia) before teaching art full-time at Edmonton's Victoria High School beginning in 1988. Other experience included evening art instruction at Lethbridge's Bowman Arts Centre and the city's Community College from 1978 to 1988. Her photography was featured in touring group exhibitions: *Southern Exposure* (Alberta Culture, 1981); *Showcase for Alberta Women Artists* (Alberta Culture, 1985) and *Persona: The Figure in Photography* (Edmonton Art Gallery, 1987). Solo presentations were held in Vancouver, Lethbridge and Edmonton.

Very little is known about Carol Johnston or this work of art which was acquired over thirty years ago by the Alberta Foundation of the Arts. I would have loved to have talked to Johnston about her motivations. I also wondered if she knew about the multimedia artist, Suzy Lake, who also photographically documented her performance pieces— one involving Lake bound against a wall and her attempt to break free. In *Studies in Motion*, Johnston mirrored as she is in this delicately hand-tinted work, has not lost control—yet. (MBL)

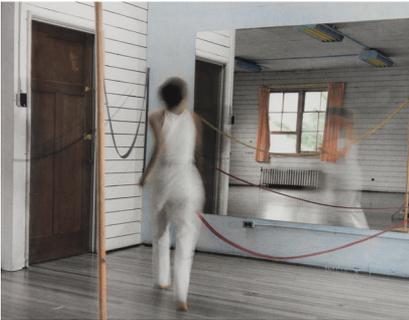


Image #63

## 63. *STUDIES IN MOTION, CIRCA EARLY 1980S*

Silver gelatin print, hand-tinted with coloured pencils,  
oil on paper

Collection of the Alberta Foundation for the Arts  
1986.120.001.abc



Image #64

## **64. SERIAL SELF PORTRAITS: 1950 TO 1980**

*Four photographic stand-up cut-outs, taken from 35mm film, enlarged and mounted on archival foam core  
Courtesy of the Artist*

# SANDRA VIDA

*Canadian (b. 1947)*

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As with John Will and Don Mabie, Sandra Vida cannot be described as a photographer *per se*. Multimedia in her practice including video and installation, the photograph has had a presence in her oeuvre too. Presented in 1985 at the artist-run photo gallery, Centre Eye in Calgary, the series of four self-portraits were key to her first large installation work where the intent was to claim a space and presence for herself. Firmly embedded within Second-Wave Feminism of the 1960s – 1980s, four distinct life-phases of Tivy are represented. (MBL)

# 5

## PHOTO PLAY

Manipulated photography and more experimental photographic art is the substance of Photo Play. But so is the selection of photographers who wanted to do things differently. Rather than the Alberta paradigm of the photographer as a social documentarist this meant branching out in terms of visual expression, content and meaning. They departed from the conventions of modernist photography or so-called “straight” photography.

Three of the most celebrated from this period are **Arthur Nishimura**, **Barbara Spohr** and **Douglas Clark**. All three brought a subjective and highly personal point of view to the making of pictures with their own lives as part of the overall narrative.

Created after a marriage break-up, Nishimura’s three 1976 contact sheets from his *AFTER THE FALL* series are an intimate ‘read’: the viewer pulled tightly into these tiny multi-imaged works with their focus on isolated objects and lone children (his daughter, Sunni and himself as a young boy). Notations by the artist in red crayon deepen their personal meaning.

When **Barbara Spohr** was alive, the Calgary/Banff photographer attracted attention with her highly personal and idiosyncratic approach apparent in her still-lives, landscapes, candid shots of friends, recycled vintage photos and quirky slice-of-life moments. After only one year of painting at the Alberta College of Art (ACAD) and additional study in Banff, Spohr seems to have later applied that experience to the embellishment and manipulation of her photographs. Writing derived from her journal entries was also incorporated. In terms of Canadian photography, many of Spohr’s hybrids were deemed unique creations.

