

an exhibition of photography by  
**Eric Boutilier-Brown**



# THE LIGHT BEYOND

May 2-June 3, 2012



1272 Barrington Street, Halifax, NS, Canada  
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It's not unusual to find common threads flowing through twenty years of artwork, but it's often challenging to find one that touches almost all facets of an artist's work, and which survives a sea-change in process. Within my work, this thread is infrared photography.

My attraction to infrared photography stretches back almost thirty years: in my youth, I loved Simon Marsden's *Visions of Poe*, a book of haunting infrared photographs of gothic castles, graveyards and churches. I didn't know until much later that it was Marsden's photography that inspired Anton Corbijn's wonderful infrared image on the cover of U2's 1984 album *The Unforgettable Fire* (and the later cover for *The Joshua Tree*) - an album I bought in duplicate to be able to pin a copy of the cover on the wall of my bedroom. Even before I understood what I was looking at, I responded to the rich contrast and elegant drama of infrared photography.

From experiments as early as 1991, to my work from 1998 to 2003 when infrared became a cornerstones of my creative process - to today, as I continue to explore the possibilities of a dedicated digital infrared camera, there have been few directions my work has taken that have not been explored by the surreal beauty of infrared photography.

The magic of infrared photography is how different it makes things appear in comparison to conventional images: skies go inky black, skin and trees are pale, almost luminous, and water of any kind changes dramatically. All these elements combine to create images that are dreamlike, if not outright surreal. Part of the wonder of working with infrared light is that often the familiar becomes magical, and this is no small part of my attraction - the sheer joy of photographing something just to see how it looks!

Eric Boutilier-Brown  
April 2012

# THE LIGHT BEYOND

## the images

### Across the Moat

*Bodiam, East Sussex, England, 2010*  
*Digital original, 3 frame stitch*

One of the greatest debates during this trip to southern England was if I should go six hours out of my way just to see this castle. In the end, the irony of the debate was that the time it took to drive to the castle was exactly what made the photograph so perfect; if I'd arrived earlier, the light angle would have been different, and while I am sure I would have made some successful images, much that makes this photograph strong comes from the late afternoon light.



### Arch

*Mcnabs Island, Nova Scotia, 1995*  
*35mm HIE film*

This was an early experiment with wide-angle lenses (19mm on a 35mm camera) and the Nude. The combination of a super-wide lens and the stark contrast inherent in infrared imagery made everything come together in a way that wouldn't have been apparent on conventional black and white film.



### Tanya

*Moncton, New Brunswick, 2007*  
*Digital original, 20 frame stitch*

I have always had a love of claw-footed bathtubs, so when I saw this one, I instantly wanted to photograph a model in it. Fortunately, Tanya was more than keen at the idea, and we spent a couple of hours of a wintery afternoon working with her and the tub.



### Kurumaken

*Canaan River, Nova Scotia, 2010*  
*Digital original, 15 frame stitch*

Almost fourteen years before this image was made, I worked for the first time in Canaan River, and as it's said, you can't visit the same river twice. I have worked in this spot perhaps a dozen times, and never made an image with such a perfect balance between the water, rocks and model.



# THE LIGHT BEYOND

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### Interlaced

*Halifax, Nova Scotia, 2005*  
*Digital original*

For me, images of couples are the most powerful of the figure-based work I do - challenging the notion that images of lovers nude have to be sexual. In this case, the image isn't even about the nudity; it is the hands, and the obvious affection they convey.



### Rockweed

*Halifax, Nova Scotia, 2010*  
*Digital original*

There are times when an image is simple enough to need no words.



### Blinds

*Halifax, Nova Scotia, 1998*  
*35mm HIE film*

A constant frustration in my work is how difficult I find it to work with direct sunlight, due to how harsh it can look. In this case however, sunlight was exactly what made the image work, when combined with the blinds. The fact that the blinds were deep red made no difference with infrared film – in fact, the more red light, the better!



