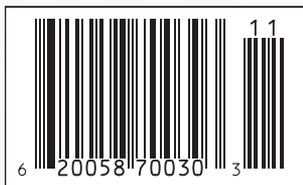


PhotoLife

YOUR GUIDE TO EVERYTHING PHOTO
OCTOBER / NOVEMBER 2019



PHOTOLIFE.COM
DISPLAY UNTIL NOVEMBER 30, 2019 - \$7.99





Iconic, since 1909

Gear, experts, and support, with more locations
across Canada and online at [Henrys.com](https://henrys.com)



HENRY'S[™]
CANADA'S GREATEST CAMERA STORE

Nikon
Z Series

CONTENTS

OCTOBER / NOVEMBER 2019_V. 44, N. 6

ON THE COVER

36 THE ART OF SIMPLICITY
A MINIMALIST APPROACH
TO CREATING STRONGER,
CLEANER IMAGES



© CURTIS JONES

EXPOSURE

- 04 EDITORIAL**
- 08 CONTRIBUTORS**
- 08 THIS AND THAT**
- 14 THE COMMUNITY**
LONG LIVE THE MAYTRIARCHY
FOSTERING A COMMUNITY THAT INSPIRES AND UPLIFTS
- 50 THE LIVING ROOM**

VISION

- 18 WISDOM, WIT AND OTHER TIDBITS**
EXCERPTS FROM OUR INTERVIEW WITH JEFF THOMAS
Photo-based artist and curator Jeff Thomas uses photography to question image-based stereotypes of Indigenous people.
- 24 DEFYING THE ODDS**
DAVID HIMBERT ON CHANCE, RESPONSIBILITY AND PHOTOGRAPHY
Photojournalist David Himbert's focus is on telling the stories of countries in times of transformation. His images communicate powerful narratives about the humanity and resilience of populations impacted by large social, economic and political changes.
- 34 SHOWTIME**
BOKEH

TOOLBOX

- 36 THE ART OF SIMPLICITY**
A MINIMALIST APPROACH TO CREATING STRONGER, CLEANER IMAGES
Embracing a minimalist approach can dramatically simplify and strengthen your compositions, leaving you with only what is essential to tell your story. Intentionally working in the space around your subjects can enhance mood, evoke strong emotional connections, and bring engaging new context to your images.
- 42 DEALING WITH REJECTION**
POSITIVE WAYS TO THINK ABOUT, AVOID AND RECOVER FROM HEARING "NO"
It's tempting to think that those of us working in creative fields face more rejection than others, but I'm not sure that's the case. I believe the key difference is that, for us, it feels more personal because the thing being rejected is something we tend to associate with our identity.
- 48 PROFOTO C1 AND C1 PLUS**
SHEDDING SOME LIGHT ON THE SUBJECT

CONNECTORS

BY GUY LANGEVIN

This past summer, I found myself playing a minor role in a fun story. A friend who's the editor of a German photography magazine sent me a message asking if I knew of a Canadian family that might be willing to host his 15-year-old daughter for a couple of weeks in August. The goal was for her to get more comfortable using English. My family and I are French-speaking, so we weren't a good match, so that night around 11 p.m., I tossed a bottle into the ocean by posting a note about it on my Facebook wall.



© ERIN FALKENHAM

When I woke up the next morning, I had a message from one of our readers saying her family would love to host the young woman. "We have four daughters ourselves (16, 16, 14 and 9 years old), so she would have housemates that are her age," she wrote. In addition to being passionate about photography, I knew this reader and her husband are amazing people with a warm, fun family life. I was certain that my friend's daughter couldn't

have wished for a better host family! So I put them in touch, and—as expected—they hit it off.

That's the end of my part in this story, but this reader's openness to embark on the adventure got me reflecting on how we can all share our abilities as we're able. After all, it doesn't have to be complicated: what's easy for one person isn't necessarily easy for someone else. And the beauty of it is that everyone wins.

This time it was about English. But what if we tried this with photography and intentionally got to know people with expertise different than our own? Those kind of "cross-expertise" exchanges can help us challenge our preconceptions, develop new connections, and multiply creative ideas in a snowball effect! But for that to happen, we have to trust each other and jump in.

Around this same time, we had a brainstorming session at our office and asked ourselves a simple question: what is *Photo Life*? The answer was quick and unanimous—people! Yes, *Photo Life* is a magazine, but, above all, we see it as a space for people to exchange ideas, inspire each other, and feel a connection with others who love photography. Whether we're enthusiasts, professionals, appreciators, artists, or techies, from whatever background or gender, here we speak "photo." One image at a time.

Oh, and in case you were wondering, my friend's daughter loved poutine.

THE QUESTION

How does photography help you strengthen your connections?
Send your responses to glangevin@photonlife.com.

THE TEAM

EDITORIAL

Editor-in-Chief & Art Director

Guy Langevin / glangevin@photonlife.com

Deputy Editor

Jenny Montgomery / news@photonlife.com

Graphic Designer

Catherine Robitaille

ADMINISTRATION

Publisher & Marketing Director

Valérie Racine / vracine@photonlife.com

Accounting & Circulation

Emmanuelle Champagne / accounting@photonlife.com

Strategic Advisor

Jany Turcotte

ADVERTISING

1 800 905-7468 / 418 692-2110

advertising@photonlife.com

PHOTO LIFE SUBSCRIPTIONS

1 800 461-7468

subscription@photonlife.com

Photo Life magazine is published six times a year (December/January, February/March, April/May, June/July, August/September, October/November) by Apex Publications (2017) Inc., a Canadian-owned company.

Member of CITA and TIPA.



NEWSSTAND DISTRIBUTION:

Coast to Coast

CALL 416-754-3900

We acknowledge the financial support of the Government of Canada.

Canada

REGULAR PRICES

Subscription:

\$29.99 (1 year - 6 issues)

\$54.99 (2 years - 12 issues)

\$69.99 (3 years - 18 issues)

US residents add \$10.00 per year for postage.

Other foreign residents add \$90.00 per year for postage.

Single copy: CAN/US\$7.99

Prices exclude applicable sales taxes.

Occasionally, we make our subscriber list available to carefully screened companies whose products and services might be of interest to our subscribers. If you prefer to have your name removed from this list and not receive these mailings, let us know by telephone, fax, regular mail or email.

SUBMISSION GUIDELINES

Photo Life welcomes portfolio and article submissions for possible publication. Complete submission guidelines are available at photonlife.com, from the publisher at write@photonlife.com, or by calling 1 800 905-7468.

© 2019 APEX PUBLICATIONS (2017) INC.

All rights reserved. The contents of this publication may not under any circumstances be reproduced or used in whole or in part without the written permission of the publisher.

Despite the care taken in reviewing editorial content, Apex Publications (2017) Inc. cannot guarantee that all written information is complete and accurate. Consequently, Apex Publications (2017) Inc. assumes no responsibility concerning any error and/or omission.

Legal deposit: Library and Archive Canada and Bibliothèque et Archives nationales du Québec. ISSN 0700-3021

Publications Mail - Agreement No.: 40010196

PHOTO LIFE

171, St. Paul Street, Suite 102

Quebec City, QC, Canada G1K 3W2

418 692-2110 / 1 800 905-7468

info@photonlife.com

Facebook: [facebook.com/photonlifemag](https://www.facebook.com/photonlifemag)

Twitter: @photonlifemag

PRINTED IN CANADA

SIGMA

MADE FOR MIRRORLESS

SIGMA'S NEW FULL-FRAME MIRRORLESS LENS SERIES



C Contemporary
45mm F2.8 DG DN

This compact Contemporary lens focuses on a beautiful bokeh effect. Spherical aberration has been controlled to ensure not only the large bokeh in the front and the rear of a subject but also the rear bokeh near the area in focus.



A Art
35mm F1.2 DG DN

The first wide-angle AF lens with F1.2 maximum aperture for the full-frame Sony E-mount and L-Mount system. This lens enables a creation of artwork with astounding resolution and large bokeh effects, such as portraits.



A Art
14-24mm F2.8 DG DN

The 14-24mm F2.8 DG DN | Art has been developed as the ultimate large-diameter, wide-angle zoom lens by optimizing the standard specifications for photographing starry skies for full-frame mirrorless cameras.

Explore the world of SIGMA
sigmacanada.ca

Discover our artisan stories
sigmaartists.com

Made  Japan

7 YEAR
CANADIAN WARRANTY
ON PHOTOGRAPHIC LENSES





© Aly Kula



The studio light for smartphones Profoto C1 Plus

Everyone deserves to create professional looking images. With the Profoto C1 Plus, you're no longer chasing natural and beautiful light - because you have it in the palm of your hand. It's super easy to use, so now there really are no limits to what you can create. It's time to go play; because this is the light that changes everything.

Discover the Profoto C1 Plus at [profoto.com](https://www.profoto.com).

 **Profoto**[®]
The light shaping company™



FISH CAMP #6, GEORGIAN BAY, ON, 2018
© JOSEPH HARTMAN / COURTESY STEPHEN BULGER GALLERY

EXHIBITIONS BY JOSEPH HARTMAN AND LARRY TOWELL

Through October 26, Stephen Bulger Gallery in Toronto is presenting *Joseph Hartman: Georgian Bay*, the gallery's fourth solo exhibition of the artist's work. For this series, Hartman returned to the area where he spent his summers as a child and, later on, served with the Canadian Coast Guard, documenting these remote communities with a 4 x 5 view camera as well as a drone for aerial shots.