## DON CORMAN

Canadian (b. 1951)

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Digit goes to Pisa  
PLATE XV

Image #66

### 65. **JESUS, 1986**

Photograph, type "C" colour  
Collection of Nickle Galleries  
1987.003.000

### 66. **DIGIT, 1984**

Artist Book  
Courtesy of the Artist

With an BFA (Central Washington State University) and an MFA (Nova Scotia College of Art and Design), Don Corman has a long history of teaching photography beginning in Calgary where he instructed at the both the Alberta College of Art + Design and the University of Calgary. Since 1988, based in Montreal, he has taught at Dawson College in the Professional Photo Department and at Concordia University until 2012. Corman also co-founded Calgary's Stride Gallery in 1985, which continues to have a vital presence in the city. In 1987 at Banff's Walter Phillips Gallery, he was represented in an important Calgary group show about appropriation where curator, Daina Augaitis, observed "Corman comments on the glut of images that already exist. Why produce one's own photos if in these pictures [such as "Jesus"] he can find a psychological outcome that is often riveting?" His earlier 1984 artist book "Digit" is one of several absurdist Corman works represented in the Canadian Photography Institute collection at National Gallery of Canada. (MBL)

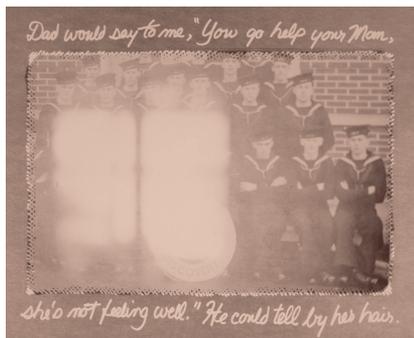


Image #69

**67. UNTITLED (CHRISTMAS 1983),**  
**CIRCA EARLY 1980s**

Hand-touched C-Print on paper  
Collection of Glenbow Museum,  
Calgary, Alberta  
Gift of Peter & Beth Duthie, in memory of Barbara  
Spohr, 2016  
2016.036.090

**68. UNTITLED (LITTLE GIRL...),**  
**CIRCA EARLY 1980s**

Hand-touched C-Print on paper  
Collection of Glenbow Museum,  
Calgary, Alberta  
Gift of Peter & Beth Duthie, in memory of Barbara  
Spohr, 2016  
2016.036.056

**69. UNTITLED, CIRCA EARLY 1980s**

Hand-touched C-Print on paper  
Collection of Glenbow Museum,  
Calgary, Alberta  
Gift of Peter & Beth Duthie, in memory of Barbara  
Spohr, 2016  
2016.036.093

## BARBARA SPOHR

Canadian (1955 - 1987)

Although passing away in 1987 at the age 32 from Hodgkin's disease, Barbara Spohr continues to be influential to the field because of her idiosyncratic approach, embracing content and subjects personal to the artist's own life. Her work was sometimes termed playful or whimsical. Although able to work in the "straight" and documentary styles of modernist photography, Spohr with ease and a lack of self-consciousness produced pictures defying the conventional boundaries of a male-dominated discipline. Her prints were not treated as pristine objects while her subject matter could be unorthodox including an endearing series of feet portraits. Described as a "collector" of images more than a "conventional" photographer, the young artist began after a year of study at the Alberta College of Art a critical association in 1974 with the Banff Centre School of Fine Arts. There, she initially studied painting, printmaking and sculptural weaving. From 1977 to 1979, she focused on photography and shared with faculty member, Alison Rossiter, an enthusiasm for colour photography and an expressive and more female-centred approach to creating images. In 1995, Banff's Whyte Museum of the Canadian Rockies organized a major retrospective featuring 40 of her one-of-a-kind photographs. *Barbara Spohr: Apparent Reasons* was also accompanied with an extensive catalogue in which her daring to be different was said to anticipate that of other notable Canadian women entering the field. (MBL)