### Ingrid & Miranda

*Shenstone, New Brunswick, 2007*  
*Digital original*

I don't think I have a better portrait of these two fabulous women, though I have worked with Ingrid and Miranda collectively for more than twenty-four years!



### The Bald Man

*Lower Prospect, Nova Scotia, 2009*  
*Digital original, 2 frame stitch*

I was walking along the shore when I saw this lovely rock, wreathed in seaweed. Even before I made the first exposure test I knew how beautiful it would look with the granite emerging from the rockweed.



# THE LIGHT BEYOND

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### Miranda's Arbour

*Bellville, New Brunswick, 2005*  
*Digital original, 8 frame stitch*

As Miranda and I worked in various settings on this abandoned farm, I kept glancing at an old barn, almost totally sheathed in vines, wondering what Miranda could do with the space. As the sun dropped lower, the stark contrast between the vines and the doorway served as the perfect setting for a classic pose, and after ten minutes of exploration and experimentation, Miranda and I packed up for the day, secure in the knowledge that the last image set of the day was one of the strongest.



### Wayward Home

*McAlister Homestead, Alberta, 1999*  
*35mm HIE film*

The portfolio that was produced from the images made with Victoria in Alberta was my first focused body of work, and one of the first times I worked only with infrared film in my 35mm camera. This is one of the most lyrical images I made in Alberta; made on a long abandoned homestead farm, there is something about the sea of white that surrounds Victoria that is really lovely.



### The Burn

*Halifax, Nova Scotia, 2009*  
*Digital original*

I usually avoid working with direct sunlight, but in this case the harsh shadows from the light, combined with the luminous skin-tones and dramatic dark lines of the burnt trees seemed oddly appropriate. In order to reduce the confusion of the scene behind Elissa, I purposely made the image with as little in focus as possible, one of the pleasures of working with the right lens at the right time (an 85mm f/1.2 portrait lens).



### Craqueline

*Hillsborough, New Brunswick, 2007*  
*Digital original*

Ingrid and I had come to the banks of the Petitcodiac River, and found the muddy bank baked hard by the afternoon sun. With great hesitation, Ingrid tried walking on the mud, and found it only lightly marked by her feet. Minutes later we were working on the cracked riverbank, and making slow progress out into the mud, finally making this image. Perhaps once a year I am fortunate enough to make an image as striking as this.



# THE LIGHT BEYOND

## the images

### Cloister Arcade

*Rievaulx Abbey, North Yorkshire, England, 2011*  
*Digital original, 2 frame stitch*

Like the prow of a ship set against a broiling sky, this nondescript reconstruction of one corner of the Cistercian abbey's cloister was made so dramatic through the combination of the infrared rendition of the scene, and an ultra-wide angle of view. I had to wait for the perfect moment to make this image, as the site was full of roaming tourists (and photo students), but when the moment was right, all I needed to do was press the cable release, and the image was made.



### Fallen Angel

*Martinique Beach, Nova Scotia, 2007*  
*Digital original, 2 frame stitch*

When Joe and I arrived at Martinique beach, I'd envisioned us making images that focused on the ocean, waves and the beach. Instead, we ended up working on the back side of the dunes, exploring the possibilities of the setting sun raking over Joe's body, and using the lovely sky above completing the image. The rich contrast and luminous foliage inherent in infrared photography only added to the strength of the image.



### Feywild

*Dunscaith Castle, Tokavaig, Skye, Scotland, 2008*  
*Digital original*

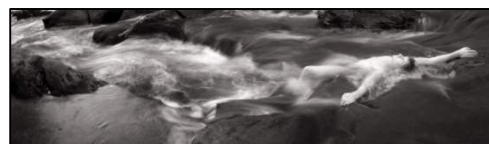
I had hoped to work Selina posing within Dunscaith castle, but it turned out to be full of nettles, so we shifted to working with the stairway and drawbridge. The final set of images were made under the drawbridge - and it was there that I saw Selina's body set against the distant mountains, and made the best image of the day.