From November 9 through December 21, the gallery is featuring a retrospective of Larry Towell's work over the past 40 years. Viewers will be able to see Towell's earliest vintage prints of famous images along with other photographs that have never before been presented. bulgergallery.com

ZOOM PHOTO FESTIVAL

This year marks the 10th edition of Zoom Photo Festival Saguenay, International Meeting of Photojournalism. From October 16 to November 10 in Saguenay, Quebec, visitors will be able to see a wide range of exhibitions, including the winning images from World Press Photo, the Prix Antoine-Desilets, and the Human Nature photojournalism competition. zoomphotofestival.ca

10TH ANNUAL PROFUSION EXPO

Vistek's 10th annual ProFusion Expo is November 13 and 14 at the Metro Toronto Convention Centre in downtown Toronto. The expo offers the chance to try out the latest equipment, see Canadian product launches, and benefit from free educational opportunities through in-booth presentations and pro-led seminars on multiple stages throughout the venue. Announced speakers include fashion photographer Lindsay Adler and Academy Award-winning cinematographer Mikey Shaefer, both sponsored by Canon; wedding and event photographer Rick Ferro, sponsored by Rotolight; and portrait photographer (and *Photo Life* collaborator) Dave Brosha, sponsored by Sigma. Vistek Vice President Kevin Parker says, "We expect the 10th annual ProFusion to be the biggest event in Canadian pro imaging history with more to see, more to attend, more opportunities to learn, more people to meet and more great deals to buy than ever before." profusionexpo.com



© WOODROW WALDEN

CONTRIBUTORS AND EDITORIAL STAFF

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

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

Curtis Jones is a landscape, commercial, and adventure photographer and educator from Newfoundland and Labrador. A collector of interesting stories, delivering a unique view of

the raw, wild and often untamed, he is rarely seen far from a camera, tent or a good punchline. curtisjonesphoto.com

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

Marius Masalar is a photographer, tech journalist, and founding partner at a digital marketing firm in Toronto. He co-hosts a photography podcast called Candid, travels frequently, and writes about technology and productivity on his blog. mariusmasalar.me

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

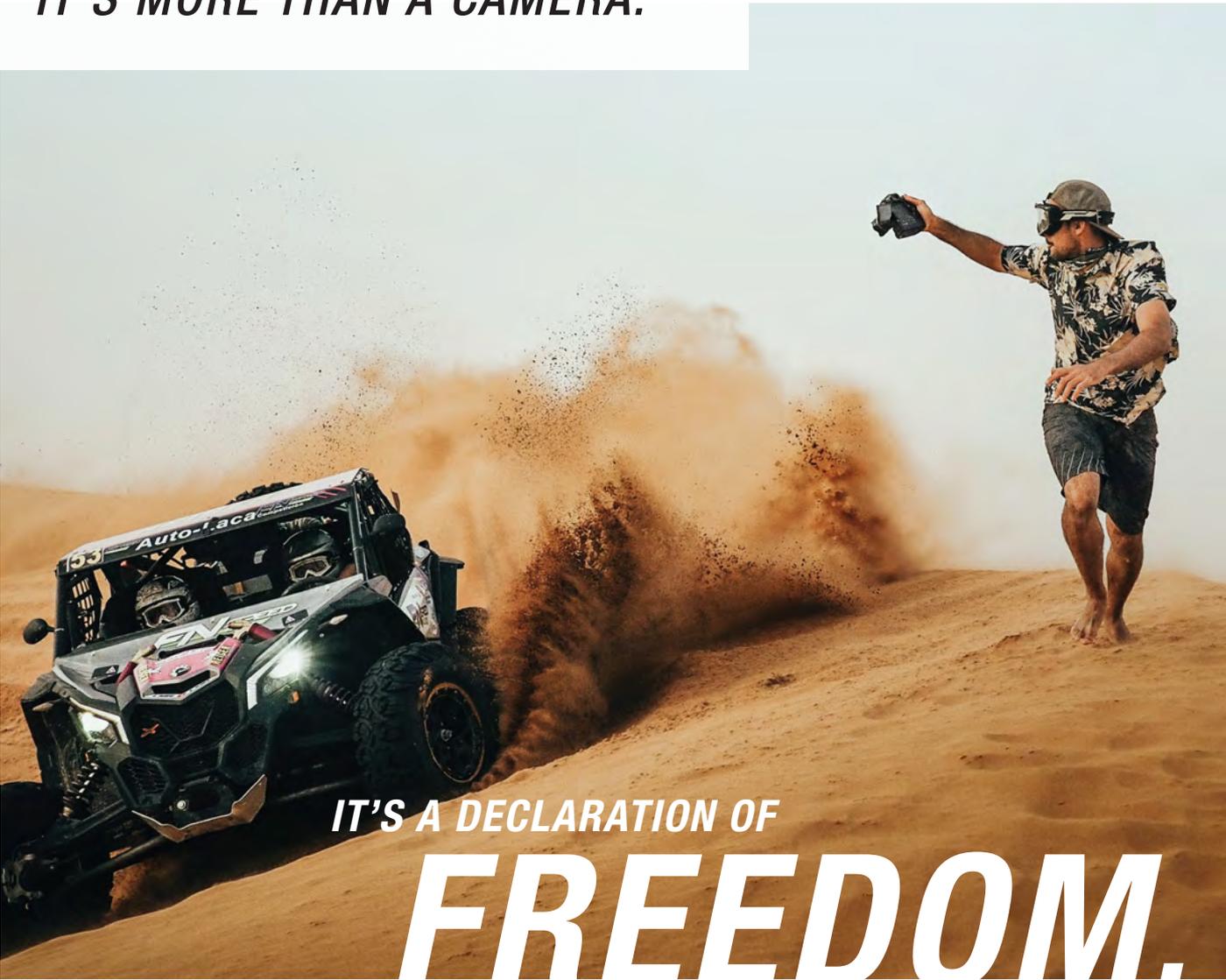
Jenny Montgomery is a theatre director and writer who first learned her way around a darkroom in 1998. Photography runs in her family, so it was probably inevitable that it would be a part of her life. jennymontgomery.net

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

break *free*



IT'S MORE THAN A CAMERA.



IT'S A DECLARATION OF

FREEDOM.



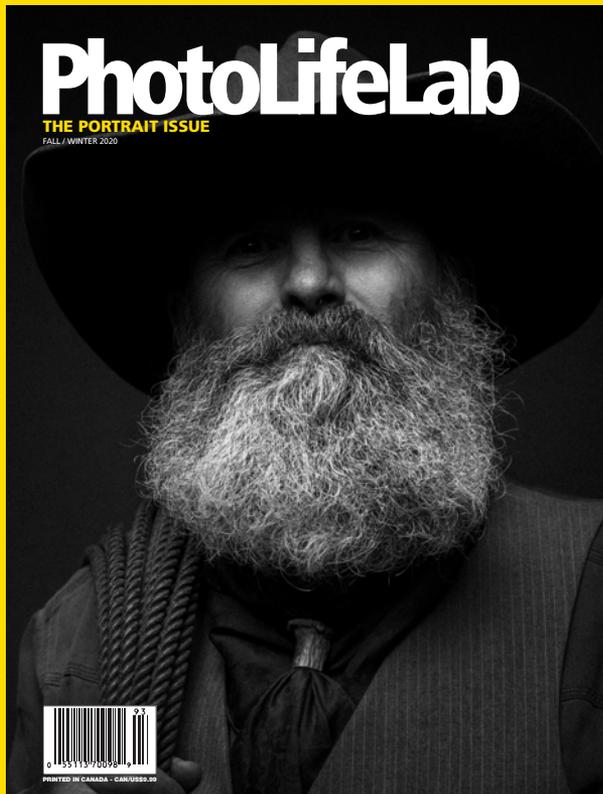
Travel, adventure and photography go hand in hand. The compact Olympus OM-D system frees you to capture your best. It's up to half the size and weight of other interchangeable lens systems, and with the World's Most Effective Image Stabilization*, you'll take sharp images and smooth 4K video, all handheld. Olympus OM-D. Break free from bulky gear.

LEARN MORE AT GETOLYMPUS.COM/ADVANTAGE.

OLYMPUS

Olympus Visionary Fernando Marmolejo
*Up to 7.5 EV steps, as of Jan. 24, 2019 | OM-D E-M1X | M.Zuiko Digital ED 12-100mm F4.0 IS PRO at 100mm.

DO YOU EAT, SLEEP AND BREATHE PHOTOGRAPHY?



LOOK FOR ISSUE #2 OF **PhotoLifeLab**

THIS ONE'S DEDICATED TO PORTRAITS.

ON NEWSSTANDS NOW
MORE INFO AT PHOTOLIFE.COM/LAB

THE INAUGURAL FAR NORTH PHOTO FESTIVAL

NWT documentary photographers Pat Kane and Amanda Annand had the idea to start a festival to elevate the work of visual storytellers across the North, and the inaugural edition of the Far North Photo Festival is November 15 to 17 in Yellowknife. The weekend's schedule includes exhibitions, presentations, workshops, portfolio reviews, and more. Mauricio Palos and Daniella Zalzman are keynote speakers, and festival themes include media ethics, representation, and empowerment through storytelling from Indigenous and local perspectives. The festival exhibition will showcase work from Canadian artists from Nunavut, Yukon, and the NWT, plus work from artists from each of the circumpolar regions. farnorthphotofest.com



THAWING ICE ON HUSKY LAKES, NWT © WERONIKA MURRAY



BILLY NORWEGIAN POINTS TO AN INCOMING STORM AS A GROUP OF DENE ELDERS ARRIVE ON THE SHORE OF EKALI LAKE, NORTHWEST TERRITORIES. © PAT KANE



DEHCHO DRUMMERS TUNE THEIR DRUMS BEFORE PLAYING AT THE DEHCHO FIRST NATIONS ANNUAL ASSEMBLY IN WRIGLEY, NWT. © AMOS SCOTT

OSHAWA: A HISTORY OF LOCAL 222

From October 4 through January 19, the Robert McLaughlin Gallery in Oshawa is presenting *Carole Condé + Karl Beveridge's Oshawa: A History of Local 222 (1982-83)*. While creating this series 35 years ago, the artists conducted interviews with members of the Local 222 Retirees Committee over a two-year period and then staged detailed tableaux to tell the story of the autoworkers union in Oshawa from its beginning in 1937 until the mid-1980s. Today, with the threat of General Motors closing the Oshawa plant in January 2020, the artists have gone back to work with the members of the Local to make a final image in the series. rmg.on.ca



CAROLE CONDÉ AND KARL BEVERIDGE, *OSHAWA: A HISTORY OF LOCAL 222* 1984 3, CHROMOGENIC PRINT, 1982-1983.