Image #70

**70. UNTITLED #3**

**(DANCE MARATHON SERIES), 1987**

*Hand coloured silver gelatin print*

*Courtesy of the Collection of the Estate of Ingrid Plaudis*

**71. UNTITLED #2**

**(DANCE MARATHON SERIES), 1987**

*Hand coloured silver gelatin print*

*Courtesy of the Collection of the Estate of Ingrid Plaudis*

**72. UNTITLED #1**

**(DANCE MARATHON SERIES), 1987**

*Hand coloured silver gelatin print*

*Courtesy of the Collection of the Estate of Ingrid Plaudis*

## INGRID PLAUDIS

*Canadian (1955 - 2013)*

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Based near Red Deer AB, the late Ingrid Plaudis, attended Red Deer College's Art and Design Program (1974/75) and at Edmonton's Grant McEwen College, its Graphic Design program. In 1985, she earned a Diploma in Photography from Emily Carr College of Art, Vancouver. Later in the decade, she joined the faculty of Red Deer College and taught part-time as a photography instructor. Her subject matter ranged from portraiture to more experimental work. In portraiture, her interest in mother and daughter relationships produced a body of toned silver gelatin prints where the subjects collaborated with Plaudis on how they wanted to be photographed. Of her more experimental projects such as the Dance Marathon Series with hand applied colour: "I like to alter photographic reality. Long exposures force the photographer to relinquish some control, allowing the time element to present a world normally unseen by the eye." Exhibitions included presentations at Red Deer Museum & Art Gallery, Vancouver's Presentation House Gallery and Calgary's Muttart Art Gallery and Glenbow Museum. (MBL)



Image #75

**73. IN COMMEMORATION OF MY  
FIRST DAY AT SCHOOL, SEPTEMBER, 1952  
(AFTER THE FALL SERIES), 1976**

*Selectively toned silver gelatin print,  
with red crayon marking  
Collection of Nickle Galleries  
2013.001*

**74. LAND-E-SCAPE - TIME WORN/REALITIES/  
HEALING (AFTER THE FALL SERIES), 1976**

*Selectively toned silver gelatin print  
Courtesy of the collection of S. Nishimura*

**75. ARTIST'S PROOF  
(AFTER THE FALL SERIES), 1976**

*Selectively toned silver gelatin print  
Courtesy of the Artist*

## ARTHUR NISHIMURA

*Canadian (b. 1946)*

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In 2013, Arthur Nishimura's forty-year practice was highlighted with a major survey at the Nickle Galleries, University of Calgary. A catalogue for Arthur Nishimura Yume No Kuni: Dream Country was also produced for this poetic voice in Canadian photography. It's been noted Nishimura work spans a period of almost forty years or two generations during which the rise and fall of fine art photography or "straight" photography can be charted. More recently, Edward Cavell writes digital technology has made it possible for a "renewed appreciation for traditional prints" like Nishimura's very finely developed photo works. (MBL)



Image #77

76. **NUDE, 1988**

Silver gelatin print from a 5 x 5 inch Tmax negative  
Courtesy of the Artist

77. **MUDDLED, 1984**

Silver gelatin print from 35mm Technical Pan negative  
Courtesy of the Artist

78. **MARROW, 1986**

Silver gelatin print from 35mm Technical Pan negative  
Courtesy of the Artist

## GARTH RANKIN

Canadian (b. 1949)

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While in Edmonton, Garth Rankin was involved in exhibiting, curating and teaching photography (Grant McEwan College and University of Alberta Extension). One of the instigators behind the pop-up Guerilla Galleries (est. 1983) with Randy Adams and Jennie Wojcicki, Rankin's own aesthetic veered towards the abstract and the surreal. Working with 35 mm camera and a 4 x 5, the photographer recalls the joy of dancing in the darkroom when the unexpected and surprising occurred. Later he experimented with infra-red and most recently digital photography. He participated in many group shows at Edmonton Art Gallery, Latitude 53, Fringe Festival, Banana Art Gallery and Folio Gallery (Calgary). Most recently his work appeared in a 2013 AFA TREX travelling exhibition, *Out There: Art Beyond Reality*. (MBL)

# DOUGLAS CLARK

Canadian (1952 - 1999)

## 79. KITCHEN WINDOW, 1983

Ektacolour print  
Courtesy of Private Collection

## 80. UNTITLED (FROM THE "ARTICLES OF FAITH" SERIES), 1987

Ektacolour print  
Art Gallery of Alberta Collection, purchased in 1989 with funds from the Henry Singer Memorial Fund for Photography  
89.3