### Emergence

*Petite Riviere, Nova Scotia, 2006*  
*Digital original, 6 frame stitch*

There is nothing quite as magical as the body combined with living water. Liam's patience (as a stitched image, this photograph took a little longer than normal to create) went a long way to making this image, with his wing-like arms pressing into the water flowing around him. What working in infrared contributed to the final image was the incredible contrast between the water and the model's skin.



# THE LIGHT BEYOND

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### Castlerigg Circle

*Keswick, Cumbria, England, 2011*

*Digital original*

There is a deep resonance I feel with ancient sites; the age of this stone circle was palpable, even with the dozens of tourists milling about the site. Fortunately, within ten minutes of my arrival (a time during which I made some landscape images of the surrounding hills), the entire circle magically emptied of people, and I was able to make an image of the circle as a whole, underneath a great summer sky.

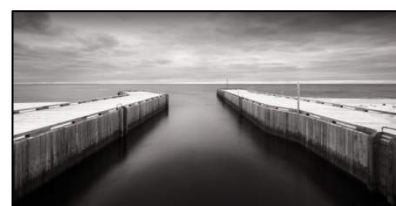


### Under a Leaden Sky

*Basin Head, Prince Edward Island, 2009*

*Digital original*

As soon as I saw the bridge between these wharves, I knew I wanted to make an image from the middle of the bridge overlooking them both. The late autumn sky was relatively bright, and would have been pretty featureless when viewed with a conventional camera, but in infrared, the scene changed dramatically, shifting the sky towards a much more threatening role in the final composition.



### The Bower

*Canaan River, Nova Scotia, 2007*

*Digital original, 18 frame stitch*

While I had expected to spend this session working on water nudes, Christine and I spent far more time out of the water, working along the riverbank and in the woods. The late afternoon sun was back-lighting the foliage beautifully, and casting the most lovely light upon Christine as she lay on a soft bed of moss beside the river.



### Claire

*Polly's Cove, Nova Scotia, 2010*

*Digital original*

There's a simple beauty in this portrait, made a little over an hour into our first time working together, that can only be rooted in Claire's enjoyment of the process. I have few smiles in my portraits but this one is just perfect.



# THE LIGHT BEYOND

## the images

### Tower & Sky

*Ely, Cambridgeshire, England, 2011*  
*Digital original*

As soon as I saw a wispy cloud drifting through the deep blue evening sky towards Ely Cathedral, I knew it would look perfect in infrared; I put on my widest lens, found a composition with the cathedral's central tower and began to wait. Within minutes, everything came into place, and the deepening evening sky was set alight in infrared with the perfect cloud!



### Prow

*Broom Point, Newfoundland, 2009*  
*Digital original, 2 frame stitch*

As soon as I came around the point and looked back, I knew I had the potential for a striking image; the sky was slowly clearing up, and the breaking clouds above the rock would look lovely in infrared. With a single frame, I could either have the entire rock formation, and a little of the sky, or the sky and top of the rock, but no beach. By stitching two framed together however, I could have it all!



### Needles

*Long Island, New York, USA, 2000*  
*35mm HIE film*

Light and shadow are what make this image sparkle. If it had been made with conventional film, the with the pine trees would have been dark and murky, but with infrared film, the pine needles and Yvette's skin are both luminous and bright, giving the image a totally different feeling.



### Celtic Cross

*Tintagel, Cornwall, England, 2010*  
*Digital original*

I love the soft gradation of the sky set above the brilliant white of the grass around the Celtic cross. In colour, the eye would have been drawn to the deep blue of the sky and the brilliant green English grass, but in infrared, it is the carvings on the stone, and the lichen growing upon it which commands attention.



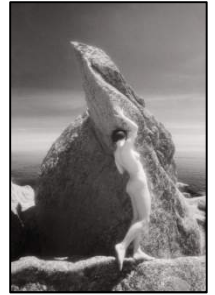
# THE LIGHT BEYOND

## the images

### Monument

*Chebucto Head, Nova Scotia, 2001*  
*35mm HIE film*

One of the highest compliments I have ever received for my work was having Victoria ask for a print of this image, to gift to her grandmother. Made during a beautiful afternoon in mid-summer, Victoria's use of the leading line on the granite rock makes the image.



