Photography in Canada, 1839–1989

AN ILLUSTRATED HISTORY

By Sarah Bassnett and Sarah Parsons

ART
CANADA
INSTITUTE
INSTITUT
DE L'ART
CANADIEN

Contents

Preface

Photography has become so thoroughly integrated into our everyday experience that it may be hard to imagine life without it. Yet, the myriad forms of photography and their varied uses developed gradually over time and in particular contexts. In this book, we trace many of these developments and the historical and cultural conditions that made them possible. We were often guided by how we teach, or would ideally like to teach, the history of photography in Canada; whenever possible, we have highlighted the under-recognized contributions of practitioners from marginalized groups, to expand the range of narratives and entry points within that history.

The origins of this book can be traced to December 2015, when Ann Thomas (Senior Curator, Photography Collection, National Gallery of Canada), in collaboration with Paul Roth (Director, The Image Centre) and Martha Langford (Research Chair and Director, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art), convened a workshop at the National Gallery of Canada (NGC), Ottawa, to explore collaborative approaches to writing the history of Canadian photography. The workshop showcased current research in this field, as well as a variety of approaches to documenting Canadian photographic history from a cross-section of scholars, museum professionals, archivists at public and private collections, community-based historians, commercial dealers, and publishers.

This wide range of expertise is richly reflected in the published literature on photography in Canada. However, although national histories of photography have been published for countries including Australia, India, and the United States, the important studies on photography in Canada have largely focused on particular themes, photographers, and collections,[1] while many scholars in this country have written about specific critical issues in photography.[2]

Annie McDougall, *William, Jimmie, Ivan and Bruce Millar at St. Francis River, Drummondville, QC*, 1888, silver salts on glass, gelatin dry plate process, 10 x 12 cm, McCord Stewart Museum, Montreal.

There are therefore relatively few publications that situate the broad scope of photography in Canada as an accessible history. In 1965, collector, photographer, and amateur historian Ralph Greenhill published a survey of early Canadian photography based on his private collection, and in 1979, he published a more rigorous updated version with archivist Andrew Birrell.[3] In 1984, Lilly Koltun edited a landmark volume about the first century of amateur photography in Canada, which drew heavily on the collections of Library and Archives Canada.[4] Joan M. Schwartz edited a special issue of the journal *History of Photography* in 1996 that focused on Canadian photography, and in 2004 she wrote the first comprehensive encyclopedia entry on the subject.[5] Curator Andrea Kunard wrote a brief but important overview of photography in nineteenth-century Canada that was published in 2008.[6] Martha Langford, who previously served as founding director and chief curator of the Canadian Museum of Contemporary Photography, contributed a survey of twentieth-century photography for a 2010 edited volume on the visual arts in twentieth-century Canada.[7] The following year, Kunard and professor Carol Payne published an edited volume of case studies brought together as *The Cultural Work of Photography in Canada*.[8] Their introduction and essay about

writing on photography in Canada offers one of the most comprehensive assessments of this history.

Although there are limitations to using a national framework for such histories—in part because of the tendency to focus on photography in the service of nation building—there are also many benefits. A national focus explains the social, cultural, and political context for photographic practice in Canada and introduces readers to some of the key figures, critical issues, and areas for future research. While recognizing national concerns, we also acknowledge that photography in Canada is a transnational history, wherein many photographers worked in the country for defined periods but were connected to global networks; those networks are part of the story.

LEFT: Tom Gibson, *Man and Bus,* 1974, gelatin silver print, 40.5 x 50.8 cm; image: 19.4 x 29.1 cm, CMCP Collection, National Gallery of Canada, Ottawa. RIGHT: Lutz Dille, *Jewish Market, Toronto*, 1954, gelatin silver print, 18.4 x 24.1 cm.

In response to the call for an accessible, national history, this book surveys the first 150 years of photography in Canada from its inception through to its central position in the field of contemporary art. As university professors with forty years combined experience teaching and researching the history of photography and the art and visual culture of Canada, we saw the profound need for a detailed overview that would connect with students and general readers. In the international and interdisciplinary field of photographic studies, there is also a clear need for a publication that provides a framework to understand the array of specific projects in Canadian photography.

Due to their cost, beautifully produced art books tend to exclude many potential readers. But the Art Canada Institute offers an ideal means of distributing an accessible survey of photography in Canada. ACI's strong framework focuses on user experience, as well as on providing books that serve as reliable scholarly sources. This book draws on our own research along with the existing literature on photography in Canada, spanning scholarly texts, exhibitions, and popular media.

However, no book, no matter how long or authoritative, is definitive or comprehensive. Given the exceptionally broad scope of this book, we made difficult choices about which photographs and photographers to include and which stories to tell. We have endeavoured to cover a wide geographical range of photographers and a variety of genres and techniques, from photographs

made as art to those that were initially considered documents. In each section, we have chosen to highlight certain organizations, figures, and exhibitions, rather than provide comprehensive lists. This approach is designed to appeal to the non-specialist, and it has enabled us to engage with contemporary critical issues in our reading of the past.

LEFT: Ted Grant, *Civil Rights March, Ottawa*, 1965, printed 1995, gelatin silver print, 50.8 x 40.4 cm; image: 49.7 x 32.3 cm, CMCP Collection, National Gallery of Canada, Ottawa. RIGHT: John Paskievich, *Untitled*, from the series North End, Winnipeg, 1976, silver print on paper, silver halide, 30.2 x 20.1 cm, Winnipeg Art Gallery.

One tough decision was to limit our scope to the first 150 years of photography, ending at 1989. By that point, photography was woven into virtually all aspects of life in Canada, encompassing a range of image-making practices from the commercial and the artistic to the vernacular. The next historical chapter, from 1990 to the present, would require another volume. New technology, including the shift from analogue to digital and the advent of the internet and social media, has transformed the way people communicate. At the same time, many contemporary artists working across media have turned to photography as a way of engaging with their cultural environment, and the concepts required to analyze these developments are increasingly interdisciplinary. While the contemporary era of photography is truly fascinating, we decided it was beyond the scope of this book.

The historical overview section of this book provides a broadly chronological account of how photography has figured in the growth and development of the nation of Canada, with an emphasis on its social, cultural, and political

significance. Our history examines a range of themes, including photography's role in settler colonialism and Indigenous cultural revivals, the rise of mass media and popular photography, state propaganda and cultural diplomacy, and the changing status of artistic photography.

Our selection of key photographers was guided by the available research, as well as an interest in regional distribution. The scholarship to date is dominated by studies of photographers who had privileged access to mainstream institutions. As a result,

Shelley Niro, *The Rebel*, 1987, hand-tinted photograph, 35 x 41.5 cm, courtesy of the artist.

we chose to highlight the contributions of photographers from historically marginalized groups, including women, Black, Indigenous, and Asian photographers. Much of the work produced by these individuals has not been researched, written about, exhibited, and woven into the narrative of history as thoroughly as that of their white male counterparts. Our hope is that this book will stimulate new studies in these under-researched areas. Where contemporary photographers are concerned, we focused on those with significant exhibition records prior to 1989.

There is more to the study of photography than images and image-makers, and the section about institutions involves the development and dissemination of photography in Canada. The most obvious institutions are museums and archives, but this section considers institutions in a broader sense: formal and informal associations that govern, or attempt to govern, standards and norms around photography. Although many nineteenth-century photographers learned through apprenticeships, that learning was guided by journals and, later, camera clubs, then art schools and universities. In the nineteenth century, commercial studios and journals, along with local, national, and world fairs, identified and celebrated great photographs. Most of these networks favoured photographers with social capital—mainly white, urban men. In turn, these practitioners and the photographs chosen as exemplary through these limited networks shaped both professional standards and public conceptions of photography. We recognize the construction of these dominant narratives, and in this section, we highlight Canadian participation in transnational networks and alternative visual repositories, both of which allow us to tell histories that destabilize the canon.

LEFT: Clara Gutsche, *Janet Symmers*, 1972, gelatin silver bromide print, selenium toned, 35.5 x 30 cm, Montreal Museum of Fine Arts. © Clara Gutsche / CARCC Ottawa 2023. RIGHT: Gerald Hannon, *Kiss-in at the corner of Yonge and Bloor, Toronto*, 1976, gelatin silver print, The ArQuives, Toronto.

The section on genres and critical issues explores the practices through which images are made, the ways that photographs function, and the spaces in which they circulate. Because the meaning of a photograph is not fixed, but is instead defined by its context and use, images may relate to more than one genre and critical issue. For instance, portraits are defined by their focus on human subjects, but they may also be considered art, photojournalism, or ethnographic study, depending on the style and expression of the representation; they may prompt discussions of power and resistance or relate to issues of gender and sexuality. Genres and critical issues are informed by the discourses that shape the production and use of photography, and these change over time.

LEFT: Greg Staats, Skarù:rę̓ [Tuscarora] / Kanien'kehá:ka [Mohawk] Hodinöhsö:ni', Six Nations of the Grand River Territory, Ontario, *Mary [Anderson Monture]*, 1982, toned silver print, 37 x 37 cm, Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau. RIGHT: Tess Boudreau, *Rita Letendre*, early 1960s, gelatin silver print, 23.7 x 34.8 cm, Art Gallery of Ontario, Toronto.

The section covering techniques and technologies traces the introduction of new devices and photographic processes, along with corresponding changes to the way photography worked in the world. Here, we highlight developments that had a significant impact on the way photography was practised in Canada— such as the dry plate process, which made photography more widely accessible by being more affordable, practical, and easier to use than the methods that preceded it.

The compendium of photographers and the sources and resources offer a fuller picture of the many fascinating figures in Canadian photography. We endeavoured to provide examples of different approaches, genres, and styles from across the 150 years of this study and from across the country. These sections are meant to serve as a point of reference for future research and provide an impression of this deep and varied field.

Ron Benner, *Américan Cloisonné* (detail), 1987–88, mixed media photographic / garden installation, variable dimensions, Civic Plant Conservatory, Saskatoon.

We are pleased to offer this overview of the first 150 years of photography in Canada as a resource for interested readers across the country and around the world. While writing it, we uncovered many areas that would benefit from further study, and we hope it will help others generate ideas for exhibitions and scholarly explorations for years to come.

In closing, we acknowledge that we work as settler scholars living on the traditional territories of the Anishinaabe, Haudenosaunee, Lūnaapéewak, Chonnonton, Huron-Wendat, and Mississaugas of the Credit. We also recognize Canada as a settler-colonial state and that any history of photography in Canada implicitly legitimizes the nation and privileges Western systems of knowledge. Throughout the book we acknowledge the role of photography in the historical and ongoing systemic oppression of Indigenous people through settler colonialism, and at the same time we aim to highlight the significant work of Indigenous photographers, photographic subjects, curators, and scholars who interrupt and challenge those systems.

Sarah Bassnett
Sarah Parsons
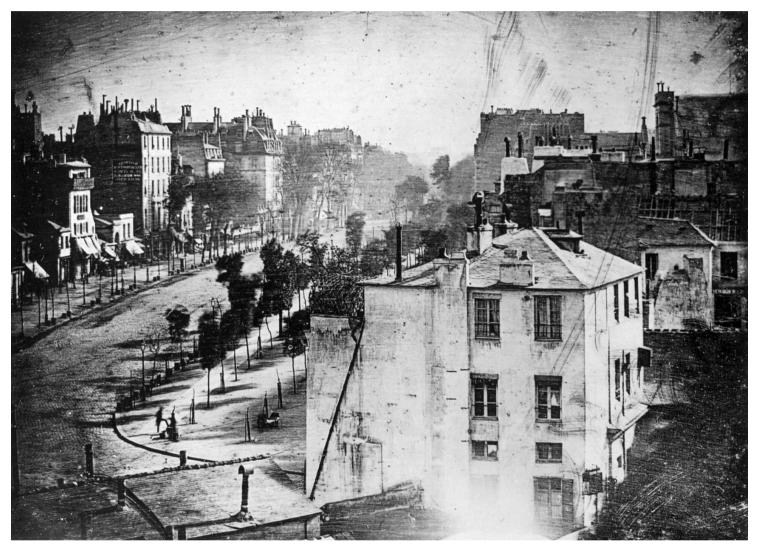*June 2022*

Historical Overview

When photography was introduced to Canada in 1839, it was first considered a novelty, but it quickly became a business and an art form. Before long, governments used photographs as documentation and evidence, while families assembled albums and told their histories with images. Photographers worked on city streets, in portrait studios, at tourist destinations, on expeditions, and at construction sites, and their photographs circulated in many forms and venues, including in albums, books, reports, newspapers, magazines, public lectures, and exhibitions. From 1839 to 1989, photography shaped societal norms, transforming how people engaged with others and how they understood the world.

1839–1850s: Photography Captures Public Interest

In the late 1830s, British North America was on the cusp of the industrial age. Montreal, in Lower Canada, was the largest city, while the newly incorporated city of Toronto was the economic and political heart of Upper Canada. Yet the colonies were a study in class contrasts. Oxen pulled carts down muddy streets that connected the ramshackle cottages of immigrants and labourers with the mansions of wealthy merchants. And people in the growing urban centres still looked to Britain, France, and the United States for the latest trends.

Louis-Jacques-Mandé Daguerre, *Boulevard du Temple, Paris*, c.1838, daguerreotype.

In 1839, news of a remarkable invention reached Torontonians via a letter in *The Patriot* newspaper. Readers were intrigued by Samuel Morse's description of the elegant images created using the recently announced photographic process patented by Louis-Jacques-Mandé Daguerre (1787–1851). Soon after, travellers began to practise the daguerreotype process in North America, producing crisp images on sheets of silver-plated copper. In the early years, there was much discussion in Europe and other regions about how the new invention would be used and whether it belonged in the realm of art or science. But in Canada and the United States, the commercial applications of the process were paramount. When itinerant daguerreotypists set up temporary studios in cities such as Montreal, Toronto, and Halifax in the early 1840s, advertising their services for "inimitable, and much admired likenesses," patrons rushed to sit for portraits made not by a painter's brush but by a photographer's camera.[1] The public was captivated by the beauty and exactness of daguerreotypes, and the upper and middle classes commissioned portraits as precious keepsakes.

Portraiture was by far the most popular application for photography at this time, and the first daguerreotypist to set up a more permanent studio in British North America was likely William Valentine (1798–1849), a former portrait painter, who offered photographic portraits in Halifax beginning in 1842.[2] A few early practitioners became successful and received recognition for their work. These include Valentine's former pupil and partner, Thomas Coffin Doane (1814–1896), who ran a gallery in Montreal from 1846 until 1865 where he made portraits of politicians and officials, and Eli J. Palmer (c.1821–c.1886), who was active in Toronto from 1849 until 1870.[3] In the 1840s, photographers mainly worked in the growing urban centres of the newly formed Province of Canada, because the population was concentrated and the chemistry and equipment for making daguerreotypes was readily available from manufacturing centres in the northeastern United States.

LEFT: Thomas Coffin Doane, *Louis-Joseph Papineau (1786–1871), politician*, c.1852, daguerreotype, 14 x 11 cm, Library and Archives Canada, Ottawa. RIGHT: Eli J. Palmer, *R.A.A. Jones, de l'album de collection dit de Richard Alleyn*, after 1865, albumen silver print, 9.3 x 5.5 cm, Musée national des beaux-arts du Québec, Quebec City.

The early Canadian photography scene also included a woman known only as Mrs. Fletcher (active 1841), who was possibly the first woman in North America to become a professional photographer. Upon her arrival in Quebec City in 1841, Mrs. Fletcher advertised her services as a daguerreotypist and as a "Professor and Teacher of the Photogenic Art." In addition to making daguerreotypes, she offered to instruct "ladies" in "a most respectable, tasteful, and pleasant employment, requiring but a few hours' attention a day and producing an income from 15 to 30 dollars per week, either by settling in a city or travelling through any part of the civilized world."[4] Mrs. Fletcher's

enthusiastic attitude toward her specialty confirms what scholars have long argued: that women were involved in photography from the very beginning.[5]

The market for portraiture was stimulated by a growing interest among the urban middle class in conveying social status through appearance, but enthusiasm for photography was not specific to any one class or cultural group. Contrary to the stereotype, many Indigenous people were as interested in photography as they were in other European technologies such as guns and in the metal objects that Indigenous

LEFT: Advertisement for Mrs. Fletcher's services as a "Professor and Teacher of the Photogenic Art," featured in the *Montreal Transcript*, September 16, 1841.
RIGHT: Livernois & Bienvenu (Élise L'Heureux/Livernois, and Louis Fontaine/Bienvenu), *La Famille Livernois à la fosse (« Le Trou »), La Malbaie*, after 1870, gelatin silver print, 19 x 15 cm, Musée national des beaux-arts du Québec, Quebec City.

people encountered through trade with settlers.[6] One of the earliest portraits of an Indigenous person in a public collection in Canada depicts Maungwudaus (c.1807–after 1851), also known as George Henry, who was a Chief of the Mississauga First Nation and a government interpreter. This daguerreotype was made while Maungwudaus was touring Europe as a performer in the mid-1840s.[7] Although public interest in portraiture continued, the next decade increased the range of subject matter and uses for photography.

Maun-gua-daus (or Maun-gwa-daus), alias George Henry (born c.1807), original chief of the Ojibwa Nation of Credit (Upper Canada) and interpreter employed by Indian Affairs, c.1846, photographer unknown, daguerreotype, 11.8 x 8.5 cm, Library and Archives Canada, Ottawa.

Undeterred by the technical challenges of the daguerreotype process (including long exposure times), early photographers portrayed scenic views. In many instances, they were drawn to places of natural beauty, such as Montmorency Falls, Quebec. These were the same sites that fascinated other artists, and photographers sought to produce the kinds of picturesque views they encountered in drawing and painting. Newcastle industrialist and amateur photographer Hugh Lee Pattinson (1796–1858) made the first known daguerreotype of Niagara Falls on a trip to Canada.[8] And selections of work by the Swiss-born Canadian Pierre-Gustave Joly de Lotbinière (1798–1865), who travelled to Greece and Egypt to photograph ancient monuments, were reproduced as aquatints in a book on Egypt by architect Hector Horeau.[9]

As enthusiasm for new formats and uses of photography grew in its first two decades of existence, the stage was set for creating new businesses and different ways of imagining or presenting a nation.

Hugh Lee Pattinson, *The Horseshoe Falls, part of Niagara Falls*, 1840, daguerreotype, Robinson Library Special Collections, Newcastle University.

1850s–1880s: The Business of Photography

By the middle of the nineteenth century, gas lamps illuminated city streets and new brick homes featured modern amenities such as indoor plumbing. Photographers set up shop in fashionable districts of major cities alongside artisans, retailers, bankers, and lawyers. Daguerreotype portraits were already less expensive than painted ones, and the invention of the wet collodion process in 1851 meant that the inexhaustible desire for portraits that formed the core of the early photographic business became easier to satisfy. By 1865, Canada's main business directory listed more than 360 photographers.[10]
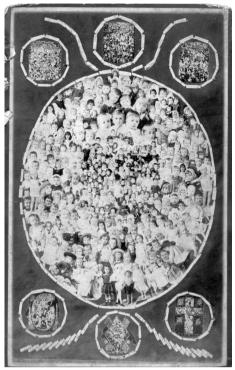

LEFT: Jules-Ernest Livernois, *L'abbé Dominique-Alfred Morisset*, 1894 or 1895, gelatin silver print, 8.9 x 5.9 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: George William Ellisson, *Grey Nuns*, 1861, albumen silver print, 20.2 x 17.6 cm, National Gallery of Canada, Ottawa.

At this time, studios catered to a primarily middle- and upper-class clientele. Starting in 1854, the Livernois family operated several bustling studios in Quebec City, and for three generations they fuelled the craze for portraits through various means, including by selling photographs of Catholic religious figures to francophones. The studio of George William Ellisson (1827–c.1879), located in Quebec City's upper town where many of the city's artists were based, was popular within the anglophone community.[11] William Notman (1826–1891), a recent Scottish immigrant, opened a studio in Montreal in 1856 that he operated with his sons until his death four decades later. The first Canadian photographer to achieve international renown, Notman also established franchises and partnerships across eastern Canada and in the northeastern United States. In 1876, Notman's partner in Ottawa, William James Topley (1845–1930), bought out Notman and ran the business until the end of the nineteenth century. The backbone of these photography studios was producing reliably proficient portraits at a reasonable price.

Women were involved in all aspects of the photography business. At the Livernois Studio, Élise L'Hérault dit L'Heureux (1827–1896), the wife of Jules-Isaïe Benoît Livernois (1830–1865), ran the family studio after her husband's early death in 1865, and Notman's female employees worked with clients, as well as making and touching up prints.[12] In Ottawa, Alvira Lockwood (1842–1925) ran a successful studio from the early 1860s until 1884, and British immigrant Hannah Maynard (1834–1918) opened one of the first photography studios in Victoria in 1862. She served as its manager and primary photographer, with some participation from her husband, while also caring for her children. Maynard created inventive new formats to market photographs of children, such as her Gems of British Columbia, 1881–95, which brought her success and recognition in western Canada and in the United States.[13]

Many of these early photographic studios produced and marketed a wide variety of formats and regularly updated their offerings to appeal to clientele eager for novelties. The carte-de-visite, a small photographic portrait in the form of a visiting card, was one such novelty that became popular in the late 1850s and formed the basis of many social interactions. People bought portraits in significant numbers to exchange with family and friends. Most portraits were prosaic, but that did not limit how studio owners marketed themselves. They created street-level window displays and turned elegant reception areas into portrait galleries that enticed potential clientele with rotating sample images of glamorous and celebrity sitters. The gallery and waiting room of the Livernois Studio in Quebec City, for example, was an elaborately decorated setting where clients could peruse an array of photographs available for sale while waiting to sit for their own portraits.[14]

Hannah Maynard, *Gems of British Columbia for the year 1887*, 1888, composite, black and white glass plate negative, 21.5 x 16.5 cm, BC Archives, Royal BC Museum, Victoria.

LEFT: Four-lens camera (used for cartes-de-visite), c.1880, wood, brass, glass, and leather, 30 x 19 x 39.8 cm, National Gallery of Canada, Ottawa. RIGHT: Jules-Ernest Livernois, *Interior of the Livernois Gallery*, c.1886, dry plate negative, 16.7 x 21.5 cm, National Library and Archives of Quebec, Montreal.

In Montreal, Notman generated several creative ways to attract sitters for regular portraits, including holding art exhibitions in his main studio. In addition to emphasizing the need for albums and the ritual of marking family events such as births and marriages with a photograph, Notman also pioneered group and composite portraits. He partnered with universities, professional groups, and recreational organizations to offer images that pictured the emerging social networks of the growing nation. Using newspaper ads, Notman invited

attendees at society balls into his studio to sit in their finery for individual portraits that would then be grafted into a large composite arrangement. These composites would be photographed for display and sale. Notman's studio also developed a storage system for portraits that allowed patrons to reorder copies of their own images or even to order images of other people. These "picture books" contained copies of every carte-de-visite taken at his studio, and the "index books" contained an alphabetical list of all his sitters and the numbers for the portrait negatives.[15]

William Notman and Henry Sandham, *The Terra Nova Snowshoe Club, Montreal*, 1875, collage of albumen silver prints with graphite, watercolour, and gouache, 37 x 63.9 cm, National Gallery of Canada, Ottawa.
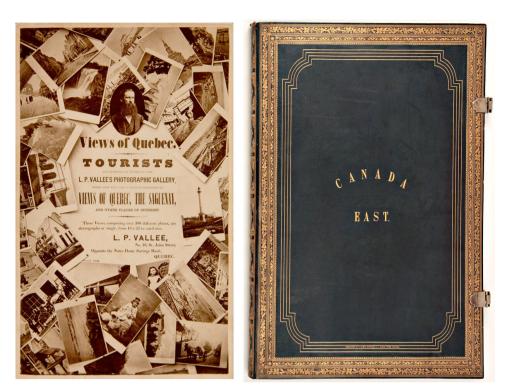
Successful studios built up a range of photographic products, including prints and albums, to sell to local patrons, tourists, government officials, and British military personnel stationed in Canada. Landscape and architectural views were especially popular as souvenirs. Some were sold as individual images and others were assembled into portfolios and albums, and later as illustrated books. The first Canadian portfolio, made by Samuel McLaughlin (1826–1914) and issued monthly, was called *The Photographic Portfolio* (1858–60) and included views in and around Quebec. Louis-Prudent Vallée (1837–1905), who was also working in Quebec City, became well known for the impressive array of picturesque views that he marketed and sold to tourists visiting the region.
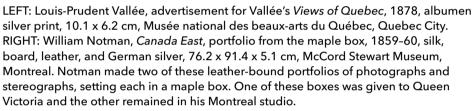
Most commercial studios offered a selection of their own images of local scenery for sale but would often collaborate with other studios in other parts of the country to ensure broader coverage of Canadian scenes. Stereographs were popular among tourists and locals who frequented commercial studios because they transported viewers to remarkable and distant locales. Scenic photographs were also featured in presentation albums, and in 1860 William Notman created an unusually elaborate offering. He gave to the Prince of Wales and Queen

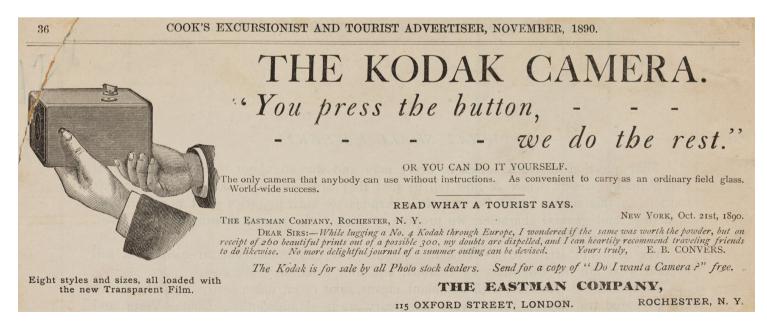Victoria a maple box containing a leather-bound album of over five hundred printed photographs and stereographs of Canadian cities and landscapes, including Hamilton and Niagara Falls.[16] Not one to miss a promotional opportunity, Notman listed stereograph copies of all the photographic images in Queen Victoria's album for sale in his catalogue that same year.[17]

During the second half of the nineteenth century, photographic equipment companies worked to streamline and simplify the practice of photography, making it more accessible for both professionals and amateurs. Camera operators learned their craft from articles and Q & As with experts published in photography journals, some of which were produced by companies that sold photographic equipment in international journals that circulated in Canada. When George Eastman founded Kodak in 1888, he revolutionized photography with the invention of an easy-to-use camera that was preloaded with roll film that could be sent to Rochester, New York, for developing. Eastman advertised directly to consumers through popular magazines with the slogan "You Press the Button, We Do the Rest." By the 1890s, the business hub of the industry had shifted from studios to manufacturers of photographic equipment and chemicals, although many studios were still in operation.

LEFT: Louis-Prudent Vallée, advertisement for Vallée's *Views of Quebec*, 1878, albumen silver print, 10.1 x 6.2 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: William Notman, *Canada East*, portfolio from the maple box, 1859–60, silk, board, leather, and German silver, 76.2 x 91.4 x 5.1 cm, McCord Stewart Museum, Montreal. Notman made two of these leather-bound portfolios of photographs and stereographs, setting each in a maple box. One of these boxes was given to Queen Victoria and the other remained in his Montreal studio.
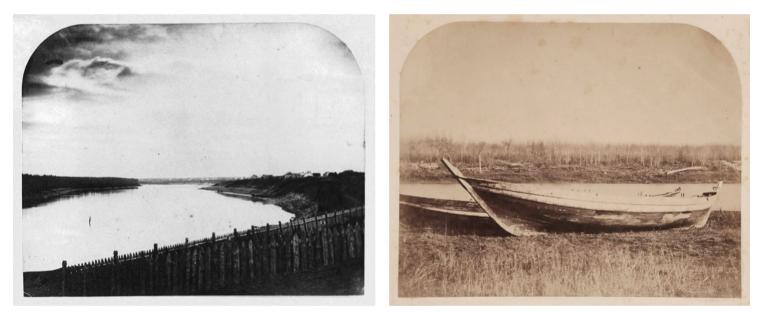
Eastman Company advertisement for the Kodak Camera, 1890, 8.9 x 21.6 cm, George Eastman Museum, Rochester, New York.

1850–1870s: Building a Nation

In the years leading up to Confederation, the population in the Province of Canada was spread out across a vast expanse of land, and people lived different lives depending on culture, religion, education, and occupation. Many Indigenous people maintained traditional ways of life on their ancestral territories, even as settlers cleared forests and cultivated crops on those same lands. Meanwhile, industry transformed urban areas, and railways and shipping canals opened new markets for manufactured goods. Political reforms shifted power away from Britain, and politicians in the settler-colonial government focused on trade and prosperity.[18]
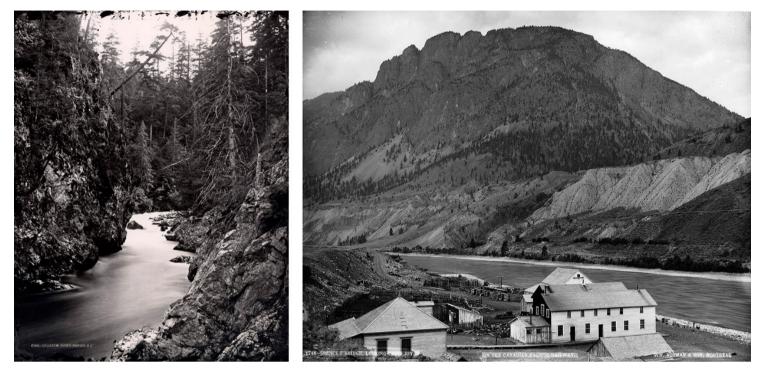
During the 1850s, photography was integrated into all facets of life, and government officials used photography to produce records in the service of dispossessing Indigenous peoples in the West. Specifically, the government was preparing for westward expansion by organizing expeditions and geological surveys. These expeditions and surveys relied on emerging beliefs about the value of photography as evidence, and their use as documents imbued photographs with the authority of "truth."[19]

LEFT: Humphrey Lloyd Hime, *Red River, from St. Andrew's Church, MB*, 1858, silver salts on paper mounted on paper, 13.6 x 17.2 cm, McCord Stewart Museum, Montreal. RIGHT: Humphrey Lloyd Hime, *Freighter's boat on the banks of the Red River, MB*, 1858, silver salts on paper mounted on paper, albumen process, 13.7 x 17.1 cm, McCord Stewart Museum, Montreal.