## 81. BATHROOM, VANCOUVER, 1981

Ektacolour print  
Art Gallery of Alberta Collection, purchased in 1981 with funds donated by the Women's Society of the Edmonton Art Gallery and matched by funds from the Canada Council for the Arts.  
81.55.2

## 82. LION MOLD (ARTICLES OF FAITH), 1987

Ektacolour print  
Courtesy of Private Collection



Great Canadian Photographs / 1991

Clark

Image #80

Teacher, writer, curator, photographer and advocate, Douglas Clark was an important figure in development of fine art photography in Alberta. A 1974 graduate of photography from Ryerson Polytechnical Institute (Toronto), Clark's seven-year long sojourn in Alberta included a year of teaching photography at Edmonton's Grant MacEwan College (1975 – 1976) followed by three years of work as photography curator (Edmonton Art Gallery) and then Head of the photography 1990 summer program at the Banff Centre. In addition, between 1979 – 1981, he worked with Linda Wedman on the commemorative A Photographic Project: Alberta 1980. This ambitious undertaking involved ten commissioned photographers, seven researchers, a multidisciplinary panel of specialists such as an art critic and anthropologist and, last of all, a province-wide open-call for snapshots from the public. The photographers included: Barbara Spohr, Hubert Hohn, Douglas Curran and Orest Semchishen who all later appeared in the book: Keepsake. This roving project centred on a selection of small Alberta communities was followed in 1983 by the two-year Gallery-In-Transit with the images of photographers mounted in public buses.

As a photographer, Clark began with black and white but later began shooting colour pictures as a way of "starting over", interested in what he described as "little vignettes" taken close-up and visually intensified with the use of a flash if required. In 1986, Clark undertook his best known work titled Articles of Faith. Consisting of totemic photographic assemblages created in-studio which featured images of small objects and other collected memorabilia, the series about memory, childhood, death and the environment travelled to seven public art galleries across the country. Considered by Clark himself to be a major break from so-called 'straight photography', in 1991 Articles of Faith was published as book while he was awarded the Duke and Duchess of York Prize in Photography by the Canadian government. Douglas Clark died in 1999. (MBL)

# ARTIST BIOGRAPHIES

## **RANDALL (RANDY) ADAMS**

*See page 12*

## **DIANNE BOS**

Dianne Bos' photographs have been exhibited internationally in numerous group and solo exhibitions since 1981. Her recent exhibition '*The Sleeping Green: No Man's Land 100 years later*' opened at the Canadian Cultural Centre in Paris in April 2017 and is traveling across Canada. Her work has been included in important travelling exhibitions including the *Midnight Sun Camera Obscura Project*, University of Lethbridge Art Gallery; *Poetics of Light: Contemporary Pinhole Photography*, New Mexico Museum; and *Seeing*, Science Gallery, Trinity College, Dublin. Many of Bos's recent exhibitions feature handmade cameras, walk-in light installations, and sound pieces. These tools and devices formulate and extend her investigations of journeying, time, and the science of light.

Dianne Bos has been the recipient of many awards and grants including Canada Council and Alberta Foundation for the Arts Grants. Bos has also been nominated twice for the Scotia Bank Photography Award. (D.B.)

## **DOUGLAS CLARK**

*See page 33*

## **DIANE COLWELL**

Diane Colwell is a photo-based visual artist living in Alberta and British Columbia who is captivated and inspired by this region's history, landscape and mountaineering. She completed a BFA, BED and MFA at The University of Calgary and has participated in several residencies at The Banff Centre since 1988. She has been on the board of directors of Stride Gallery for many years and is currently represented by The Edge Gallery in Canmore and Calgary. She has had numerous exhibitions across Canada and is included in many private and public collections.

Her artwork integrates and intersects photography, painting, and mountaineering and captures a sentimental documentation of historical and present day mountain culture. Colwell also explores the ideas and dualities involving cultural constructions of humans/nature, time/memory, Beauty/The Sublime and direct experience/the body. She utilizes photography, painting, drawing, collage, sculpture, found objects and video in her installation methods. (D.C.)