### The Chapel of Our Lady of Sorrows

*Halifax, Nova Scotia, 2005*  
*Digital original, 4 frame stitch*

There is a simplicity to this image that really appeals to me. Early in my photography, I discovered a strong attraction to centering my subjects. I think this lends a clear focus to this image when combined with the beautiful luminous foliage that is inherent in infrared photography.



### Jesse

*Moncton, New Brunswick, 2004*  
*Digital original*

This is one of the first images I made with the infrared-enabled Sigma SD10, and one of the photos that showed me the potential of digital infrared photography. The image lacks the grain and glow of infrared film but the luminous skin and dramatic eyes lie at the core of why I find infrared appealing. Seeing this only fuelled my interest in pursuing digital infrared imaging.



### Against the Light

*Halifax, Nova Scotia, 2006*  
*Digital original*

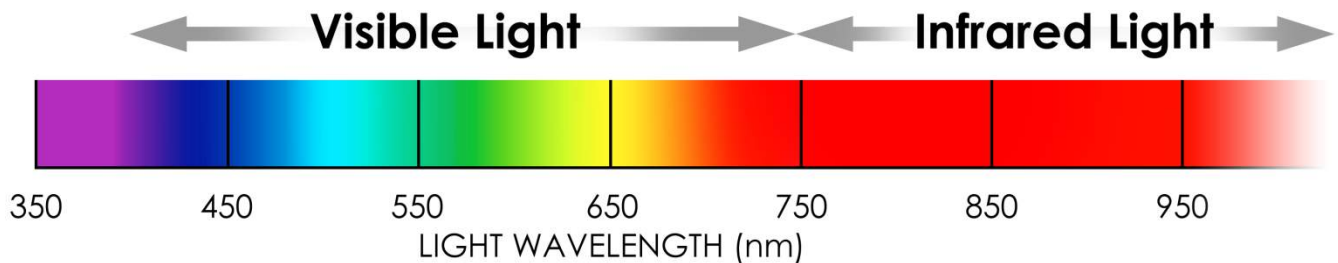
This image came from an unexpected source; the model's mother. She'd come to observe the process, and spent most of the session quietly in the background. Towards the end of the session, Christine and I both were surprised when her mother asked if we'd considered an image of Christine standing in a window, silhouetted against the foliage outside. Although the final result was far from a silhouette due to the unusual contrast of infrared light, the photograph wouldn't have been made without the suggestion from Christine's mother.



# THE LIGHT BEYOND

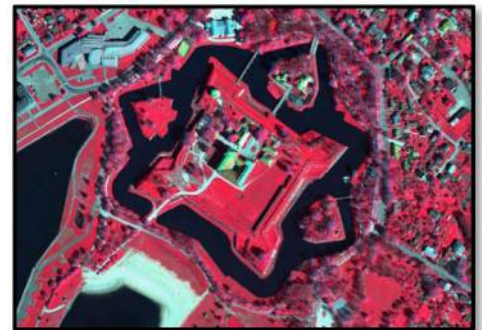
## infrared light

**Infrared (IR) Light** is electromagnetic radiation with a wavelength longer than visible light (390 – 750 nm), beginning at the edge of visible red light. Sunlight is made up of 52.3% infrared light, 44.5% visible light and 3.2% ultraviolet light. Infrared photography was first used in 1910 by Robert Wood, of the Royal Photographic Society, and the first use of commercial infrared film was during the First World War for aerial photography. By 1937, thirty-three kinds of infrared film were available from five manufacturers.



**False-colour infrared** was introduced in the 1940s, and by the 1960s was widely used for both government and military purposes. It also was popular with 1960s recording artists such as Hendrix, Donovan and Zappa, all of whom used colour IR images for album covers.

**Although it has been around for over a century,** infrared photography still remains a relatively obscure corner of the photo world. Relatively few film photographers embraced it, and while it has entered a renaissance of sorts in the digital age, it is still the purview of a small and esoteric group of photographers.