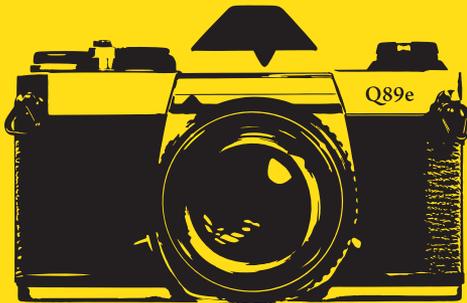


DIANE ARBUS, *TWO GIRLS ON THE BEACH, CONEY ISLAND, N.Y., 1958, 1958*. GELATIN SILVER PRINT; PRINTED LATER, SHEET: 27.9 x 35.6 CM. GIFT OF ROBIN AND DAVID YOUNG, 2016. COPYRIGHT © ESTATE OF DIANE ARBUS 2016/956

AGO TO SHOWCASE ARBUS ACQUISITION

The Art Gallery of Ontario in Toronto has announced an upcoming solo exhibition to honour its 2016 landmark acquisition of 522 works by Diane Arbus—the second largest collection of the artist’s work. Sophie Hackett, the AGO’s curator of photography, said, “Arbus was fascinated by the differences between us as human beings and was moved to describe those differences in as clear-eyed and precise a way as she could. In fifteen short years, she produced perhaps the most compelling and demanding body of portraits the 20th century had seen to that point.” This exhibition, *Diane Arbus: Photographs, 1956-1971*, will be the first to present the artist’s work chronologically. Mark your calendars: the exhibition will be on view from February 22 until May 17 and will be a core exhibition of the 2020 Scotiabank CONTACT Photography Festival. ago.ca

EXPOSURE_THIS AND THAT



DOWNTOWN CAMERA

WHERE PHOTOGRAPHY LIVES

89 QUEEN STREET EAST
TORONTO, ONTARIO
M5C 1S1

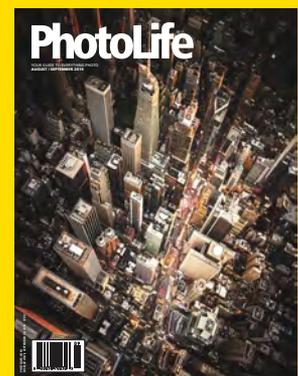


T: 416.363.1749
TF: 1.866.223.1618
email: info@downtowncamera.com
web: downtowncamera.com

**Come and Visit our
NEW HOME**

PHOTO | VIDEO | FILM | PHOTOLAB | USED | SERVICE

**IF YOU EXPLORE
THE WORLD
CAMERA IN HAND,
WELCOME HOME.**



**THIS IS YOUR SPACE FOR FUN AND THOUGHT-PROVOKING
CONTENT GUARANTEED TO INSPIRE YOUR PHOTOGRAPHY.**

SUBSCRIBE TODAY TO

SAVE UP TO 50% OFF THE NEWSSTAND PRICE

GET FREE ACCESS TO THE DIGITAL ARCHIVES

SUPPORT AN INDEPENDENT CANADIAN MAGAZINE

PHOTOLIFE.COM/SUBSCRIPTION

1 800 461-7468



MARY ALICE HARVEY AND STEVE CODY, WHYTE MUSEUM OF THE CANADIAN ROCKIES, BREWSTER TRANSPORT COMPANY LTD. FONDS (V92/IN/PA-223)

UNBRIDLED

From October 11 through January 26, the Whyte Museum of the Canadian Rockies in Banff is celebrating horses with *Unbridled*. This multimedia exhibition combines equine-themed historic and contemporary photographs with archival material, artifacts and art. whyte.org

NEW GENERATION PHOTOGRAPHY AWARD EXHIBITION AND JAPANESE PHOTOGRAPHY

From October 11 through March 22, the Canadian Photography Institute of the National Gallery in Ottawa is presenting two photography exhibitions. *PhotoLab 6: New Generation Photography Award* showcases the work of 2019 New Generation Photography Award winners Luther Konadu, Ethan Murphy and Zinnia Naqvi. *Hanran: 20th-Century Japanese Photography* brings together 200 photographs by 28 artists taken from the early 1930s to the 1990s, a time of social, political and cultural change in Japan. gallery.ca



SHIBUYA RYUKICHI, GINZA PHOTOMONTAGE, N.D., YOKOHAMA MUSEUM OF ART

November 9 – December 21

LARRY TOWELL

January 11 – February 8

CLAUDIA FÄHRENKEMPER

February 22 – March 21

PETER VARLEY

March 28 – April 25

PHIL BERGERSON

May 2 – June 27

GUILLAUME SIMONEAU

July 9 – September 5

TRAINS A Group exhibition

September 19 – October 31

WENDY EWALD

November 14 – December 19

SCOTT CONARROE

STEPHEN
BULGER
GALLERY

1356 Dundas Street West Toronto Canada
416.504.0575 bulgertgallery.com
Tuesday to Saturday 11am-6pm

Check out our Online
Inventory for Sale
FF0T0.com





LONG LIVE THE MAYTRIARCHY

FOSTERING A COMMUNITY THAT INSPIRES AND UPLIFTS

BY LAURENCE BUTET-ROCH

Toronto-based photographer May Truong is building community through portraiture. Her project, which celebrates the coming-of-age stories of first- and second-generation female-identifying and non-binary people of colour, is as vibrant on camera as it is in real life.

This past May, some 25 women of colour gathered at Tea Base, a cream-colored DIY art space in the basement of the Chinatown Centre of Toronto, once a robust community hub. They had answered an invitation from May Truong, whose love for bringing people together culminated in the launch of the Maytrierarchy, a space where she and her peers could connect and share. One participant told others how she learned “that she didn’t have to work on someone else’s timeframe, that she was not a machine, that she was not meant for the 9-to-5, and that the expectations of mainstream societies caused her anxiety.” She shared how following her own schedule and her own pace enabled her to thrive. Truong spoke about realizing that all voices matter, “not because we did something to earn the respect of others, but because we’re born with self-worth. Yet sometime between birth and adulthood, society strips it away from us.” This moment, this awareness has been forty years in the making.

A child of Chinese–Vietnamese refugees living in Ottawa, May grew up in a household that stressed the importance of math, science and business, and a well-paying career. Appreciation for art was mostly restricted to music—that is, the piano-lesson kind that teaches you discipline. When she eventually quit business school to study photography, she believed herself to be at a disadvantage. “Because I didn’t have the proper vocabulary to express myself when I went to art school, all my insecurities emerged. I felt like all the other students who were creating knew more than I did,” she recalls. It was not the first time that she was made to feel like her voice was a whisper. “While I always thought that I was talented and that photography was my way of showcasing how I saw the world, I didn’t think it mattered to the rest of the world,” she adds. After all, the narratives

on television and in the movies she watched as a teenager didn’t feature characters that looked like her. “I was obsessed with John Hughes’ work, think *Sixteen Candles*, *Pretty in Pink*, *Ferris Bueller’s Day Off*, *The Breakfast Club*. But, I never saw myself reflected in them. So, I never thought that I could be the one whose stories mattered.”

That changed as she met more and more women with a background similar to hers. “How I wish I had heard all of these experiences when I was younger, when I felt the most insecure,” reflects Truong, now in her early forties, “because then I would have realized that there are all of these successful, involved women out there who have gone through the same things I have.” And so, she set out to create just that, a platform entirely dedicated to testimonies of other inspiring creatives navigating two or more cultures.

An experienced portraitist, who has produced editorials and commercials for the likes of *The New York Times*, Cadillac-Fairview, *Cbatelaine*, Corus Entertainment, *The Globe and Mail*, *Marie Claire*, Red Bull and Samsung, she approaches the photo shoots not as one-offs but as ways to build relationships. “What I love about photography is the connection I have with people and the ability to make people feel part of the experience as opposed to me just taking their photos and them just being the subjects. I go into it not thinking about how I can get the best portrait of this person, but considering how I can best serve them,” she explains.

“Portraiture can make people visible. It draws you into their story. It’s a gateway to understanding a person and connecting in a way that crosses language.” Each session results in a different aesthetic, inspired by the personality and the suggestions of the person in front of the lens. For Hadiya Roderique, a writer, journalist, professional speaker and PhD candidate, it’s an assertive corporate style with a hint of glamour. For Drea Manasan, an edgy hairdresser, Truong used magenta filters and played with the hue in Photoshop to create a futuristic mood. For musician



Casey Mecija, the pair went outside, creating stills that seem straight out of a music video. All portraits are accompanied by interview excerpts where audacity, discrimination, dating, ambition and the songs that defined their teenage years are discussed. The idea for an “in-real-life” event came during one of those encounters. Hannia Cheng, Tea Base’s co-founder, suggested it when sitting for her portrait. The pair crafted the invitation then and there. “I wanted to bring together all these people, who on the surface were only connected by the fact that I had photographed them for the Maytriarchy, when in fact they had so much in common. To take that digital life and create it in real life was really enriching for everybody,” says Truong.

Fostering community is very much at the heart of her practice. In fact, she credits it with enabling the shy teenager that she was—“I couldn’t even make eye contact,” she admits—to hone her voice and grow her confidence. “When I think about community, I think about support, I think about all of these beautiful people that have affected me, nurtured me, elevated me and encouraged me throughout. It’s people that inspire and uplift.”



CANON EOS-5D MARK II, 46 MM, F/8, 1/4 S, ISO 100. © MAY TRUONG

And she’s also on the giving end. Throughout her career, she’s been offering guidance to young female photographers of colour; taking them on as interns or mentees; offering professional coaching; and growing a choir of diverse, powerful, strong voices. “I’ve always believed that we’re stronger in numbers,” she declared matter-of-factly when our interview started. Her actions match her words. ●

Panasonic LUMIX®



Meet the power couple.

Panasonic’s long-awaited first full-frame digital single-lens mirrorless cameras – the high-end 47.3MP Lumix S1R and its mid-range companion, the 24.2MP S1 – have arrived. Both boast the high-speed, high-precision AF system you’ve come to expect from the storied Panasonic Lumix Series, along with a powerful Venus Engine for super-fast signal processing. They also offer 4K video capture at impressive frame rates of up to 60p, bound to set a new standard in full-frame mirrorless video-recording and countless hearts aflutter.

PHOTO | VIDEO | DIGITAL | SALES | RENTALS | SERVICE

TORONTO • MISSISSAUGA • OTTAWA • CALGARY • EDMONTON • VISTEK.CA



EXCERPTS FROM OUR INTERVIEW WITH
JEFF THOMAS

Photo-based artist and curator Jeff Thomas uses photography to question image-based stereotypes of Indigenous people. An enrolled member of the Six Nations Reserve, Thomas was born in Buffalo, New York, and lives in Ottawa. He describes himself as an urban-Iroquois, and his work examines issues at the convergence of Indigenous and non-Indigenous cultures. Thomas' photographs are in major collections in Canada, the United States and Europe, and he received the 2019 Governor General's Award in Visual and Media Art.