## **DON CORMAN**

*See page 28*

## **DOUGLAS CURRAN**

The years Douglas Curran lived in Alberta, from 1980 – 1992, was a very fruitful and engaged period, blending commercial architectural photography, motion picture stills, with a wide range of commissioned and self-created documentary projects. With advice from an Oblate Métis priest, it became critical to set the imagery deeply within not just the physical context of their lives on the settlements, but to attempt as best as possible to embrace the scope of experience at this time and the subtle interpersonal actions that denoted their sense of being that marked them as Métis to themselves. Photographically, Curran's goal in the project was to dwell less on the modernist ideal of the "decisive moment", than to convey the flow of the river with the Métis life flowing along in it. (D.C.)

## **JOHN FUKUSHIMA**

John Fukushima had a very short career as a photographer. After graduating from the Banff Centre School of Fine Arts in 1976 he completed a documentary of the Japanese Issei: first generation immigrants to Canada who settled primarily on the west coast (BC) but who were interned in Southern Alberta during the Second World War. Many of the artist's subjects were friends of his parents. After completing this series Fukushima helped raise his family and worked for a major oil company for over 30 years. He is now retired. (J.F.)

## **HUBERT HOHN**

While majoring in natural sciences at Depauw University (Greencastle, Indiana), Hubert Hohn did summer workshops with Ansel Adams at Yosemite, and was asked to teach the photography courses in the art department his senior year. He assisted Minor White with summer photography workshops and a potential opportunity to teach at MIT was disrupted in 1967 by the Vietnam War, when Hubert moved to Edmonton, Alberta. There, he worked for Alberta Culture, taught photography at the university and was photography curator at the Edmonton Art Gallery. Hubert began teaching at the Banff Centre in 1977, and in the 1980's collaborated with Michael Century on the creation of the Banff Media Arts program. Hubert did pioneering work in computer art in the early 1980s and was asked to be Director of Computer Arts at Massachusetts College of Art in 1986, where he is currently supporting pedagogically effective use of technology in many courses. (H.H.)

## **DAN HUDSON**

Dan Hudson is a Canadian artist who uses cross disciplinary methodologies to explore concepts of time and the relationship between contemporary culture and the natural world. Hudson earned a BFA with honors from York University (Toronto, Canada), studied anthropology at UCSD (California, USA) and attended art residencies in Banff, Yukon, Berlin and Leipzig. Hudson earned four academic scholarships and received seven international awards for various art projects. He regularly exhibits in group and solo exhibitions throughout North America and Europe.

From 1989 to 2012, Hudson worked as a photojournalist with over 60 cover shots to his credit. Photo assignments to document travel and extreme adventure took him to some of the wildest places on the planet. Experiences such as these impart an intimacy and honesty to Hudson's art. (D.H.)

### **M. N. HUTCHINSON**

M.N. Hutchinson has been a working photographer for over 30 years. With both a commercial business that included album covers for A&M records to a nationally recognized professional artist. His practice has been contrarily cross-media. He has exhibited photographs, printmaking, sculptural installations, audio, video and performance works. He completed his M.F.A. in New Media at the University of Calgary and has presented his work and theories in over twenty lectures and public presentations. He has been the recipient of several grants and awards both nationally and locally. He has also invested a considerable part of his career in the community having been both a co-director of Truck gallery and photography facilitator at the Banff Centre, as well as sitting on several boards. (M.N.H)

### **CAROL JOHNSTON**

*See page 25*

### **SIMA KHORRAMI**

Sima Khorrami (PhD University of Alberta; MFA University of Alberta) teaches photography for visual communication design, University of Alberta. Using her camera, Khorrami dedicates her lens to visually capturing the plight of those restricted to lives on the fringes of society due to historical, socio-economic, cultural, or geographical confinement. In 1990, she began an ambitious documentary to preserve the Romani (colloquially known as Gypsies), who are condemned to a nomadic life that keeps them in perpetual exile and marginality. This project, which took her three years of fieldwork, involved travel to Bulgaria, France, Spain, Portugal, Iran, Hungary, Poland, Romania, and the independent states of the former Czechoslovakia and Yugoslavia. (S.K.)