The Geological Survey of Canada (GSC), established in 1842 as one of the country's first scientific organizations, aimed to develop the mining industry and promote European settlement.[20] The 1858 Assiniboine and Saskatchewan Exploring Expedition led by Henry Youle Hind (1823-1908) was the first to use photography. Despite the challenges of working with the wet collodion process in the field, the expedition's photographer Humphrey Lloyd Hime (1833-1903) made portraits of Indigenous people, along with a series of landscape views of the route, in settlements, and at Hudson's Bay Company outposts.[21]

LEFT: Benjamin Baltzly, *Spuzzum River rapids, BC*, 1871, wet collodion negative, 20.3 x 25.4 cm, McCord Stewart Museum, Montreal. RIGHT: William McFarlane Notman, *Spence's bridge looking down Thompson River on the C.P.R., BC*, 1887, gelatin silver glass plate negative, 20.1 x 25.6 cm, McCord Stewart Museum, Montreal.

In 1871, Benjamin Baltzly (1835–1883) photographed landscapes and waterways for a geological survey led by Alfred R.C. Selwyn along the North Thompson River in British Columbia. Baltzly was employed by Notman, and his images of the B.C. interior were sold to clients in the East who were interested in the terrain of the West, which was unfamiliar to them.[22] Over the following decades, government expeditions and surveys continued to produce photographs in support of a colonial idea of the West as rich in resources but largely uninhabited and therefore available for development by settlers. By the 1910s, photography was so integral to the work of the GSC that there were two full-time technicians processing the thousands of films and plates that topographers brought back from the field.[23]

Photography was used by the settler-colonial government to demarcate and claim territory. Even when photographs were not essential to the process of surveying and mapping an area, photography was used to record that work. Between 1858 and 1862, the British sent two units of Royal Engineers to B.C. to produce a boundary survey marking the border with the United States.[24] The surveyors cut a line through the forest along the 49th parallel as they mapped and photographed the terrain. These surveys, which continued in the 1870s, sought to rationalize and standardize the natural environment to assert control and render it manageable.[25] The survey photographs were even used to settle a land dispute with the Americans.[26]
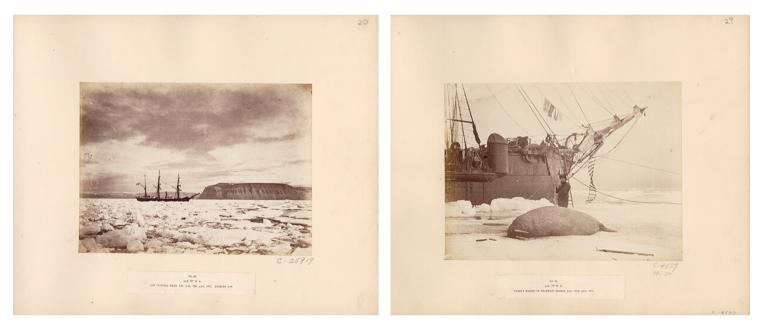
Cutting on the 49th Parallel, 1861, photographer unknown, albumen print, Library and Archives Canada, Ottawa.

Also notable at this time is the crucial role photography played in exploration. Although written accounts were still considered the best way to convey the emotional challenges of an expedition, as the following examples show, photography was embraced as a tool for recording events and communicating discoveries. In 1857, the French naval officer Paul-Émile Miot (1827–1900)

produced some of the earliest photographs of Newfoundland, Cape Breton Island, and the French islands of Saint-Pierre and Miquelon, located south of Newfoundland. Miot's work was used in hydrographic surveys, and select photographs were reproduced as woodcuts in French and American magazines.[27] Photographs made on Arctic expeditions, such as those by Thomas Mitchell and George White for the British Arctic Expedition of 1875–76, record topographic features and give an account of the conditions. Captain George Nares described the results as forming "a photographic history" of the expedition, and it became standard practice to use photography on subsequent Arctic voyages.[28] Eventually, Nares presented a portfolio of photographs from the trip to Queen Victoria, who was an avid collector of photography.[29]

LEFT: Thomas Mitchell, *Lat. 79 degree 16' N. off Victoria Head, N.W.T. 1:30 a.m. 7th August 1875, looking S.W.*, 1875, gelatin silver print, 35 x 40.5 cm, Library and Archives Canada, Ottawa. RIGHT: Thomas Mitchell, *Lat. 79 degree 25' N. walrus killed in Franklin Pearce Bay, 10th Aug., 1875*, 1875, gelatin silver print, 35 x 40.5 cm, Library and Archives Canada, Ottawa.

As another aspect of nation building, the settler-colonial government began to commission photographic documentation of major infrastructure projects. In many cases, these photographs were made to monitor progress and to demonstrate the ambitious nature of the work. Samuel McLaughlin was appointed the first official photographer for the Province of Canada in 1861, and in this role, he documented the construction of numerous public works projects, most notably the Parliament Buildings. When the Prince of Wales visited Canada in 1860, he was presented with an album of McLaughlin's photographs to highlight the colonial ties between the Province of Canada and the British Empire. Photographic documentation of construction ensured accountability and responsible government, as well as portraying the progress of nation building.

Samuel McLaughlin, *Parliament Buildings under construction, centre block, rear view*, c.1862, 28.7 x 37.7 cm, Library and Archives Canada, Ottawa.

During this period, one of the government's key concerns was improving transportation infrastructure to promote economic development. With the support of politicians in the colony, the British-owned Grand Trunk Railway Company began building a stretch of track between Toronto and Montreal in 1852, and this was soon extended south of Montreal. The company then constructed Victoria Bridge over the St. Lawrence River to link the island of Montreal to the south shore, which improved access to the U.S. market.

The bridge was considered a triumph of engineering, and William Notman was commissioned to photograph its construction.[30] His series from 1858–60 depicts the heavy machinery and elaborate scaffolding used to build the vast, tubular structure, and in some photographs, such as *Framework of tube and staging no. 8, Victoria Bridge, Montreal, QC*, 1859, labourers appear as small figures amid the imposing beams. Notman included a selection of stereographs of the bridge in a series of views that caught the attention of Britain's acclaimed *Art Journal*.[31] His photographs conveyed the promise of industrial expansion and helped to build support for future development.

William Notman, *Framework of tube and staging no. 8, Victoria Bridge, Montreal, QC*, 1859, silver salts on paper mounted on paper, 22 x 29 cm, McCord Stewart Museum, Montreal.

Photographs of transportation infrastructure of the 1850s made it possible for citizens to imagine Canada as a nation. Indeed, British Columbia agreed to join the Dominion of Canada in 1871 because of the federal government's promise to build a link to the transnational railway, although it was not until the 1880s that a transcontinental railway connected eastern Canada to the west coast. The famous photograph by Alexander Ross (1889–1978) of Hon. Donald Smith driving the last spike marked the completion of the railway and the fulfillment of that promise. During this time, photographs for the Canadian Pacific Railway survey by Charles George Horetzky (1838–1900) were some of the first to depict the Northwest Territories and parts of the British Columbia interior.[32]

Commercial involvement in photography grew alongside and intersected with its use by the settler-colonial government. In the late 1850s, photographers highlighted in their work the productivity and success of colonial settlements and the potential for future development. Their landscape views and street scenes promoted the success of the colony to loved ones back home, shaping the way the country and the West were imagined, and influencing settlement patterns. Images of the gold rush in the Cariboo Mountains made by photographers such as Charles Gentile (1835–1893) and Frederick Dally (1838–1914) were published widely in newspapers and immigration literature and attracted newcomers to the region, including many Americans.[33] Mining settlements, in particular, symbolized the region's rich natural resources and signalled the potential for prosperity and expansion.
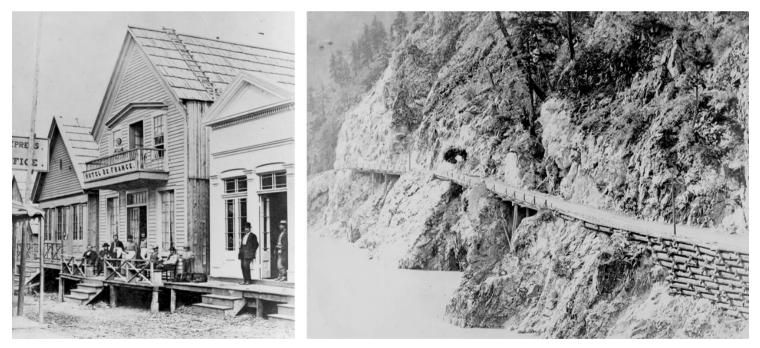
During this crucial period, commercial and bureaucratic photography was used to subjugate Indigenous peoples and cultures in the service of building a new settler-colonial nation. Although Indigenous peoples opposed the expropriation of land and the extraction of resources by settlers, these conflicts were mainly described in textual accounts and were not often photographed. Even when Indigenous peoples' resistance was photographed, settlers interpreted this as evidence that Indigenous peoples were unable to adapt to modern life.[34] Today, it is important to recognize that this assumption about adaptation is incorrect and Indigenous cultures were able to transform and revitalize, even as they experienced many negative effects of contact with Europeans.

Alexander Ross, *Hon. Donald Smith driving the last spike to complete the Canadian Pacific Railway*, November 7, 1885, black and white albumen print, 20.3 x 25.4 cm, Library and Archives Canada, Ottawa.

LEFT: Frederick Dally, *Barkerville's Hotel de France, before the fire of September 16, 1868*, before September 1868, BC Archives, Royal BC Museum, Victoria. RIGHT: Frederick Dally, *17 Mile Bluff on Fraser River*, c.1867–68, black and white photograph, 18.7 x 24.5 cm, Library and Archives Canada, Ottawa.

1860–1900s: Collecting Photographs and Creating Albums

Amid the nation building and economic development of the late twentieth century in Canada, there were many opportunities for people to consume, collect, and eventually take their own photographs. Collecting and archiving photographs into albums was a powerful way to create narratives about family and social networks, and a popular activity for middle- and upper-class women in the nineteenth century. In one album from the 1880s, photographs of the Bonner family were incorporated into the form of a crest to express the

personalities of individual sitters and the status and relationships between family members.[35] In another instance, a grape-like cluster of circular cut-out portraits conveys a network of connections surrounding two men, Horace Sewell and John Duff, who appear at the centre and on the top of the collection of images.
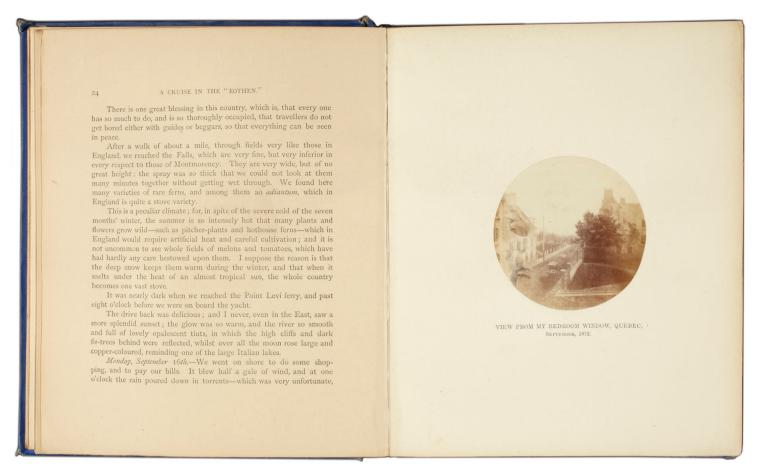

LEFT: *Portraits of John, George and Sidney Bonner, and Two Unidentified Sitters*, c.1885, photographer unknown, albumen silver prints, mount: 27.2 x 22.3 cm, National Gallery of Canada, Ottawa. RIGHT: *Portraits of Horace Sewell, John Duff, Ruth Sewell, William G. Sewell, Gertrude Bonner, Prince Albert and Twenty Unidentified Sitters*, c.1885, photographer unknown, albumen silver prints, mount: 27.2 x 22.3 cm, National Gallery of Canada, Ottawa.

Personal photographic albums were also a means of normalizing settler-colonial beliefs about the new country of Canada while denying the violence of the encounter.[36] In 1872, Lady Annie Brassey (1839–1887) and her family travelled by private yacht from England, exploring the Maritimes before travelling up the St. Lawrence River to visit Montreal and on to Toronto and the all-important tourist destination of Niagara Falls. This journey was one of many that Brassey chronicled in albums and published books. In Canada, she collected city views and landscapes photographed by Alexander Henderson (1831–1913), and winter scenes made by William Notman. She commissioned portraits of herself and her travelling parties from Notman and a portrait of their yacht from Henderson. Brassey also made and developed her own photographs along the way.[37] She described Canada as a fitting place for "emigration for our overflowing population," and her albums pictured Canada through the lens of a settler colonist.[38]

Lady Annie Brassey, *[View from Lady Brassey's window in Quebec City]*, 1872-73, albumen print, book: 20.8 x 17 cm; image: 7.1 x 7.1 cm, Art Gallery of Ontario, Toronto. The photograph on the right, taken September 1872, depicts the view from Brassey's bedroom window while she was in Quebec.

Similarly, in an album from 1868, Captain Astley Fellowes Terry (1840-1926) carefully arranged photographs of his time in Canada that contributed to an imaginary geography of the country as a burgeoning settlement. As in many other early Canadian travel albums, Terry included few images of Indigenous people and life, which reinforced the idea of a land of colonial possibility.[39] But an album compiled by Reverend Edward F. Wilson, founding principal of Shingwauk Indian Residential School in Sault Ste. Marie, tells a different colonial story.[40]

Shingwauk Indian Residential School (IRS) was funded by the Anglican Church and the Canadian government and was described as an "industrial school," in that children spent half days in lessons and the remaining time labouring for the IRS and its farming operation. The inscription at the front of Wilson's album suggests the empty book was presented to him soon after the opening of the IRS in 1876. The photographs that Wilson collected and likely commissioned over fifteen years are mostly studio portraits of staff and children at the IRS, as well as those who had left the IRS; these pictures are visual reflections of the institution's goal of assimilation. The children are dressed in formal Victorian outfits and cast as Christians in photographs that conceal the way the young subjects were forcibly separated from their families, communities, and cultures.[41] The residential school system operated from 1828 until 1996, with a notably active period of building and expansion following the introduction of the Indian Act of 1876. As in other institutions in the system, children at Shingwauk IRS were exposed to abuse and neglect behind the carefully curated façade of propagandistic tools like Wilson's album of "successful" conversions.

Page from Reverend Edward F. Wilson's illustrated family journal, 1868–94, 1887, writing by Edward F. Wilson, photographer unknown, Salt Spring Island Archives.

The arrival of dry plate film in the 1870s, followed by hand-held cameras in the 1880s, created radical new opportunities for more people to engage with photography, not by posing or collecting, but by taking their own photographs. Freed from having to cart burdensome equipment and no longer requiring technical expertise, many more people became photographers. Camera clubs and amateur photographers proliferated. One such person was Captain James Peters (1853–1927) of the Canadian Artillery, who was a member of a Quebec City camera club where he honed his skills using a twin-lens reflex camera with gelatin dry plates that could be shipped back to the manufacturer for developing.

Captain Peters was among the first in Canada to capture military activity in the line of duty. In 1884–85, he took his camera along when his unit was sent to Saskatchewan to fight the Riel Resistance. Although his photographs of Fish Creek and Batoche lack aesthetic appeal, they are notable as the first images taken during battle. Peters's album includes a blurry image of Louis Riel before the Métis leader was hanged for treason.[42] Although Peters had not intended to circulate the photographs, their importance as historical documents was quickly recognized. The British journal *Amateur Photographer* published a selection of the photos in 1885, and albums of approximately fifty photographs were issued as souvenirs of the Riel Resistance.[43]
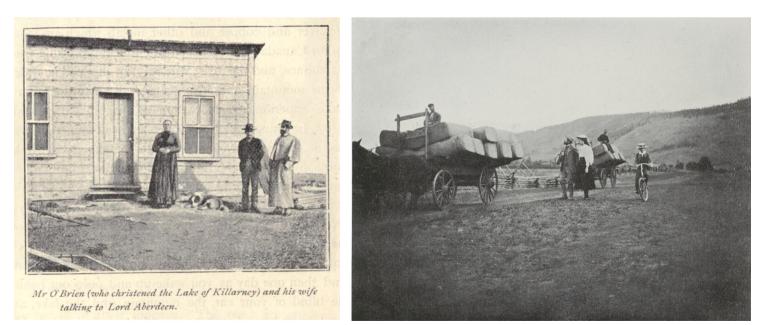
George Eastman, an American businessman, invented the Kodak camera in 1888, creating a proliferation of amateur photographers. Cameras that were lightweight and easy to operate also opened up new avenues for women to create their own records of domestic and public life. In Drummondville, Quebec, Annie McDougall used a hand-held camera to photograph her friends and family, while Scottish aristocrat and social reformer Lady Aberdeen (1857–1939) used an early iteration of the Kodak camera to document two trips across Canada, in 1890 and 1891. Through her Onward and Upward Association, Lady Aberdeen was committed to providing education and emigration opportunities to working-class women. Her Canadian tours were

James Peters, *Louis Riel, a prisoner in Major-General Frederick D. Middleton's Camp, Batoche, Saskatchewan*, c.May 16, 1885, albumen print, 9.6 x 12.6 cm, Library and Archives Canada, Ottawa.

designed so she could visit with some of the women her organizations had helped to settle in the Prairies and to solicit advice for young women considering a move to Canada. The photographs taken by Lady Aberdeen served double duty in her extensive family albums and as illustrations for her publications, where they were used to make Canada seem more accessible to potential young British immigrants. The Canadian trips were featured as articles in the Association's newsletter and then as a book, *Through Canada with a Kodak* (1893), published the same year her husband was appointed governor general of Canada.[44]

LEFT: Ishbel Maria Gordon (Lady Aberdeen), Marchioness of Aberdeen and Temair, *Mr. O'Brien (who christened the Lake of Killarney) and his wife talking to Lord Aberdeen*, c.1893. This image is one of the many photographs taken by Lady Aberdeen during her Canadian tours that was included in *Through Canada with a Kodak* (1893). RIGHT: Ishbel Maria Gordon (Lady Aberdeen), Marchioness of Aberdeen and Temair, *Coldstream – Hops Going to Market*, c.1896–97, relief half-tone, 35 x 27 cm; image: 8.9 x 11.9 cm, National Gallery of Canada, Ottawa.

Canadian women responded with enthusiasm to Kodak Girl advertisements that connected amateur female photographers with the ideal of liberated womanhood. Young women and girls embraced the simplicity of Kodak cameras and used them to photograph their recreational and social activities. The Toronto Girl Guides introduced a photographer's badge in 1916 that Girl Guides could earn by demonstrating their knowledge of cameras and chemistry. A summer camp for girls in Algonquin Park hired its first counsellor of photography in 1911, and female college students compiled albums emphasizing sports and social activities.[45]

With the popularity of Kodak photography as a leisure activity for women, some of the men who belonged to camera clubs and considered themselves serious photographers sought to distance themselves from the new craze. They did so by trying to distinguish themselves through technique and artistry.[46] As the century drew to a close, amateur photographers of all kinds embraced the potential of new and easy-to-use processes and integrated photography into their daily lives.

Eastman Kodak Company, "Take a Kodak with you," date unknown, poster advertisement, 69 x 50.8 cm, George Eastman Museum, Rochester, New York.

1870s–1910s: The Rise of State Power and Capitalist Expansion

In the years after Confederation, in 1867, the new country of Canada grew to include Rupert's Land, Manitoba, the Northwest Territories, British Columbia, and Prince Edward Island. The population increased with an influx of immigrants from regions such as Scandinavia, and settlement in the West continued to encroach on Indigenous lands, resulting in conflicts such as the Red River Resistance and Riel Resistance. To counteract tensions between different cultural groups at this time, government unification projects included settlement programs and transportation infrastructure such as the transcontinental railway.

Photography contributed to the expansion of government when it was adopted as a technique of documentation and a form of evidence following the introduction of the dry plate process in the 1870s. Within government institutions, the medical sciences, and the social sciences, photography played a pivotal role in negotiating claims to power and as a method of surveillance.[47]

By the 1870s, the Geological Survey of Canada (GSC) was using photography extensively to explore and map the country, including to determine the route for the transcontinental railway, sites for

George Mercer Dawson, *Skidegate Indian Village of the Haida tribe in the Queen Charlotte Islands*, July 1878, Library and Archives Canada, Ottawa.

resource development, and locations for settlers. Although geologists and surveyors set out to photograph topographical and geological features of land,

many also turned their cameras on Indigenous inhabitants. George Mercer Dawson (1849–1901), a GSC geologist, photographed Haida Gwaii (the Queen Charlotte Islands) in 1876 and 1878. Dawson was especially interested in the Haida, and in addition to his own work, was a supporter of German American anthropologist Franz Boas, whose theory of cultural relativism discredited the idea that European culture was superior. Nonetheless, Dawson persisted in making photographs even though the Indigenous people he encountered were resistant and often did not want to interact with him because they understood how settlers sought to use photography as a form of dispossession.[48]

The prevailing belief among Europeans at this time was that Indigenous people were inferior and destined to die out, so many photographers believed they needed to document Indigenous ways of life before they disappeared. The federal government was also involved in this undertaking through the Department of Indian Affairs. In the 1870s, the government commissioned images of traditional villages and Indigenous peoples, individually and in groups. Photographers such as Edward Dossetter (1843–1919) and Richard Maynard (1832–1907) travelled to communities on maritime inspection tours with Indian agents, and their work appeared in administrative reports to support the colonizers' claims.[49]

Richard Maynard, *Members of the Ahousaht nation with seamen in uniform, on a beach after fishing*, 1874, black and white collodion glass plate negative, 20 x 25 cm, BC Archives, Royal BC Museum, Victoria.

Following the takeover of Rupert's Land from the Hudson's Bay Company in 1870, the Canadian government grew concerned about conflict between Indigenous peoples and European settlers. To maintain social order, they formed a national police force in 1873 initially known as the North-West Mounted Police (NWMP) and renamed the Royal Canadian Mounted Police (RCMP) in 1920.[50] In some countries, photography was introduced to policing in the mid-1850s, but in Canada it was not commonly used until the 1880s and 1890s, when portraits of the accused were collected in racks (called a "rogues' gallery") or were assembled in albums to track offenders. Commercial photographers were commissioned to photograph criminals; one such photographer was Hannah Maynard who worked for the Victoria police between 1897 and 1903.[51] The photographs by Geraldine Moodie (1854–1945) of Indigenous subjects should also be considered within this framework because her photos accompanied her husband's reports for the NWMP.[52]

Geraldine Moodie, *Three Inuit women wearing beaded parkas in front of a canvas backdrop, Cape Fullerton (also known as Qatiktalik), Nunavut [Hattie (Niviaqsarjuk), Suzie and Jennie]*, 1904, gelatin silver print, 25.4 x 20.3 cm, Library and Archives Canada, Ottawa.

Government and social science applications of photography in the West were initially geared toward producing knowledge about the land and Indigenous peoples. However, with the push to develop the Prairies as an agricultural region in the 1880s, there was a growing recognition that photography could be helpful in promoting settlement, and railroads and developers sought to change the way the land was represented photographically.

The persuasive qualities of photography were recognized in the realms of commerce and industry as a powerful promotional tool for supporting the expansion of capitalism. Although images emphasizing vast expanses of unpopulated territory suited the needs of surveyors for the Dominion government, the Canadian Pacific Railway (CPR) and land companies wanted photographs showing a hospitable environment full of opportunity.[53] For the most part, commercial photographers were hired for this work. William Notman's son, William MacFarlane Notman (1826–1891), Alexander Henderson, and Oliver Buell (1844–1910) were among the photographers who made images along the CPR routes that the company used to encourage travel and settlement.[54]

Oliver Buell, *Train on The Loop, Selkirks, British Columbia*, 1886, Glenbow Archives, Libraries and Cultural Resources Digital Collections, University of Calgary.

The CPR's photographs were published in the company's promotional material and hung in window displays and waiting rooms overseas, but they were also

made widely available to publishers and used in encyclopedias and textbooks. Photographs emphasized well-established infrastructure, existing settlement, and symbols of progress such as cars, electricity, and machinery. These images tended to convey an idealized vision of the Prairies as an abundant agricultural region and nurtured an exaggerated narrative of success and plenty that deliberately misled would-be settlers.

The Ministry of Immigration and Colonization adopted the image of the West created by the CPR in their official publication, *Canada West*, and later, individual towns continued with this portrayal in their promotional literature.[55] But the CPR's promotional photographs looked much different from those made by community-based photographers. William S. Beal (1874–1968) was among a number of Black Americans who moved to the West in Canada for employment opportunities, in his case in a sawmill in western Manitoba. His photograph *Portrait of Clarence Abrahamson in a field of marquis wheat*, 1915, captures the fecundity of Prairie agriculture without romanticizing it.

LEFT: W.J. Oliver, *Harvesting Grain Crops, Arrowwood area, Alberta*, 1927, Glenbow Archives, Libraries and Cultural Resources Digital Collections, University of Calgary. RIGHT: William S. Beal, *Portrait of Clarence Abrahamson in a field of marquis wheat*, 1915, black and white glass plate negative, Collection of Robert Barrow.

Events such as the Klondike Gold Rush (1896–99) led to a convergence of different practices of photography. In this instance, many geologists and surveyors adopted photography as a professional tool. Joseph Burr Tyrrell (1858–1957), who worked as a mining engineer in the Klondike, made photographs of ore deposits and mining procedures to illustrate his findings.[56] But the Gold Rush also attracted professional and amateur photographers alike, and their images portray everyday life as well as scenes of the difficult mountain crossing from Alaska into the Klondike region of the Yukon.

The Chilkoot Trail was a Tlingit trade route that became the primary path for prospectors travelling to the goldfields of the Klondike until a railway was built in 1899. Scenes of prospectors ascending the summit, laden with supplies, was a favourite subject among professional photographers such as Eric A. Hegg (1867–1947), George Cantwell (1870–1948), Larss & Duclos Studio (1899–1904), and Henry and Mary Goetzman of Goetzman Studio (1898–1904).[57] Many commercial photographers sold postcards, stereographs, and other popular formats to prospectors wanting to commemorate their Klondike adventures.

LEFT: Eric A. Hegg, *"Over Chilkoot Pass during the Gold Rush in Alaska. Thousands of gold seekers used this trail,"* c.1898, colour postcard, National Archives and Records Administration Pacific Alaska Region, Anchorage, Alaska. RIGHT: H.J. Goetzman Studio, *Stampeders ascending Chilkoot Pass with tents and supplies in the foreground*, 1898, colour postcard, Lakehead University Library Archives and Digital Collections, Thunder Bay.

1890–1930s: The Growth of Photographic Art

At the turn of the century, Canadian art galleries and schools conformed to traditions from Europe, and painters such as Horatio Walker (1858–1938) and William Brymner (1855–1925) adapted French styles to depict rural Canadian landscapes. It was in this context that some photographers began exploring the artistic potential of photography, even as debates continued internationally about whether photography was an art or science.

Critics such as French poet Charles Baudelaire and art critic and historian Lady Elizabeth Eastlake had recognized photography's potential as a new form of technology and communication in the 1850s, but they were reluctant to consider it an art form.[58] Photography challenged established ideas about art because it was produced through machinery, rather than directly by an artist's hand as with painting or sculpture. Nonetheless, some photographers explored its artistic potential by emulating certain aspects of painting, such as their choice of subject matter, composition, and allegorical message.

In the 1890s, Pictorialism emerged as a new international movement dedicated to an avant-garde movement of art photography. Leading figures of Pictorialism included Alfred Stieglitz (1864–1946) in the United States and Frederick H. Evans (1853–1943) in England. The Canadian scene was invigorated by artists in Canada, such as Harold Mortimer-Lamb (1872–1970) and Minna Keene (1861–1943), who were connected to these international networks.[59] Keene was a fellow of the Royal Photographic Society in England and exhibited her work in their annual exhibitions before and after immigrating to Canada in 1913.

Minna Keene, *Our Malay Washerwoman*, 1903–13, silver gelatin print, The Image Centre, Toronto.

The Pictorialist movement was a response to the industrialization of the nineteenth century and a rejection of, and alternative to, the instrumental, functional uses of photography, both institutional and commercial.[60] Pictorialists were motivated by an interest in the applied arts, specifically the idea, advocated by those involved in the Arts and Crafts movement, of harmony

between the arts.[61] Whereas designer William Morris (1834–1896) and other Arts and Crafts practitioners responded to industrial production by creating unique handcrafted furniture and decorative objects, the Pictorialists responded to mechanistic views of photography by creating an aura of artistry in their work.