FIRST CAMERA?

My first camera was a 35 mm I bought when I was 16, having saved money from a part-time job while in high school. I didn't know anything about cameras, and the salesperson sold me a Petri. All the name-brand cameras were too expensive.

WHAT DID YOU WANT TO BE WHEN YOU GREW UP?

When I was very young, my mother took me and my brother to have our portrait made at a local photography studio. I was fascinated with the photographer's studio equipment. I dreamed of being a photographer someday and having my own studio.

WHY PHOTOGRAPHY AS A CAREER?

I was curious what my everyday world would look like in photographs. But I took up photography full time in the wake of a car accident in 1979 that left me unable to work again. I used my camera to get me out of the house and going for walks around my neighbourhood. And each time I went out, I looked for something new to photograph. But when I began to research photographic history and found an absence of Indigenous people like me, who lived in a city, I made a vow to one day contribute to a new conversation on Indianness and photography.

THE "PHOTO THAT GOT AWAY"?

One early morning, I was walking around Parliament Hill in Ottawa and saw the famous photographer Yousuf Karsh. I took a few shots of him, and I thought I would use an image to introduce myself to him. When he walked away, I realized that, in my haste, I had not reloaded my camera with film.

FAVOURITE CAMERA-AND-LENS COMBINATION?

My favourite camera is a Nikon D850 and a Sigma 35-mm lens.

BEST ADVICE?

There are two photographers whose work has had a great influence on me. The first is the French photographer Eugène Atget, and the second is American photographer Edward S. Curtis. I studied the work of both photographers when I began my career, and I realized that I was searching for a space somewhere between the two of them. I was urban and Indigenous, and I had not seen any photographer define the middle space I was challenged to define.

MOST ADMIRED PHOTOGRAPHER?

I'm still a huge fan of war photographer James Nachtwey. I've thought about the difficulties, danger and the beauty of his work and the grenade attack that almost killed him. He photographed from near ground level, over shoulders— inches from the battle lines. One brave soul and seriously artful!

CURRENT FAVOURITE PHOTO (OF YOUR OWN PHOTOS)?

The title of my favourite photo is *Culture Revolution* and shows my then seven-year-old Bear posed by a brick wall tagged with "culture revolution" on a very busy Queen Street, in Toronto. The portrait began to change my thought process on photography from being a street-based photographer to the need to see and work as an interventionist. I had never seen a similar street image of an Indigenous person before that. This is the most pivotal photograph in my career. From that moment on, I was committed to addressing "urban Indigeneity."

FAVOURITE PLACE TO PHOTOGRAPH?

On the road. I love driving and road trips and finding unexpected sites.

WHAT'S YOUR SISYPHEAN STRUGGLE?

When I began my career, I often wondered if there would be an audience for my work. I feared being compared to Edward S. Curtis and debated who photographed Indianness better. I vowed to change

GENERAL STORE



TRADE MARK

PROPRIETOR
McCARTHY SINCE 1956





Terra Nullius

© JEFF THOMAS



© JEFF THOMAS

the photographic conversation on Indianness. My moment took place in 1985 and led to a four-year break from image-making until I found new inspiration.

WHAT SUPERPOWER WOULD YOU CHOOSE?

I would want to fly.

WEIRDEST PHOTO EXPERIENCE?

When I was first starting out as a photographer, I was photographing an old building and heard an old woman screaming at me and waving her cane. It wasn't until I reviewed the negatives when I saw the old woman in the photograph. It was a bit weird but also a teaching moment.

WHAT'S A NORMAL DAY FOR YOU?

At this stage, much of my time has been spent organizing my negatives and having scans made. I have been spending more and more time writing travelogue stories for my more recent series, *Where the Rivers Meet*.

SOMETHING YOU NEVER DO?

I never photograph a person without asking permission.

SOMETHING YOU ALWAYS DO?

I always send sitters, for my public projects, a hard copy and a digital copy of their portrait.

SOMETHING YOU WOULD HAVE DONE DIFFERENTLY?

There are many things I would have done differently, but what I regret most is not spending more time with my elders, photographing them and their farm at the Six Nations of the Grand River, and interviewing them about life on the reserve.

HOW DO YOU BALANCE YOUR PERSONAL LIFE AND WORK LIFE?

It is a very careful balancing act. But as a person living with a disability, my work keeps me active and engaged with the art community. And I have a very understanding and supportive wife.



© JEFF THOMAS

EARLY RISER OR NIGHT OWL?

I am an early riser.

FAVOURITE MEAL?

Fish and chips in London, England.

BEST TIP FOR TRAVEL PHOTOGRAPHY?

Always keep an eye on your gear.

HOW DO YOU DEAL WITH CRITICISM?

I take it as a point to consider and examine. There is no way one can avoid criticism, and, if you exhibit in gallery spaces, it is good to have feedback as to the reception of your message. Ultimately, I want my audience to feel they can engage in a conversation about the work, both positive and negative.

WHAT ARE YOU READING NOW?

Sunday *New York Times*.

MOST UNEXPECTED THING IN YOUR BAG?

I keep miniature Indian figurines in my bag. I often pose them in everyday sites. Their connection to cowboy and Indian toys offers me an opportunity to intervene in old stereotypes. They also aid in demarcating urban spaces with a sense of loss, humour.

YOUR TAKE ON INSTAGRAM?

Don't use it.

PHOTO TOOL YOU COULD NOT DO WITHOUT?

A tripod. Working with a disability, a tripod has become crucial for capturing the detail I like in my images.

WHAT EXCITES YOU MOST ABOUT PHOTOGRAPHY?

I love the anticipation of downloading my files and finding something unexpected taking place in the image.

WHAT'S NEXT FOR YOU?

To further my storyteller role, I will be moving towards use of digital technology, like virtual reality, and video as a complement to my ongoing work.

WHAT ARE YOUR HOPES FOR THE FUTURE OF PHOTOGRAPHY?

My hope is for the development of an Indigenous audience—not only for my work but the work all Indigenous artists are producing. We have to consider the future of our children and what they can learn from our explorations in the arts. ●





DOWNTOWN CAMERA

WHERE PHOTOGRAPHY LIVES

89 QUEEN STREET EAST
TORONTO, ONTARIO
M5C 1S1



T: 416.363.1749
TF: 1.866.223.1618
email: info@downtowncamera.com
web: downtowncamera.com

**Come and Visit our
NEW HOME**

PHOTO | VIDEO | FILM | PHOTOLAB | USED | SERVICE

DEFYING THE ODDS

DAVID HIMBERT ON CHANCE, RESPONSIBILITY AND PHOTOGRAPHY

BY EMMANUELLE CHAMPAGNE

Born in a modest neighbourhood in Ardennes, France, photojournalist David Himbert has called Montreal home for the last twenty years. His work takes him all over the world, but whether he's in Quebec, Cuba, Colombia or the United States, his focus is on telling the stories of countries in times of transformation. His images communicate powerful narratives about the humanity and resilience of populations impacted by large social, economic and political changes.

Over the years, he has also photographed numerous public figures, and his award-winning images have been published in Canadian, U.S. and European media outlets. He collaborates with several newspapers, both here and abroad, and volunteers with organizations that fight poverty. He's an example of someone who has defied the odds—thanks to his parents' hard work, free education, and, most of all, photography. "I think about it all the time," he acknowledges. "I'm lucky, and I try not to be unworthy of it."

DISCOVERING PHOTOGRAPHY

As a teenager, Himbert recalls having been "revolted by photos of apartheid in South Africa and fascinated by the life of Nelson Mandela, who was still in prison at the time." It was at some point after Mandela's liberation that Himbert felt compelled to do photography himself. "I saw a black-and-white portrait of him done by Annie Leibovitz, and I remember having been blown away by his face and searching it for traces of the 27 years of confinement, anger, joy, etc. At that moment, I knew that was what I wanted to do in life," he confides. But coming from a very modest area in northeastern France, his mother wanted him to become a professor to have a more secure future. After a year of studying history at university, however, it was undeniable: photography was his true passion.

"The following year, I changed paths, much to the disappointment of my mother! I studied photography for five years, and I did my masters at Chalon-sur-Saône, where photography started," Himbert recounts. After finishing his studies, he started working on his own, but the few opportunities available in his hometown led him to leave, and that's how he ended up, a little by

chance, in Montreal. "I instantly felt right at home. And now I've been here twenty years!" he shares.

INFLUENCES AND PROCESS

As a student, he had three idols: "Jeanloup Sieff, who [he] had the opportunity to meet in his Paris studio; Sebastião Salgado for his light and the scope of his projects; and Raymond Depardon for his kindness and profound humanity." His admiration of these photographers continues to this day.

Convinced that literature and photography are deeply connected, Himbert returns to the example of Depardon, whom he got to know during his studies. "It's no stretch to compare his work to that of Balzac or Virginia Woolf. When he tells a story, even if it's a short one that's set in a small village of people with seemingly ordinary lives, there's a wider dimension that addresses the human condition, like in the great novels. What does this story tell about us about ourselves as humans?"

Not surprisingly, literature plays a role in Himbert's own photographic storytelling. "You have to hit the ground with a developed idea of what you want to say and also be prepared for it to be deconstructed because the reality isn't always how you imagined it would be. But the important thing is to come back with a real, honest story—even if it's different than what you expected. That's essential, even if it's more challenging." When he reaches this point, he goes back to writing and tries to get the story down on paper. "If it's difficult to write the story down in words, it's a good bet the story doesn't do any better standing on its own visually. However, if the narrative is clear, you can just switch alphabets to rewrite it using images to tell the story," he explains.

Whether it's just outside his front door or on the other side of the world, most of the projects Himbert chooses to take on are rooted in his fascination with the unique and touching lives of human beings that are too often invisible to the average person. When he has work that requires travel, he'll try to make the most of that opportunity. For example, if he were to go to Brazil for a political event, he'd also look into the production of coffee. He accepts commissions if



AMERICAN FILM DIRECTOR SPIKE LEE AT THE MONTREAL INTERNATIONAL BLACK FILM FESTIVAL ON SEPTEMBER 26, 2018. CANON EOS-1D X, 200 MM, F/2.8, 1/160 S, ISO 6400. © DAVID HIMBERT / HANS LUCAS



DEMONSTRATION OF THE ALGERIAN DIASPORA DEMANDING THE DEPARTURE OF PRESIDENT BOUTEFLIKA. MONTREAL, MARCH 17, 2019. CANON EOS-1D X, 24 MM, F/2.8, 1/800 S, ISO 100. © DAVID HIMBERT / HANS LUCAS



JUSTIN TRUDEAU AT THE PRESS CONFERENCE AT THE CLOSE OF THE G7 SUMMIT, JUNE 9, 2018, IN LA MALBAIE. CANON EOS-1D X, 200 MM, F/2.8, 1/800 S, ISO 1250. © DAVID HIMBERT / HANS LUCAS

the subject interests him and corresponds to his strengths, which, he admits, “are not unlimited!”