### **ERNIE KROEGER**

Ernie Kroeger is an artist and educator. He holds a Bachelor of Fine Arts from the University of Manitoba and a Master of Fine Arts from the University of Calgary. Best known as a photo-based artist, he has also explored connections between image and text, and art and walking. His artwork has been exhibited across Canada as well as in Europe and is represented in various public art collections including the National Gallery of Canada and the Museo Nazionale della Montagna in Turin, Italy. Publications include *The Great Divide* and *My Morning Walk*. Kroeger has received numerous grants and awards, most notably the Barbara Spohr Memorial Award. He has taught at the University of Manitoba, Alberta College of Art + Design, the Banff Centre and is presently Associate Professor in Visual Arts at Thompson Rivers University in Kamloops, British Columbia. (E.K.)

### **DON MABIE**

The Calgary-born Don Mabie (AKA Chuck Stake) graduated from the Alberta College of Art in Fine Art Painting in 1969. Mabie has been drawing, performing, assembling, trading and mailing art since the late sixties. He has had more than forty solo exhibitions and has participated in numerous group exhibitions and performance events across Canada, the United States, Mexico, Europe and Japan. He had a retrospective exhibition at the Illingworth Kerr Gallery in 1996. As a member of the international performance collaborative The Nomads he performed at the arts festival *Documenta 8* in Kassel,

Germany, 1987. Mabie has been an active participant in the international mail-art network since 1971 and has organized some 25 mail-art exhibitions as well as participating in hundreds of mail-art exhibitions and publications. (D.M.)

#### **THE MOBILE DARKROOM:**

##### **SHANE ARSENAULT**

Shane Arsenault (b. 1992) is a freelance photographer local to the Calgary area, utilizing various media and techniques to make dimensional work. To date, Shane has been immersed in the artistic and business community in Alberta for over 10 years, graduating with a Bachelor of Design (majoring in Photography) in 2015, teaching in notable photography programs such as Through the Lens, and participating in over 20 solo and group exhibitions.

##### **NATALIA BARBERIS**

Natalia Barberis (b.1991) is an analogue photographer and artist based out of Calgary, creating epic bodies of work photographing and documenting people and places all around the world. She graduated from ACAD in 2014 with a Bachelor of Design (majoring in Photography), and has over 13 solo and group shows to her name.

As a team, Shane and Natalia have a considerable amount of credibility to their names, together having 20 years of photographic darkroom experience, over 30 solo and group shows, and a deep passion for historical and contemporary photographic practices. (S.A.)

##### **ARTHUR NISHIMURA**

Arthur Nishimura was born in a small, rural town in Southern Alberta. His parents were immigrants to the area in the late 1910's. Photography was adopted by his father in the 1920's. As the youngest son, he experienced photography first hand at a very early age.

After more than 40 years of working in photography as a student, commercial photographer, editorial photographer, artist, and professor of photography in the Art Department at the University of Calgary, Nishimura continues to explore his reality in his favourite medium, black and white, wet process photography. (A.N.)

##### **INGRID PLAUDIS**

*See page 30*

##### **GARTH RANKIN**

Garth Rankin was born in Australia, a product of a Canadian war bride and an Australian war hero. At an early age he was moved to Edmonton, Canada. As he grew up there were special occasions when Garth was allowed to make some photographs with the family camera. Later he attended the University of Alberta in pursuit of a degree in Fine Arts. Afterwards Garth drove taxi and made some sculpture. Time passed and he made some photography, then made more, and even more. Eventually he moved to the west coast, just in time for the rather rapid denouement of film. Here Garth (re)discovered the beauty of ink on paper and is convinced that Photoshop is good! (G.R.)