**Infrared photography** can be done both indoors and out, using both natural and artificial light (tungsten light gives off significantly more IR light than visible light). Often, the results are unexpected. Fog and mist block much of the infrared spectrum, while flashes and studio strobes give off plenty of infrared light. There is no easy way to anticipate how infrared-sensitive materials (film or digital) will render a subject, so experimentation is often the name of the game.

# THE LIGHT BEYOND

## the models

**Two-thirds of the images in *The Light Beyond*** focus on the Nude. Without the models, these images wouldn't have been made. The people I work with are not professional models, but rather individuals who are drawn to my work and who pose out of an interest in the results, a desire to help me continue my explorations and/or in return for prints.

**There are three things** which make a good model: enthusiasm, comfort and patience. The most crucial element, however, is the relationship between the model and the photographer.

Sometimes this is present from the start; over years of working I have had near-instant rapport with numerous models but this is the exception, not the rule. The best way to generate this relationship is to construct it from the ground up.



**Finding people to model** for Nude photography is challenging. I'm just not the type of person to walk directly up to someone and say "I'd like to photograph you nude", which means that only passive methods remain. When I began photographing the Nude, I'd show potential models the work of other photographers to indicate what I was seeking, but as I began to make my own images, I was able to show more and more of my own photography.



Rather than approach people directly, I've always let my work speak for itself. In 1995, I began to display my work online through [evolvingbeauty.com](http://evolvingbeauty.com), and almost immediately, I received e-mail inquiries from visitors to the site about the possibilities of working with me.

**Since 1998**, almost every person I've photographed came to work with me either through the internet or another model's recommendation (one particular model has introduced more than a dozen others to working with me over a six year period). Many of these models have grown to be close friends, and have worked with me over many years, while others have modeled only once. People have come to model from as far away as Switzerland, the Northwest Territories and Hawaii.

# THE LIGHT BEYOND

## Infrared film

**Working with infrared light** in the heyday of film was a relatively simple, if expensive process. There were numerous types of infrared film available, and while working with IR film was far from common, there was enough material in books and magazines to permit explorations with relative ease.

**From 1990 to 2003**, my infrared images were created with 35mm or medium format cameras. The vast majority of my IR negatives were made on Kodak 35mm HIE film, which was sensitive well into the infrared spectrum, from 725nm to 950nm.

**My first experiments** had mixed results; often I would only find one or two usable exposures on a roll – and at \$15 a roll, that was an expensive way to learn. It wasn't until 1995 that infrared really became a staple of my creative process.



**Working with infrared film was not easy.** In order to be able to pass as much infrared light as possible, but still see to compose and focus, all my film infrared images were created using red filters (Wratten #25 or #29) over the lens. This was fine in sunlight, but in overcast (or indoor) situations, it was often hard to see through the red filter.

**Infrared light** focuses at a different distance than visible light, so focus correction is necessary to ensure accurate focus. With older lenses, this was a relatively simple process; a red IR focus dot on the lens permitted the focus to be shifted to the correct distance with relative ease. Because this process was approximate at best

however, most IR images were made with small apertures to ensure sufficient depth of field.

**The biggest challenge with IR film photography** was determining the exposure, as IR light cannot be measured by camera light meters. Experimentation was the only way to determine how to exposure. Initially, I bracketed exposures widely, sometimes making 5 images in the hopes that one would be right. Eventually, I settled on 200 as my base ISO, and used a hand-held meter to guide my exposures.

**The final inconvenience of IR film** was loading cameras in complete darkness, as it was so sensitive to light that even loading the camera in daylight could ruin a whole roll. Even the choice of camera body could also be an issue, as many late-model film cameras used an infrared system for measuring film advance – the IR light this used would fog IR film quite severely.