The Pictorialists turned to a range of subject matter, including portraits, landscapes, and still lifes, and emphasized individual expression as they experimented with photographic techniques and process, such as selective focus, atmospheric lighting, and gum bichromate and platinum printing to create painterly effects and establish mood.[62] Connections to music and literature were explored through design principles, in particular harmony and unity, as well as in themes and subjects, as seen in a portrait of writer Rudyard Kipling, 1907, by Sidney Carter (1880–1956).[63]

LEFT: Sidney Carter, *Rudyard Kipling*, 1907, gelatin silver print, 24.9 x 18.7 cm, Library and Archives Canada, Ottawa. RIGHT: Sidney Carter, *Portrait of a Woman, "after D(ante) G(abriel) R(osetti),"* 1906–30, 21.2 x 15.7 cm, Library and Archives Canada, Ottawa.

In Canada, the centres of Pictorialist activity were Toronto, Montreal, Ottawa, and Vancouver, although the Toronto Camera Club was the main focus of activity at the turn of the century. One key figure was Carter, an early proponent of Pictorialism who exhibited in London, England, and was elected into the membership of the Photo-Secession group led by Alfred Stieglitz in New York. Carter was active in Toronto and, along with fellow member Arthur Goss (1881–1940), was involved in redecorating the club to create a style and atmosphere similar to Gallery 291, Stieglitz's gallery in New York.[64] This approach was a change from salon-style modes of display typical of earlier photography exhibitions because it emphasized the artistic qualities of individual works.
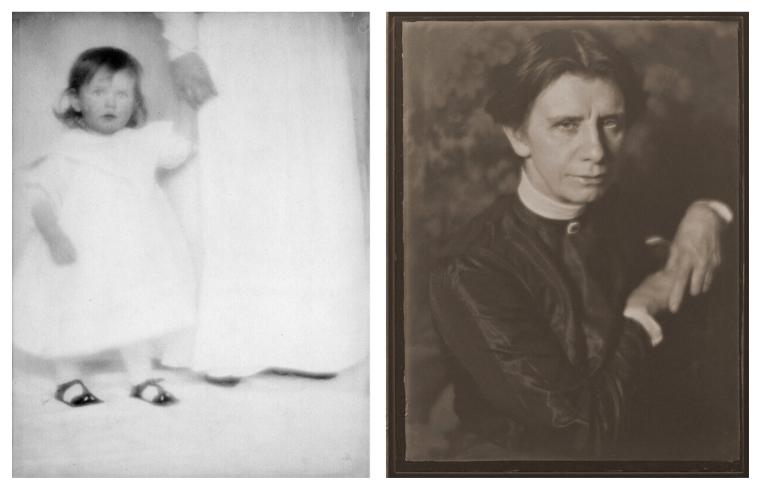
Goss helped found the Studio Club with other Pictorialists to exhibit in Canada and abroad with the belief that these exhibitions would help to build a network of art photographers across the country. These presentations of Pictorialist photography in the 1910s were important in developing a public dialogue about artistic photography as they invited responses in newspapers and magazines, including by art critic and fellow photographer Mortimer-Lamb.[65]

Arthur Goss, *Untitled (luncheon at the Arts and Letters Club, 57 Adelaide Street East)*, c.1920, gelatin silver print, 20.8 x 15.9 cm. Depicted in this image are prominent figures in the history of Canadian arts and culture, including A.Y. Jackson, F.H. Varley, Lawren S. Harris, Barker Fairley, Frank H. Johnston, Arthur Lismer, and J.E.H. MacDonald.

Goss hoped that photographers would follow the example of the Group of Seven painters and define a uniquely Canadian style in art photography.[66] At first glance, Goss's artistic work appears different from the photographs he made in his job as the official photographer for the City of Toronto because of the soft lighting and diffuse backgrounds, such as in *Child and Nurse*, 1906. However, on closer evaluation, it seems that both bodies of work are born out of an interest in the changing conditions of modern life.[67]

LEFT: Arthur Goss, *Child and Nurse*, 1906, gelatin silver print, 20.9 x 16 cm, Library and Archives Canada, Ottawa. RIGHT: Harold Mortimer-Lamb, *Laura Muntz Lyall, A.R.C.A.*, c.1907, platinum print, 24.4 x 19.4 cm; image: 20.5 x 15.6 cm, National Gallery of Canada, Ottawa.

During the 1920s, photography was integrated into the developing structures of a Canadian art world. A select few art photographers played key roles in the arts generally and helped to build networks across the country. Mortimer-Lamb was one such figure. His commitment to the arts is evident from his concurrent involvement in painting, and this intersection is explored in portraits he made of friend and teacher Laura Muntz Lyall (1860–1930), a painter in Montreal.[68]

On the West coast, John Vanderpant (1884–1939) was the founder of a major annual exhibition of photography in Vancouver that helped popularize photography as an art form. In 1928, with Mortimer-Lamb, Vanderpant founded one of the most influential commercial art galleries of the day. The Vanderpant Galleries showed modernist work ranging from Group of Seven paintings to photographs by Americans Imogen Cunningham (1883–1976) and Edward Weston (1886–1958). As he nurtured artists and built public interest in photographic art, Vanderpant earned international acclaim for his own photographs, such as *Untitled*, c.1930, which had transitioned from a Pictorialist to a modernist style.[69]

John Vanderpant, *Untitled*, c.1930, gelatin silver print, 35.3 x 27.8 cm, National Gallery of Canada, Ottawa.

Although Pictorialism was concerned with validating photography as an art form, modernism focused on photography's unique formal properties such as line, shape, pattern, and composition. For many practitioners, such as Eugene Haanel Cassidy (1903–1980), this meant exploring how photography could represent the world in unexpected and innovative ways. In the 1930s, Cassidy regularly turned his camera on plants, transforming them through lighting and radical cropping into exotic and often unrecognizable patterns, as in *Welcome*, c.1938. The formal language of modernism emphasized abstract form and design, although some photographers, including Vanderpant and Margaret Watkins (1884–1969), incorporated aspects of both Pictorialism and modernism in their work. This hybrid style combined geometric forms and dramatic contrast with soft focus and warm-toned papers.[70]

LEFT: Margaret Watkins, *Untitled (Still-life with Glass Bowl and Glasses)*, c.1928, gelatin silver print, 18.7 x 23.3 cm; image: 15.9 x 20.7 cm, National Gallery of Canada, Ottawa. RIGHT: Eugene Haanel Cassidy, *Welcome*, c.1938, gelatin silver print, 18.3 x 24.9 cm, National Gallery of Canada, Ottawa.

Most Canadian photographers of this era who created photographs with an artistic intent were, like Cassidy and Watkins, also working in other realms. However, they drew on international artistic movements and helped to build the
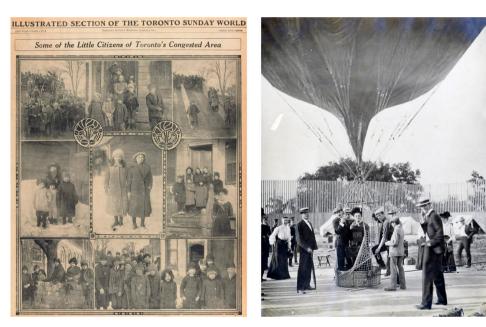
aesthetic infrastructure that would support the flourishing field of art photography in the postwar period.

1900–1940: Urbanization, Conflict, and the Rise of the Mass Media

During the early twentieth century, photography became central to the way Canadians understood their place in the nation and the world. With the development of halftone printing, newspapers and magazines began publishing more photographs, often in separate illustrated sections, which were popular and helped newspapers boost circulation.[71] This new exposure to photographs introduced readers to the world beyond their daily experience.[72] Illustrated editions of newspapers such as *Toronto World* portrayed wilderness landscapes and hunting scenes that transported readers to remote areas of the country untouched by development, while also turning urban poverty into a spectacle for consumption.[73] As photo historian Gisèle Freund observed, the mass dissemination of photography had a social impact because "as the reader's outlook expanded the world began to shrink."[74]

With the public's thirst for novelty and a rising demand for images, a new profession was born. Press photographers devised new reporting techniques, often going to great lengths to get the picture that would best tell a story.[75] Their rationale was that the more adventurous the photographer, the more exciting the pictures. Photographers often climbed ladders to get a good view of a crowd, or flew in dirigible airships to capture aerial perspectives.
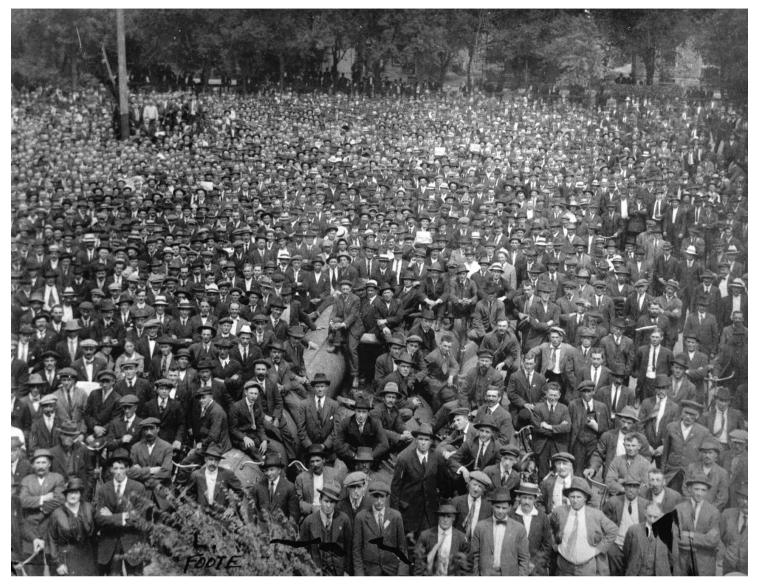

LEFT: "Some of the Little Citizens of Toronto's Congested Area," in *Toronto World*, March 9, 1913, Library and Archives Canada, Ottawa. RIGHT: *Mr. Lazarnick and Mrs. Jessie Tarbox Beals about to ascend in a captive balloon to take midair photos at the 1904 World's Fair*, 1904, photographer unknown, Missouri Historical Society, St. Louis, Missouri.

Hamilton-born Jessie Tarbox Beals (1870–1942) was known for her fearless pursuit of subjects and is shown here getting set to take midair photos at the 1904 World's Fair. Beals was one of the first women to work in the field, and as press photographer for the 1904 St. Louis World's Fair, her work was published in numerous papers, including the *Buffalo Enquirer*, the *New York Herald*, and the *Tribune*.[76] In Winnipeg, Lewis Benjamin Foote (1873–1957) photographed crowds during the Winnipeg General Strike (1919), and in Toronto, the emotionally appealing photographs of William James (1866–1948) explored the changing nature of modern life. James photographed winter scenes of toboggan runs in High Park, and noteworthy events such as the first plane flight in the Toronto region (1910) were featured in local newspapers and magazines.

L.B. Foote, *Winnipeg General Strike, crowds at Victoria Park*, 1919, black and white glass plate negative, 16.5 x 21.6 cm, Archives of Manitoba, Winnipeg.

Photography continued to play an important role in attracting new immigrants to settle the Prairies in the 1910s. With the goal of building the country's economy, Prime Minister Wilfrid Laurier and his Minister of the Interior, Clifford Sifton, sought newcomers from previously untapped regions, especially central and eastern Europe. Under Sifton's direction, William James Topley was hired to photograph new arrivals at the Hospital and Immigration Detention Centre in Quebec, and the Department of the Interior distributed Topley's photographs as promotional material.[77] As immigration surged, there was widespread discussion about how to "Canadianize" newcomers. These debates invariably intersected with anxiety about whether non-British immigrants would assimilate in Canada. There was also concern over conditions in the nation's growing urban centres.

LEFT: William James Topley, *Galician immigrants, Québec,* c.1911, black and white nitrate negative, 12.5 x 17.5 cm, Library and Archives Canada, Ottawa. RIGHT: Arthur Goss, *Rear, 81 Elizabeth St.,* May 15, 1913, gelatin silver print, 13 x 18 cm, City of Toronto Archives.

Photography figured prominently as a tool in diagnosing perceived urban problems such as unsanitary conditions and as a key means of influencing public opinion about certain ethnic groups. In Toronto, where many central and eastern Europeans settled, the official city photographer Arthur Goss made photographs as evidence of slum conditions, which the municipal government used to institute public health initiatives and social welfare reforms aimed at recent immigrants.[78] Press coverage of immigration issues varied in viewpoint and tone depending on the publication, with a range of results. In the pages of tabloid newspapers, immigrants living in congested areas of the downtown were often pictured as a source of curiosity and an object of derision. In other publications, discussions focused on assimilating newcomers as a form of nation building and to preserve the liberal political order.[79]

Although the federal government used photography to encourage immigration to Canada by some nationalities, the government also used it to regulate the entry of racialized subjects. The Chinese Immigration Act of 1885 required Chinese immigrants to submit identity photographs and pay what was called a head tax. This placed a significant and inequitable financial burden on Chinese immigrants to Canada. When the Act was repealed in 1923, it was replaced by the equally punitive and discriminatory Chinese Exclusion Act.[80] The Canadian government took escalating steps to dissuade and control Chinese immigration by increasing the tax tenfold between 1883 and 1903. In 1910, the government also added photographs to the identity certificates required of all Chinese immigrants, and this marked the first instance of the systematic use of photography in identification documents in Canada.[81]

Certificate of payment of head tax (Kwok Chee Mark), March 25, 1918, Library and Archives Canada, Ottawa. The government issued CI 5 certificates for payment of the head tax.

During the First World War (1914–18), the imagery of conflict was also managed by the government instead of the press. The Canadian War Records Office (CWRO), established in 1916 by Sir Max Aitken (Lord Beaverbrook), oversaw the government's program to document Canada's war effort through painting, photography, and film. The program's official photographers, Captain William Ivor Castle (1877–1947) and Lieutenant William Rider-Rider (1889–1979), were members of the British press who reported on Canada's role in the war.[82] Their images were used to generate public support for the war with photographs depicting common themes such as destroyed villages and ravaged landscapes. Photographing scenes after a battle or staging and combining multiple negatives into one print were sometimes considered reasonable alternatives to the danger of shooting photographs on the front lines.[83]

These official war photographs were published in magazines and newspapers, but they also reached a wide audience through popular formats such as stereographs and postcards. Soldiers were prohibited from taking photographs due to security concerns; however, this regulation was not always followed, and some, such as J.A. Spencer, did compile albums of personal photographs, postcards, and newspaper clippings.[84] Additionally, aerial photography was a new form of reconnaissance and it became important in military strategy.

LEFT: William Ivor Castle, *Misery Absolutely Destroyed by Germans Before Leaving*, March 1917, Library and Archives Canada, Ottawa. RIGHT: J.A. Spencer, page 8 of *Airships, Rigid and Non-Rigid, Howden*, 1916–19, album page: gelatin silver print, Art Gallery of Ontario, Toronto.

Whereas photography figured in wartime operations in numerous ways, the prevailing functions were to shape public opinion and to create a historical record. Exhibitions of official war photographs, such as the Canadian War Records Office's exhibit at Grafton Galleries in London, England, were extremely popular. Featuring framed prints that borrowed from the scale and drama of history paintings, these exhibitions presented a view of the war that was palatable for public consumption.[85]
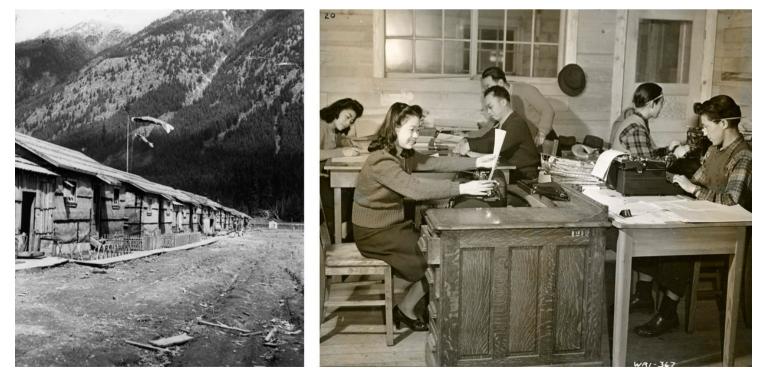
1939–1967: Global Conflict and the Cold War

By the Second World War (1939–45), state photography and the press gradually became more intertwined. Throughout the war, the National Film Board of Canada (NFB), Still Photography Division (SPD), founded in 1941, advanced the war effort by publishing popular photo-stories that fostered national unity and boosted morale. Photographers such as George Hunter (1921-2013), Nicholas Morant (1910-1999), and Harry Rowed (1907-1987) focused on subjects such as civilian life, military operations, and industry.[86] Some of the many photographs celebrating the manufacturing industry featured women's contribution to the war effort through factory work. The SPD's photographs reached a mass audience through general interest magazines in Canada and internationally.
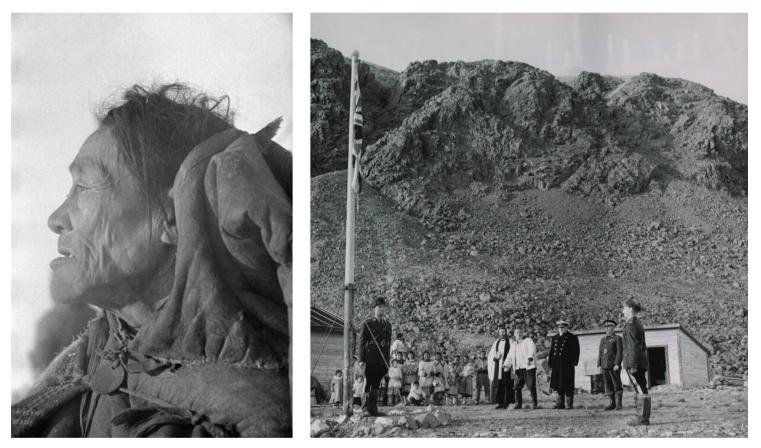

LEFT: Harry Rowed, *Female worker Pauline Renard stencils a case of 25-pounder shells ready for shipment at the Cherrier or Bouchard plants of the Defense Industries Limited*, 1944, black and white cellulose nitrate film negative, Library and Archives Canada, Ottawa. RIGHT: *Veronica Foster, an employee of John Inglis Co. Ltd. and known as "Ronnie, the Bren Gun Girl" posing with a finished Bren gun in the John Inglis Co. Ltd. Bren gun plant, Toronto, Ontario, Canada*, 1941, photographer unknown, Library and Archives Canada, Ottawa.

The patriotic tone of the images even extends to images of Japanese Canadians interned under the War Measures Act in 1942.[87] The nationalistic approach of the SPD is especially evident when contrasted with illicit photographs taken by people imprisoned in the Tashme internment camp and postwar portraits by Robert Minden (b.1941).[88] These unofficial photographs engage in complex and varied ways with the suffering and loss associated with the dissolution of family and community.

LEFT: George Kazuta, *Tashme Internment camp scene; Tashme, BC*, c.1943, Nikkei National Museum and Cultural Centre, Burnaby. RIGHT: Jack Long, *Administrative routine is handled in the camp Commission offices by second-generation Japanese*, 1943, black and white negative, Library and Archives Canada, Ottawa.

Photography continued to serve as a tool of state propaganda during the Cold War, when Canada struggled to secure its sovereignty in the Arctic. In response to United States military presence in the region, in September 1951, the Canadian government sent a ship to re-open its northernmost RCMP outpost, in the High Arctic, about 1,200 kilometres (or 700 miles) north of the Arctic Circle. An SPD photographer accompanied the team and photographed the flag raising, dignitaries, a snow-clad mountain, and Inuit families gathered for the event. Although the photograph suggests that this was a natural location for Inuit inhabitants, Craig Harbour was abandoned as uninhabitable decades earlier. The Inuit families pictured were relocated to this settlement from Dundas Harbour, an RCMP post farther south that closed in order to re-open Craig Harbour. This would not be the first nor the last time the Canadian government coerced Inuit families to move and then photographed them for political purposes.[89]

LEFT: Richard Harrington, *Alariak gathering wood. Although her name was Alariak, everybody called her Alanaaq*, 1949-50, Library and Archives Canada, Ottawa. RIGHT: Douglas Wilkinson, *Eastern Arctic, Flag raising at Craig Harbour*, 1951, Library and Archives Canada, Ottawa.

In contrast to the official images, in the following years, photographer Richard Harrington (1911–2005) published his own photographs of Inuit subjects. The photographs in Harrington's book *The Face of the Arctic*, 1952, are accompanied by an account of his travels and interactions with Inuit, and for the most part he presented struggle as a fact of life in the North. However, his photographs of the Padleimiut depict people starving in desperate circumstances, and he criticized the Canadian government for its neglect.[90]

Edward Steichen (1879–1973), director of the Photography Department at the Museum of Modern Art, in New York, included three of Harrington's Arctic photographs in the exhibition *The Family of Man*, 1955. Sponsored by the United States Information Agency, the exhibition was shown abroad as an instrument of Cold War cultural diplomacy. Five copies of the exhibition

travelled to thirty-seven countries and approximately 9 million people saw the show between 1955 and 1962.

Described as "the most successful photography exhibition ever mounted," *The Family of Man* included images by 273 photographers from sixty-eight countries and promoted American interests with the curatorial message of humanity as one family.[91] The exhibition was shown at the National Gallery of Canada in Ottawa in 1957, and it inspired Lorraine Monk, executive producer of the NFB's SPD, to launch projects such as *Call Them Canadians*, which adapted the humanist message to a Canadian context.[92]

Rolf Petersen, installation view of the exhibition *The Family of Man* at the Museum of Modern Art, New York, 1955. The exhibition included Richard Harrington's photograph *Kinaryuak and her son, Kipsiyak, near Padlei, Nunavut*, 1950, as seen in this image.

Photography also played a vital role in cultural diplomacy at Expo 67 in Montreal and was featured in brochures, on postcards, and on many other souvenirs, including a book of photographs of Canada by Roloff Beny (1924–1984) called *To Everything There Is a Season* (1967), which served as an official government gift to visiting heads of state. In addition, photography was integrated into the architecture of the Expo 67 site, with structures like the *People Tree*, 1967, an installation at the entrance of the Canadian Pavilion that was another of Monk's projects.[93] The *People Tree* was a 21-metre (70-foot) construction surrounding a spiral staircase that took the form of a maple tree. The "tree" was adorned with seven hundred photographs of Canadians printed on orange and red nylon sheets. Staff at the SPD selected photographs, such as a 1965 image of a woman trying on a hat in a millinery store by Pierre Gaudard (1927–2010), for the display with the aim of creating a "Canadian *Family of Man*."

Similar to its American counterpart, the *People Tree* installation was designed to bring people together, but the photographic display also aligned with the Canadian government's policy of multiculturalism to present pluralism as a defining feature of national identity.[94] Adapting Steichen's message of the essential oneness of humanity, *People Tree* was an attempt to create a positive image of Canada for a national and an international audience during the country's centenary celebration.

LEFT: Pierre Gaudard, *View of a woman shopping in a millinery store in Montreal*, 1965, National Film Board Still Photography Division Archive, National Gallery of Canada, Ottawa. This image by Gaudard was included in the *People Tree*, a component of the Canadian Pavilion at Expo 67 in Montreal. RIGHT: View of the *People Tree* at Expo 67 in Montreal, 1967, photographer unknown, 35mm Kodachrome frame, 24 x 36 mm. The *People Tree* was positioned at the entrance of the Canadian Pavilion.

1960s–1980s: Social Movements, New Documentary, and Conceptual Art

In the 1960s, a range of social movements developed in response to growing awareness of various forms of inequality. Campaigns for women's rights, Indigenous rights, and rights for the LGBTQ2S+ community resulted in changes such as universal suffrage and the decriminalization of homosexuality. Photography was an important aspect of these social movements, as it was a way to record and publicize social protests and also provided recognition. For marginalized groups, photographic self-representation was at once an affirmation and a means of securing political representation.

LEFT: Sunil Gupta, *Sunil with Fakroon*, 1975, pigment print on archival paper, edition of five, Stephen Bulger Gallery, Toronto. © Sunil Gupta / DACS London / CARCC Ottawa 2023. RIGHT: *Susanna and three friends outside*, attributed to Andrea Susan, 1964-69, chromogenic print, 8.9 x 10.8 cm, Art Gallery of Ontario, Toronto.

Journalist Gerald Hannon (1944–2022) and others embraced photography in their quest to document gay liberation parades, actions such as kiss-ins, court cases, and conflicts with the police. But while press photographs contributed to the public visibility of queer communities, personal snapshots were a way for

individuals to explore gender identity.[95] After Sunil Gupta (b.1953) immigrated to Montreal in 1969, he began to photograph his friends and lovers as part of the process of coming out. These images convey his experiences of building family and community during the gay liberation movement. The photographs in the Casa Susanna collection at the Art Gallery of Ontario in Toronto depict visitors at a resort for cross-dressers in upstate New York and are a prime example of the role photography played in the formation of queer and trans communities.[96] Later in the 1970s and 1980s, the artist collective General Idea (active 1969–1994) appropriated materials and strategies from the mass media in projects such as *FILE Megazine*, which references the popular American picture magazine, *LIFE*. The group challenged artistic and social conventions with their queer sensibility. Meanwhile, Toronto-based artist Nina Levitt (b.1955) made work about lesbian sexuality, and a Vancouver artist collective, Kiss & Tell, provoked debates about lesbian sexuality and desire with a controversial exhibition.

In the 1970s, photographers developed new approaches to documentary and explored changing social relationships. Immersing themselves in new environments and cultures, photographers expressed subjective experience and political perspectives in their individual and collective projects. To reach new audiences, photographers including Alvin Comiter (b.1948) and Clara Gutsche (b.1949) published photo books and exhibited their work in art galleries.

Claire Beaugrand-Champagne, *Ti-Noir Lajeunesse, the blind fiddler, Saint-Jean-Baptiste Day, Disraeli*, 1972, gelatin silver print, 10.2 x 17.2 cm, Musée national des beaux-arts du Québec, Quebec City.

In Quebec, the Quiet Revolution brought about a series of reforms aimed at secularizing government, thereby transforming the province's social, economic, political, and artistic landscape. Photography in Quebec ran parallel to the social unrest as photographers became involved in movements for political change. The socially engaged photography collective Groupe d'action photographique (GAP), which included Claire Beaugrand-Champagne (b.1948), Michel Campeau (b.1948), Gabor Szilasi (b.1928), and others, documented the decline of rural life in Quebec during a period of cultural renewal, urbanization, and modernization.[97] As the federal government recognized the social value of immigration and adopted a policy of multiculturalism, Michael Semak (1934–2020) photographed immigrant communities including Italians in Toronto and Ukrainians on the Prairies.[98]

Also at this time, public inquiries, in particular the Royal Commission on the Status of Women (1967–70), along with related legal and policy changes, improved opportunities for women in Canada. *Faces of Feminism*, 1992, by Pamela Harris (b.1940) is an important testament to the work of women from different ethnic backgrounds, classes, sexual orientations, and professions across urban and rural Canada. The project that began in 1981, and resulted in an exhibition and book, is a collection of portraits paired with text written by the sitters to celebrate women who have struggled to transform patriarchy.[99]

The changing social and political climate was both shaped by and had an impact on the art world and the place of photography within it. Artists began to engage with social and political issues, frequently using new media and innovative techniques, including photography. In the 1970s, Suzy Lake (b.1947) turned to photography as she explored gender as a social construct. Using herself as subject, she engaged with questions of perception and experimented with femininity as performance. In *Miss Chatelaine*, 1973, Lake applies makeup and poses in a variety of hairstyles as a commentary on beauty standards and the constraints of gender conventions. In the mid-1980s, First Nations artist Jeff Thomas (b.1956) began challenging European stereotypes of Indigeneity with a series of portraits of his son Bear pictured in urban settings.

Pamela Harris, *Eunadie Johnson, Crisis Centre Director, Thompson, Manitoba*, 1985, gelatin silver print, variable dimensions.

Also important in this period are early photographic investigations of land use, pollution, and the human impact on the environment. In artwork from 1985 depicting open pit mines, railcuts, and tailing ponds, Edward Burtynsky (b.1955) developed his signature style of highly detailed, aesthetically engaging images depicting the damaging effects of industrial culture.

LEFT: Jeff Thomas, *Bear Portraits, Culture Revolution, Toronto, Ontario*, 1984. RIGHT: Ian MacEachern, *Main Street, Saint John, NB*, 1964, gelatin silver print, 27.9 x 35.6 cm.

The 1960s through the 1980s was a period of growth in the arts sector, with the formation of artist-run centres, the construction of regional galleries, and new opportunities for funding from the Canada Council for the Arts. At the same time, the status of photography in the art world changed as major galleries in Canada began to collect and exhibit photographs as contemporary art.[100] Photographers embraced new forms of documentary photography as a means of conveying subjective experience and as a way to explore social issues.

Instead of publishing photographs in magazine photo-essays, the new documentary movement circulated photography as an art form. For instance, the socially engaged investigation of poverty and urban development in Saint John, New Brunswick (1966) by Ian MacEachern (b.1942) did not make the news but was published in *artscanada*.[101]

On the other hand, conceptual artists such as Serge Tousignant (b.1942), Bill Vazan (b.1933), and others embraced photography as they shifted away from the art object toward the expression of an idea. For the art collective N.E. Thing Co. (active 1966–78), the photograph was not a record of a moment in time but the product of careful planning, as well as a means to deconstruct colonial power relations and critique romantic ideals about landscape.