## **CRAIG RICHARDS**

Craig Richards, born in Edmonton, lived and worked in Canmore, Alberta for 37 years. He currently calls Vancouver Island his home. His photographs have been the subject of over 45 solo and 50 group exhibitions at public and commercial galleries and museums throughout the world. Mainly known for his photographs of the Canadian Rockies, his portfolio also includes projects for the Museo Nazionale Della Montagna, Torino, Italy that include the Yukon, Guatemala, Italy, Uganda, USA, Czech Republic and Bolivia. Richards received commissions from the biennial Rosenberg International Forum on Water Policy to photograph waterscapes in Canada, Spain and Jordan. He traveled the world photographing 32 of the most influential mountain climbers; these portraits were featured in a book published by National Geographic.

Richards has lectured and presented his photographs in Canada, the United States, Mexico, Guatemala, Australia, Europe, Asia and Africa. Fourteen books of his photography have been published. In 2017 Craig Richards was inducted into the Royal Canadian Academy of Arts. (C.R.)

## **OREST SEMCHISHEN**

Orest Semchishen has photographed in the documentary style recording the changing world. His work has been displayed in numerous galleries and he has published three books. Semchishen photographed the Byzantine Churches extensively as well as towns throughout Canada, Japanese Buddhists in Southern Alberta and northern trappers with a focus on documenting aboriginal communities, depicting their homes and living conditions. The collection, including negatives, is now housed at the Library and Archives Canada in Ottawa. (O.R.)

## **COLIN SMITH**

Quietly embedded in Alberta's film community for over 20 years, as a lighting technician and stills photographer, Colin Smith has worked on numerous projects for local and international productions. Congruently working as a self-taught photographer his photographs have been featured in *Geist*, *Swerve*, *Maisonneuve*, *Transitions Abroad* and *Alberta Views* magazine.

Awarded first place in *Cenovus Energy Art Competition* and *Outpost Magazine Travel Photographer of the Year*. Smith has also been awarded multiple project grants from the Alberta Foundation for the Arts and has exhibited his photography at several galleries including the Whyte Museum, Art Gallery of Alberta, Esplanade Art Gallery, Peter Robertson Gallery and Christine Klassen Gallery. (C.S.)

## **ED SPITERI**

Ed Spiteri has been a free-lance photographer for over sixty years. His first published photographs were in his high school year book in the early fifties. Spiteri has travelled nationally and internationally on assignment. He represented in numerous private collections, and his works are circulated in public institutions including National Film Board of Canada, Fédération internationale de l'Art Photographique (France), Alberta Foundation for the Arts, Library and Archives Canada and Polaroid Corporation. (E.S.)

## **BARBARA SPOHR**

*See page 29*

## **SANDRA VIDA**

Born in Calgary, Sandra Vida is of Scottish Celtic background. Her work over the past three decades has included photo-based collage, performance, film, video and installation, and she exhibits her work both locally and internationally. She has recently focused on multi-media installation that includes aspects of sculpture, sound, video projection, and digital collage. In addition to her art practice, she is known for her dedication to other artists through Calgary's artist-run centres and as an advocate for the arts and arts groups. She has been nominated twice for a Governor-General's award in media arts and was one of three short-listed for a Marion Nicoll Art Award; she received the Epcor Established Arts award from Calgary's Mayor for her dedication to the Calgary arts community. (S.V.)

## **GEORGE WEBBER**

George Webber has been photographing the people, landscape and architecture of the Canadian West for nearly 40 years. He was inducted into The Royal Canadian Academy of Arts in 1999. His books include *Requiem, A World Within, People of The Blood, Last Call, In This Place, Prairie Gothic, Badlands* and *Alberta Book*. Webber's work can be found in numerous Canadian and European museums. The short film documentary *Lost Horizons: The Photography of George Webber* was released in 2017 with a 40-year survey following in late 2018 titled: *Alberta Book: Photographs by George Webber*. In 2018 Webber received the National Magazine Gold Award for Photojournalism. He has taught photography at SAIT since 1980. He has also been a member of the faculty at Mount Royal University and ACAD. (G.W.)

## **JOHN WILL**

John Will is an artist living and working in Calgary. He has had one man and group shows and his work is in many public and private collections ranging from The New York Public Library to the Calgary Remand Centre. He has been a visiting artist at various institutions ranging from Yale University to Calgary's Sugar Shack Gallery. Prior to the digital revolution, he took the occasional photographs and some video tapes but since then has deferred such activity to almost everyone else on the planet. He still makes paintings by hand and is represented by the Jarvis Hall Gallery. (J.W.)