When choosing his images, he prioritizes meaning over everything else. “Sometimes it’s heartbreaking. There are times when you love an image, but it adds nothing to the story. When this happens, you have to set it aside and not try to give it meaning it doesn’t have!” In post-production, he follows the strict standards of photojournalism: only a few minor corrections in framing, colours, brightness and contrast. He says, “I try not to have a specific visual signature; I believe that each story has its own light and that I just need to let it appear.”

HIS ROLE, RESPONSIBILITY AND APPROACH

Himbert’s work has received a lot of international interest. In Europe, Studio Hans Lucas, a partner of Agence France Press, represents him; in the United States, his agency is New York City-based Polaris Images. “To keep the attention of agencies and the media, you have to focus on subjects with an international impact. It’s not as complex as it might seem, though. You can focus on a subject that’s very local as long as it’s a universal issue and can resonate internationally—the environment, for example,” he specifies.

Himbert believes photojournalism has changed a lot over recent years due to the overabundance of images shared on social media. Now that everyone has a camera and the ability to reach a large audience, the work of a photographer must be redefined. He believes “that the role of a photographer is to take the time necessary to document a situation and to invite society to slow down and reflect now and then.”

He also feels he has a moral responsibility to those he photographs. Since it’s not realistic to get signed authorizations from his subjects, he tries to get tacit agreement through eye contact, and, when that’s not possible, he ensures that the photo is respectful of all those portrayed when he is selecting which images to use. “Occasionally when shooting, I might take a photo that is not morally acceptable or that places an individual in a degrading position. But,” he insists, “it’s my responsibility not to publish that image, especially if it is of the most vulnerable of our society.”

Himbert works diligently to establish an environment of trust, particularly when documenting sensitive subjects. “For example, I recently contacted people who belong to a sexual minority, and I expressed my interest in helping bring awareness to their story because I don’t believe enough people know about it and it’s in a blind spot in our society. It can take time,” he emphasizes. “You have to build confidence and

convince your subject that you will not betray them by, for example, creating sensational images.”

When preparing for a project in the field, advance planning is essential—even more so when he’s travelling and time is limited. “I work really hard at this. In Cuba, I would work with a fixer, a local who took care of calling people, confirming information, setting up appointments, coordinating transportation, etc. This allowed us to start working before we even got there,” he says. He selects his equipment based on the environmental conditions and demands of the situation, even if that means tough decisions, or he makes a choice based on pure photographic necessity. For example, to be more discreet, he prefers a small camera. “People are sometimes afraid of being photographed. With social media, it’s gotten worse. I remember when I was a photography student, and people wanted to look like a photographer. Today,” he points out, “it’s more of the opposite: the less I look like a photographer, the better it is for my work!”

A MISADVENTURE IN CUBA

The inspiration for his project in Cuba was the speech Raúl Castro gave before the National Assembly of People’s Power on August 1, 2011. “For the first time since the beginning of the revolution, Cuba was opening the door to private businesses by authorizing—under certain strict conditions (including not becoming rich!)—citizens to work for themselves and not only for the state. Right then I told myself that this was the beginning of the end of socialism in Cuba and I wanted to document this transition, no matter how long it took!” But on November 4, 2018, Himbert suddenly had to discontinue his project after being stopped by state security when he was going to meet activist Berta Soler, the current leader of the Ladies in White. He recalls, “The interrogation lasted about three hours during which I tried to explain that I wanted to photograph Berta Soler not because I supported her in particular but simply because she was part of the country’s political landscape. But they didn’t want people to talk about any dissidence.”

After a second interrogation in Varadero, he was put on a plane back to Montreal. All of his memory cards and hard drives were confiscated as part of the investigation. Furthermore, he was told that he would be stopped and required to justify his presence if he tried to enter Cuban territory again. A few months later, when Himbert asked the French Embassy if they could follow up on the investigation and see if it would be possible to get his memory cards and hard drives back, they told him to stop going to Cuba and informed him they would not pursue it further, explaining that their priority was to maintain good diplomatic relations with Cuba.



AN ELDERLY SICK MAN LIVING IN A BUILDING AT RISK OF COLLAPSING. © DAVID HIMBERT / HANS LUCAS



A YOUNG WOMAN WITH LEGGINGS IN THE COLOURS OF THE AMERICAN FLAG. FEBRUARY 2018, HAVANA, CUBA. © DAVID HIMBERT / HANS LUCAS

Though Obama's 2016 visit to Cuba brought the Cuban people hope about their future, the policy reversals under the Trump administration have brought back the Cold War climate. "That was a huge disappointment for Cubans, and it seems that they have closed themselves off and hardened again." And, even though their new president is younger, Díaz-Canel is also from the most authoritarian branch of the regime.

A new constitution was adopted at the beginning of 2019, bringing changes to the country's economic model (recognizing private property and promoting foreign investment as necessary) and reaffirming the irrevocable nature of socialism in Cuba. "The first effects of economic liberalization will be felt even as injustices grow deeper; they go together. With all these additional factors, how long will the regime continue? It's impossible to say," he ponders. "It could last another 20 years or it could all collapse tomorrow!"

Even though he is unable to continue documenting this transformation, the Cuban people's courage, intelligence and resilience have left a lasting impact on him. Himbert has also learned the true value of freedom. "After experiencing something else, you realize how precious it is," he admits.

HAVANA'S CHILD BOXERS

Before he became a persona non grata, Himbert was able to complete several photo series during his numerous trips to Cuba, one of which is called *Boxing Children of Havana*. "There's always been an excellent boxing tradition in Cuba, even if professional boxing is nonexistent. There are boxers from the Cuban diaspora on the world boxing scene and at the Olympic Games, where Cubans have been accumulating medals for decades," he observes. He decided to go meet some child boxers in Havana to learn more about this phenomenon and discover their secret. "Although you'd think such impressive results would require a level of discipline that would eliminate a normal childhood (like when you think of Chinese athletes), there," he muses, "it's a harbour of peace and humanity, where children have fun, learn, grow and get better under the guidance of attentive and caring former students."

On his first visit to the Rafael Trejo Boxing Gym, he had a mixed welcome—partly because it's hard for Cubans to understand the journalistic and documentary approach, given the way the Cuban government controls information from the Cuban media. "But," he says, "with the Internet, all that has changed. *Continued on page 32*



A CUBAN NURSE AT A MASSIVE MEMORIAL FOR FIDEL CASTRO, DECEMBER 3, 2016, REVOLUTION SQUARE, SANTIAGO, CUBA. © DAVID HIMBERT / HANS LUCAS



THE LEGENDARY RAFAEL TREJO BOXING GYM. FEBRUARY 2018, HAVANA, CUBA. © DAVID HIMBERT / HANS LUCAS



PORTRAIT OF A CUBAN BOY WITH INTENSE EYES. FEBRUARY 2018, HAVANA, CUBA. © DAVID HIMBERT / HANS LUCAS



A YOUNG BOXER FINISHES HIS HAND WRAPS BEFORE STARTING A FIGHT. FEBRUARY 2018, HAVANA, CUBA.
© DAVID HIMBERT / HANS LUCAS



IN THE RING, TWO CHILDREN WAIT FOR THE START OF TRAINING. FEBRUARY 2018, HAVANA, CUBA.
© DAVID HIMBERT / HANS LUCAS

Despite technological censorship (via very low Internet speed), people better understand the approach.”

At the Rafael Trejo Gym, they usually put the boxing-enthusiast tourists in the stands so they won't interfere with training, but that placement wouldn't have worked for the images Himbert had in mind. He tried negotiating with the person in charge—to little effect—and impatiently raised his voice. He remembers, “I told them it was unacceptable and that I wasn't a tourist but a member of the big boxing family! I said I personally knew numerous big champions (and named a few names, exaggerating just enough) and said they wouldn't be happy to find out how I had been received! That did it: we high-fived, and I was able to work. The following days, I was welcomed like one of the family.”

LOOKING AHEAD

This year has been a time of personal transition for Himbert. “I'm licking my wounds after the misadventures that brought my seven-year project on Cuba to a brutal end.” He says he's looking for a new place to “adopt” and is considering Colombia, where he fell in love with the people

“The less I look like a photographer, the better it is for my work!”

of Medellín. In the meantime, he's continuing to explore boxing—a true passion for him—and is collaborating with a talented young boxer on a new project that he plans to share in 2020.

Beyond that, given today's access to free information on the Internet and a certain negative opinion about journalism, Himbert says he just wants to be able to keep doing his work. He reflects, “There's no democracy without a free press, so the stakes are high for all of us!”

If Himbert is ever in need of inspiration, he knows to reflect on the unmerited nature of the chance circumstances we're born into, which former UN ambassador Jean Ziegler often mentioned. Himbert adds, “This applies to poverty, wealth, family, health, beauty, ugliness and to the political regime we are born into—basically everything that we have received that we can't do anything about. And it's what humans do with these chance circumstances that that interests me.” ●



THE COMUNA 13 OF MEDELLIN IN TRANSITION. FUJIFILM X100F, 23 MM, F/2, 1/1250 S, ISO 200. © DAVID HIMBERT / HANS LUCAS

ProFusion 2019

PRO IMAGING EXPO

CANADIAN PROFESSIONAL IMAGING TECHNOLOGY EXPO



2 Spectacular Days **10** Sensational Years in the Making

2019 marks the 10th anniversary of ProFusion – Vistek's world-renowned pro imaging expo – and you can be sure it'll be the best one yet.

As in years past, you'll be among the first to witness Canadian-premiere product launches of the coolest new gear, attend exclusive hands-on demonstrations and get great tips from industry insiders. You'll get to network with like-minded peers and make informed

purchasing decisions about must-have merchandise available right there on the showroom floor.

It all happens under one roof in downtown Toronto. If you're a serious photographer or videographer, you know this is the place to be. You've only got two days to take it in, so clear your calendar and let the countdown begin.