Vancouver was home to a burgeoning alternative art community in the 1960s, and it was within this context that the so-called Vancouver School of photo-

N.E. Thing Co., *Circular Walk Inside Arctic Circle Around Inuvik, N.W.T.*, 1969, gelatin silver print, ink, stamp, paper and foil seal, lithograph on paper, 45.5 x 60.9 cm, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver.

conceptual art was founded. This informal circle of artists, which included Roy Arden (b.1957), Stan Douglas (b.1960), Ken Lum (b.1956), Jeff Wall (b.1946), Ian Wallace (b.1943), and others, connected over their methodology rather than a particular aesthetic. Influenced by post-structural theory, they developed a range of strategies, such as appropriation, juxtaposition, and cinematic tableau, to explore how representation generates meaning.

By 1989, photography encompassed a diverse range of image-making practices, from the commercial and the artistic to the vernacular. The next chapter of this history, from 1990 to the present, is beyond the scope of this book, as new technology, including the shift from analog to digital and the advent of the internet and social media, has completely transformed the way people communicate. In addition, intersections between photography and contemporary art have become more diverse and complex.

Jeff Wall, *The Drain*, 1989, transparency in lightbox, 229 x 290 cm.
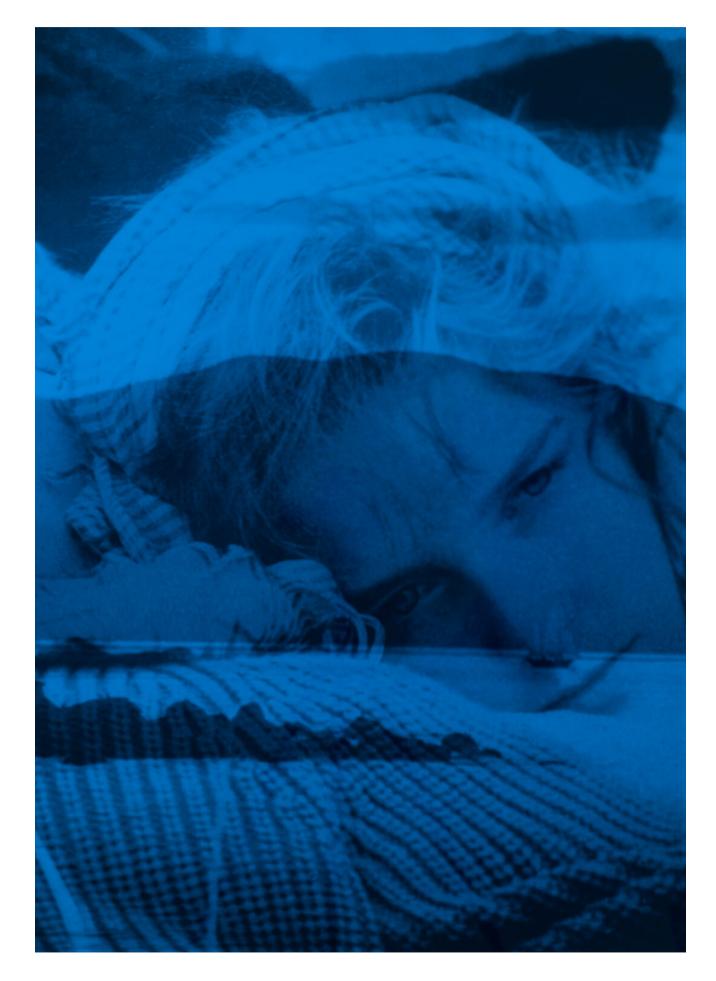
Over its first 150 years, as photography has permeated all aspects of life, it has inspired national myths, shaped interactions between people, and influenced patterns of migration and settlement. Photography has also created opportunities for shared experience and poetic expression. In Canada, photography has taken many forms and plays multiple roles, but at its richest and most fascinating, photography is a site of encounter and means of shaping our ideas about the world.

Key Photographers

Photography is tightly woven into the fabric of Canada's history from 1839 to 1989. Included among the key players are well-known photographers such as Alexander Henderson, who won awards for his beautiful Quebec landscapes, and Rosemary Gilliat Eaton, a photojournalist recognized for her sensitive portrayal of Indigenous communities in the North, as well as lesser-known figures such as C.D. Hoy, a portraitist with a focus on Chinese workers in British Columbia, and James Patrick Brady, a Métis photographer and political organizer. The work of these essential practitioners in the field of photography offers us the opportunity to understand the growth of Canada in an entirely different light.

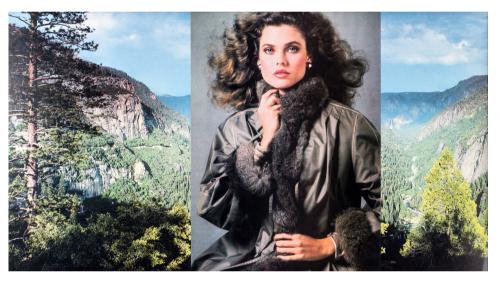**Vikky Alexander** (b.1959, Victoria, British Columbia)

Between Dreaming & Living #5, 1985
Print on Moab Lasal photo matte paper, tinted Plexiglas overlay, 91.4 x 66 cm
International Centre of Photography, New York
© Vikky Alexander

Alexander is recognized for her insightful commentary on the allure of consumer culture. In *Between Dreaming & Living #5*, Vikky Alexander (b.1959) creates an ethereal atmosphere by sandwiching photographs of a fashion model between images of landscapes and overlaying them with a rich blue Plexiglas. She developed this innovative method during her early explorations of the glossy glamour of commodity culture. Known for a practice that was connected to both New York appropriation art and Vancouver photo-conceptualism, Alexander re-photographed advertisements from fashion magazines in the 1980s, cropping and enlarging her source material to consider how female beauty and sexuality are used to sell products. But her montages are less a rejection of consumerism than they are an exploration of advertising strategies.[1]

Born in Victoria, Alexander studied at the Nova Scotia College of Art and Design and by the mid-1980s had begun exhibiting in New York. In her early work, responding to simulations of nature found in advertising, interior decoration, theme parks, and elsewhere, she examined the attraction to and alienation from nature in consumer society. In *Yosemite*, 1982, she considered the theme of artificial nature by juxtaposing an image of a fashion model wearing a fur-trimmed leather coat with a majestic view of the famous

Vikky Alexander, *Yosemite*, 1982, digital print on Moab slickrock metallic pearl acid-free paper mounted on dibond, 55.6 x 101 cm, RBC Art Collection, Toronto. © Vikky Alexander.

national park in California, sourced from a calendar. Drawing on the tripartite structure often seen in Renaissance altarpieces, the work interrupts the sublime beauty of landscape imagery to show how luxury goods, beauty, and nature are transformed into commodities to inspire our devotion.[2]

Alexander's seminal work *Lake in the Woods*, 1986, is a corridor installation combining a photographic mural, mirror, and manufactured wood product to investigate how nature is summoned in architectural interiors. As viewers walk along the corridor, they see a wallpaper mural on one side and, on the other, wood laminate as well as reflections in the mirror. In recent years, Alexander has continued to explore the tension between nature and culture in her work, along with the lifestyle fantasies of consumerism and intersections between beauty and artifice. She is professor emeritus at the University of Victoria.

Jessie Tarbox Beals (1870, Hamilton, Ontario–1942, New York)

Self-portrait, World's Fair St. Louis, 1904
Gelatin silver print, 20.3 x 11.4 cm
New York Historical Society Museum and Library

With *Self-portrait, World's Fair St. Louis*, Jessie Tarbox Beals (1870–1942) reveals how she charmed and elbowed her way into places to capture candid images of major public events–from her spot at the top of the ladder, she is poised to photograph visiting dignitaries. Her path to this position was unusual: born in Hamilton, she trained as a schoolteacher before moving to the United States at age seventeen. Not surprisingly, she first developed an interest in photography as a tool of education, but after meeting American photographers Frances Benjamin Johnston (1864-1952) and Gertrude Käsebier (1852-1934), she recognized the professional possibilities of the medium and soon became an intrepid reporter.[1] By 1902, she had been hired by two Buffalo newspapers, likely making her the first woman in North America to work as a photojournalist, with her husband serving as her assistant and printer.

Over the next few years, her work was published in a wide variety of newspapers and magazines to great acclaim. In 1904, Beals was sent to cover the World's Fair in St. Louis. She was particularly drawn to the dehumanizing living exhibits of "exotic" peoples brought to be presented at the fair. Patagonians from South America and Pygmy peoples from Congo were set up in exhibits designed to emphasize American's progress, as well as to provide so-called entertainment for visitors. Beals sold several of her ethnographic portraits to
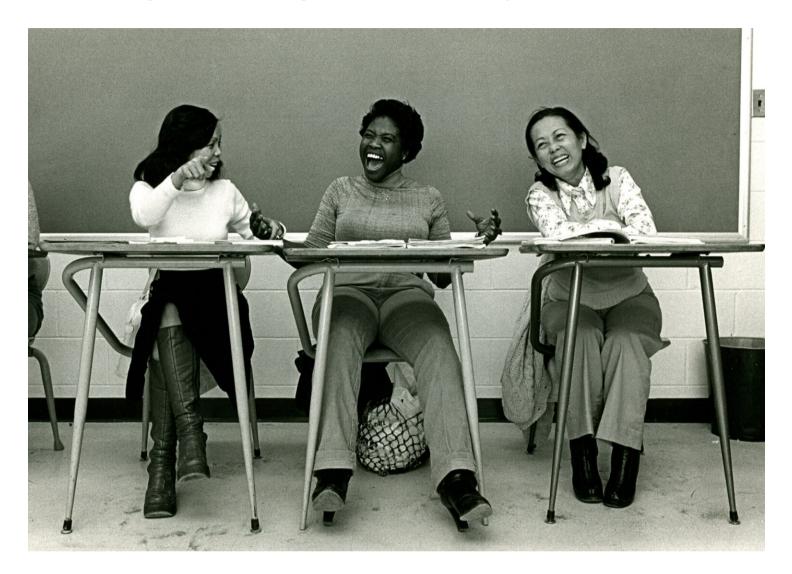

LEFT: Jessie Tarbox Beals, *A Busy Corner in Greenwich Village, Will o' the Wisp Tea Room, Idee Chic (?), Aladdin Tea Room*, c.1905–40, gelatin silver print, 12.7 x 8.9 cm, New York Historical Society Museum and Library. RIGHT: Jessie Tarbox Beals, *Fifth Avenue at 25 Street (at dusk)*, 1906, acetate negative, 20.3 x 25.4 cm, Museum of the City of New York.

newspapers and bundled them as sets and albums for purchase. Her curiosity about the world was an important part of her success, but, as photo historian Laura Wexler has argued, it is essential to recognize that her work was a form of violence against racial others.[2]

After the World's Fair, Beals's staff positions ended, and she turned to freelance work. But as the field of photojournalism became more professionalized, she found it harder to compete for work as a woman, and she set up her own studio in bohemian Greenwich Village, New York.[3] Although Beals never returned to live in Canada, she participated in at least one Toronto Camera Club International Photo Exhibition, in 1921. She died destitute, but most of her negatives were rescued by photographer Alexander Alland (1902-1989), who bought them from her heirs and donated them to the New-York Historical Society.

Claire Beaugrand-Champagne (b.1948, Duvernay, Quebec)

Duyen, Thien's mother, learns French at the COFI (Orientation and Training Center for Immigrants), 1980
From the Thien & Hung series, 1980-95
Gelatin silver print, 27.7 x 35.2 cm

In this joyous image, Claire Beaugrand-Champagne (b.1948) portrays a moment of levity and emotional connection between three women as they laugh and gesture together in French class. The photograph is from a larger project about Vietnamese immigration to Montreal, and in many respects it is an exemplar of her practice. As a documentary photographer with a penchant for long-term projects, Beaugrand-Champagne is skillful at capturing revealing details and a sense of personality in her subjects.

Born in Duvernay, Quebec, Beaugrand-Champagne moved to Montreal in the late 1960s to attend CEGEP. One of the founders of *OVO Photo* magazine in the early 1970s,[1] Beaugrand-Champagne also joined Groupe d'action photographique (GAP), a collective of socially engaged documentary photographers, soon after its inception in 1972. She also worked as a press photographer, one of few women to do so in 1970s Quebec. With fellow GAP members, including Michel Campeau, she worked on the series Disraeli, une

expérience humaine en photographie, 1972–1974, a project documenting everyday life in rural Quebec.[2]

Beaugrand-Champagne develops her projects over time and in dialogue with the communities and people featured in her work. In Thien & Hung, 1980–95, a series created over a fifteen-year period, her deep commitment to her subjects over the longer time frame allows her to document both the familiar images of refugee experience, such as airport arrivals, but also less familiar but resonant scenes from life in a new place. Beaugrand-Champagne's study of the refugee experience in Canada followed her series on international refugee camps, Les Camps de Réfugiés, 1980, and a multi-year project on the lives of elderly people in the mid-1970s. By developing a deep understanding of her subjects rather than searching for a single summary image, Beaugrand-Champagne makes a substantive contribution to social issues.

Claire Beaugrand-Champagne, *Ti-Noir Lajeunesse, the blind fiddler, Saint-Jean-Baptiste Day, Disraeli*, 1972, gelatin silver print, 10.2 x 17.2 cm, Musée national des beaux-arts du Québec, Quebec City.

Roloff (Wilfred Roy) Beny (1924, Medicine Hat, Alberta–1984, Rome)

Birds in Flight, Straits of Juan de Fuca, 1965
Gelatin silver print, 27.3 x 34.3 cm
CMCP Collection, National Gallery of Canada, Ottawa

With *Birds in Flight, Straits of Juan de Fuca*, Roloff Beny (1924-1984) offers an unabashedly aesthetic and romantic view of the Canadian wilderness, depicting a dozen abstracted white and black shapes, barely visible as soaring birds, that fill the expanse of open sky above a long line of mountaintops. The intentionally iconic image became part of an important national moment during the centennial celebrations of 1967 when it appeared in the book *To Everything There Is a Season: Roloff Beny in Canada*. The federal government selected this collection of Beny's views of the nation as the official gift for the heads of state who visited Canada as the country commemorated one hundred years since Confederation.

Raised in Alberta, Beny moved east to study art at the University of Toronto, where he replaced Wilfred, his given name, with Roloff, his mother's maiden

name. He found early success as an abstract artist before shifting to photography. Drawn to the history and cultural vibrancy of postwar Europe, Beny moved to Rome in 1957 and befriended luminaries like Peggy Guggenheim and Federico Fellini. His first books in the 1950s and early 1960s focused on the architecture, art, and ruins of the classical Mediterranean and were published using the rotogravure printing process, which rendered rich, deep shades of black and white.[1]

LEFT: Roloff Beny, *Columbia Ice Field, Alberta*, 1965, gelatin silver print, 30 x 39.9 cm, CMCP Collection, National Gallery of Canada, Ottawa. RIGHT: Roloff Beny, *Twilight in a village in Rajasthan*, 1963/68, colour transparency tri-pack, 5.7 x 5.7 cm, Library and Archives Canada, Ottawa.

He became well known for his glamorous portraits and dramatic landscapes, and the romantic, idealized vision he created in his highly manipulated photographs endeared him to a disparate array of national leaders. Not only was Beny's work showcased for the Canadian centennial, but India marked the hundredth anniversary of Mahatma Gandhi's birth in 1969 with a book of the artist's photographs titled *India*.[2] Beny undertook numerous commissions for major magazines and published fifteen books in his lifetime.[3]

James Patrick Brady (1908, St. Paul des Métis, Alberta–1967, Northern Saskatchewan)

The Trottier Family at Fishing Lake, Alberta, 1936
Gelatin silver print
Glenbow Museum, Calgary

Métis photographer, political organizer, and activist James Patrick Brady (1908–1967) portrayed the Trottier family at a pivotal moment, when changes to hunting and land-use regulations threatened the livelihood of their community in the Fishing Lake region of Alberta. The family resisted the provincial government's decision to open the area for colonial settlement by refusing to relocate, and Métis artist and scholar Shelley Farrell Racette describes the 1936 photograph of the Trottiers as marking a Métis political resurgence.[1]

Born near St. Paul des Métis, Alberta, Brady had deep family ties to Métis activism. His maternal grandfather, Laurent Garneau, was friends with Métis leader Louis Riel and participated in the resistance movement in 1885. Brady himself became an important figure in socialist politics and the struggle for Métis self-determination, and his photographic work was an extension of his political advocacy, as well as an expression of Métis values.[2] For instance, in his photograph of Abraham Plante, the trapper is shown with his dog and rifle

outside a log cabin. Brady recognized self-sufficiency as an important aspect of Métis masculinity associated with outdoor life.[3]

LEFT: James Brady, *Malcolm Norris Hanging Nets*, 1934, gelatin silver print, Glenbow Museum, Calgary. RIGHT: James Brady, *Outdoor portrait of Veronique Goulet, née Carriere, Cumberland House*, 1949, gelatin silver print, Glenbow Museum, Calgary.

A notable body of work by Brady is from the northeast Saskatchewan settlement Cumberland House, a predominantly Cree-speaking Métis community where he worked for the province's Department of Natural Resources. As an outsider to the community, Brady was initially treated with suspicion, but he used photography to break down barriers and connect with people. Between 1948 and 1951, he produced a series of portraits of all the adults and many of the children in Cumberland House. Like much of Brady's work, the full-length portraits portray the people as proud, independent, and committed to their community.[4] For Brady, photography was both a personal pastime and a professional and political tool of resistance against settler colonialism.

Edward Burtynsky (b.1955, St. Catharines, Ontario)

Railcuts #8 (Red hill, C.N. train) C.N. Track, Thompson River, British Columbia, 1985
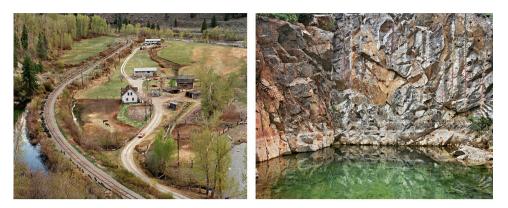Chromogenic print, 48.3 x 59.7 cm

With *Railcuts #8 (Red hill, C.N. Train) C.N. Track, Thompson River, British Columbia*, Edward Burtynsky (b.1955) reveals how railways—a conspicuous symbol of industrialization and Canadian nation-building—have disturbed the land. Although tiny, the bright blue and red rail cars draw the eye to a track cut into the mountainous terrain and engage viewers through the disorienting scale. Burtynsky is known for his sustained investigation into the human-altered landscape, and his work is characterized by the way it shines a light on environmental concerns while simultaneously making human intrusions sublimely beautiful.

Born in St. Catharines and based in Toronto, Burtynsky is the founder and director of the successful commercial photo lab Toronto Image Works. In his early work from the late 1970s and early 1980s, Burtynsky was interested in intersections between painting and photography, and his dense compositions

in photographs like *Grasses, Bruce Peninsula, Ontario, Canada*, 1981, reference the visual rhythms of abstract expressionism.

In the series Homesteads, Burtynsky began to explore human interactions with the land by portraying aerial views of rural settings, such as in *Homesteads #32, West of Merritt, British Columbia*, 1985. His work responds to nineteenth-century Romanticism and its evocation of the sublime, but instead of emphasizing the grandeur of nature, he draws attention to the impact humans have had on the environment.[1]
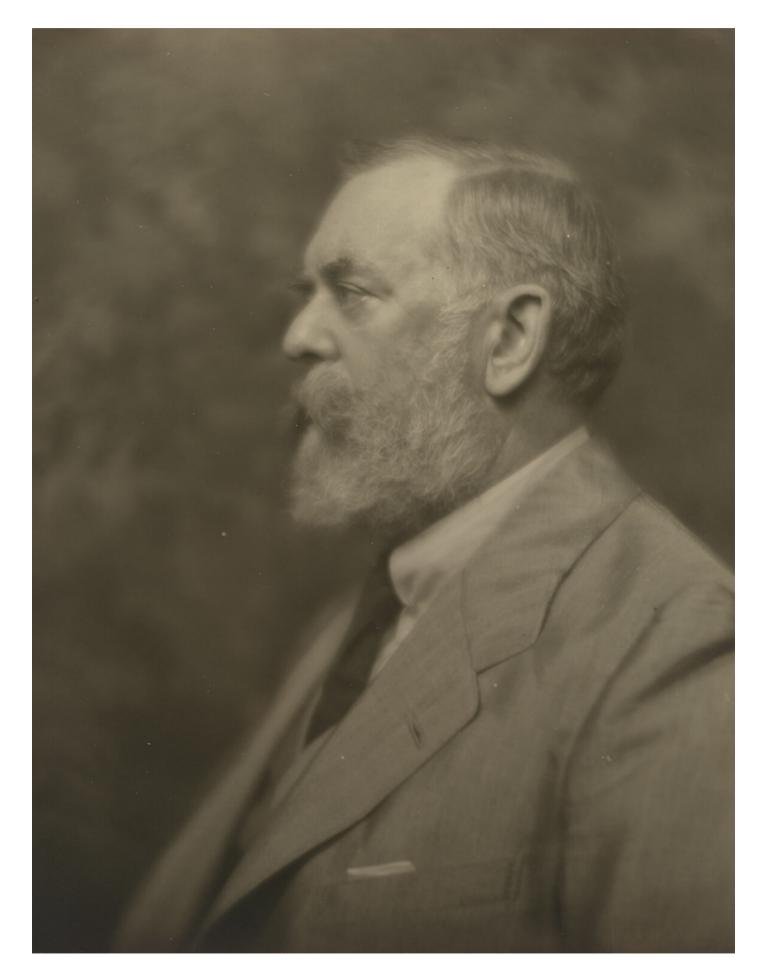

LEFT: Edward Burtynsky, *Homesteads #32, West of Merritt, British Columbia*, 1985, chromogenic print, 45.6 x 55.7 cm. RIGHT: Edward Burtynsky, *Inco, Abandoned Mine Shaft, Crean Hill Mine, Sudbury, Ontario*, 1984, printed 1992, dye-coupler print (Ektacolor), 76.1 x 101.4 cm; image: 68.1 x 86.5 cm, National Gallery of Canada, Ottawa.

Whereas other North American photographers, such as Robert Adams (b.1937) and Lewis Baltz (1945–2014), adopted a detached approach to landscape as they reflected on the impact of industrial culture in their photographs, Burtynsky emphasizes aesthetics and provokes viewers with striking scenes of damaged landscapes. In the mid-1980s, he photographed abandoned mines, producing large-scale, richly coloured, and highly detailed images, as in *Inco, Abandoned Mine Shaft, Crean Hill Mine, Sudbury, Ontario*, 1984.

During his investigation of the Anthropocene era over the past several decades, Burtynsky has continued to produce visually compelling scenes of an environment ravaged by the harmful practices of industrial culture, including mine tailings, marble quarries, and oil fields, among others. Burtynsky has earned international acclaim and is the recipient of numerous awards, including the Governor General's Award in Visual and Media Arts.

Sidney Carter (1880, Toronto–1956, Montreal)

John Singer Sargent, 1920
Gelatin silver print, 21.6 x 16.5 cm
Isabella Stewart Gardner Museum, Boston

Softly rendered in sepia tones, this portrait of John Singer Sargent (1856–1925) by Sidney Carter (1880–1956) captures the painter famous for his bold, colourful portraits in profile. Carter's homage to Sargent is fitting because he contributed to the Pictorialist movement, which sought to have photography celebrated as an art form. As both a photographer and an organizer of exhibitions, Carter tried to make connections between Canadian art and photography and international movements and leading figures. The photograph is a pivotal one in Carter's career: it was exhibited at the London Salon in 1921 and published in *Vanity Fair* in 1924.

Born in Toronto, Carter began his career in the Toronto Camera Club and was the first Canadian member (1902) of the New York–based Photo-Secession, founded by Alfred Stieglitz (1864–1946).[1] Both Carter and Stieglitz focused on creating an audience for photographic art by exhibiting and selling Pictorialist work, and the two artists corresponded for many years.[2] Like Stieglitz and other Pictorialists, Carter favoured the platinum process (platinotype) for aesthetic reasons; this method produced a wider range of tones, as can be seen in *Phryné*, 1914.

LEFT: Sidney Carter, *Phryné*, 1914, photograph, 21 x 16 cm, Library and Archives Canada, Ottawa. RIGHT: Sidney Carter, *The Sisters*, c.1906, photograph, 26.5 x 21.2 cm, Library and Archives Canada, Ottawa.

In 1906, with the financial help of fellow Pictorialist Harold Mortimer-Lamb (1872–1970), who was also a mining engineer and art critic, Carter opened a portrait studio and later an art gallery in Montreal. The following year he mounted an international exhibition of photography in the galleries of the Art Association of Montreal, with the desire to promote Pictorialism as well as his own work. However, his partnership with Lamb did not last long and Carter was compelled to take an office job with Canadian Pacific Railway, which was followed by work in the prominent Montreal art gallery William Scott & Sons in 1909.

In 1910, the Buffalo Fine Arts Academy (later the Albright-Knox Art Gallery) included two of Carter's portraits in a major international exhibition of art photography featuring photographers from Europe and North America.[3] By then Carter was known for photographs like *The Sisters*, c.1906, and would continue to explore Pictorialist portraiture. In the ensuing years Carter opened another gallery and remained active in the Montreal arts scene, although he only exhibited sporadically.

Lynne Cohen (1944, Racine, Wisconsin–2014, Montreal)

Government Employment Office, Ottawa, Ontario, 1977
Gelatin silver print, 38 x 38 cm; image: 19.5 x 24.4 cm
CMCP Collection, National Gallery of Canada, Ottawa

Over the course of her artistic career, Lynne Cohen (1944–2014) developed an international reputation for her striking black and white photographs of interior spaces stripped of human presence. A stark example of that approach, *Government Employment Office, Ottawa, Ontario* renders its subject like a minimalist theatre set. This work is part of one of her most important projects, a series titled Occupied Territory, which Cohen worked on from 1973 until about 1989. With clinical accuracy and flat lighting, she photographed living rooms, swimming pools, and less-frequently-seen interiors, such as laboratories and offices, inviting viewers to look at these spaces anew and consider how they shape us.

Originally from Wisconsin, Cohen spent a year at the Slade School of Art in London and earned her MFA from Eastern Michigan University, working mostly

in sculpture and printmaking before turning to photography in 1971. A year after arriving in Canada, Cohen began to teach photography at the University of Ottawa, a post she held from 1974 until 2005.

LEFT: Lynne Cohen, *"Hair Haven" Beauty Salon, Watertown, New York*, 1974, gelatin silver print, 35.3 x 43 cm; image: 19.1 x 24.4 cm, CMCP Collection, National Gallery of Canada, Ottawa. RIGHT: Lynne Cohen, *Living Room, Racine Wisconsin*, 1971-72, gelatin silver print, 11.8 x 16.6 cm, National Gallery of Canada, Ottawa.

The series Occupied Territory was published as a monograph in 1987 by New York–based photography journal *Aperture* with a foreword by musician David Byrne, a founding member of the rock band Talking Heads, and an essay that analyzes the subtle humour of Cohen's photographs.[1] Although this concerted study of spaces remained consistent through Cohen's career, she later began to work in colour and to increase the scale of her photographs as her focus shifted more toward military installations, spas, and educational spaces.[2]

Carole Condé (b.1940, Hamilton, Ontario) and Karl Beveridge (b.1945, Ottawa)

Art is Political, 1975
Nine-part black and white photo series
© Carole Condé and Karl Beveridge / CARCC Ottawa 2023

In a panel from a black and white photo series by Carole Condé (b.1940) and Karl Beveridge (b.1945), a man and woman are theatrically lit from above and captured while dancing with abandon. Not until the panel is shown in the context of eight others in the series do you see that the white stripe above the man's body is the letter *I* and that the panels together spell out "ART IS POLITICAL," an apt summary of Condé and Beveridge's entire oeuvre. The two artists, who have been working together since 1969, have played a pivotal role in developing socially engaged photography in Canada.

Both originally from Ontario, Condé and Beveridge were based in New York from 1969 to 1977, and there they engaged in the emerging Conceptual art movement and political activism. This collision of interests resulted in the artists mashing up these two commitments together in unexpected ways.[1] Their collaborative exhibition at the Art Gallery of Ontario, *It's Still Privileged Art*, 1976, critiqued the commercial and ideological structure of the mainstream art world by documenting its impact on their own lives in a series of banners and silkscreens, and in a book featuring cartoons.

The pair moved back to Toronto in 1977 and have worked in partnership since then. Their collaborative process extends to working with unions and community groups to create carefully staged images that explore labour issues, gender inequality, imperialism, social justice, and, more recently, environmental crises. To create their work, they conduct oral history interviews with community members, explore archives, and use the memories and historical details they uncover to re-enact scenarios for the camera.[2] For *Oshawa, A History of Local 222, United Steel Workers of Canada*, 1982-84, for instance, Condé and Beveridge visualized forgotten moments in the history of women's work at the General Motors plant.