## CONTEMPORARY CALGARY

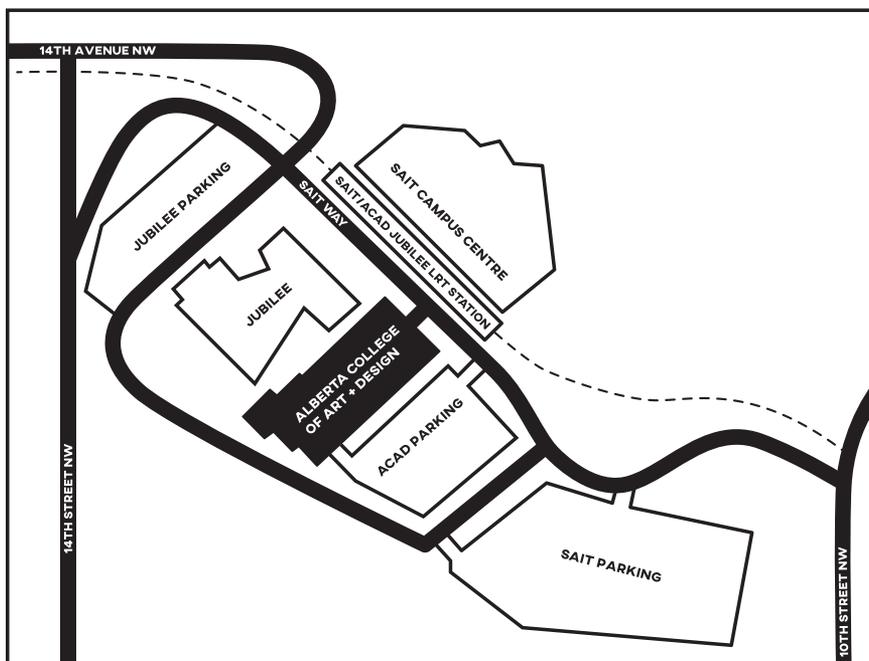
Contemporary Calgary is contributing to a global city of choice by engaging Calgarians with the art of our times through exhibitions, distinguished speaker series, outreach and education programs.

Contemporary Calgary's mission is to provide Calgary and its visitors with a significant visual arts destination dedicated to modern and contemporary art. The Centennial Planetarium, itself a work of art, will be transformed into a world class gallery presenting outstanding local, national and international contemporary art programming.

## THE ILLINGWORTH KERR GALLERY (IKG)

The Illingworth Kerr Gallery (IKG), as part of the Alberta College of Art + Design (ACAD), provides a platform for curated exhibitions and other forms of cultural research production, with a focus on contemporary visual culture. A vital part of ACAD's Office of Research and Academic Affairs, it supports graduate and undergraduate learning, provides a rich mix of public programming, and participates in global dialogue by hosting local, regional and international artists working in a variety of disciplines.

*Contemporary Calgary and The Illingworth Kerr Gallery acknowledges that both the gallery and the Alberta College of Art + Design are situated on the traditional territories of the Blackfoot and the people of the Treaty 7 region in Southern Alberta, which includes the Siksika, the Piikuni, the Kainai, the Tsuut'ina and the Stoney Nakoda First Nations, including Chiniki, Bears paw, and Wesley First Nations. The City of Calgary is also home to Metis Nation of Alberta, Region III.*



**TRANSPORTATION:**

**Please note:** Parking is available in three lots surrounding ACAD: Jubilee Auditorium Parkade, ACAD Parkade and SAIT Parking Lot. To arrive by public transportation, take the CTrain to the SAIT/ACAD/Jubilee Station

**GALLERY HOURS:**

Tuesday – Friday 12 – 6pm  
 Saturday 12 – 4pm  
 Admission: FREE

**LOCATION:**

1407 14 Ave NW, Calgary AB

**CONTACT:**

403-284-7633

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