Wednesday & Thursday, November 13 & 14, 2019 | Metro Toronto Convention Centre, Hall B



Free admission. Exclusive product launches. Amazing deals.
Register now at www.ProFusionexpo.com

Presented by



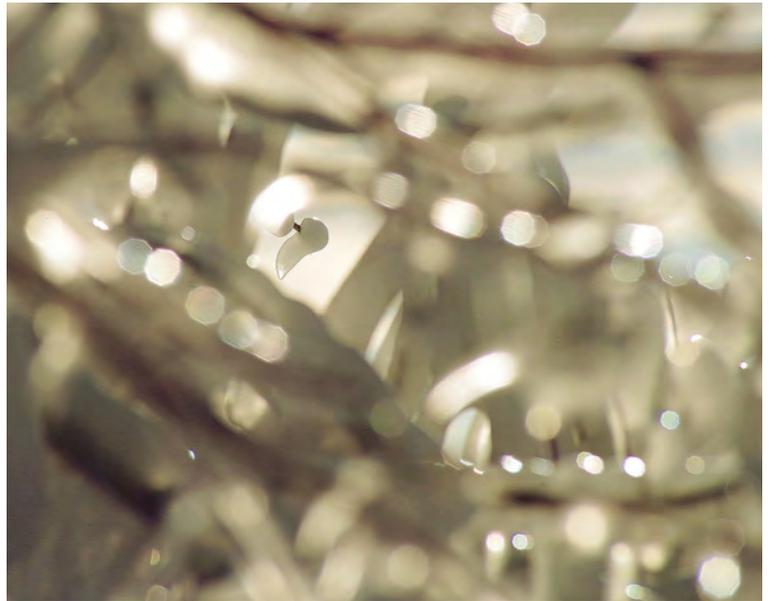
SHOWTIME

WE INVITE OUR READERS TO PARTICIPATE
IN THE SHOWTIME PHOTO CONTEST

...

This issue's **first-place winner** receives
a one-year subscription to **Photo Life!**

PhotoLife



EMSIE WILLIAMS, GODERICH, ONT.



AUDREY MC MAHON, PIERREFONDS, QUE.



MARIJKA VAN KUIK, VANDERHOOF, B.C.

THEMES	DEADLINE	PUBLICATION DATE
Roads	November 15, 2019	February/March 2020
Everyday Life	January 15, 2020	April/May 2020
Water	March 15, 2019	June/July 2020

...

REQUIREMENTS

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

Image format accepted: JPEG only

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

Indicate the contest theme in the subject line

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

The Showtime contest is open to Canadian residents only.

...



GABOR DOSA, WHITE ROCK, B.C.



WINNER / PAULA BROWN, OTTAWA, ONT.



KRISTI GIAMBATTISTA, TORONTO, ONT.



JEN BULLIED, SURREY, B.C.



TONY THAI, EDMONTON, ALTA.



HAROLD FLEMING, MASSET, B.C.

CANON 5D MARK II, 84 MM, F/8, 1/1250 S, ISO 100. © CURTIS JONES



THE ART OF SIMPLICITY

A MINIMALIST APPROACH TO CREATING STRONGER, CLEANER IMAGES

BY CURTIS JONES

Big empty spaces scared me as a kid. I had nightmares of being adrift on the ocean, running across a foggy marshland void of trees, and stumbling half-frozen through a winter whiteout. These were the places of the unknown and the lost, the places I felt the smallest and most alone. It's ironic that as an adult I find myself seeking out these vast, wilderness environments. I relish feeling humbled in the presence of looming horizons; I breathe easier and smile bigger. I am drawn to them, compelled to place myself there and let the emptiness wash over me as I patiently work a composition to its most minimal essence.

As I look back at the work I've created these past few years, a theme becomes apparent. More than sled dogs, icebergs, adventure athletes or the aurora, I have shot space. Early in my career, while living in the Arctic, I struggled to convey my appreciation for these places that I often found myself in—until I began to see the area surrounding my subjects. Whether it's the slight parting of an arm from a body in a silhouette or the snowy backdrop seeping into a portrait of a raven, the work I am most connected to shares a common element of space and minimalism.

It's likely you are already using some of these minimalist techniques in your landscape and portrait work. Let's break down the concept as a way to develop cleaner, stronger and more compelling compositions.

SIMPLIFY AND DECLUTTER

Don't feel you must cram something interesting into every square inch of the frame. Simplify your compositions by avoiding and removing clutter and distractions. If it's not important to the image, eliminate it.

When exploring new scenes, I always have a bias so I really try to let that voice have its moment then let go of it. I feel my best work comes from letting a place settle. Composition becomes a slow and deliberate process. I'll often find my "hook" first—that thing that draws me back over and over. Once I have identified what I find compelling, I'll get to work refining the frame. When working toward minimalism, cut away everything that's not necessary. Always compose to bring attention back to your subject.

Here are a few things to try when simplifying your compositions:

- Control your depth of field and look for natural elements in your frame to soften and blur your foreground and background.
- Use a telephoto lens to isolate your subject and push past potentially distracting elements that might be taking focus away from your story.
- Try using a longer exposure when shooting water or moving cloud cover to create cleaner images. A few extra seconds may be all you need to soften distracting texture in water or create pleasing patterns in the sky.
- Look for fresh perspectives that frame out clutter and noise. Perhaps moving a few feet to one side or getting low and placing your subject in the sky might be all you need to do to eliminate distracting branches or a fence post. Look around and consider all angles to help simplify your composition.

FINDING POSITIVE IN THE NEGATIVE

One of the strongest weapons in a minimalist's arsenal is the concept of negative space. At its most basic, negative space is the space that surrounds the main element of interest. Positive space is the main element of interest—your intended subject—as well as other details that attract attention.

When your frame is mostly positive space, nothing appears more important than anything else. Things feel crammed together, and your eye is given no direction. A "Where's Waldo" image would be an example of almost 100% positive space; it's designed specifically so that it's difficult to find the subject. If we remove everything except Waldo from the frame, the power of negative space becomes very clear. The space surrounding our subjects gives them importance.

Starting to intentionally use the negative space around your subject will help construct simple but powerful storytelling images by enhancing mood. Negative space can evoke feelings of isolation, serenity, grandeur or awe and help the viewer finally find Waldo.

A BALANCING ACT

When used properly in a scene, the negative space will provide a natural balance to the positive space. Getting this balance "right" will get easier with time and practice, but creating a compelling balance in an image is very subjective. *Continued on page 41*

EMBRACING MINIMALISM

As I set down this path seeking space and simplicity, I have come to admire other photographers that seem to subscribe to similar ideals in their own work. I asked a few to talk about their experience working from a minimalist perspective.

MARC KOEGEL

FINE-ART PHOTOGRAPHER, VANCOUVER

"For many years now, I have been using what I'd like to call a minimalism-focused mindset when creating my photographs. As artists, we are one hundred per cent responsible for every square inch of our final (printed) works, so it behoves us to minimize visual distraction and maximize the overall impact. I believe that a minimalism-focused mindset helps us to accomplish just that, as it encourages us to keep things simple; employ a clean visual style; and...look for strong lines, plain shapes, and simple textures, all while diminishing visual distractions. I am also in love with negative space, the perfect tool to help us simplify our photographs. This holds particularly true for black and white. When composing, often I cannot eliminate everything I'd like; that's when I can use negative space. For example, darkening distracting elements will make them less so within the overall composition, shifting the viewer's attention towards the main subject. I frequently use wide-angle lenses to create my photographs, so the challenge to create simple compositions is increased just by nature of the wide perspective. Using negative space helps me reduce the number of visual distractions while maintaining my preferred viewing angle. The impact of a given subject can be strengthened by surrounding it with a lot of negative space, no telephoto lens needed."



PHASE ONE IQ4 ACHROMATIC, 150 MM, F/5.6, 1/125 S, ISO 1600. © MARC KOEGEL

GIVE IT A TRY!

Exercise 1: Playing With Space

Find balance and exaggerate it.

Choose a subject and shoot a balanced composition with:

- Equal positive and negative space
- Mostly positive space
- Mostly negative space

Start simple. Use something like a tree against a blue sky and work through all three scenarios.



CANON 5D MARK IV, 150 MM, F/11, 1/800 S, ISO 100. © NATALIE GILLIS

NATALIE GILLIS
LANDSCAPE, WILDLIFE AND ADVENTURE
PHOTOGRAPHER, TORONTO

"When I'm out in the wild, the distractions of everyday life are distant and far removed, and, given enough time, I find myself becoming quieter and perceiving with more clarity the smallest details that make being in nature so awe-inspiring. I've always tried to reflect that sense of simplicity in my photography and find that minimalistic compositions evoke that same sense of peace that I find in wild places. It's about ignoring all the lines, textures and subjects that distract you from the intrigue and beauty of one simple thought or idea. It's silencing the noise of the world so that all you are left hearing is one sweet song. And while minimalism serves as an invitation to ponder the subject independent of its greater environment, it also leaves what lies beyond the photographer's frame entirely up to the imagination; a photograph becomes a story with an unfinished ending."



SONY ILCE-7M3, 100 MM, F/11, 1/800 S, ISO 640. © STEPHEN STARKMAN

STEPHEN L. STARKMAN
FINE-ART / TRAVEL PHOTOGRAPHER, TORONTO

"Many years ago, in the middle of crossing the Drake Passage, the singular most powerful piece of photographic advice given to me (by someone who never once saw an image I created) was to 'simplify' composition once I arrived in Antarctica. Not knowing—and only imagining—the complexity of the subject matter that lay ahead, 'simplify' turned out to be the longest-lasting and most important concept in my creative career. Simplify includes incorporating negative space that isn't necessarily empty, making careful choices of subject, colour, lines, shapes and balance (or imbalance, to create tension). To me, photographic minimalism challenges one to create images that are more like a short story than a documentary. And although many of my compositions are highly structured, minimalism begins for me with play. Can I find a visual theme, a coherent story or a unique perspective? In the end, the camera and the compositions one makes are truly just interpretations of reality. And thus, bottom dollar, minimalism and abstraction are, at the core, the same. Call it what you will. My images? All from play. Simply put, it's a lot of fun."

Exercise 2: Declutter Your Frame

Find a subject, and shoot it wide. Notice the edges of the frame, and reposition yourself to remove anything that might be unnecessary. Now shoot it again with a telephoto lens while trying to frame out potential distractions.