Although the duo now employ digital tools, their early work mined the political potential of studio photography. Actors were invited into their studio space, on the top floor of their Toronto home, and collaborated with the artists to produce elaborate *tableaux vivants* with built sets, costumes, and other historical details. The resulting large-scale photographs often include integrated text or accompanying text panels to provide additional context—here the panels tell the stories of the women represented and the impact of their labour activism on their lives at home and work.[3]

If we didn't get our grievances settled we just sat down. A manager got so angry once he hit the table and said, "By God, when this war's over the Company's going to run this plant again".
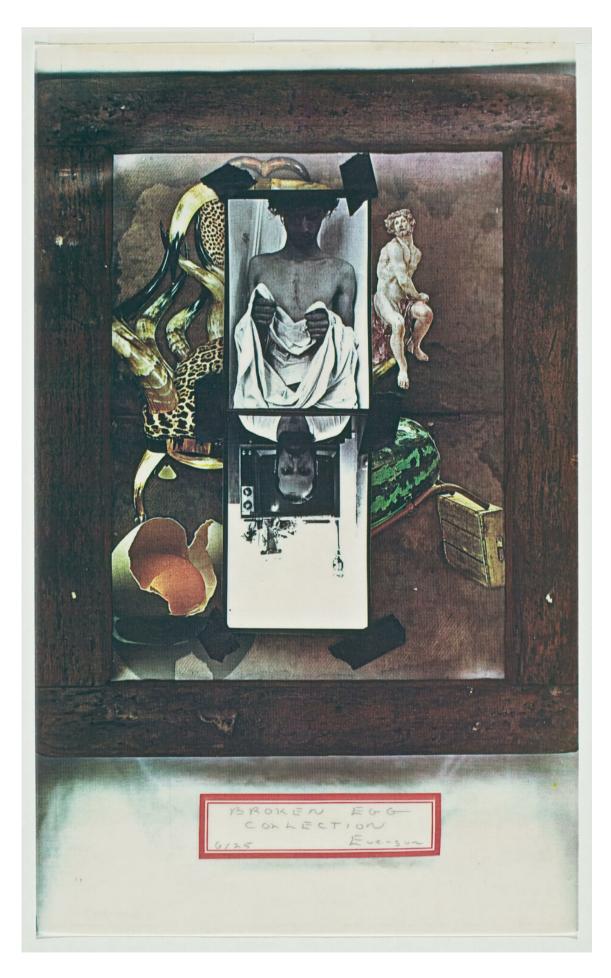
Carole Condé and Karl Beveridge, detail from *Oshawa, A History of Local 222, United Auto Workers, CLC (Part II) 1938-1945*, 1982-83, azo dye print (Cibachrome), 39.8 x 50.4 cm, various collections. © Carole Condé and Karl Beveridge / CARCC Ottawa 2023.

Condé and Beveridge have also been key figures in the effort to create and maintain artist-run centres, such as the Workers Arts and Heritage Centre in Hamilton, Ontario, and they have worked with artists' unions to secure copyright and compensation for artists in Canada.

Evergon (b.1946, Niagara Falls, Ontario)

Broken Egg Collection, 1979
Electrostatic print with electrostatic print overlay, 35.6 x 21.7 cm
CMCP Collection, National Gallery of Canada, Ottawa

A Montreal-based artist, Evergon (born "Albert Lunt" and since a.k.a. Celluloso Evergonni, Eve R. Gonzales, Egon Brut) has explored gay culture, sexuality, and the body. In *Broken Egg Collection*, he has created an upside-down self-portrait that nestles below a photograph of a bare-chested former lover. The two images are collaged so they appear linked by the white fabric that flows from one image into the other. Evergon surrounds the two black and white figures with photocopied image fragments to evoke rather than explain memories of the relationship.[1] This work is representative of his oeuvre, one that is pivotal in the history of queer art in Canada.

Evergon grew up in Niagara Falls, and he first learned to photograph using an old camera while studying at the Rochester Institute of Technology.[2] Throughout his career he has experimented with various techniques and technologies, mostly involving the hand of the artist, including cyanotype, gum bichromate, photo collages, holograms, and xerography, to create a queer historical record and visual language. He has become well known for his hands-on, technical approach.

In the 1980s, Evergon turned to Polaroid for its flexibility and instantaneous prints, often collected together as a fragmented grid of a single scene, such as in *Duck over Pierre*, 1982. Later, he became known for large-scale prints in which he recreated dramatic historical paintings,

LEFT: Evergon, *Duck over Pierre*, 1982, twelve instant dye prints (Polaroid SX-70), 55.8 x 40.6 cm; image: 36.5 x 17.8 cm, CMCP Collection, National Gallery of Canada, Ottawa. RIGHT: Evergon, *Le Pantin*, 1985, instant dye print (Polaroid), 244.1 x 113.1 cm; image: 241.3 x 110.5 cm, CMCP Collection, National Gallery of Canada, Ottawa.

incorporating his own likeness. In *Le Pantin*, 1985, he operates the puppet strings. These mural-size works also employed Polaroid technology, but they required the use of a specialized large-scale camera maintained by the manufacturer in Boston. Some of Evergon's lush theatrical colour photographs reference specific paintings, such as *Re-enactment of Goya's Flight of the Witches, ca 1797–98*, 1986, while others take up tropes from the work of figures like Baroque painter Michelangelo Merisi da Caravaggio (1571–1610).

Evergon's work has been widely exhibited in Canada and internationally, with the support of the Polaroid Corporation, the Canada Council for the Arts, and the Cartier Foundation for Contemporary Art, among others. He taught photography at the University of Ottawa and has been at Concordia University since 1999.

Evergon, *Re-enactment of Goya's Flight of the Witches, ca 1797–98*, 1986, polaroid on paper, (a) panel: 244 x 108.5 cm; (b) panel: 244 x 108.5 cm; (c) panel: 244 x 108.5 cm; (d) panel: 201.9 x 103.3 cm, Winnipeg Art Gallery.

Rosemary Gilliat Eaton (1919, Hove, England–2004, Cole Harbour, Nova Scotia)

Inuit Children Playing 'Leap frog,' Qikiqtaaluk Region, Nunavut, c.1962
Cole Harbour Rural Heritage Society

One of thousands of photographs that Rosemary Gilliat Eaton (1919–2004) took as a photojournalist, this image of Inuit boys playing leapfrog has taken on particular significance in recent years thanks to the work of Plains Cree writer and curator Paul Seesequasis. After his mother testified at the Truth and Reconciliation Commission, she encouraged Seesequasis to search for photographs that represented the strength of Indigenous communities and the joys of daily life. Seesequasis came across the leapfrog photograph in that search and was particularly struck by how the low and close vantage point of the composition captures the boy's sense of lightness and delight in his acrobatics. Seesequasis's appreciation of Gilliat Eaton's "sensitive lens" ensured that her work was prominently featured in a collection of photographs he compiled, exhibited, and published, drawing new attention to her career and her remarkable achievements in mid-century documentary photography.[1]

Raised largely on her family's tea plantation in Sri Lanka, Gilliat Eaton attended boarding school in Switzerland. She pursued professional photography in London, where she apprenticed with British photographer Bill Brandt (1904–1983) while freelancing for newspapers and book publishers. In 1952, she immigrated to Canada on her own, an unusual choice for a single woman at the time.
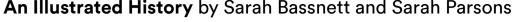

LEFT: Rosemary Gilliat Eaton, *Terry Ryan, Sheouak Petaulassie with a child, and a woman at West Baffin Co-operative, Kinngait, Nunavut*, c.1956–60, black and white negative, Library and Archives Canada, Ottawa. RIGHT: Rosemary Gilliat Eaton, *Inuk woman, Annie Jonas, carrying a baby, Joseph Jonas, on her back, Kuujjuaq, Quebec*, c.June–September 1960, colour slide, 6 x 6 cm, Library and Archives Canada, Ottawa.

Once she had settled in Ottawa, Gilliat Eaton sought assignments that enabled her to travel and document the geographic and social diversity of the country, with a particular focus on the North.[2] She illustrated stories for *Maclean's*, *Star Weekly*, and *Canadian Geographic*, but it was *The Beaver* magazine (now *Canada's History*) and the National Film Board that supported most of her Northern work.[3] She took numerous photographs of people she met in the North, including images of artists working in Kinngait (Cape Dorset). Gilliat Eaton's working method was unhurried and she sought subjects who were willing to engage with her in building connection and trust.

Although best known for her photojournalism, Eaton also produced remarkable photographs of a cross-country car-camping trip she took with three friends in 1954 and contributed photographs to conservation efforts in Gatineau Park in Quebec, where she spent weekends for a decade—the striking close-up of Dorothy Stotesbury and a chickadee, c.1958, was taken in the area.[4] Gilliat Eaton largely set aside her freelance work when she settled in Nova Scotia in 1965. While living in Cole Harbour she became deeply involved in efforts to protect the local saltmarsh and farmland and began researching and writing about the local environment as well as photographing local family albums to build up a historical record of the community.

LEFT: *Three young women wearing knitted sweaters seated on a bench in the snow. Rosemary Gilliat Eaton in the middle. Shilly Shally Lodge, Gatineau Park*, 1965, photographer unknown, colour slide, 35mm, Library and Archives Canada, Ottawa. RIGHT: Rosemary Gilliat Eaton, *Close-up portrait of a chickadee taking a sunflower seed from Dorothy Stotesbury's mouth. Shilly Shally Lodge, Gatineau Park*, c.1958, colour slide, 35mm, Library and Archives Canada, Ottawa.

William Arthur Scott Goss (1881, London, Ontario–1940, Toronto)

Bloor Street Viaduct, Deck Looking West, July 18, 1917
Gelatin silver print, 13 x 18 cm
City of Toronto Archives

Arthur Goss (1881–1940) is best known as the City of Toronto's first official photographer. His depiction of the construction of the Bloor Street viaduct, a political and engineering achievement that connected the east side of the Don Valley to the downtown core, deftly captures the monumental concrete and steel bridge that would become a symbol of the city's modernization. By producing photographs that were used as evidence, both of perceived problems and of the improvements that were meant to remedy them, he participated in the liberal reform of twentieth-century Toronto. Goss worked right up to his death in 1940 and made a critical contribution to the bureaucratic use of photography in Canada.[1]

Goss and his family moved to Toronto from London, Ontario, in 1883. He worked in the city engineer's office until 1911, when he was promoted to the newly created position of city photographer. In this capacity, Goss photographed many aspects of Toronto for a range of municipal departments. For the Works Department, he photographed infrastructure, including road

upgrades and the elimination of level crossings for railways, along with the new motorized trucks used for road maintenance, such as in the *Gasoline Motor Flusher*, 1922. For the Health Department, he assisted Medical Health Officer Dr. Charles Hastings with his investigation of overcrowding and unsanitary conditions, and images such as *Rear, 81 Elizabeth Street*, 1913, helped Dr. Hastings elicit support from the public and local politicians to demand government intervention. He also photographed health and education initiatives, such as visiting nurses and well-baby clinics, as seen in *Woman's Dispensary, 18 Seaton Street–Baby Clinic*, 1914.

LEFT: Arthur Goss, *Gasoline Motor Flusher*, 1922, gelatin silver print, 13 x 18 cm, City of Toronto Archives. RIGHT: Arthur Goss, *Woman's Dispensary, 18 Seaton Street–Baby Clinic*, September 16, 1914, gelatin silver print, 13 x 18 cm, City of Toronto Archives.

Goss's photographs were frequently used in government reports, and some were published in the press. Others were used internally to identify problems and to track progress, or to report on new methods for carrying out a department's work. A skilled and prolific photographer, Goss helped to make photography an essential resource in government operations.

He also contributed to artistic photography through his participation in Canada's Pictorialist movement. He began exhibiting his artistic photographs in 1902 and won several awards. He was an admirer of Alfred Stieglitz (1864–1946), the well-known founder of the New York–based Photo-Secession and a key figure in American modernism. Goss explored typical Pictorialist subject matter such as portraits, genre scenes, and landscapes, and he experimented with the movement's characteristic soft-focus style in works such as *Child and Nurse*, 1906.

Goss also tried to build a network of art photographers across the country by organizing exhibitions of pictorial photography in Toronto in 1919-20, and he contributed to the local arts community through his memberships in the Toronto Camera Club and in the Arts and Letters Club. He hoped that Canadian photographers would follow the example set by the Group of Seven painters and define a uniquely Canadian style in photography. His level of ambition, both for Pictorialism in Canada and for his own diverse exploration of photography, sets Goss apart from many of his contemporaries.[2]

Angela Grauerholz (b.1952, Hamburg, Germany)

Crowd, 1988
Azo dye print, 122 x 162.5 cm
Musée d'art contemporain de Montréal

Angela Grauerholz (b.1952) creates artwork that invites viewers to speculate. In *Crowd*, a group of people stand around, some with hands in their pockets, many with their backs turned, a few in motion. Instead of showing what the crowd is doing and where they are, her photograph provokes questions about subjective experience, the unconscious, and memory. Grauerholz is known for her skillful exploration of formal elements such as focus and framing to evoke the passage of time and the enigmatic nature of memory.

The German-born Grauerholz has been based in Montreal since 1976. She is a graphic designer and artist, and in 1980 she co-founded Artexte, a centre for information about contemporary Canadian visual art. In 1984–85, inspired by her interest in women's participation in the arts in Canada, Grauerholz made a portfolio depicting sixteen women including art historian and curator Jean Blodgett, and film producer and director Monica Haim. These intimate portrayals show the women glancing away or in moments of reflection. Their close-up vantage point and blurry resolution convey impressions of the sitters, rather than the more conventionally posed renderings found in more formal portraiture.[1] These photographs emerge from personal interactions between

the subjects and photographer and offer glimpses of some of the thoughtful, talented women who were transforming the arts at this time.

In her work from the late 1980s, Grauerholz explores unconscious experience and time through photographing people and spaces for waiting, as seen in works such as *Sofa*, 1988, and *Harrison*, 1989, which shows people on a train station platform.[2] Grauerholz has often preferred to make a series of images over a single photograph, and she worked with the serial format to explore collections and archives in her work during the 1990s and 2000s. She received the Governor General's Award in Visual and Media Arts in 2014 and the Scotiabank Photography Award in 2015. Grauerholz is professor emeritus at Université du Québec à Montréal (UQAM), where she taught design and photography from 1988 to 2017.

LEFT: Angela Grauerholz, *Jean Blodgett*, 1984, printed 1990, gelatin silver print, 144.3 x 102 cm; image: approx. 91 x 90.5 cm, National Gallery of Canada, Ottawa. RIGHT: Angela Grauerholz, *Monica Haim*, 1984, printed 1990, gelatin silver print, 144.3 x 102 cm; image: approx. 91 x 90.5 cm, National Gallery of Canada, Ottawa.

LEFT: Angela Grauerholz, *Harrison*, 1989, Cibachrome print, 124.4 x 167.6 cm, Art Gallery of Ontario, Toronto. RIGHT: Angela Grauerholz, *Sofa*, 1988, azo dye print, 122 x 162.5 cm, Musée des beaux-arts de Montréal.

Mattie Gunterman (b. Ida Madeline Warner, 1872, La Crosse, Wisconsin–1945, Beaton, British Columbia)

Women in rafters and man with brooms, 1902
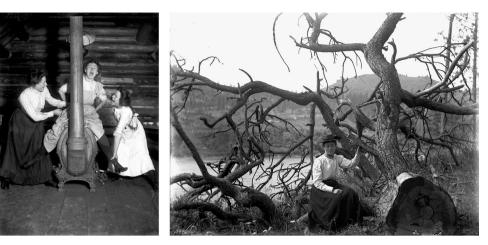**Vancouver Public Library**

Women in rafters and man with brooms by Mattie Gunterman (1872–1945) suggests domestic labour gone awry and presents an unusual, humorous portrayal of early settler life in the West. Born Ida Madeline Warner, Gunterman first learned photography from her uncle at his studio in the small logging town of La Crosse, Wisconsin. As a teenager, she set off for Seattle, where she found work as a cleaner and met her husband, Will Gunterman, a candymaker from a large working-class family. By 1897, she had acquired a simple box camera and began to take playful, often staged, pictures of her family, travels, and daily life.[1] The following year, the Guntermans set off on foot for the Kootenay area of British Columbia, where they settled permanently, working as cooks in mining camps and raising their young son. Gunterman seems to have taken her camera everywhere she went, providing an enthusiastic and unusual chronicle of settler and camp life.

Soon after her arrival in Canada, Gunterman significantly upgraded her camera to a new Kodak 4 x 5 model that could take pictures on either glass plates or celluloid film, both of which she developed in a makeshift darkroom in their cabin. About half of Gunterman's surviving photographs are self-portraits (like *Mattie Gunterman posed by a tree stump*, 1899) or include her (as in *Mattie on hot stove*, 1902), and were made possible by deploying a foot-operated shutter release cable she had fashioned.[2]

LEFT: Mattie Gunterman, *Mattie on hot stove*, 1902, Vancouver Pubic Library. RIGHT: Mattie Gunterman, *Mattie Gunterman posed by a tree stump*, 1899, Vancouver Public Library.

The sorts of romantic images of Western landscapes created by many other photographers during this period are few and far between in Gunterman's unique record. A fire in her home destroyed many of her photographs, but not the three hundred glass plate negatives put away in the darkroom shed. These were then stored in her son's attic until 1961. When the building of a new dam threatened to flood dozens of small mining towns, an archivist travelled from Vancouver hoping to salvage any remaining historical records, and locals directed him to Gunterman's attic.[3] As a result, the Mattie Gunterman Collection was saved and is now housed at the Vancouver Public Library.[4]

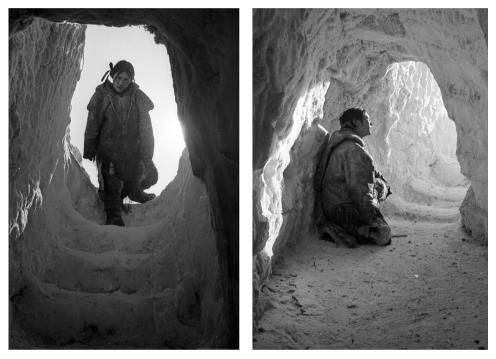**Richard Harrington** (1911, Hamburg, Germany–2005, Toronto)

Padluk with one of her four children at Pipkaknak's camp southwest of Padlei, N.W.T.,
c.February 1950
Gelatin silver print
Library and Archives Canada, Ottawa

Padluk with one of her four children at Pipkaknak's camp southwest of Padlei, N.W.T. is one of the most famous photographs taken by Richard Harrington (1911–2005). The photographer is best known for his work in the Canadian Arctic, particularly the series taken in Padlei, a former community in what is now known as the Kivalliq Region of Nunavut. This poignant image of an Inuit mother and child nose to nose was one of three Padlei images that MoMA curator Edward Steichen (1879–1973) chose for his iconic travelling exhibition *The Family of Man*, 1955.[1] Harrington would go on to take photographs around the world, but it is his photographs of Inuit that have earned him the most attention.

Harrington immigrated to Toronto from Germany as a teenager. He began work as an X-ray technician before turning to freelance photography to take assignments that followed Canadians abroad and around Canada. He was on assignment for *LIFE* magazine in 1950 when he learned that the people of Padlei were starving after a change in caribou migrations left them without their main source of food. In 1952, Harrington published an illustrated account of his travels in different Arctic communities. He sought to publicize the situations he observed and close-cropped his subjects to show their hunger and suffering. The American publication received a glowing review in the *New York Times*; however, the photographs were arguably more successful as aesthetic and affective images than as political tools.[2]

LEFT: Richard Harrington, *Helen Konek*, c.1949-50, photograph, black and white negative, Library and Archives Canada, Ottawa. RIGHT: Richard Harrington, *Helen Konek*, c.1949-50, photograph, black and white negative, Library and Archives Canada, Ottawa.

Harrington was awarded the Order of Canada for his work in 2001, the same year his Northern photographs found new life as part of a Library and Archives Canada initiative called "Project Naming." The project started with 500 of Harrington's photographs that were taken in the communities of Igloolik (Iglulik), Kugluktuk (formerly Coppermine), Taloyoak (formerly Spence Bay), and Padlei. Inuit youth took digital copies to those communities and worked with Elders to identify three quarters of Harrington's subjects.[3]

In 2019, Inuit journalist Jordan Konek posted Harrington's photograph of Konek's grandmother at age seventeen descending the steep stairs of her family igloo near Arviat. The dramatically backlit image quickly went viral, prompting a series of articles and interviews. As Paul Seesequasis did with his photo archive project starting in 2017, Konek wanted to share historical images that testify to the strength, joy, and historical presence of Inuit. Although Konek's

grandmother was pleased that the image struck a chord, she recalled that Harrington "followed me everywhere I went… everywhere I went he was right there" taking photos.[4]

Hayashi Studio (1911–1935, Cumberland, British Columbia)

Kiyoshi Shirimoto and his dog, date unknown
Digital print and scan from glass plate negative
Cumberland Museum and Archive

In this portrait created by the Hayashi Studio (1911–1935), a dapper young Kiyoshi Shirimoto sits confidently and comfortably with his dog nearby in its own wicker chair. It is a striking example of work by a studio that catered to mostly Japanese Canadian clients, who usually presented themselves in Western dress for elegant, technically accomplished portraits that they could send to family in Japan and save as family keepsakes. The studio's archive offers rare insights into an early Japanese Canadian community as well as glimpses of the Chinese and Black communities living in Cumberland on Vancouver Island, the mining industry, and daily life in coastal British Columbia.

Senjiro Hayashi (1880–1935) was a Japanese-born photographer who immigrated to Canada in 1903 and apprenticed with Shuzo Fujiwara in Vancouver before moving to Cumberland, where he joined more than a hundred Japanese miners and their families who had lived and worked there since the early 1890s.[1] Hayashi established his studio in Cumberland in 1912.[2] Another photographer, today known only as Mr. Kitamura, took over the operation in 1919, and then Hayashi's apprentice, Tokitaro Matsubushi, operated the business from 1923 to 1942.[3]

LEFT: Hayashi Studio, *Japanese woman holding deer head*, before 1929, digital print taken from glass plate negative, Cumberland Museum and Archives. RIGHT: Hayashi/Matsubishi/Kitamura Studio, *Memorial Service for Japanese Canadian Servicemen Killed in World War I,* date unknown, digital print and scan from glass plate negative, Cumberland Museum and Archives.

In addition to portraits, the studio provided photographic services off-site and served residents and visitors to Cumberland from outside the Japanese community. It closed temporarily during the 1930s before receiving a government commission to produce identification photographs for local Japanese Canadian residents during the Second World War. The studio closed permanently shortly before the government's internment of Japanese Canadians in 1942. At that time, the government forced Japanese Canadians who were interned to leave behind all but a handful of possessions. This confiscated property was mostly destroyed, and when Japanese Canadians were released at the end of the war, many were pushed to settle farther east in Canada. However, the Hayashi Studio's remarkable archive has been preserved by the Cumberland Museum and Archives.

Alexander Henderson (1831, Edinburgh, Scotland–1913, Montreal)

Spring inundation on Saint Lawrence River near Montreal, Quebec, c.1865
Albumen print, 11.5 x 18.3 cm
Library and Archives Canada, Ottawa

In *Spring inundation on Saint Lawrence River near Montreal, Quebec*, a rower and his passengers rest peacefully in a boat on a glassy body of water surrounded by soaring trees above and their reflections on the surface below. Behind them, the rough open water emphasizes their serene moment. The romantic charm and visual dynamism of this image demonstrates why landscapes by Alexander Henderson (1831-1913) were among the most popular and admired in nineteenth-century Canada.

Born in Scotland to a wealthy mercantile family, Henderson spent much of his youth at his family's rural estate when he was not attending a series of prestigious schools and training to be an accountant. There is no record of his early photographic training, but one of his uncles was an amateur painter, and another sent him to visit the 1851 Great Exhibition in London that included extensive displays in photography.[1] Arriving in Montreal in 1855 with his wife soon after their marriage, Henderson seems to have worked intermittently as a commission merchant while learning photography.[2]
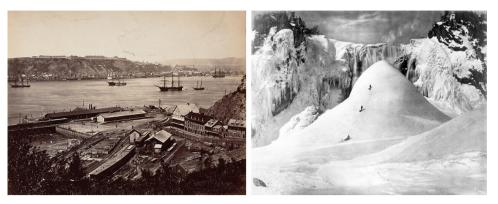
During his first years in Canada, Henderson joined several international photographic exchange societies, experimented with paper negatives, and, in

1865, published a remarkable book of artistic and technically adept landscape photographs titled *Photographic Views and Studies of Canadian Scenery*.[3] *Spring inundation* was one of the photographs Henderson included in the well-received publication. The following year he set up a photographic studio, offering portraits as well as landscapes at first, but he soon shifted away from portraiture.

LEFT: Alexander Henderson, *Quebec from Point Levy*, after 1865, albumen silver print, 17.1 x 22.2 cm, National Gallery of Canada, Ottawa. RIGHT: Alexander Henderson, *Ice Cone, Montmorency Falls*, 1876, albumen print, 25.5 x 32.9 cm, Library and Archives Canada, Ottawa.

Travelling by any means necessary to capture images, Henderson explored the Quebec rivers by birchbark canoe and cruised the Maritimes on his friend John Molson's yacht. The resulting banks of photographs were sold to advertisers and enabled Henderson to supply stock pictures to studios; distinctive landscapes such as *Quebec from Point Levy*, after 1865, and *Ice Cone, Montmorency Falls*, 1876, were popular. He often collaborated with his friend William Notman (1826–1891), with whom he helped establish the Art Association of Montreal in 1860. Henderson exhibited widely in Canada and internationally, winning awards for his photographs and raising his profile.[4] In the 1870s and 1880s, he received various commissions to photograph the construction of bridges and railways stretching from the east to the west coasts, where he also made landscape views.

Late in life, Henderson accepted a position to set up the photographic department for the Canadian Pacific Railway and served as the inaugural president of the Montreal Camera Club in 1889. However, he did not discuss photographic activities in his frequent letters from the late 1890s until his death.[5] Henderson's turn away from the medium was underscored by his family, who made no mention of his work as a photographer in his obituaries and threw away his collection of glass negatives. The McCord Museum in Montreal now holds a comprehensive collection of Henderson's work and significant collections of his prints are held in museums in Canada and internationally, a reflection of how widely his work circulated in exhibitions and private collections during his lifetime.[6]

Ulrich (Fred) Herzog (1930, Bad Friedrichshall, Germany–2019, Vancouver)

Boys on Shed, 1962, printed 2008
Inkjet print, 71.1 x 96.6 cm; image: 50.9 x 72.7 cm
National Gallery of Canada, Ottawa

With *Boys on Shed*, Ulrich Herzog, known as Fred Herzog (1930–2019), vividly captures a doomed wooden structure as well as a gaggle of children who have made it their playground. Herzog's best-known photographs are colour images of Vancouver taken in the 1950s and 1960s. He made these primarily on a city route that he walked regularly, an urban landscape that was later razed to make way for the gleaming modern city. Though his work was not widely known until the 1990s, he has achieved critical recognition for his unusual use of colour in art photography in the mid-twentieth century, an important milestone in photography in Canada.

Born in Bad Friedrichshall, Herzog grew up in Germany, where his early life was shaped by the loss of his parents and the devastation of the Second World War. He immigrated to Canada in 1952. His experiences may have influenced him to make a comment many years later, which he then retracted, expressing doubts about the extent of the Holocaust.[1]

Herzog inherited a camera and an interest in photography from an uncle before purchasing his own Kodak Retina, which he used avidly. After he immigrated to Canada, he lived briefly in Toronto where he met and worked with a medical photographer. Herzog read widely, poring over camera magazines and artists books while working on ships travelling from Vancouver before he secured a position as a medical photographer in 1957.[2] In 1961, he took up a job as the head of the Department of Biomedical Communications at the University of British Columbia.[3] Herzog held this position until his retirement in 1990 and occasionally taught photography, but his most important photographs were not from his professional oeuvre.

Fred Herzog, *Black Man Pender*, 1958, archival pigment print, various sizes, Equinox Gallery, Vancouver.

Using Kodachrome colour slide film in a Leica camera usually fitted with a wide-angle lens, Herzog composed cinematic photographs of the bustling streets and cityscapes. The slow film enabled him to capture poignant, often gritty details of Vancouver and its working-class inhabitants in images such as *Black Man Pender*, 1958. It was an approach sharpened by his encounter with Robert Frank's book *The Americans* (1959) and, later, with the work of Walker Evans (1903–1975).

Herzog's work was included in some group exhibitions throughout his career and he garnered recognition for his medical photography. But he was already in his seventies by the time digital printing technology offered him a way to adequately capture colour in prints from his 100,000 or so colour slides.[4] With the assistance of a dealer, his work has received widespread national and international recognition in the form of exhibitions and books.

Thaddeus (Tadeusz) Holownia (b.1949, Bury St. Edmunds, England)

Lower Dorchester, October 1980
Gelatin silver print, 20.3 x 47 cm; image: 16.5 x 40.5 cm
CMCP Collection, National Gallery of Canada, Ottawa

In the dramatic image of a New Brunswick coastline titled *Lower Dorchester*, Thaddeus Holownia (b.1949) does not follow the usual landscape conventions by offering us a soaring vista or clear focal point. Instead, he sets us right in the tidal muck, encouraging us to look carefully at the details of the constantly shifting environment. The work is a notable example of the artist's photographs focused on place, histories of land use, architecture, and the impact of European settlement. Grounded in the landscape of the east coast, Holownia is known for his work featuring the environment, a decades-long exploration that has taken on great urgency in recent years.