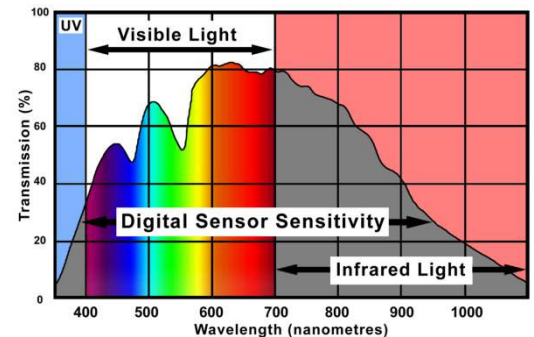
# THE LIGHT BEYOND

# digital infrared

**In the fall of 2004**, I began experimenting with digital infrared photography. Digital sensors are sensitive to light beyond the range of the human eye, and a number of different approaches are available to permit digital cameras to take advantage of this extended sensitivity.

**My first experiments** were with a Sigma SD10 camera, which has an easily removable IR filter. All I needed to do was buy an infrared filter, and I could make IR images. However, as the filter is opaque to visible light (black), I had to compose before making the image, and focus correction was a challenge (most of the lenses I had for the Sigma had no IR focus correction mark!), but the results well exceeded my expectations, and put me back into the world of infrared light.

**Having decided that digital infrared was worth pursuing**, I began to look for a more practical solution - while the Sigma SD10 camera worked, it had too inconvenient a work-flow for practical use.



**By mid-spring 2005**, I had a solution; Nikon Canada agreed to convert a Nikon DSLR to dedicated IR free of charge, so with a little trepidation, I sold all my Canon DSLR cameras and lenses, and embraced Nikon.

**The Nikon IR conversion changed everything** – by replacing the filter over the sensor with one that blocked visible light but passed infrared, I had a vastly improved workflow. With the filter over the sensor, I could see through the lens as usual, so it was faster to compose. The Nikon was also significantly faster at processing images, making it quicker to review the images, and then move onto the next composition or subject.



**After two iterations of Nikon infrared DSLRs**, I shifted back to Canon in the fall of 2008, changing to an infrared sensitive Canon DSLR modified Life Pixel, in California. This camera added another major improvement to the infrared workflow – LiveView. With LiveView, both the focus and exposure issues disappeared, making the process of working with infrared light seamless, compared to earlier digital or film processes.

**Digital infrared looks different from film infrared.** Digital infrared images are silky smooth and they lack the glow (halation) of infrared film, but I came to appreciate it as a new way of imaging, as opposed to just a digital version of infrared film. Part of the wonder of working with infrared light is that often the familiar becomes magical, and this is no small part of my attraction - the sheer joy of photographing something just to see how it looks!

# THE LIGHT BEYOND

# digital darkroom I

**I use RAW files to make my digital images.** A RAW file contains the information recorded directly from the sensor with minimal processing, as opposed to a JPEG, which is a fully processed image. While RAW files take up more space on a memory card, the streamlined



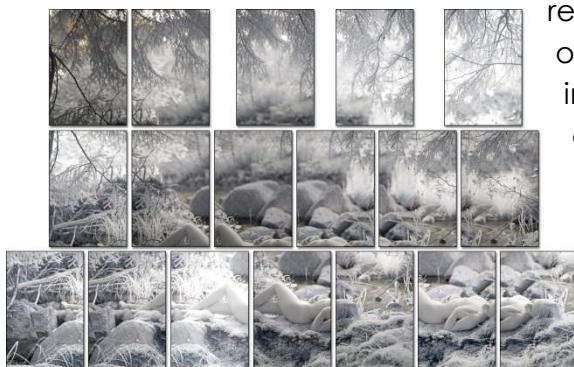
workflow and increase in both quality and flexibility they provide more than offset the additional storage space required to use the format.

**Adobe Photoshop Lightroom** is where most of my digital darkroom work is carried out. Images are imported and lightly processed, so I can pass judgment and delete the weak or unsuccessful images. Once I have worked the images down to the keepers, I finish the editing as needed (including stitching, stacking or blending images together using Adobe Photoshop), and the final images are renamed (for easy tracking and retrieval), catalogued and archived.