Exercise 3: Learn to See the Space

Find a subject, and compose a frame around that subject. Concentrate on the space surrounding it. See the spaces—the gaps.

CANON 5D MARK IV, 280 MM, F/4.5, 1/1000 S, ISO 640. © CURTIS JONES



CANON 5D MARK III, 200 MM, F/11, 1/200 S, ISO 400. © CURTIS JONES



I often play with balance to see how different ratios tell different stories. What may appear to work in one image may not have the same effect in another. More advanced or dramatic compositions may require pushing the limits of traditional framing techniques or breaking the rules completely.

Experiment with balance when composing. There is no magic ratio, but start with a generous amount of empty space. Try a little positive space in a sea of negative or push the subject to the extreme edge of the frame to see what happens. I have found that the more powerful my subject, the more space I can leave around it. And often the visual impact of a subject is magnified when it becomes smaller, like a drop of ink on a white shirt.

RESTING EYES, FULL MINDS

At first glance, minimalism may appear boring, but simply being aware of and including negative space in your photographs can drastically improve the viewing experience. As your eye moves around the frame, it is drawn to positive areas and allowed to rest in the negative areas before venturing out to explore more of the scene. Personally, my favourite

prints are those where I linger in the space surrounding the subject, slowly getting drawn into the details of the story. Initially, these images may not hit as hard as a more dynamic, fully loaded composition, but I find they leave a longer lasting impression. Creating images with room to breathe will keep the viewer coming back to consider what we chose to include and to eliminate from the frame.

CONCLUSION

Far from the stuff of nightmares, these days I throw myself wholeheartedly into vast oceans and five-day blizzards, embracing the unknown and working toward discovering the simplest elements an image requires. Minimalism has helped me appreciate what makes me feel most alive and human. Feeling insignificant and small but connected to something bigger than myself is truly freeing for me. By seeking out space in my compositions, I have discovered that spending time in these physical spaces helps me feel fulfilled and grounded. Creating these photographs allows me to live life in the places and with the people that I care most about. ●

SIGMA



With the recent launch of three new lenses optimized for Sony E-mount and Panasonic L-mount full-frame mirrorless cameras, Sigma has significantly raised the bar across the board. Each features the brand's signature optical excellence, build quality and ease of use. Each has superbly unique characteristics.

Spectacular Sigma Glass

The 14-24mm f/2.8 DG DN Art wide-angle zoom is Sigma's first zoom lens for full-frame mirrorless cameras and the first ultra-wide zoom for the L-mount system.

The ultra-fast 35mm f/1.2 DG DN Art is Sigma's first maximum-aperture prime lens and the world's first 35mm f/1.2 autofocus lens for E-mount and L-mount cameras.

The compact, lightweight and more affordable 45mm f/2.8 DG DN Contemporary is designed to achieve exceptional resolution and smooth, attractive bokeh.

Drop by your nearest Vistek store to check out these Sigma lenses and find out which ones are best for you.

PHOTO | VIDEO | DIGITAL | SALES | RENTALS | SERVICE

TORONTO • MISSISSAUGA • OTTAWA • CALGARY • EDMONTON • VISTEK.CA



DEALING WITH REJECTION

POSITIVE WAYS TO THINK ABOUT, AVOID AND RECOVER FROM HEARING “NO”

BY MARIUS MASALAR

In a past life, I made my living as a composer for media. I wrote music for games, films and advertising. I still do for select clients, but it's no longer my career. As with any creative pursuit, sometimes things don't quite go as planned, and, over the years, I've accumulated a big folder of music that never made it out into the world. Sometimes it was material written for games that didn't get finished; other times it was drafts of cues that were the wrong style or were later transformed beyond recognition over the course of working through edits. Last year, I decided to gather the orphaned pieces I was allowed to share into an album and release it into to the world. Turning those rejections around felt great, and it got me thinking about positive ways to think about, avoid and recover from rejection in other creative pursuits—like photography.

CLIENT PROJECTS

Nowadays, I earn my living working at a digital marketing agency I co-founded in Toronto. As my team and I work with clients to prepare photo and video shoots, I've learned to focus a lot of my energy on the pre-production phase.

DON'T RUSH THE EARLY DISCUSSIONS

The more successful we are at planning and preparing, the more effortless the shoot day will feel and the less likely we are to encounter the usual culprits that lead to rejected work: unhappy surprises, creative differences, and poor communication of scope. At this stage, the goal is to establish compatibility and find the best approach for accomplishing the project's goals.

It begins before a contract is even signed. During the initial conversations with a potential client, which I've come to think of as the “pathfinding” phase, I try to remain mindful of how they reached us. Do they know and understand our style? Have they seen enough of our output?

It's easy to get excited when a referral from a trusted colleague allows you to bypass some of your usual sales process, but be wary of skipping that. It might

be the only opportunity your clients have to see your work and understand what they're getting into. They too might be so willing to simply trust their referring friend that they forget to make sure that you actually produce the kind of work they're after for the project at hand. On our end, we try to be thorough in gathering details about the scope of the project. In addition to evaluating the scope as it's presented, we try to understand the peripheral factors that may lead to changes in that scope over the course of the project. That way, we can budget for it, both in terms of money and in terms of time, and ensure that we have a clear path to follow.

Having those kinds of conversations early and often also allows you to build a rapport with potential clients and feel out the intangible characteristics of the working relationship. Bad vibes are real and, more often than not, are worth trusting. If it looks like you are going to be a bad fit for each other—for any reason—then it might be worth helping that client find someone else to work with. There's rarely much sense in entering into a working relationship that feels wrong or unproductive.

DEBRIEFING AND DAMAGE CONTROL

Despite our best efforts, sometimes things do still end in rejection. In these cases, gathering feedback can be crucial. Whether it's via a post-mortem debriefing call or simply parsing the rejection notes, understanding what went wrong from the client's perspective can reveal issues in our process that we can avoid going forward.

That being said, it's not necessarily the case that every rejection is a reason to change your approach. Sometimes feedback simply reveals that you weren't a good fit after all, not that your process was flawed. You can't please everyone all the time, and letting every breeze blow you in a different direction will leave you unfocused and scattered. It's only when the problem fails to go away that you should start looking for negative patterns to correct.

One difficult lesson we've learned over the years is that sometimes those rejections have very little to do with the work submitted. Occasionally

On a whim, I submitted this snapshot to a black-and-white photography contest and was very surprised to have it win. The prize was modest, but it was a good reminder that sometimes photos you think are unremarkable resonate with other people.





DJI PHANTOM 4, 3.6 MM, F/2.8, 1/120 S, ISO 100. © MARIUS MASALAR

Last winter, I shot a series of aerial photos of the dynamic, interesting patterns that ice forms on Northern Ontario's lakes as they freeze and thaw. Thinking they'd make great art prints, I submitted the series to several galleries...and heard nothing back.



OLYMPUS E-M1 MARK II, 12 MM, F/5.6, 1/350 S, ISO 200. © MARIUS MASALAR

This Algonquin sunrise shot was submitted to a small contest run by an image-editing app. Before I knew it, the photo was being requested for licensing by Apple for a campaign—you never know where things will lead!

company politics intervene or other unpredictable circumstances emerge, and projects that feel like successes end up on the chopping block. Soon after the first such instance, we made an effort to bolster our contract clauses dealing with project cancellation or rejection. This was as much to protect the client as us, because it gives them the peace of mind of knowing that we have a process in place to handle any outcome—even a negative one.

We're willing to take a small loss if we need to, if it means leaving the client with the impression that we were helpful and accommodating even in the face of creative differences. This is important because in a creative field, we rely on reputation almost more than money. Money can be refunded, after all, but reputation can't.

TAKING THE PAIN OUT OF CREATIVE SUBMISSIONS

In all likelihood, you won't encounter many rejections while doing client work. But one area of photography that always produces a deluge of rejection is the process of submitting work to contests, galleries, publications and festivals. Photography is a job for some of us, with money and

continued business as the successful outcome. But photography is also an art, and, for many people, it's these contests and festivals that serve as a signal of success in this less commercial side of the industry.

While it may seem counter-intuitive, we may feel at our most vulnerable when submitting work in this way—more so than collaborating with a client. It's a one-sided relationship: we know something about the festival, contest or publication, but, most of the time, they know nothing about us except what they can glean from the submission itself. There's no sales process to grease the wheels, and no interpersonal interaction to factor in. There's only the work.

This puts a lot of pressure on the submitter and makes rejection feel particularly heartbreaking—doubly so since rejection is the default response in this process. Photographers who submit their work have to find ways to come to terms with the overwhelming apathy and negativity they'll encounter in response to their art. The simplest way is to remind ourselves that our self-worth and sense of our own skills should not be tied to the outcome of those submissions. It's like a lottery: the statistics are not in your favour.



Ready. Steady. Go.

With the Zhiyun Crane M2 handheld 3-axis gimbal stabilizer for smartphones and lightweight cameras, you'll never have to worry about shaky shots again. It's sleek and compact, easy to operate, features a handy quick-release system – and more. It's just one of several Zhiyun stabilizers to help you capture super-smooth footage on the move. We've also got the Weebill Lab for mirrorless cameras – and its creator kit with extra accessories – plus the Crane 3-Lab for DSLRs, too.



Weebill Lab



Crane 3-Lab



#1 IN GIMBALS

PHOTO | VIDEO | DIGITAL | SALES | RENTALS | SERVICE

TORONTO • MISSISSAUGA • OTTAWA • CALGARY • EDMONTON • VISTEK.CA

Vistek

FUJIFILM X-PRO2, 14 MM, F/4.5, 1/900 S, ISO 200.
© MARIUS MASALAR



Not only that, but each publication or contest is first and foremost beholden to its artistic vision and its audience. Its goal isn't to showcase the best work in some objective sense because that just isn't possible. Judging is always subjective. Publications and contests showcase work that aligns with their vision and direction.

I've come to think of artistic submissions as marketing tools. If you are selected, it's good press and makes you feel validated. If you aren't, it doesn't really mean anything and is just a cost of doing business. I also know photographers who know themselves well enough to recognize that the stress of submitting and receiving rejections outweighs any potential benefit to them, so they don't bother. They've decided there's no point dragging themselves down.

This photo is special to me because it won a contest in this very magazine! That contest was directly responsible for the wonderful opportunity I've had to help the team as a contributing writer.