Born in England, Holownia immigrated to Canada as a child and studied fine arts at the University of Windsor while taking courses in communication arts.[1] After university, he joined the vibrant Toronto art scene of the 1970s and used his commercial skills as a film editor. Among the work he produced at that time were portraits of people posing with their cars in older urban areas that had been abandoned in favour of the car-friendly suburbs; two works known as *Untitled*, 1974–77, are among them. In 1977, Holownia took up a teaching position at Mount Allison University in Sackville, New Brunswick, and he has lived and worked in the Maritimes ever since.

LEFT: Thaddeus Holownia, *Untitled*, 1974–77, printed 1996, gelatin silver print, 20.4 x 50.4 cm; image: 19.4 x 49.7 cm, CMCP Collection, National Gallery of Canada, Ottawa. RIGHT: Thaddeus Holownia, *Untitled*, 1974–77, printed 1996, gelatin silver print, 20.4 x 50.4 cm; image: 19.4 x 49.7 cm, CMCP Collection, National Gallery of Canada, Ottawa.

Holownia often returns to the same site to photograph transformations and create portfolios of particular subjects over time. He uses a large-scale view camera to capture minute details of wind and light, producing crisp black and white panoramic images, sometimes collaborating with writers and poets on books and exhibitions. In 1977, Holownia began to photograph the Tantramar marshes around Sackville. Acadian settlers began to reclaim these areas in the seventeenth century by building dykes to protect their communities from the tides of the Bay of Fundy. These photographs trace the delicate balance between powerful natural forces and human efforts to control those forces; in 1989, Holownia published them in a book called *Dykelands*.

A critic describes Holownia's meditative work pre-1989 as capturing the "slow violence" of environmental disaster.[2] More recently, Holownia's projects on this theme have become more urgent and he has started to use colour in his meditations on the escalating pace of environmental degradation.[3]

C.D. (Chow Dong) Hoy (1883, Guangdong, China–1973, Quesnel, British Columbia)

Kong Shing Sing on a horse on Barlow Avenue in Quesnel, c.1910
Barkerville Historic Town Archives

The photographs of Chow Dong Hoy (1883-1973) offer a rich visual document of people in Quesnel, British Columbia, a town on the Canadian frontier that was predominantly Asian Canadian and Indigenous at the turn of the century. The local culture is signalled in this majestic portrait of Kong Shing Sing. The subject appears on horseback, a pose befitting his position as the scion of a ranching family in the area. Sing was also a blacksmith and a proficient cowboy, and his woolly chaps derive from local Indigenous traditions—Tsilhqot'in Chief William Charleyboy wore a similar pair when he sat for Hoy. One of the first photographers of Chinese descent to work in Canada, Hoy created an extraordinary record of his multiracial community.[1]
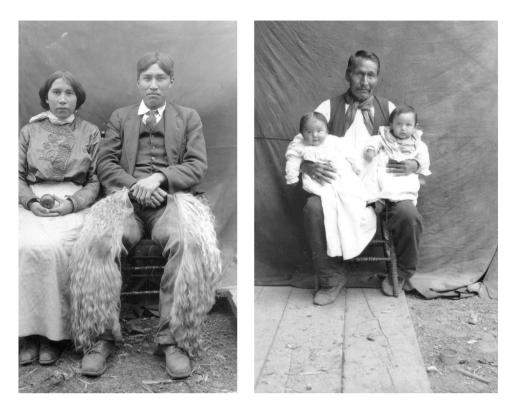
Born in Guangdong, China, Hoy came from a family of limited means. His father borrowed funds to pay the Canadian government's head tax levied against Chinese people from 1885 to 1923, enabling Hoy to immigrate. After he arrived in Vancouver in 1902, Hoy worked a variety of jobs, including as a cook and gold miner. He learned photography in the town of Barkerville in British Columbia's Interior, but most of Hoy's portraits were made in Quesnel, after he bought a general store and set up a studio as part of the business.

Between 1909 and 1920, Hoy photographed a broad cross-section of residents in the Cariboo region. For Chinese workers, especially miners, he produced

elegant and creatively staged portraits they could send back to family abroad. Hoy mixed Chinese portrait conventions, such as the full-frontal pose of many of his sitters, as can be seen in *Elaine Charleyboy and Chief William Charleyboy (Redstone)*, c.1910, with the Western use of backdrops and props. Hoy's archive includes a significant number of photographs of Indigenous subjects (including Carrier and Tsilhqot'in people) as well as white settlers. Lacking expensive lighting equipment and interior space, Hoy made many photographs outside, especially for large groups and during events such as Quesnel's annual Dominion Day Stampede, which drew visitors from far and wide.

LEFT: C.D. Hoy, *Elaine Charleyboy and Chief William Charleyboy (Redstone)*, c.1910, Barkerville Historic Town Archives. RIGHT: C.D. Hoy, *Portrait of an unidentified First Nations man and two babies*, c.1910, Barkerville Historic Town Archives.

Hoy's negatives were acquired by the town of Barkerville from his family. As photographs specifically commissioned by individual sitters, Hoy's work showcases a unique archive of frontier life that is quite different from ethnographic and government archives.

William James (1866, Walsall, England–1948, Toronto)

Munitions workers (women) Toronto, 1917
Hand-tinted glass lantern slide, 8 x 8 cm
City of Toronto Archives
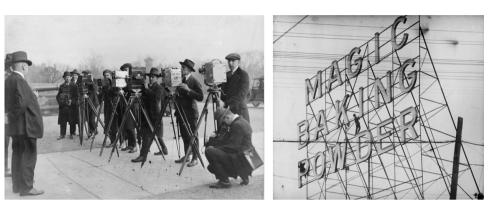
In 1917, at the height of the First World War, William James (1866-1948) made a hand-coloured lantern slide depicting a group of women munitions workers. The image highlights his characteristic interest in the way historic events affected the people of his adopted city sof Toronto, where he worked as the city's first press photographer.

When James migrated to Canada from England in 1906 seeking a better life, he arrived with his wife, five children, and seven dollars. After doing a variety of jobs, he turned his passion for photography into an occupation.[1] During the day, he walked the streets of Toronto, taking pictures of the activities of urban

life. At night, he developed images to sell to local newspapers the following morning. Between 1909 and the late 1930s, hundreds of his photographs were published in newspapers and magazines, including *Toronto World*, the *Toronto Daily Star*, and *Chatelaine*.[2] At one point, he was selling his pictures to all seven of the city's papers.[3]

James knew all the other photographers in the city and his images of newsmen at the ready, such as *Newsreel and Press Photographers, Queen's Park*, 1911, show his enthusiasm for the new profession. He was the founding president of the Canadian Photographers Association, the country's first organization of press photographers, and he influenced a younger generation of photographers, teaching three of his sons (Joseph, William Jr., and Norman), as well as local boys the Turofskys, who became well-known sports photographers.[4]

LEFT: William James, *Newsreel and Press Photographers, Queen's Park*, 1911, black and white photograph, City of Toronto Archives. RIGHT: William James, *Replacing burnt-out bulbs in outdoor sign for Magic Baking Powder*, c.1920, black and white photograph, City of Toronto Archives.

A technically skilled and innovative photographer, James tested different kinds of film and invented a developer to eliminate grain in his photographs. He produced beautiful hand-painted glass lantern slides, built his own cameras, and worked with telephoto and wide-angle lenses. He even wrote articles about his experiments with camera technology and chemistry.[5]

LEFT: William James, *High Park toboggan runs*, 1914, black and white photograph, 9 x 11 cm, City of Toronto Archives. RIGHT: William James, *Agnes Street Poulterer's Establishment*, 1910, hand-tinted glass lantern slide, 8 x 8 cm, City of Toronto Archives.

James specialized in human interest subject matter, and his willingness to do whatever it took to get the picture is evident from his many photographic adventures. He worked upside down with his Speed Graphic camera to photograph the first cable car to run across the whirlpool rapids of the Niagara River. He flew in dirigible airships and was the first photographer in Canada to make aerial movies, which he shot from the open cockpit of a biplane.[6] And when balloonists went off course in northern Ontario, "a mishap which caused a

news sensation… William James was the first photographer on hand to record their rescue."[7]

Although James did not write about his intentions as a photographer, his images suggest he was motivated to make striking pictures that told a story in a single frame, and according to his son, Norman, who became a press photographer for the *Toronto Star*, William James hoped his photographs would have historical value.[8] His archive includes countless eye-catching images of everyday events that skillfully convey the essence of an event.

Yousuf Karsh (1908, Mardin, Armenia–2002, Boston)

Winston Churchill, December 30, 1941, printed before September 1988
Gelatin silver print, 50.2 x 40.7 cm
National Gallery of Canada, Ottawa

This dramatic wartime portrait of Winston Churchill made Yousuf Karsh (1908–2002) world famous. He took the picture on Parliament Hill in Ottawa moments after yanking Churchill's cigar from his mouth, and the British prime minister's stern expression came to symbolize defiance in the face of Nazi aggression. The theatricality of the image, also known as *Roaring Lion*, is heightened by the lighting that the photographer is known for. The photograph was a turning point for Karsh, who went on to photograph dozens of global luminaries in a career that lasted over five decades.

Karsh was born into an Armenian family in what is now Turkey, before the genocide forced them to flee to Syria. As a teenager, he was sent to live with his uncle, George Nakash, a photographer in Sherbrooke, Quebec.[1] Karsh apprenticed at John Garo's stylish studio in Boston, where he learned both the craft and social art of portraiture, before setting up his own studio in Ottawa in 1932. From the 1970s until his retirement in 1992, Karsh operated a studio in the city's luxurious Château Laurier hotel.

LEFT: Yousuf Karsh, *Beatrice Lillie*, 1948, bromide print, 24 x 19 cm, National Portrait Gallery, London, U.K. RIGHT: Yousuf Karsh, *Glenn Gould*, 1957, gelatin silver print, variable dimensions.

His first commissions came from local Ottawa theatre groups, a task that may have shaped his deft stage management of Churchill. Commissions from the Canadian government to photograph political events and figures soon followed, and Karsh later received several corporate commissions, including work for Ford Motors and a set of images for the airline Canadair, which were used in an advertising campaign.[2]

Although Karsh decided that Churchill alone was enough for his portrait, he favoured props for many of his other sitters, either related to their profession or as added atmosphere. He would keep his studio space dark and then add bright lights on either side of the sitter to create contrasts of light and shadow that played out across his subject's face and body. He often spoke of his desire to get behind the masks of the people he photographed, and yet the portraits he produced are read as iconic, monumental images of his well-known subjects.[3] Karsh's portraits were published widely in the press, in magazines, and in a series of coffee table books and illustrated memoirs in the 1950s, 1960s, and 1970s.

Minna Keene (1861, Arolson, Germany–1943, Oakville, Ontario) **and Violet Keene Perinchief** (1893, Bath, England–1987, Oakville, Ontario)

Minna Keene, *Pomegranates*, c.1910
Carbon print, 49.6 x 33.9 cm
National Gallery of Canada, Ottawa

In *Pomegranates*, Minna Keene (1861–1943) stages a version of the Persephone myth featuring her daughter, Violet Keene Perinchief (1893–1987). Minna Keene was a storyteller, and this image, with its allusion to the ancient Greek myth of the goddess trapped in the underworld after eating pomegranate seeds, shows her interest in photographic narratives. It also exemplifies her interest in Pictorialism, a style she adopted to create emotionally resonant portraits, landscapes, and genre scenes. As a successful commercial and artistic photographer, Keene was a trailblazer in the early twentieth century. In Canada, Minna and Violet formed a unique and successful partnership to run several portrait studios.

Born in Germany, Minna Keene lived and worked in Britain and South Africa before moving to Montreal in 1913 with her family. She began working with photography in England, where her subjects were flowers, plants, and birds, and her botanical and ornithological studies were used in British textbooks into the 1920s.[1] She experimented with a range of photographic and printing techniques to get the tonal effects she desired. Minna was the first woman fellow of the Royal Photographic Society in England and exhibited in their annual exhibitions from 1911 to 1929. In the context of early nineteenth-century South Africa, in Cape Town, Minna Keene's portraits of eminent white South Africans were used on the covers of magazines and were praised for their quality of light and tone, and her typological studies of non-white subjects, such as *Our Malay Washerwoman*, 1903–13, were acclaimed and she sold them as postcards.[2]

Minna Keene, *Lake surrounded by mountains*, 1914–15, carbon print, The Image Centre, Toronto.

In Canada, Minna Keene was hired by the Canadian Pacific Railway (CPR) to photograph the Rockies, a commission that led to images such as *Lake Surrounded by Mountains*, 1914–15.[3] Unlike the images made by Charles Horetzky (1838–1900) and others from the geological surveys a few decades earlier, Keene's photographs, made with Violet's assistance, were taken to help market the mountain journey to tourists. She was hired specifically to provide a new perspective on captivating scenery that was by then familiar to many Canadians.[4]

After settling in Canada, mother and daughter set up studios in Oakville and Montreal. Violet, who had assisted Minna first on the CPR venture and then in the studio, took over the business after her mother died. Violet became a well-known portrait photographer.

Though their work was neglected for many years, the Keenes were rediscovered by curator Laura Jones, who included them in an exhibition on Canadian women photographers in 1983 that was shown at several venues, including the Art Gallery of Ontario and the London Regional Art Gallery (now Museum London in Ontario).[5] Their archives have been acquired by The Image Centre at Toronto Metropolitan University, thus paving the way for more research.

LEFT: Violet Keene Perinchief, *Dolls*, 1940, gelatin silver print mounted to two-ply period board, 48.6 x 36.8 cm, Stephen Bulger Gallery, Toronto. RIGHT: Violet Keene Perinchief, *Diana Boone, Toronto Society*, c.1940, gelatin silver print, The Image Centre, Toronto.

Roy Kiyooka (1926, Moose Jaw, Saskatchewan–1994, Vancouver)

***StoneDGloves**, 1970*
Gelatin silver print, mounted on cardboard, 67.9 x 100.4 cm
National Gallery of Canada, Ottawa

Celebrated for his work in a wide range of artforms, Roy Kiyooka (1926-1994) created several significant photography projects, including StoneDGloves: Alms for Soft Palms, one of his earliest and best known endeavours. In 1969, Kiyooka travelled to Osaka to oversee installation of his commissioned sculpture for the World Expo and began to photograph discarded gloves left by the workers on site. Kiyooka heightened the impact of the spare images through the addition of text, specifically his evocative title and the integration of poetry to accompany the photographs. Acquired by the National Gallery of Canada, the project was exhibited nationally.

Kiyooka began his career as a painter in the late 1940s, studying with Painters Eleven member Jock Macdonald (1897-1960). In 1955, Kiyooka spent eight months in the San Miguel artist colony in Mexico before participating in the Emma Lake Artists' Workshops at the University of Saskatchewan (1957-60) where he worked with American art critic Clement Greenberg and artist Barnett Newman (1905-1970).[1] After moving to Vancouver in 1959, he shifted away from painting to take up photography and later filmmaking, music, and poetry.

His interest in serial images and photography as a way to represent movement are evident in *Long Beach BC to Peggy's Cove Nova Scotia*, created after a temporary move to teach at Nova Scotia College of Art and Design in Halifax.

In his work *Transcanada Letters*, a conceptual book project from 1975, Kiyooka used snapshots and family photographs alongside his own letters and experimental texts to articulate his experience of place and nation as a second-generation Japanese Canadian.[2] The movement and sources tracked in the images and text weave across Canada but also across the Pacific, questioning the geographic limits of identity and belonging.

Roy Kiyooka, *Long Beach BC to Peggy's Cove Nova Scotia*, 1971, 46 x 28 cm. These images are from Kiyooka's eighteen-page photo series in *Transcanada Letters* (1975).

Working with Michael de Courcy (b.1944), Kiyooka also organized the landmark and controversial National Film Board–funded project *13 Cameras/Vancouver*. This array of abstract and conceptual photographs was published as a book and presented as an exhibition at the Vancouver Art Gallery in 1978. Challenged by the lack of guiding text, one reviewer complained of the lacklustre snapshot aesthetic and the public funding for this counterculture collaboration by writing that "the group contemplated their 13 navels over a period of months in an apparently fruitless attempt to find a consensus."[3] Throughout his career, Kiyooka remained highly influential in the Vancouver scene as an organizer, collaborator, and teacher, where he taught first at the Vancouver School of Art (now the Emily Carr University of Art + Design) and then at the University of British Columbia from 1973 to 1991.

LEFT: Roy Kiyooka, cover of *Transcanada Letters*, 1975. RIGHT: Roy Kiyooka, page from *Transcanada Letters*, 1975.

Suzy Lake (b.1947, Detroit, Michigan)

Are You Talking to Me? #3, 1979
Five gelatin silver fibre-based prints with applied colour and two chromogenic prints,
installed dimensions variable
Art Gallery of Ontario, Toronto

In the eighty-eight images of the ground-breaking installation *Are You Talking to Me?*, Suzy Lake (b.1947) recites a question made famous by the performance of actor Robert De Niro in the movie *Taxi Driver*. The artwork is the culmination of Lake's investigation of experiences of internal conflict and feelings of alienation. The technically sophisticated project involved heating and stretching the negatives, as well as painting and re-photographing some of the prints, all with the aim of conveying emotional intensity, something Lake has examined throughout her career.[1] Her innovative exploration of gender identity through performance and photography paved the way for a generation of artists.

Born in Detroit, Lake immigrated to Montreal in 1968, where she became active in the city's contemporary art scene. Initially a painter, she began experimenting with photography in works about gender identity, such as *Miss Chatelaine*, 1973. Using herself as her model, Lake explored different ways to critique the social constraints women experienced, and she turned to the grid as a format for presenting the images that capture her performances. As both subject and author of works such as *Choreographed Puppets*, 1976–77, in which she appears suspended like a marionette, Lake considered questions of power and restraint through a physical metaphor.[2]

In 1978, Lake moved to Toronto, where she became affiliated with a community of photographers interested in advancing the profile of photography as contemporary art.[3] As her work grew more introspective, Lake continued to explore issues of confinement and control. In the series *Pre-Resolution: Using the Ordinances at Hand*, 1983–84, she is pictured smashing a vermilion red wall with a sledgehammer. The twelve large-scale photographs track her destruction of the walls that constrain her.
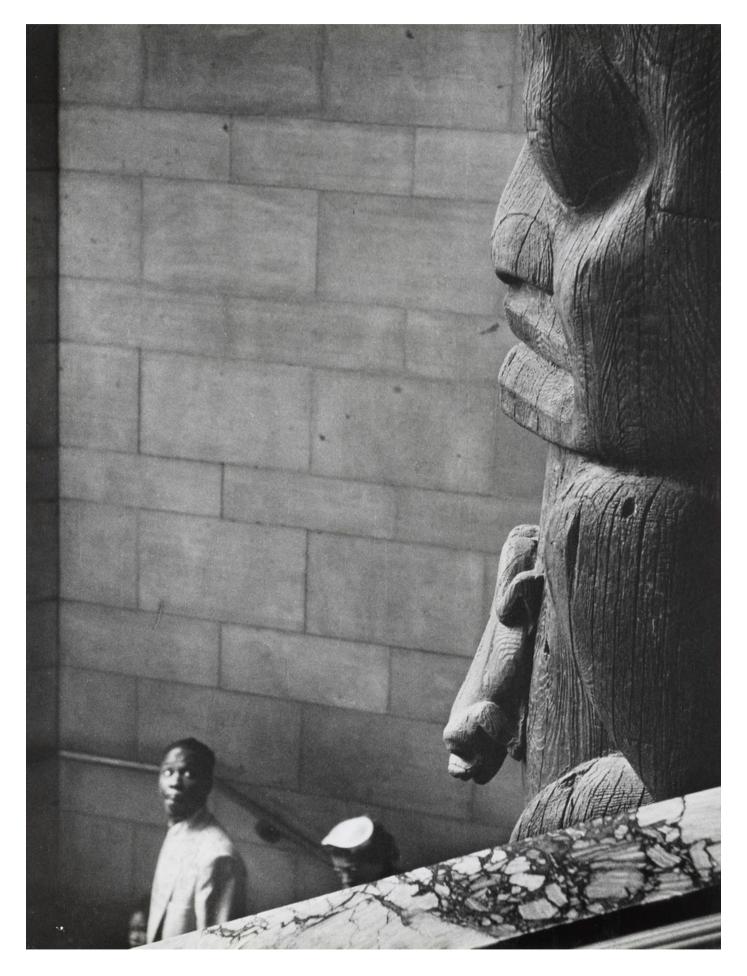
LEFT: Suzy Lake, *Pre-Resolution: Using the Ordinances at Hand #6*, 1983–84, chromogenic print, oil paint, and lumber, 162.6 x 109.2 x 10.2 cm, Art Gallery of Hamilton. RIGHT: Suzy Lake, *Choreographed Puppet #3*, 1976/77, Cibachrome print, 40.6 x 50.8 cm, Georgia Scherman Projects, Toronto, courtesy of the artist.

Lake's innovative feminist work was included in international exhibitions such as *WACK! Art and Feminist Revolution 1965–1980* in Los Angeles (2007). In 2014, the Art Gallery of Ontario organized a major retrospective of her work, and in 2016, Lake received a Governor General's Award in Visual and Media Arts and the Scotiabank Photography Award. She is professor emeritus at the University of Guelph.

Thomas Henry (Michel) Lambeth (1923–1977, Toronto)

Royal Ontario Museum, Toronto, 1957
Gelatin silver print, 33.7 x 25.6 cm
Art Gallery of Ontario, Toronto

Michel Lambeth (1923–1977) is best known for his photographs taken in the streets and community spaces of Toronto that provide a personal portrait of the city full of unexpected viewpoints and connections. In *Royal Ontario Museum, Toronto*, Lambeth closely crops a massive totem pole in a stairwell to highlight the contrast in scale between two visitors and the familiar city landmark.

After serving in the Second World War, Lambeth stayed in Europe to study art in London and then Paris, where he changed his name from Thomas Henry to Michel. He returned to Toronto in 1952 and began working as a clerk at City Hall while writing, making art, photographing the city with his Leica, and experimenting with film. His interest in photography as art and as a form of personal expression guided his career. But after leaving his city job in 1959, he took on work as a photojournalist and was more engaged in social causes and activism.[1] His photographs of poverty-stricken St. Nil, Quebec, were rejected by *Star Weekly* in 1964 for being too critical and grim, but they were later acquired and circulated by the National Film Board.[2]

LEFT: Michel Lambeth, *School Children, St-Nil*, 1964, gelatin silver print, 16.5 x 24 cm, Library and Archives Canada, Ottawa. RIGHT: Michel Lambeth, *Michael Snow, Toronto, ON*, 1960, gelatin silver print mounted on board, 32.7 x 23.7 cm, Library and Archives Canada, Ottawa.

From about 1960, Lambeth produced portraits of the artists associated with the influential Isaacs Gallery in Toronto—his 1960 photograph of Michael Snow (1928–2023) is an early example—and in 1965, Av Isaacs gave Lambeth a solo exhibition, a rare opportunity for a Canadian modernist art photographer. At the time Lambeth was concerned about American cultural imperialism and fought to articulate and protect what he saw as a specific Canadian cultural context by leading protests at Canadian institutions, refusing invitations to show his work in the United States, and working with the Canadian Artists' Representation group.

In 1967, Lambeth published a selection of gritty photographs of Toronto from circa 1910, under the title *Made in Canada*, that he had first exhibited at the photo-based artist-run centre Mind and Sight. Although he did not know it at the time, the photographs Lambeth had collected were made by Arthur Goss (1881–1940), official photographer for the City of Toronto. Lambeth believed that Goss's work testified that Canada had pioneers of social documentary photography akin to Americans Jacob Riis (1849–1914) and Lewis Hine (1874–1940), photographers who were attentive to "working conditions, health, housing, education, sanitation, children."[3] In these historical photographs of Toronto, Lambeth saw a precedent for the work he was trying to do decades later.

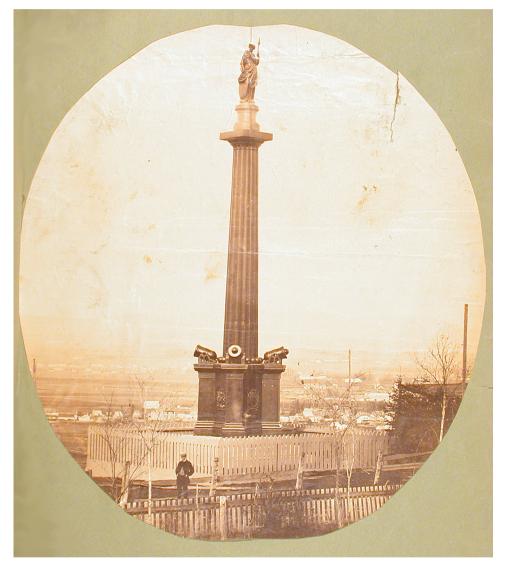## Livernois Studio (1854–1979, Quebec City)

E.L. Laliberté posing with his high wheel bicycle, date unknown
Gelatin silver print
Library and Archives Canada, Ottawa

This elegant portrait captures E.L. Laliberté, a young cyclist with several medals, against a bucolic painted studio backdrop. It is emblematic of the work from the Livernois Studio (1854–1979), which is best remembered for documenting the public and private life of Quebec City for over a century. Besides catering to families, the Livernois Studio photographed a wide range of subjects, from church officials to local folk heroes. The studio, which was run by multiple generations of the Livernois family, was known for collaborating with other photographers and constantly expanding its offerings to seize new opportunities.

Jules-Isaïe Benoît Livernois, or J.B. (1830–1865), first opened the studio in 1854. Located on Rue Saint-Jean in Quebec City, it specialized in daguerreotype portraits and, later, cartes-des-visites.[1] J.B.'s wife and business partner, Élise L'Hérault dit L'Heureux (1827–1896), worked under the name Madame Livernois and was well known for her portraits of children. The business was a roaring success, so J.B. opened two additional studios and expanded his photographic repertoire to include French Canadian historical artifacts and monuments, as can be seen in *Monument to the Brave, Quebec City*, c.1860. After tuberculosis claimed J.B.'s life at the age of thirty-four, Madame Livernois took over managing the family studio. The following year she formed a partnership with her son-in-law, photographer Louis Bienvenu, until her son Jules-Ernest Livernois, or J.E. (1851–1933) assumed ownership of the studio in 1873.[2]

Jules-Isaïe Benoît Livernois, *Monument to the Brave, Quebec City*, c.1860, albumen process, silver salts on paper mounted on paper, 25.7 x 23.4 cm, McCord Stewart Museum, Montreal.

Continuing in the same visual genres as his father, J.E. was also known for his landscape photos and outdoor group portraits. A number of historical pageants were held in honour of the 300th anniversary of Quebec in 1908, and the Livernois Studio produced several portraits of sitters in costume, among them the photograph of Mr. Ant. Couillard as King Henry IV and Madame Auguste Carrier as the Queen of Henry IV.[3] By the twentieth century, many Quebecois felt that their traditional ways were disappearing. As a result, genre photos depicting scenes of everyday life in Quebec, such as those produced by the Livernois Studio, were immensely popular.

Following J.E.'s death, his son Jules Livernois (1877–1952) took the reins of the company, which was then known as J.E. Livernois Limitée. Faced with increased competition and a changing field of photography, the Livernois Studio entered a period of decline after the death of the third Jules Livernois and, after a remarkable 125 years, declared bankruptcy in 1979.

Ken Lum (b.1956, Vancouver)

Melly Shum Hates Her Job, 1989
Chromogenic print, vinyl lettering, 124 x 230.3 cm
Winnipeg Art Gallery
Installation view, Witte de With Center for Contemporary Art, Rotterdam, renamed the
Kunstinstituut Melly in 2021

In 1990, a photograph by Ken Lum (b.1956) from the artist's Portrait Attributes series was installed in the Witte de With Center for Contemporary Art in Rotterdam, the Netherlands, as a part of a solo exhibition. *Melly Shum Hates Her Job* depicts an Asian woman working in an office. She smiles at the viewer, but the text declares her dissatisfaction in ardent terms. After the show closed, the gallery received multiple requests to reinstall the piece because, as one person commented, "every city deserves a monument to people who hate their jobs."[1] Lum was pleased by the community's response to his artwork and it was reinstalled. In a testament to the work's relevance, when the directors of the Witte de With changed the institution's name in an effort to decolonize in 2021,

they chose to call it the Kunstinstituut Melly (that is, Melly Art Museum).[2] This suited Lum, who is internationally recognized for his commentary on social and political issues.

Lum is associated with Vancouver photo-conceptualism and, like many of his colleagues in the movement, he is an academic, a writer, and a critic as well as an artist. His Portrait-Logo series from the mid-1980s is one of his earliest major projects, and it explores questions of identity and difference. Each portrait is paired with a logo, name, or descriptive text, using the typographic font as an expressive element. In *Steve*, 1986, the image takes the form of a high school yearbook photo, while the text is written in the script of a teenager's doodle, suggesting the exuberant personality of the youth portrayed.[3]

Ken Lum, *Steve*, 1986, chromogenic print, enamel, Plexiglas, 203.2 x 138.5 cm, Vancouver Art Gallery.