**The digital images in *The Light Beyond*** were produced using Smart Object Layers in *Adobe Photoshop CS5*. This permitted me to easily revise the original RAW processing as needed (as the Smart Objects contained the RAW files), and kept the image quality as high as possible. To finish the images, layers and masks were used to apply local adjustments and any retouching necessary. The final stage of processing was applying the warm tone, which was produced using *Nik Silver Efex Pro*, a Photoshop plug-in.

**Print size is directly related pixels** in digital imaging; the more pixels there are, the larger a print can be. When there aren't enough pixels, image quality drops rapidly. One way to overcome the fixed resolution of digital cameras is to stitch together multiple images to create higher



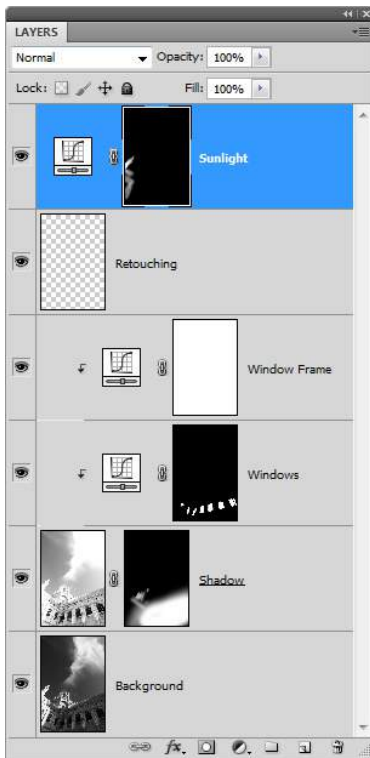
resolution photographs, much like making an image out of puzzle pieces. Eleven of the twenty-four digital images in *The Light Beyond* were created from stitches of two or more frames. The largest stitch, for *The Bower* (to the left) was created from 18 source images, which were hand-assembled in Photoshop, and then cropped to a circle for the final effect.

Besides resolution, there are other reasons for stitching; it can provide an image with a wider angle of view for a dramatic composition and it can permit the creation of an image with less depth of field than a single frame allows.

# THE LIGHT BEYOND digital darkroom II

**All the images in *The Light Beyond*** were printed digitally, with five scanned from 35mm film originals, and the others coming directly from digital captures. In both cases, the images are carefully shepherded through the printing process to produce the highest quality result.

**A large part of the quality of an image** is determined by how it is prepared for printing. With a darkroom print, this would be carried out during the actual printing process, but with digital photography, these kinds of adjustments are made before the printing process even begins, by using software such as Adobe Photoshop to adjust the image tone, colour and content.



**I used five different layers** to finish *Tower & Sky* (left) – one image layer, three adjustment layers, and a retouching layer. At a later stage, two further layers were used for image tone and sharpening. Most layers make a specific change to a discrete area of the image (using something called a mask), permitting very precise adjustments to be made to one element of the image, without altering the other parts of the image. Each layer can be altered at will, or even removed at a later date. This level of control would be impossible in a traditional darkroom, even with the most skilled technician.

**Adjustment layers and masks** dramatically increase files sizes – the working file for *Tower & Sky* was 559 MB file with the image layers intact (when flattened it was 115 MB in size as a 16 bit RGB image). For the 29 images printed for *The Light Beyond*, more than 22 GB of files were created, with each image averaging 780 MB in size.

**Sharpening is the final stage** in preparing for printing, and combines masking, testing and experience to produce an image as polished as possible for a given print size.

**The prints in *The Light Beyond*** were printed on Epson Premium Lustre and Ilford Pearl roll paper using either an Epson 4800, 7900 or 9900, which use Ultrachrome K3 ink, with a tested stability of 140+ years, providing image stability that rivals traditional photo-chemical colour prints, and matches black and white fibre prints.



Born in New Brunswick, Eric Boutilier-Brown grew up in Halifax, Nova Scotia. Involved with the arts from a young age, he began photographing at 17, just prior to attending the Nova Scotia College of Art and Design.