KEEP MOVING FORWARD

It's tempting to think that those of us working in creative fields face more rejection than others, but I'm not sure that's the case. I believe the key difference is that, for us, it feels more personal because the thing being rejected is something we tend to associate with our identity.

We like to think that what we make is who we are, and I'm as guilty of that as anyone. For years, I had stitched onto my heart this notion that being a composer is who I am. But those were fragile foundations, and any pain in tearing them down was a small price to pay for their sturdier replacement. By definition, I write music, and so I am a composer. I take photographs, and so I am a photographer. But in my mind, I am no longer only a composer or photographer. Writing music and making photographs are two skills among many others at my disposal, two stars in a constellation.

What we make is both more and less than who we are. It is a product of who we are. A reflection. And so the rejection of any one work seems less tragic, less personal. It becomes something we can learn from with open hearts and keep in perspective as we keep moving forward. ●

IMPOSTOR SYNDROME

A creeping threat in this discussion of rejection is the notion of impostor syndrome. For many of us, success can—paradoxically—feel nearly as scary as failure. We feel somehow unworthy, like people will suddenly “discover” that we're not what we claim to be. This is an insidious problem common among creative types, and it operates almost like a rejection of the self.

The trouble is that we never want to be perceived as arrogant, and it seems impossible to be proud of one's accomplishments without coming off that way. But it's not. It's entirely possible to stay humble while allowing for the celebration of our successes.

When determining what will constitute success for ourselves, we need to understand our motivations. For example, the social-media age baits us into being motivated by recognition, but recognition is a volatile aim that is subject to trends and requires external

input. Too often, not having it can lead to a feeling of personal failure. The funny thing about art is that it tends to emerge when artists stop focusing on creating it and being appreciated for it. So, instead, I like to find satisfaction in other motivations. The simplest is the sheer joy of personal expression and putting my perspective into the world in a tangible way. One of my other, more prosaic, motivations is developing great relationships through collaborating with others to produce work. I also find it very satisfying to be able to deploy skills that I'm passionate about in a way that helps me earn a living.

Whatever motivations you end up settling on, be wary of those feelings of inadequacy that crop up when you start comparing yourself to others or second-guessing your abilities. Focus on your motivations and allow yourself to celebrate progress, even if it's in a quiet way.

PROFOTO C1 AND C1 PLUS

SHEDDING SOME LIGHT ON THE SUBJECT

BY GUY LANGEVIN

A professional flash for a smartphone? Really? Isn't that a little over the top? Swedish company Profoto doesn't think so. After all, whether you're taking photos with a smartphone or a more traditional camera, the goal's the same: to have the best images possible. And since great photos need great light, that's exactly what Profoto wanted to offer smartphone photographers with their new C1 and C1 Plus.

Even though they're designed for smartphones, it's clear that these flashes were created with Profoto's DNA. They have the minimalist design, solid construction, and streamlined interface that Profoto is known for. To get started, you'll need to download the Profoto app, which is essential for using the flash, and connect the flash to the app via Bluetooth. The rest is relatively intuitive. The app is well-designed and simple to use. When in Automatic mode, it evaluates the scene to calculate how much flash power you need. You can vary the style by selecting whether you'd like a natural or dramatic look.

Since you can hold the unit in your hand, you can easily position it anywhere, on any side, to find the perfect angle to improve your images. Like the A1, its round head emits smooth, natural light, and you

can use it as continuous lighting as well. Profoto had the smart idea to integrate a shutter release directly onto the flash, and it quickly becomes addictive. This button is also the on/off switch, though, and if you hold it down for too long, you'll turn the flash off instead of taking a photo. Since the C1 Plus has three buttons/switches, I would have liked it if the shutter release had a different texture to make it easier to find when holding it at arm's length.

C1 OR C1 PLUS?

The photographer who's already in the Profoto ecosystem will be happy to know that the C1 Plus is compatible with Profoto AirTTL. So you can use it with a traditional camera and other Profoto flashes. It's the more powerful of the two with a maximum output of 4300 lumens, compared to 1600 for its sibling. In addition, the C1 Plus is compatible with



These flashes are simple to use. I took this selfie a few minutes after having unboxed the flash, which I tested without having an instruction manual.

PROFOTO C1 PLUS AND IPHONE 7 (FRONT CAMERA). © GUY LANGEVIN



Anyone who has used a smartphone flash knows how unflattering it is. With the C1 and C1 Plus, Profoto gives iPhone photographers the chance to work creatively with flash.

PROFOTO C1 PLUS AND IPHONE 7 (REAR CAMERA). © CATHERINE ROBITAILLE

the magnetic modifiers designed for the A1 and A1X, so there's the option of using diffusers, gels, and grids for even more creative possibilities. The C1 Plus has a tripod socket, which allows you, for example, to mount it on a mini tripod.

Once you've gotten familiar with the C1 or C1 Plus, its small size and creative possibilities quickly make it indispensable. The C1 is \$389, but a serious photographer will probably want the advantages of the C1 Plus. They aren't giving them away, though: the C1 Plus retails at \$679. ●



The Profoto app is simple and intuitive. However, it only exists for iPhones. Android users will have to wait to see if Profoto decides to come out with an Android app later.



C1 PLUS SPECIFICATIONS

FLASH

Max. output: 4300 lumens
Max. illuminance at 1 m: 1700 lux
Colour temp. range: 3000 K–6500 K (± 200 K)

CONTINUOUS LIGHT

Max. output: 280 lumens
Max. illuminance at 1 m: 140 lux
Colour temp. range: 3000 K–6500 K (± 200 K)

BATTERY

Performance: > 2000 full-power flashes or
> 40 minutes continuous light at full power
Charging time: 2 hours

CONNECTIVITY

Profoto app compatible with iPhone 7 and later
Connects via Bluetooth
Built-in Profoto AirTTL receiver



C1 SPECIFICATIONS

FLASH

Max. output: 1600 lumens
Max. illuminance at 1 m: 800 lux
Colour temp. range: 3000 K–6500 K (± 200 K)

CONTINUOUS LIGHT

Max. output: 280 lumens
Max. illuminance at 1 m: 140 lux
Colour temp. range: 3000 K–6500 K (± 200 K)

BATTERY

Performance: > 2000 full-power flashes or
> 30 minutes continuous light at full power
Charging time: 2 hours

CONNECTIVITY

Profoto app compatible with iPhone 7 and later
Connects via Bluetooth

THE LIVING ROOM

TAKE A SEAT AND JOIN THE CHIT-CHAT!

WHAT IS PHOTOGRAPHY TO YOU? IS IT A SOURCE OF INCOME, THERAPY, A HOBBY, OR SOMETHING ELSE? HOW DOES IT IMPROVE YOUR DAY-TO-DAY LIFE?

Looking back, photography started (45 years ago) as a hobby, then a profession. Since day one, always a passion. More than therapy, it is my happy place—nothing calms me more.

BOB HOUSE

It's my FT job. And, it's more than that too. Emotionally communicating through my art helps my soul to breathe completely. Photography is an inseparable part of who I am.

BRIAN MERRY

Therapy for sure. Passion, especially when you get that shot, "Wow!"

PHIL HIETANEN

Hobby, led to profession, always therapy. Getting paid to do what I love and, often, attend conferences as an added bonus. And if I'm having a bad day, I throw the camera in the car and go for a back-roads drive!

SUZAN McEVROY

The ability to get exercise for the body and the mind. That is the benefit of my chosen hobby. Works every time.

BARRY MOON

At this point, it's an addiction.

MIKE PATTEN

Great question! Having a conversation with others.

OLAF SZTABA

Memories.

BRIAN CRAWFORD

Self expression; it helps me be myself.

CARRIE GREGORY

It's a career and has been for over 35 years. In answer to part 2, it's bought a couple of houses, several cars, daily meals, etc.

LARRY ARNAL

It's a joy. Simple as that.

STEFFI PIE

Throw the gear into the box on my ebike and head into the forest for some soul rejuvenation; it keeps me sane.

MARTIN COOPER

It's a complicated relationship.

KEVIN J. MELLIS

Passion for over 50 years; 68 to present day. Fun, stress relief, and, at times over the years, source of extra income. A gal by the name of Debbie Roy, who I went to junior high with, graced your first issue!

ALAN JOHNSTONE

It's a hobby for me...love to strap on my camera bag and escape the humdrum of everyday life...

ALAN JOHNSTONE

As a retired community photojournalist, I have come full circle, back to my original reason for getting involved in photography many decades ago—SAVING MEMORIES! Memories of family and friends, of special moments, of wonderful travel experiences—so many meaningful memories preserved for my own enjoyment or to share with others through the magic of photography.

LYNN TROY MANISCALCO



Power. Speed. Precision.

With a whopping 61 megapixels at its core, the new Sony alpha 7R Mark IV boasts the world's largest image sensor for a full-frame mirrorless camera to date. And that's not all.

Along with that dazzling back-illuminated BSI-CMOS image sensor, the a7R IV also houses the latest BIONZ X image processing engine, allowing for secure 5-axis in-body image stabilization and 15 stellar stops of dynamic range, plus the ability to shoot at 10 fps with continuous AF for up to 68 photos.

But there's more. The 567-point hybrid autofocus system employs Sony's signature real-time eye AF, for both human and animal subjects, and this remarkable feature even works when shooting video – another major milestone for Sony's alpha line of cameras.

The full-frame Sony a7R IV mirrorless puts power, speed and precision at your fingertips. Test it out yourself at Vistek.



SONY α 7R^{IV}

PHOTO | VIDEO | DIGITAL | SALES | RENTALS | SERVICE



TORONTO • MISSISSAUGA • OTTAWA • CALGARY • EDMONTON

VISTEK.CA

ALL-ROUND
CREATIVE GENIUS

CAPTURE TOMORROW



Z 6 MIRRORLESS
REINVENTED

It's about remaining fluid, open. Preparing for nothing, but being ready for anything. Thriving in whatever situation comes along. The Z 6 is perhaps the most adaptable camera we've ever created. It's at the sweet spot of speed, resolution and low-light performance. All combined with the advantages of a lightweight mirrorless design, a revolutionary new full-frame lens mount with matched lenses and seamless integration with Nikon's DSLR system—including the F-Mount NIKKOR lenses you love.

24.5 MP | ISO 100-51,200 | 273 AF POINTS | UP TO 12 FPS



www.nikon.ca