In an aesthetic that borrows from and combines advertising and family photography, some of the works in the Portrait-Logo series also comment on stereotypes of gender and ethnicity. In *Ollner Family*, 1986, the subjects—a white father, Asian mother, and child of mixed ethnicity—are posed and smiling, as in the style of a portrait from a commercial studio, but the "Ollner" sign adjacent to the photograph relates to family structure and subsumes the woman and child into patriarchy and white supremacy.[4] Similarly, in *Amrita and Mrs. Sondhi*, 1986, the portrait is paired with a bold custom-designed logo based on the family name. Although the man does not appear in the photograph, he is represented by the corporate-style emblem. Lum is interested in the relationship between image and text, and he destabilizes visual and textual meaning so that viewers may become conscious of their own role in creating meaning. The large-scale, aluminum-based lacquer painted works of Portrait-Logo adopt the visual language of commercial signage but also reference minimalist sculpture by artists such as Donald Judd (1928–1994).[5]

Lum works in a range of media and has completed numerous public art commissions in Canada and abroad. In 2016, he became Chair of the Department of Fine Arts at the University of Pennsylvania and was appointed an Officer of the Order of Canada in 2017.

LEFT: Ken Lum, *Ollner Family*, 1986. RIGHT: Ken Lum, *Amrita and Mrs. Sondhi*, 1986, dye-coupler print and acrylic paint on opaque Plexiglas, 102 x 225.9 x 6.3 cm irregular, National Gallery of Canada, Ottawa.

Arnaud Maggs (1926, Montreal–2012, Toronto)

André Kertész, 144 Views, December 8, 1980
Four gelatin silver prints, 86.9 x 79.9 cm
National Gallery of Canada, Ottawa

In 1980, Arnaud Maggs (1926–2012) made an artwork featuring the celebrated Hungarian photographer André Kertész (1894–1985). Maggs's elegant arrangement of 144 views shows the eighty-six-year-old's head and shoulders gradually turning from front to back. Maggs's poetic display beautifully echoes Kertész's own interest in movement and gesture and is characteristic of the early large-scale portrait installations that launched his art career.

Based in Toronto, Maggs was successful as a graphic designer and commercial photographer before he began working as an artist in the 1970s. Initially, he concentrated on portraiture. Works such as *64 Portrait Studies, 1976–78*, explore his dual interests in analytical systems and human faces.[1] Four rows of sixteen black and white images invite viewers to compare facial features, head shape, posture, and hairstyles.

Arnaud Maggs, *64 Portrait Studies, 1976-78* (detail), 1976-78, gelatin silver prints, 40.4 x 40.4 cm each; image: 37.9 x 38.2 cm each, CMCP Collection, National Gallery of Canada, Ottawa.

Influenced by both his professional background and Conceptual art, he turned to the grid as a mode of presentation. By installing a series of photographs in the form of a grid, he established order and introduced duration by inviting viewers to compare images and consider changes in his subjects over time.[2] In works such as *48 Views*, 1981–82, Maggs paid homage to artists, photographers, and other cultural figures, including Jane Jacobs, Yousuf Karsh (1908–2002), Michael Snow (1928–2023), and Paul Wong (b.1954). In *Joseph Beuys: 100 Profile Views*, 1980, and *Joseph Beuys: 100 Frontal Views*, 1980, the penetrating gaze of the acclaimed German conceptual artist combines with subtle changes in posture to convey the essence of the subject.[3]

In the late 1980s, Maggs began to explore his interest in collections and taxonomies through material culture. In *The Complete Prestige 12" Jazz Catalogue*, 1988, he represented the numeric system that Prestige Records used to catalogue their jazz releases. He also worked with typography and signage, before turning to ephemera and archival sources in the 1990s. Maggs received the Scotiabank Photography Award in 2012.

LEFT: Arnaud Maggs, *64 Portrait Studies, 1976–78*, 1976–78, gelatin silver prints, 40.4 x 40.4 cm each; image: 37.9 x 38.2 cm each, CMCP Collection, National Gallery of Canada, Ottawa. This image depicts an installation view of Maggs's *64 Portrait Studies, 1976–78*, at David Mirvish Gallery, Toronto, 1978, photographer unknown. RIGHT: Arnaud Maggs, *The Complete Prestige 12" Jazz Catalogue*, 1988, 828 azo dye prints (Cibachrome), 20.3 x 25.4 cm each; installation: 400.1 x 1053.5 cm, National Gallery of Canada, Ottawa. Maggs's *The Complete Prestige 12" Jazz Catalogue* is shown here in an installation view at The Power Plant, Toronto, in 1999, photograph by Gabor Szilasi.

Hannah Maynard (née Hatherly) (1834, Bude, Cornwall, England–1918, Victoria, British Columbia)

Gems of British Columbia for the year 1884, 1884
Black and white glass plate negative, 16.5 x 21.5 cm
BC Archives, Royal BC Museum, Victoria

Gems of British Columbia for the year 1884 is one of a notable series of photomontages of child portraits that Hannah Maynard (1834–1918) began in 1881. Issued annually for seventeen years, the project stands as one of her most original contributions to photography and leveraged her reputation as a skilled photographer of babies and small children. Known as the *Gems of British Columbia*, the innovatively designed composites were sent to each of her client families and were advertisements for the studio.[1] With the high rate of infant mortality at the time, having and raising the next generation was a significant challenge for all Canadians. Maynard was playing to the desire to mark each birth and record growing families. However, it was typically only settler families who had the means to do so with photographs.[2] Many photographers specialized in portraits of children, but Maynard's creative techniques and ownership of her own studio set her apart.

Maynard immigrated from England in 1852 with her husband, Richard Maynard (1832–1907), settling first in Bowmanville, Ontario, before moving to Victoria in 1862 and opening Mrs. R. Maynard's Photographic Gallery. Enticed by the gold rush, Richard had moved west in 1858 and it was while she was caring for their children in Ontario that she learned photography. After opening her studio in the burgeoning frontier town, she taught Richard, who served as a photographer on government inspection tours to Indigenous communities and became known for his landscape images. He continued his work as a bootmaker in Victoria and from 1874 the couple operated the studio and shoe shop in one building.

Maynard focused mainly on portraits and promoting and running the successful studio, but she is also known for technically and conceptually experimental work using multiple exposures from the 1890s. Many of these photographs are self-portraits and portraits of her immediate family at home or in the studio, as in *Hannah Maynard and her grandson, Maynard McDonald, in a tableau vivant composite photo*, c.1893. The photographs play with the gendered and class conventions of her day, such as the rituals of tea

LEFT: Hannah Maynard, *Hannah Maynard and her grandson, Maynard McDonald, in a tableau vivant composite photo*, c.1893, black and white glass plate negative, 25 x 20 cm, BC Archives, Royal BC Museum, Victoria. RIGHT: Hannah Maynard, *Hannah Maynard in a tableau vivant composite photo*, c.1893-97, black and white collodion glass plate negative, 20 x 25 cm, BC Archives, Royal BC Museum, Victoria.

and of feminine comportment–these notably appear in *Hannah Maynard in a tableau vivant composite photo*, c.1893-97. Others employ symbolic flowers and embedded portraits that point to the untimely deaths of Hannah's daughters: Lillie, who died in 1883 at age sixteen of typhoid fever, and Emma, who drowned in 1888.[3]

In addition to her studio portraiture and more experimental artistic photography, Maynard also worked for the government and as an ethnographic photographer. For several years around the turn of the century, Maynard held a contract with the Victoria Police Department to photograph both officers and prisoners, who were brought to her studio.[4] Most of these were set up as straight headshots more akin to the modern mugshot, though there are exceptions that display Maynard's renowned creative flourish, including *One of Mrs. Maynard's Victoria Police Department photos; Belle Adams, charged with the murder of Charles Kincaid; received five years for manslaughter*, 1898. Maynard is celebrated today for the range and quality of her professional and creative work.

Samuel McLaughlin (1826, Rathlin Island, Ireland–1914, Los Angeles)

***Wharf and the Saguenay River at L'Anse-Saint-Jean (Quebec)*, 1886**
Black and white photograph, 19 x 24 cm
Bibliothèque et Archives nationales du Québec, Quebec City

The arrangement and perspective of *Wharf and the Saguenay River at L'Anse-Saint-Jean (Quebec)* by Samuel McLaughlin (1826–1914) deftly guides the viewer's eye along a large wharf as it juts out into the pristine water and hills beyond. The image is featured in one of McLaughlin's most important projects, an album documenting the building of dams and docks along the Saguenay River in Quebec. Like so many early photographers in Canada, McLaughlin was adept at creating beautiful photographs of settler-colonial incursions into nature, and the resulting photographs celebrated national progress.

Originally from Ireland, McLaughlin immigrated to Quebec City at the age of fifteen, where he worked as a watchmaker and then a publisher of city directories before turning his amateur practice of photography into a professional pursuit. In 1858, he announced what would be the first photographically illustrated publication in Canada, *The Photographic Portfolio:*

A Monthly View of Canadian Scenes and Scenery. Designed as a high-quality souvenir that paired photographs with descriptions in letterpress, McLaughlin's ambitious project exceeded his capacity and he produced only twelve views over a three-year period.[1] Few complete portfolios exist today.[2]

In 1861, McLaughlin was named Canada's first government photographer. He relocated to Ottawa, where he used a view camera to document the long and difficult construction of the new Parliament Buildings (1860–76). He served in this role for thirty years, photographing a wide variety of public works, railways, and ceremonies. He continued to work with care and attention that exceeded the demands of his job, creating images that are not only visual records but also striking compositions. In 1893, McLaughlin retired to California and, unfortunately, his studio's negatives and records were lost in a fire soon after.

Samuel McLaughlin, *The Ice Boat*, 1858–60, albumen print, 13.8 x 19.9 cm, Library and Archives Canada, Ottawa.

Geraldine Moodie (née Fitzgibbon) (1854, Toronto–1945, Calgary, Alberta)

Inuit woman, Kootucktuck, in her beaded attigi, 1903–5
Gelatin silver print, 22.5 x 17.5 cm
Glenbow Museum, Calgary

Created by Geraldine Moodie (1854–1945), this striking studio portrait of Kootucktuck, a young Inuit woman wearing an elaborately beaded parka, is among the first photographs taken in the Arctic by a woman. In the images she captured in the Hudson Bay area, Moodie was particularly attuned to the clothing of the Indigenous people as well as the daily activities of women and children. But unlike most photographers of her era, Moodie captioned her photographs with the names of Indigenous subjects in Cree and Inuktitut.[1]

Moodie came from a line of women artists deeply engaged with documenting aspects of settler-colonial life.[2] Her husband, Douglas Moodie, was an officer with the North West Mounted Police (NWMP). Although Geraldine joined him on many postings, she also moved back and forth to her mother's home in Lakefield, Ontario. Over this time, during which she gave birth to and raised six children, she was also taking photographs of plant life, creating images like *Mentzelia decapetala*, 1898. Just after her fortieth birthday, she shifted from amateur to professional photographer, turning her lens on the Indigenous communities around her Prairie home in Battleford, Saskachewan. In 1895, she became the first woman to open a studio in the region.[3]

LEFT: Geraldine Moodie, *Mentzelia decapetala*, 1898, printing-out paper, 14.1 x 9.8 cm, British Library Collection, London and Yorkshire, U.K. RIGHT: Geraldine Moodie, *DGS "Arctic" frozen in the ice, Fullerton Harbour, Nunavut*, April 1905, Glenbow Museum, Calgary.

From 1903 to 1909, Moodie's husband was posted to Cape Fullerton, in what is now Nunavut. Historians have often suggested that Moodie's Northern subjects appear comfortable in front of Moodie's camera, but it is crucial to recall that she was part of a governmental party tasked with establishing the first police presence in the Hudson Bay area.[4] Some of the Northern images are acutely attuned to the traumas brought by incursion of southern settlers. Her *Portrait of Two Southampton Inuit Children*, 1903-5, shows two small children who were among the four children and sole woman who survived an epidemic brought by whalers that decimated the Tuniit community on Southampton Island in 1902.

Moodie taught her husband photography and, in the North, she focused on portraits while he photographed the landscape and the NWMP operations. Not only did Moodie copyright many of her Northern photographs, but they often accompanied the reports Douglas sent to Ottawa on NWMP activities and, as a result, many of Geraldine's Northern photographs are held in the Royal Canadian Mounted Police (RCMP) collection at Library and Archives Canada.

Harold Mortimer-Lamb (1872, Surrey, England–1970, Burnaby, British Columbia)

Emily Carr in her studio, c.1939
Black and white photograph, 35.7 x 27.8 cm
Art Gallery of Greater Victoria

Harold Mortimer-Lamb (1872–1970) took a photograph of his friend Emily Carr (1871–1945) near the end of her life that is today recognized as one of the most famous portraits of the artist. Mortimer-Lamb's sepia-toned image pictures the figure of a serious, world-weary Carr wearing a smock and cap and seated in her studio. He heightens the contrast between the artist and her art by positioning Carr in front of one of her lively, soaring forest landscapes. The work reflects both his achievements as a photographer and his position as a central figure in modern art in British Columbia.

After immigrating to Canada from England as a teenager, Mortimer-Lamb built a successful career as a journalist and mining industry executive. He was also an avid amateur photographer who used his social position and financial resources to develop the national art scene. As a prominent member of the Pictorialist movement, he exhibited work at home and abroad while also ensuring his work and that of other Canadian photographers was included in leading publications.

Like other Pictorialists, Mortimer-Lamb experimented with papers and printing techniques to enhance the soft, romantic quality of his technically adept photographs, as can be seen in images such as *The Pool*, c.1907, and *Southam Sisters, Montreal*, c.1915–19. He also became fascinated with the potential of nighttime exposures and successfully overcame the technical challenges this work posed in the early twentieth century.[1] Mortimer-Lamb wrote about these experiments, photography as an art form, and art criticism for international photography journals and for the Pictorialist publications *Photograms of the Year* and the *Studio*. As well, Mortimer-Lamb organized salons of painters and photographers and became an important collector while serving as head of the Mining Association of British Columbia, and then as the secretary of the Canadian Mining and Metallurgy Institute in Montreal.
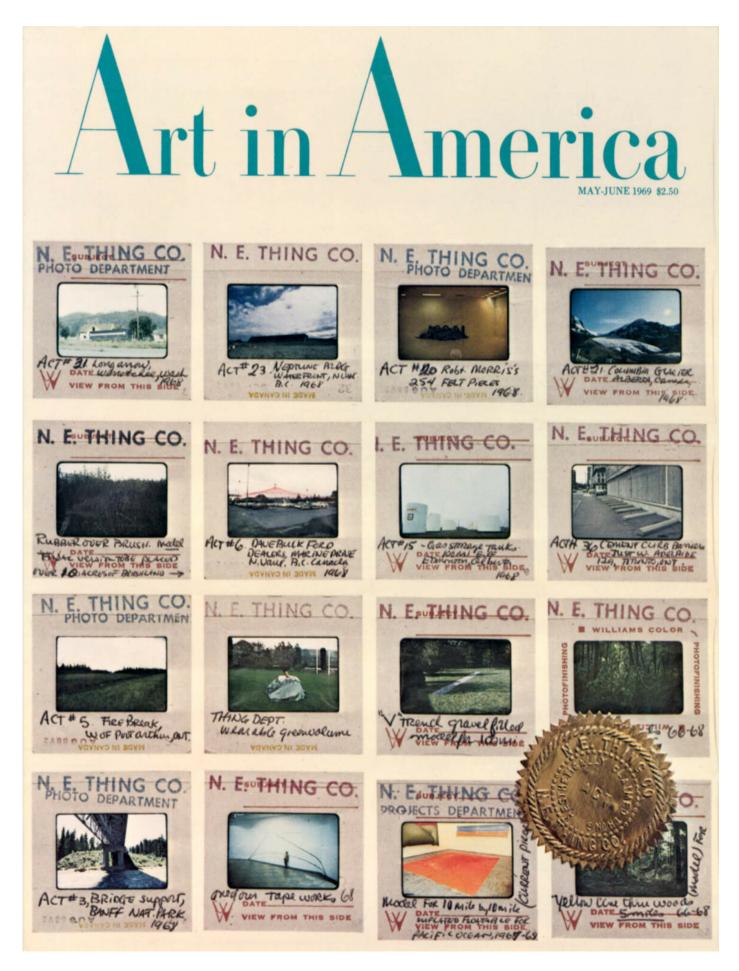

LEFT: Harold Mortimer-Lamb, *Southam Sisters, Montreal*, c.1915–19, gelatin silver print, 32.9 x 41 cm, National Gallery of Canada, Ottawa. RIGHT: Harold Mortimer-Lamb, *The Pool*, c.1907, gelatin silver print, 27.4 x 35 cm, National Gallery of Canada, Ottawa.

Mortimer-Lamb entered into partnerships to found two important commercial photo studios that also functioned as exhibition and gathering spaces. He founded one studio with Sidney Carter (1880–1956) in Montreal in 1906, and the other with John Vanderpant (1884–1939) in Vancouver in 1926.[2] In both cases the partnerships were short lived, but Vanderpant carried on the Vancouver gallery without Mortimer-Lamb. And in 1907, Mortimer-Lamb and

Carter organized the first major Canadian exhibition of Pictorialist work. When he returned to British Columbia in the 1920s and 1930s, Mortimer-Lamb continued to connect with and support artists by helping to establish both the Vancouver School of Art and the Vancouver Art Gallery. During his stay in Montreal, Mortimer-Lamb became an avid painter. His youngest daughter was the artist Molly Lamb Bobak (1920–2014).

N.E. Thing Co. (NETCO) (1966–1978)

Cover of *Art in America (May–June 1969)*, April 30, 1969
Periodical, 23 × 30.6 cm
Morris and Helen Belkin Art Gallery Archives, Vancouver

In 1969, the May-June issue of *Art in America* featured a cover that showed sixteen 35mm colour slides depicting banal scenes of buildings, bridges, landscapes, art installations, and more, labelled with the acronym ACT, which stands for "Aesthetically Claimed Thing." Created by the Vancouver-based art collective N.E. Thing Co. (NETCO) (active 1966–1978), the cover unequivocally conveyed the collective's conceptual approach to artmaking: by making photographs of and labelling things in the world, those objects became works of art themselves.[1] Formed in 1966 by British-born Iain Baxter (now IAIN BAXTER&) (b.1936) and American-born Elaine Ingrid Hieber (b.1938), NETCO merged art, commerce, and everyday life to become a leader in Conceptual art in Canada.

The artists of NETCO worked together in a variety of media, including photography, and were influenced by the ideas of communications theorist Marshall McLuhan. NETCO adapted the structure of a corporation to their art practice by, for instance, naming themselves co-presidents of their company and using a gold corporate seal as the group's signature, seen in the lower right corner of *Information Sheet: ACT 68, Athabasca Glacier, Columbia Ice Fields*, 1968.
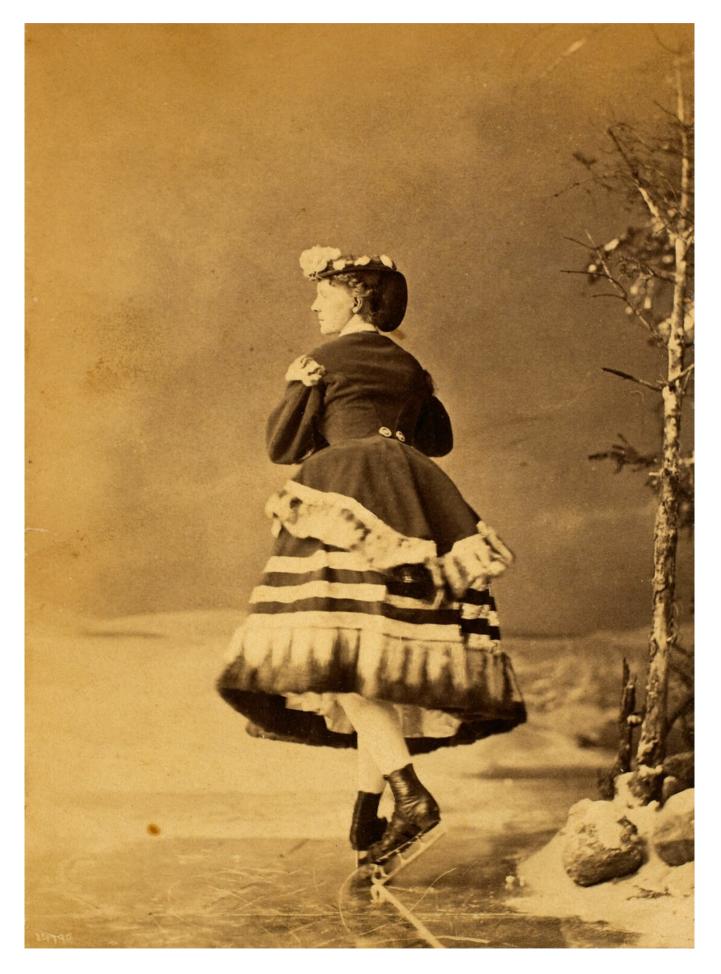

LEFT: N. E. Thing Co., *Information Sheet: ACT 68, Athabasca Glacier, Columbia Ice Fields*, 1968, offset lithography, silver print, paper seal, 45.5 x 61 cm. RIGHT: N.E. Thing Co., *Reflected Landscape*, 1968 (assembled 1981), hand-tinted gelatin silver print, watercolour and graphite, printed map, Cibachrome transparency on paper, Art Gallery of Ontario, Toronto.

Landscape has particular resonance for many artists on the west coast, and NETCO explored new approaches in works such as *Reflected Landscape*, 1968. They created this work by placing mirrors in the river near their home, making photographs at different angles and distances, and combining these images with other elements, such as drawings and maps, to challenge landscape art traditions. In *Imprint, P.E.I., Canada*, 1969, they mimicked the conventions of mapmaking by transposing maps on the land to show the arbitrary nature of dividing and labelling it.[2] Drawing on the methods of advanced capitalism in unique and challenging ways, NETCO bolstered the Conceptual orientation of the Vancouver art scene and influenced a generation of artists.

William Notman (1826, Paisley, Scotland–1891, Montreal)

The "Skating Queen," c.1855
Albumen silver print, 13.9 x 10.1 cm
National Gallery of Canada, Ottawa

The elegantly costumed woman in *The "Skating Queen"* appears gliding along the ice as she moves through a winter landscape in this portrait by William Notman (1826–1891), yet she was photographed indoors, in a specially designed winter studio. Creating winter portraits inside with unique technical innovations was one of Notman's trademarks, and the images were among his most popular, one of the reasons he achieved tremendous commercial success. Through his unparalleled combination of photographic and promotional skills, Notman became the first Canadian photographer to build an international reputation.[1]

After emigrating from Scotland in 1856, Notman worked for a season in a dry goods company before setting up a lucrative photographic business in Montreal. Fascinated by new technology, he ensured that his studio used the latest equipment and he was constantly developing novel techniques for photographs, whether that involved simulating ice and snow in the studio, patenting the use of magnesium flares to replicate fire, or developing a composite technique to create (fairly) naturalistic group portraits when camera exposures were still too long to do so simultaneously.

LEFT: William Notman, *Capt. Huyshe as "Cavalier of the time of Charles II," Montreal, QC*, 1870, silver salts on paper mounted on paper, albumen process, 17.8 x 12.7 cm, McCord Stewart Museum, Montreal. RIGHT: William Notman, *Around the Camp Fire, Caribou Hunting series, Montreal, QC*, 1866, silver salts on glass, wet collodion process, 20 x 25 cm, McCord Stewart Museum, Montreal.

Notman's most artistically revered photographs are his sharp and elegantly composed landscapes and views, including a series commissioned in 1858 by the Grand Trunk Railway Company to document construction of the Victoria Bridge, which would connect Montreal by rail to New York and Boston. But his studio portraits and genre photographs are also impressive for the sheer volume he produced, and sometimes for the creativity showcased therein.

Notman sought celebrity for himself by submitting his work to international exhibitions and journals, but he also leveraged the potential of famous and infamous sitters, such as Sitting Bull (Sioux name Tatanka Iyotake) and Buffalo Bill (born William Frederick Cody), to sell photographs and elevate the reputation of his studio. In the 1860s, he advertised himself as "Photographer to

the Queen," after gifting the Prince of Wales and Queen Victoria with an album in the queen's honour, a designation that assisted in marketing his work to domestic clients and the growing market of tourists.[2]

In concert with Alexander Henderson (1831–1913) and other prominent Montreal artists and photographers, Notman promoted the nascent field of Canadian art by sponsoring art exhibitions in his lavish studio. He also photographed a selection of Canadian paintings and sold them as a book. Through these activities, he promoted and elevated his photographic services, linking fine photography to the art world to leverage its commercial potential.
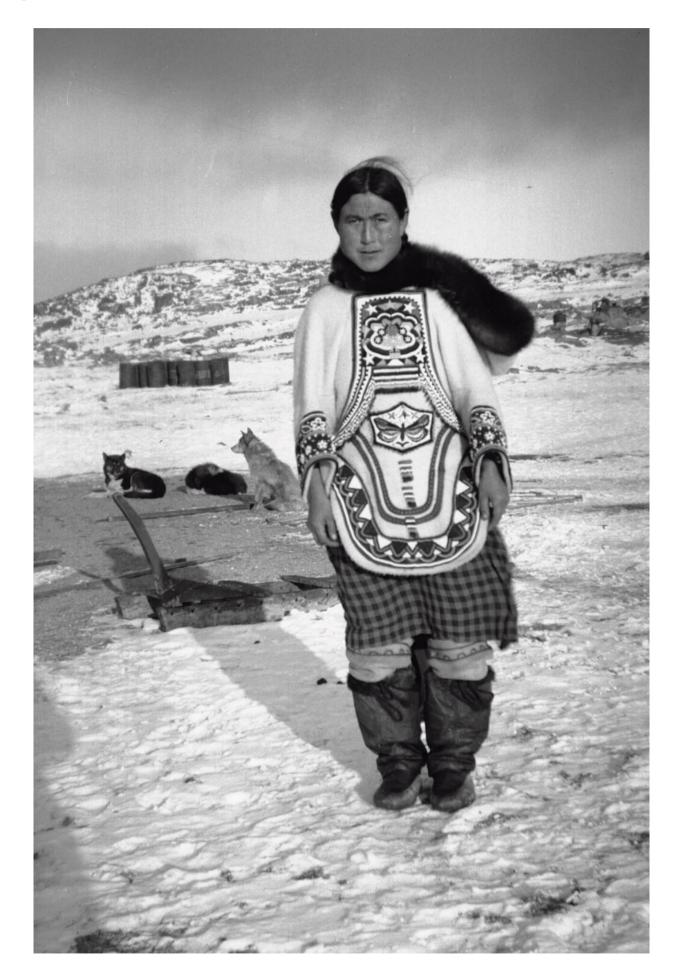

LEFT: William Notman and Son, *Sitting Bull and Buffalo Bill, Montreal, QC,* 1885, gelatin silver glass plate negative, 17.9 x 11.3 cm, McCord Stewart Museum, Montreal. RIGHT: Wm. Notman & Son, *The Bounce, Montreal Snowshoe Club, QC*, 1886, composite, silver salts on glass, gelatin dry plate process, 25 x 20 cm, McCord Stewart Museum, Montreal.

Notman's innovation is most clearly seen in his approach to the business of photography. Over the course of the nineteenth century, he set up studios across eastern Canada and in the United States. As his business grew, Notman had other photographers working for him, and after his son William McFarlane Notman joined the studio in 1882 it was renamed Wm. Notman & Son. Some of the more iconic images from the 1880s, such as *The Bounce, Montreal Snowshoe Club, QC*, 1886, are best attributed to the studio rather than an individual. After their father's death, William McFarlane Notman and his brother, Charles, ran the studio before selling the holdings to a film production company, the Associated Screen News, in 1935.

Peter Pitseolak (1902, Tujakjuak/Nottingham Island, Nunavut–1973, Kinngait/Cape Dorset, Nunavut)

Aggeok Pitseolak wearing a beaded amauti, c.1940-60
Black and white negative, 5.7 cm x 8.9 cm
Canadian Museum of History, Gatineau

When Peter Pitseolak (1902–1973) began taking photographs in the early 1940s, he wanted to capture people of his community in and around Kinngait (Cape Dorset, in what is now called Nunavut) going about their daily lives, and in this portrait he has depicted his wife, Aggeok. She poses on the tundra with dogs and various pieces of equipment behind her, dressed in a combination of intricately decorated traditional clothing and imported checkered fabric. With its personal subject and interesting juxtapositions, the image is typical of Pitseolak's body of work. Pitseolak was the first to photograph traditional life in the Arctic from an Inuit perspective.