Shortly after graduating from the art college in 1995, Eric Boutilier-Brown posted his first web site with 24 images. Since then, his web site has continually reinvented itself; the current incarnation, [www.evolvingbeauty.com](http://www.evolvingbeauty.com), contains more than 3,000 images representing over twenty-five years of work.

In 1999, Eric Boutilier-Brown completed his first public portfolio, *Victoria, the Alberta Portfolio*, and since then he has produced four other portfolios, two focusing on provincial work, and two working as retrospectives marking milestones in my career.

Between 1986 and 2005, Eric Boutilier-Brown worked with a wide variety of film cameras, ranging in format from 35mm SLRs up to a 12"x20" large format view camera. He began using digital cameras in 2003, and in the fall of 2005, made a complete shift to digital, setting aside film and a wet darkroom in favour of digital single lens reflex cameras, a digital lightroom and an archival inkjet printer.

For most of his artistic career Eric Boutilier-Brown has focused on photographing the Nude, but other subjects that have fascinated him have been architecture (gothic and military), macro photography (particularly of flowers) and portraiture. Increasingly over recent years, Eric has been exploring landscape as well, an element which has long been part of his images of the Nude.

Between 1990 and early 2006, Eric Boutilier-Brown worked a variety of photo-related jobs, from operating a government photo lab to working in photo retail. In 2006, he founded *PhotoWorkshops.ca* and currently divides his time between teaching photography and pursuing his own photographic vision.

Eric Boutilier-Brown  
April 2012

# THE LIGHT BEYOND

# Curriculum vita

## **Solo Exhibitions** (selected)

*Frozen Light*, ViewPoint Gallery, Halifax, NS, 2010  
*Evolving Beauty* New Brunswick, Galerie Maurice Henri, Moncton, NB, 2008  
*Memory of Water*, ViewPoint Gallery, Halifax, NS, 2008  
*Evolving Beauty*, ViewPoint Gallery, Halifax, NS, 2007  
*XV*, ViewPoint Gallery, Halifax, NS, 2003  
*Simulacra*, ViewPoint Gallery, Halifax, NS, 2001  
*Digital Nudes*, Nova Scotia Digital Media Festival, Baddeck, NS, 1999  
*Evolving Beauty*, University of Maine, Orono, ME, 1998

## **Group Exhibitions** (selected)

*Art Brut*, McKenzie Art Gallery, Moncton, NB, 2007  
*Best Photographers 2006*, Pisecka Brana Gallery, Prague, CZ, 2007  
*Naked in the House*, This is London, Toronto, ON, 2006  
*Canon USA*, PMA 04, Los Vegas, NV, 2004  
*Canadian Nudes*, Arts NDG, Montreal, PQ, 2000  
*Stark Naked*, ArtSpace, Hartford, CT, 2000  
*Furrows and Deltas*, UNFAO, Providence, RI, 2000  
*Art Expo 94*, Art Gallery of Nova Scotia, Halifax, NS, 1994  
*Photo Salon*, NS Photo Co-Op, Halifax, NS, 1987

## **Media and Television**

*Naked in the House*, Fashion TV, Ontario, 2006  
*Foto*, Rogers Cable Network, NB, 2003  
*Revealing Beauty*, Etherore Digital, 2002

## **Publications** (selected)

*Erotica: The Nude on Contemporary Photography*, Art-Photo-Akt, Germany (12 images, back) 2011  
*Portfolio*, PhotoArt, CZ (10 images), 2007  
*To Find Us*, Halifax Regional Municipality, CA (one image), 2005  
*The Mammoth Book of Erotic Women in Photography*, Carroll & Graff, USA (nine images) 2005  
*The AVA Guide of Outdoor Photography*, AVA Publishing, SA (two images), 2004  
*Outdoor Lighting: Nudes*, AVA Publishing, SA (cover, five images), 2003  
*"You Can Do It," Popular Photography*, USA (feature article), 2003  
*Better Picture Guide to the Nude*, Rotovision, UK (36 images), 2001

## **Education & Awards**

Canon Imaging Academy, First place, Digital Capture, 2004  
Associate, Nova Scotia College of Art and Design, 1995