Active in the 1940s and 1950s, Pitseolak used borrowed cameras and taught himself photography before acquiring his first camera. In his later life he pointed to a meeting with American photographer and filmmaker Robert Flaherty (1884–1951) as triggering his interest in photography.[1] By his own account, Pitseolak wanted to document traditional Inuit culture in a period of immense change and government incursion, so he took photographs on hunting expeditions and around the traditional camps.[2] Sometimes he posed the action or asked sitters to wear particular garments as part of an informed process of documentation by a photographer who was also a member of the community. He often used his photographs as references for his creative work as a carver, printmaker, and painter.
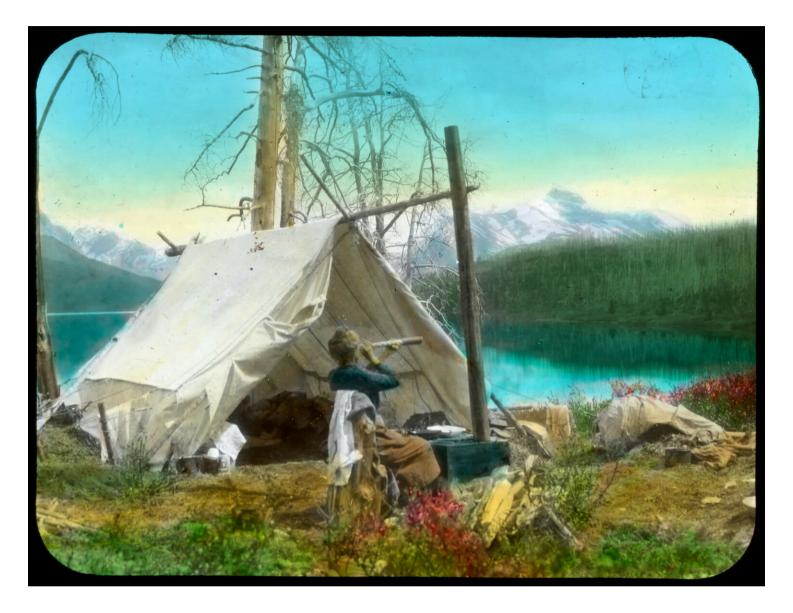

LEFT: Peter Pitseolak, *Ashevak Ezekiel and Kooyoo Pitseolak leaving on the dog sled*, c.1940-60, black and white negative, 6.4 x 8.9 cm, Canadian Museum of History, Gatineau. RIGHT: Peter Pitseolak, *Distant view of Cape Dorset*, c.1942-43, black and white negative, 6.4 x 8.9 cm, Canadian Museum of History, Gatineau.

One of Pitseolak's key challenges was that cameras and photographic materials were not designed for Arctic conditions. In collaboration with Aggeok, he developed film and prints in huts and igloos, working to moderate fluctuations in temperature, and made adjustments to his cameras to mitigate the glare of snow.[3] After Pitseolak contracted tuberculosis in 1945, his poor health prompted a shift toward more intimate indoor portraits of family and friends.

Pitseolak's work was not exhibited until after his death. Following a show devoted to his photographs at the McCord Museum in Montreal in 1975, organizers developed a travelling exhibition for the North with small prints mounted on folding boards that could be loaded into small planes.

Mary T.S. Schäffer (1861, West Chester, Pennsylvania–1939, Banff, Alberta)

Looking for goat while baking bread (Camp at lower end of Maligne Lake), 1908
Hand-tinted lantern slide
Whyte Museum of the Canadian Rockies, Banff

Looking for goat while baking bread (Camp at lower end of Maligne Lake) by Mary T. S. Schäffer (1861–1939) presents the Rockies as the backdrop to the scene of a lone woman at a camp in the wilderness. The glass lantern slide is carefully painted to highlight the bright red flowers and the various labours of the multitasking woman in the foreground. That flowers figure prominently is not surprising, as the Pennsylvania-born Schäffer trained as a flower painter and was active in science and photography circles in Philadelphia before moving to Canada. Schäffer created a unique body of work about the Rockies during this era, and she often shared her photography and writing in the form of "magic lantern" lectures, combining the colourful hand-painted slides with her tales of adventure.

Schäffer first travelled to the Canadian Rockies with her husband, Dr. Charles Schäffer, a physician and amateur botanist, in 1899 to document flora. Although her early work was collaborative and often drew on her skills as a watercolourist, Schäffer also exhibited her photographs independently, most prominently at the 1900 Paris Exposition.[1]

After her husband's death in 1903, Schäffer returned to the Rockies during the summers to collect the material needed to complete the book of flora.[2] But instead of drawing or pressing flowers, Schäffer began to use photography to document the samples. During these visits, she also photographed people and scenes of life in the Rockies using a folding camera and glass plate negatives, but around 1907 she switched to celluloid film.[3]

LEFT: Mary Schäffer, *Chamaenerion angustifolium (Fireweed)*, c.1910, hand-tinted lantern slide, Whyte Museum of the Canadian Rockies, Banff. RIGHT: Mary Schäffer, *Lonicera Bractulata, Fly honeysuckle*, c.1896–1905, hand-tinted lantern slide, Whyte Museum of the Canadian Rockies, Banff.

In 1907 and 1908, Schäffer explored the remote areas north of Lake Louise searching for Lake Maligne, known to the Îyãħé Nakoda as Chaba Imne, using a map provided to her by Indigenous guide and hunter Sampson Beaver. On the journey, she was accompanied by her friend Mary Adams, a geography teacher and fellow photographer, as well as two guides, including Billy Warren, who would eventually become Schäffer's second husband. Although she was not trained in survey work, Schäffer went to Lake Maligne at the request of the Geological Survey of Canada. Her work helped to lead the lake's incorporation into Jasper National Park.

LEFT: Mary Schäffer, *Hiker picking flowers beneath Vice President and President*, c.1900–20, hand-tinted lantern slide, Whyte Museum of the Canadian Rockies, Banff. RIGHT: Mary Schäffer, *Mary Schaffer with horse*, c.1907–11, hand-tinted lantern slide, Whyte Museum of the Canadian Rockies, Banff.

In 1911, Schäffer published her best-known work, an illustrated travelogue of the 1907 and 1908 trips, as *Old Indian Trails: Incidents of Camp and Trail Life*. The hundred photographs in the book were taken by Schäffer and Adams, and

Schäffer both narrated the tale and appeared as a character in the illustrations. She moved to Banff permanently in 1912 and continued to photograph and publish articles about the region.[4]

Michael Semak (1934, Welland, Ontario–2020, Oshawa, Ontario)

Untitled, January 1966
Gelatin silver print, 35.5 x 27.8 cm; image: 34.2 x 23 cm
CMCP Collection, National Gallery of Canada, Ottawa
© Estate of Michael Semak / CARCC Ottawa 2023

Michael Semak (1934–2020) is best known for his intimate, intense documentary photographs from the 1960s and 1970s. In this untitled image, we see a young man comforting a long-haired seated figure. The man's head is bowed and his hands rest on her back and neck as she tilts her head into his chest. Only the location in which the photograph was taken gives us some context for this dramatic emotional encounter. Warrendale was an experimental institution outside of Toronto for the psychological treatment of children. Unlike earlier generations of documentary photographers, Semak's photographs do not seek to order the world or to advocate for specific causes. Instead, his goal was to "provoke, disturb, and enlighten."[1]

As a leading figure among a younger generation of photographers who brought a distinctly subjective approach to documentary photography, Semak was in demand as a freelancer working for the National Film Board (NFB) and helped to shape the Still Photography Division's shift to a more modern style of photography under the direction of Lorraine Monk. In the midst of the social upheavals of the 1960s and 1970s, Semak found suitable photographic subjects in his own family and members of socially marginalized communities in Canada, and by travelling the world.

Michael Semak, *Children in Raincoats Blowing Bubbles, Paris, France*, 1967, gelatin silver print, 25 x 35.3 cm; image: 21.9 x 32.6 cm, CMCP Collection, National Gallery of Canada, Ottawa. © Estate of Michael Semak / CARCC Ottawa 2023.

In 1969, the NFB published a series of photographs Semak made on a Canada Council–funded trip to Ghana in the wake of Ghana's independence from Britain, and the photo series won the NFB's Gold Medal. Many of his projects were commissioned by the NFB, although he also worked for major news publications like *Time*, *LIFE*, and *National Geographic*. As well, his work was published in photographic art magazines such as *Impressions* (Canada) and *Camera* (Switzerland). Semak taught at York University for three decades.

Sandra Semchuk (b.1948, Meadow Lake, Saskatchewan)

Baba's Garden, Hafford, Saskatchewan 1985–1986, 1985–86
Azo dye prints (Cibachrome), 27.7 x 35.3 cm each; image: 26.7 x 34.5 cm each
CMCP Collection, National Gallery of Canada, Ottawa

The immersive photographic method of Sandra Semchuk (b.1948) is on display in *Baba's Garden, Hafford, Saskatchewan 1985–1986*. The seventeen individual photographs that are incorporated into the artwork feature fragments of images of a grandmother, along with colours and textures, to evoke their bond and the joyful spirit of the garden. Using her camera as an extension of herself, Semchuk captured movement in space and moments in time to explore sensory experience. Her critically acclaimed art practice offers a commentary on family and community relationships.

Raised in a tight-knit community of Ukrainian Canadian settlers in Saskatchewan, Semchuk creates work shaped by an interconnected sense of identity.[1] In the late 1970s she honed a working method that involves dialogue and cooperation with family members, including her parents, partner, and young daughter. Co-operative *Self-Portraits*, 1979–80, are as much about relationships as they are about their subjects. She also created a number of intense self-portraits, such as *Self-portrait Taken in Baba's Bedroom on the Day I Said Goodbye to Her, Meadow Lake, Saskatchewan, April 12, 1977*, which focus on her relationship to her family. These photographs all belong to her series Excerpts from a Diary, 1982, comprised of eighty-seven portraits and self-portraits that consider family

and mortality.[2] *Seeing My Father See His Own Death*, 1983, was created with her father and consists of nine prints showing glimpses of her father in a landscape exhibited tightly together in a line.

Sandra Semchuk, *Self-portrait Taken in Baba's Bedroom on the Day I Said Goodbye to Her, Meadow Lake, Saskatchewan, April 12, 1977*, April 12, 1977, gelatin silver print, 27.9 x 35.4 cm; image: 22.3 x 26.7 cm, CMCP Collection, National Gallery of Canada, Ottawa.

Semchuk has also collaborated with her partner, James Nicholas (1947–2007), a Rock Cree writer from Nelson House, Manitoba, and in 1986, she was co-curator, with Brenda Mitten, of *Silver Drum*, an influential exhibition of Indigenous photography. Semchuk taught at Emily Carr University of Art + Design from 1987 to 2018 and received the Governor General's Award in Visual and Media Arts in 2018.

Michael Snow (1928–2023, Toronto)

Four to Five, 1962, printed 1991
Sixteen gelatin silver prints, overall: 68 x 83.3 cm
Art Gallery of Ontario, Toronto

Michael Snow (1928–2023) is an internationally recognized artist who—although better known for his sculpture, painting, experimental film, and music—has also produced a significant body of work of photography. One of Snow's most famous projects, Walking Woman, 1961–67, was developed in New York and entailed placing large sculptural cut-outs of a female figure in public spaces. These two-dimensional objects were situated in a three-dimensional environment before being transformed again through photography. *Four to Five*, his first explicitly photographic work, consists of a grid of photographs of the Walking Woman in Toronto subway stations and streets and invites viewers to consider the effect of the motif in public space.[1] There is a narrative element to this work, as viewers tend to make connections between the frames in order to read them as a sequence.

Snow's work investigates how we perceive and represent the world, particularly in terms of space and time. Many of his sculptures offer frames for viewing and his films slow down the passage of time. In terms of photography, Snow questioned its relationship to realism and was more interested in how it warps our sense of the world, what he called "the stasis of the stopped-time photographic image," which distorts our experience of the world as much as it captures that experience.[2]

Initially trained in graphic design, as a young artist Snow was constantly expanding his technical and conceptual vocabulary. He read widely in art history, travelled to Europe in the 1950s, and moved to New York in the 1960s with his first wife, painter and fellow filmmaker Joyce Wieland (1930–1998).

Throughout the 1960s, Snow exhibited with the Isaacs Gallery in Toronto and became more involved with the gallery when he and Wieland moved back to Toronto in 1971. Over the course of his long career, Snow thwarted conventional expectations through the use of photographic books, grids, and series, as well as work that includes slides, light boxes, and holograms, often incorporating photographs into multimedia works and films. Snow's vast output has been exhibited around the world, including in the first solo exhibition at the Venice Biennale's Canada pavilion in 1970 and an exhibition of his early photo work at MoMA in 1976.[3]

Michael Snow, *Atlantic*, 1967, thirty gelatin silver prints, metal, wood, Arborite, 171.1 x 245.1 x 39.9 cm, Art Gallery of Ontario, Toronto.

Gabor Szilasi (b.1928, Budapest, Hungary)

King's Hall Building, 1231 Sainte-Catherine Street West, Montreal, 1979, printed 2012
Gelatin silver print, 27.5 x 35.2 cm
Montreal Museum of Fine Arts

A depiction of a busy urban vista, *King's Hall Building* was part of an extensive survey of Sainte-Catherine Street in Montreal that Gabor Szilasi (b.1928) undertook in the late 1970s. Methodically and skillfully, he focused on the streetscape as it changed with the seasons and the times. Szilasi remarked that traces of human life interested him: "whether it's architecture or interiors or just a street or sign. There has to be a connection between nature and man in my photographs."[1] This emphasis on the connection between humans and the public and private spaces they inhabit has shaped his oeuvre for decades.

Born in Hungary, Szilasi began as an amateur photographer in Budapest, taking pictures of street scenes and later the Hungarian Revolution in 1956. These activities put him at risk and eventually he and his father emigrated and settled in Montreal in 1959; he did not return to Hungary until 1980. Szilasi worked for

the Office du film du Québec and was sent to photograph subjects around rural Quebec through the 1960s.[2] During the same period, he continued to make his own documentary work, creating personal photographs of his adopted city and portraits of friends and family that were first exhibited in 1967.

Szilasi was largely self-taught, though he sought out workshops and owned a large library of books on photography, including some on photographers who informed and shaped his practice, such as American Walker Evans (1903–

Gabor Szilasi, *Andrea Szilasi in her bedroom, Westmount, Quebec, 1979*, 1979, gelatin silver print and chromogenic print (Ektacolor), 35.3 x 27.8 cm each; image 1: 23.4 x 29.6 cm; image 2: 23.8 x 30 cm, CMCP Collection, National Gallery of Canada, Ottawa.

1975). Although his early work was made with a 35mm camera, in 1970 Szilasi was awarded a Canada Council grant and shifted to using a large format 4 x 5 camera that rendered far more detail in the resulting images. He continued to travel through rural areas, seeking willing subjects, as seen in *Mrs. Marie-Jeanne Lessard, Saint-Joseph-de-Beauce*, 1973, and photographing inside and outside of buildings in black and white and sometimes colour.

Szilasi was particularly close to Sam Tata (1911–2005), who moved in the same Montreal art circles and served as a mentor. From 1972 to 1974, Szilasi was a member of the Group d'action photographique (GAP) and his extensive connections are evident in his photographs of the Montreal art scene. He taught photography at Concordia University from 1979 to 1995, and his work has been widely collected and exhibited.[3]

Sam Tata (1911, Shanghai, China–2005, Sooke, British Columbia)

Angels, Saint-Jean-Baptiste Day, Montreal, Quebec, 1962
Gelatin silver print, 29.2 x 36.8 cm; image: 22.6 x 34.1 cm
CMCP Collection, National Gallery of Canada, Ottawa

Surrounded by quizzical children and their oblivious parents, the angels in the foreground of *Angels, Saint-Jean-Baptiste Day, Montreal, Quebec* by Sam Tata (1911–2005) could hardly be less celestial. Taken in the early days of the Quiet Revolution, what Tata captured was a "decisive moment," a phrase his mentor, the legendary French photographer Henri Cartier-Bresson (1908–2004), applied to a fleeting image that fully represents a complex event.

Tata was born in Shanghai to Parsi parents who migrated from India to China before his birth. After attending university in Hong Kong, he became interested in photography in his mid-thirties. He joined a camera club, bought a Leica, and began to photograph the streets of the cosmopolitan city—*Street Conversation, Shanghai*, 1938, is an example of this body of work. When the Japanese occupation of China made public photography difficult, Tata turned to portraiture. His first exhibition in 1946 paired his Pictorialist portraits with landscapes by famed photographer Lang Jingshan (1892–1995). From 1946 to 1948, Tata lived and worked in India, where he met Cartier-Bresson, who had been sent by *LIFE* magazine to document India's independence in 1947—he became Tata's mentor, colleague, and lifelong friend.

LEFT: Sam Tata, *Street Conversation, Shanghai*, 1938, printed 1972, gelatin silver print, 17.7 x 27.8 cm; image: 16.5 x 24.2 cm, CMCP Collection, National Gallery of Canada, Ottawa. RIGHT: Sam Tata, *Cultural Parade with Posters of Mao Tse-Tung and Chu Te, July 4, 1949*, July 4, 1949, printed 1970, gelatin silver print, 50.8 x 40.6 cm; image: 34.4 x 22.5 cm, CMCP Collection, National Gallery of Canada, Ottawa.

Tata returned to Shanghai in 1949 as the Communist takeover was in full swing, and he captured the events in images such as *Cultural Parade with Posters of Mao Tse-Tung and Chu Te, July 4, 1949*. He and his extended family fled to Hong Kong in 1952, and by 1956 Tata and his wife and daughter had left for Montreal. He smuggled his images of the revolution out of China through a diplomat, but customs censors seized many of his photographs of old Shanghai. This loss of early work was compounded when Tata later renounced his Pictorialist phase and destroyed many of his photographs.

In Canada, Tata worked steadily as a freelancer for the National Film Board and national and international magazines, where he often chafed at the need for his photographs to be tied to text and stories rather than allowing them to speak for themselves. He exhibited and later published his work from China and India and eventually found subjects for his street-focused photography in the various cultural and religious festivals in Quebec.

Sam Tata, *Lucie Guannel, Singer, Montreal, Quebec*, 1961, printed 1968, gelatin silver print, 25.2 x 35.6 cm; image: 16 x 23.8 cm, CMCP Collection, National Gallery of Canada, Ottawa.
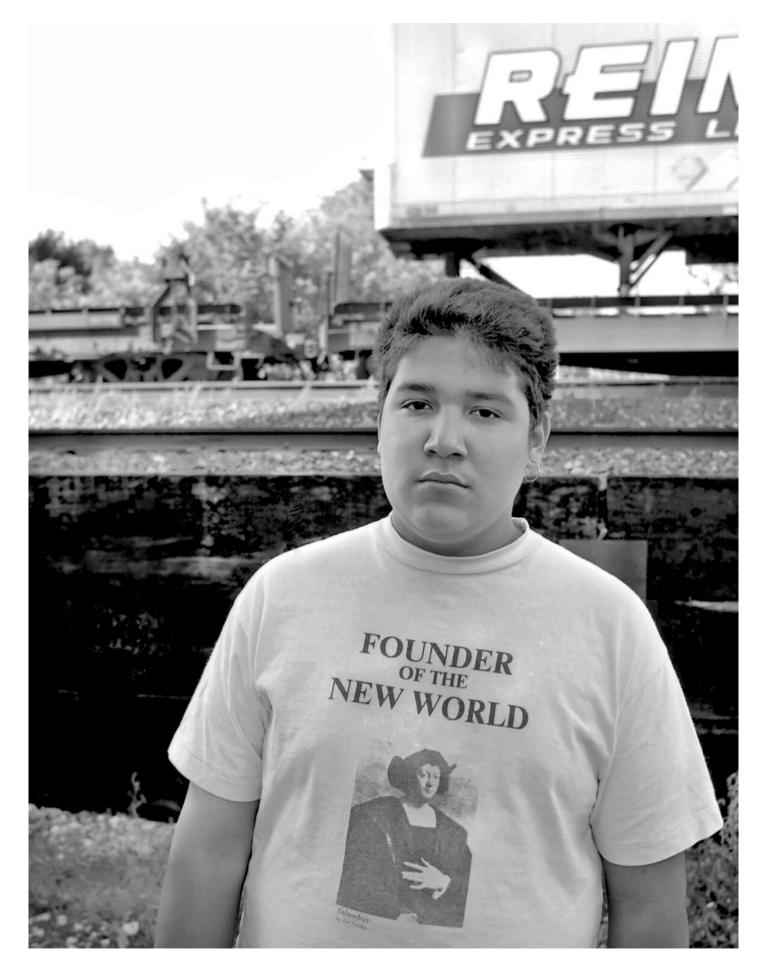
Tata is also known for his portraits of writers, artists, and performers, each one sensitively set in the subject's work space and posed with evidence of their profession, as can be seen in *Lucie Guannel, Singer, Montreal, Quebec*, 1961.[1] Many of these were commissioned by *Time* magazine and were later compiled as *A Certain Identity: 50 Portraits* (1983). Tata served as a mentor and friend to several photographers in Montreal, some of whom appear in his portraits, just as he appears often in the work of Nina Raginsky (b.1941) and Gabor Szilasi (b.1928).

Jeff Thomas (b.1956, Buffalo, New York)

Bear at Higgins Street, Winnipeg, Manitoba, 1989
Gelatin silver print, 47.2 x 29.7 cm; image: 33 x 22.9 cm
CMCP Collection, National Gallery of Canada, Ottawa

Jeff Thomas (b.1956), who identifies as urban Iroquois (Haudenosaunee), made a portrait of his son in 1989 that uses humour to critique Canada's colonial history. In the photo, Thomas's son Bear wears a T-shirt displaying a picture of Christopher Columbus under the statement, "Founder of the New World." Thomas and his son began these collaborative portraits in the 1980s, at a time when a generation of Indigenous artists in Canada were experimenting with postmodern critique as a form of activism. In The Bear Portraits series, Thomas photographed his son in a variety of urban locales, thereby asserting Indigenous agency in sites where it was absent and conveying the irony of contemporary Indigenous life in a settler-colonial state. Bear's very presence in the urban streetscape and at the base of historic monuments questions the legitimacy of settler culture and is a symbol of the ongoing vitality of Indigenous cultures.[1] These concerns have been at the heart of Thomas's art for over forty years, and his work is internationally recognized for its contributions to the process of decolonization.

Although he is now based in Ottawa, when Thomas was growing up, he spent time in the city of Buffalo, where he was born, and on the Six Nations of the Grand River (a First Nation community in southern Ontario). In the urban environment he encountered Indigenous cultures presented as relics of the past on monuments and in museums, but on Six Nations he learned about Haudenosaunee culture through stories and in daily life with

LEFT: Jeff Thomas, *Bert General, my step-grandfather, husking white corn, Smooth Town, Six Nations Reserve*, 1980, gelatin silver print, dimensions variable. RIGHT: Jeff Thomas, *Holland Antiques, Buffalo, New York,* 1982.

members of the community.[2] Thomas's work explores this disjuncture and is a complex dialogue about historical and contemporary representations of Indigenous people.

Storytelling is also an essential feature of Thomas's work, and titles, captions, and narratives bring his photographs to life.[3] His early work from the late 1970s and early 1980s focuses on Elders of Six Nations, honoured in images such as *Bert General, my step-grandfather, husking white corn, Smooth Town, Six Nations Reserve*, 1980. In these photographs, he explores the cultural principles he learned from these figures. The Scouting for Indians series is about looking for traces of Indigenous existence in the city, while the Vanishing Race series reflects on the stereotypical representations of Indigeneity that he encountered, as seen in *Holland Antiques, Buffalo, New York*, 1982. When discussing the series featuring his son Bear, Thomas explained, "I use Bear as a marker of Indian-ness by posing him in sites where it does not exist…. These photographs reflect an Indian-ness that anthropologists would not see as authentic, yet it is very real to me."[4] In 2019, Thomas was a recipient of the Governor General's Award in Visual and Media Arts.

William James Topley (1845, Montreal–1930, Vancouver)

LEFT: *Mrs. Juchereau de St. Denis Lemoine is dressed as "The Dominion of Canada,"*
March 1876
Wet collodion glass plate negative, 16.5 x 11.3 cm
Library and Archives Canada, Ottawa

RIGHT: *Mr. Juchereau de St. Denis Lemoine is dressed as "Jacques Cartier,"* March 1876
Wet collodion glass plate negative, 16.5 x 11.3 cm
Library and Archives Canada, Ottawa

An elegant woman poses in an elaborate costume representing the Dominion of Canada, while her husband appears as Jacques Cartier, historically the first to 'discover' much of the country. This pair of portraits created by William James Topley (1845-1930) is part of a series of photographs taken to commemorate the first fancy dress ball in Canada, held in 1876 and hosted by the Governor General. The most successful photographer in Ottawa in the nineteenth century, Topley often captured government events, activities, or officials, but few commissions yielded images like these. Today Topley's work provides unparalleled insight into visual culture in Ottawa in the decades after Confederation.

Topley was born in Montreal but raised in Aylmer. When he was a teenager, his mother bought him a camera from William Notman (1826–1891), and she gave him a series of lessons.[1] After the family returned to Montreal a few years later, Topley apprenticed at Notman's studio. In 1868, on the heels of Confederation, Notman placed Topley in charge of the new Notman studio in Ottawa, which was prominently located across from the equally new Parliament Buildings. When Topley bought the studio in 1872 it was already attracting 2,300 sitters a year and he operated it continuously in various locations around the city until the 1920s. Although he focused mainly on elegant portraits, mostly of government figures, his studio also created and sold landscape views from across the country.

From Notman, Topley learned the technique and business value of making and selling composite photographs of large social events. He turned his Canadian costume portraits into an ambitious composition that represented the assembled party, and he also photographed the participants of skating carnivals, which were more common and accessible in the late nineteenth century. Those participants were often encouraged to dress in outlandish costumes.[2]

Topley was also commissioned by the government to photograph people in less celebratory and elite contexts. He is known for an 1895 series depicting female prisoners in Ottawa, which includes works like *Polly, an inmate at the Carleton County Gaol*, as well as a 1910 series recording immigrants arriving by boat in the port of Quebec, such as *Slavic Immigrants, Yanaluk Family, Quebec City*. Both projects capture the humanity of the sitters in difficult circumstances.

In 1936, the federal government purchased the holdings of the Topley Studio, including 150,000 negatives (both glass and nitrate) as well as the logbooks and business records. Not only has the Topley collection become a crucial tool for historians, it is also one of few extensive records internationally of a nineteenth-century photographic studio.

William James Topley, *Polly, an inmate at the Carleton County Gaol*, February 1, 1895, gelatin glass plate negative, 25.4 x 20.3 cm, Library and Archives Canada, Ottawa.

Larry Towell (b.1953, Chatham-Kent, Ontario)

Guatemala. El Quiche. Nebaj (A soldier and a Catholic nun), 1988
Silver gelatin print
© Larry Towell / Magnum Photos

Since beginning his career as a freelance photojournalist in 1984, Larry Towell (b.1953) has photographed conflict and resistance movements, including in Afghanistan, Palestine, Ukraine, and Guatemala. In a 1988 photograph, a Catholic nun strides past a soldier who sits smoking, a weapon resting on his lap. The wooden frame of the army post divides the composition, visualizing the tension between the military and the Catholic church in Guatemala in the 1980s. Towell's work has received international recognition, and in 1988 he became the first Canadian member of the famed Magnum Photo agency.

Towell favours long-form investigative projects that allow him to connect with the people he photographs, and during the mid to late 1980s, he made numerous trips to Central America. In Nicaragua, he met civilians who had been persecuted by the United States-backed Contras and photographed victims of landmines. In El Salvador, he witnessed the interaction between civilians and FMLN (Farabundo Martí para la Liberación Nacional) fighters. The Salvadoran army would bomb mountain villages to drive away the primarily Indigenous inhabitants who might aid the resistance. Thousands were killed, some were

imprisoned, and others were relocated to refugee camps. Towell's work from this period considers the impact of landlessness and the struggle for survival in a conflict zone. In Guatemala, he documented human rights abuses and the protest movement GAM (Grupo de Apoyo Mutuo or Mutual Support Group).[1] His book *House on Ninth Street* is a collection of photographs and interviews with relatives of the "disappeared," people presumed murdered by Guatemalan security forces.[2]

Larry Towell, *My oldest son Moses Towell eats a wild pear while Ann sits behind the wheel of a 1951 pickup truck. It's the family's only vehicle. I bought it as junk for $200 and fixed it up on my own*, 1983, silver gelatin print. © Larry Towell / Magnum Photos.

Towell considers photography to be an integral part of his daily life, and in that spirit he has also photographed his family, who live on a farm in southwestern Ontario. Over the course of his career, he has published thirteen books, and his photo essays have appeared in publications such as the *New York Times Magazine*, *LIFE*, and *Rolling Stone*. He has won numerous awards, including the World Press award for photo of the year in 1994.

John Vanderpant (Jan van der Pant) (1884, Alkmaar, Netherlands–1939, Vancouver)

Temples of Today, c.1934
Black and white photo print, image: 30.6 x 42.4 cm; on support: 40.5 x 50.6 cm
Library and Archives Canada, Ottawa

John Vanderpant's (1884–1939) *Temples of Today*, made near the end of his remarkable career, demonstrates his full embrace of modernism. The temples are massive, rounded shapes, but instead of ancient columns, they are industrial grain elevators rendered in stark light and shade and viewed through a screen of poles in the foreground. Images like this one earned Vanderpant great acclaim, including awards, membership in the Royal Photographic Society in Britain, as well as a solo exhibition at the Seattle Art Museum in 1934.

Born and raised in the Netherlands, Vanderpant immigrated to Canada in 1911. He settled first in Alberta, and then in New Westminster, British Columbia, in 1919. Although he had not received formal training in photography, he had already found some success as a photojournalist in the Netherlands.[1] In New Westminster he operated portrait studios specializing in Pictorialist work using soft-focus lenses, matte paper, and silver bromide printing to create rich, evocative portraits.

Vanderpant was committed to the artistic potential of photography and actively cultivated the photographic scene in Vancouver, founding both a camera club and an influential salon in New Westminster. He wrote about and lectured on art and photography and submitted his own photographs to exhibitions and journals.

In 1926, he joined forces with fellow photographer Harold Mortimer-Lamb (1872–1970) to establish the Vanderpant Galleries, a studio and exhibition space, but the two parted ways soon after.

LEFT: John Vanderpant, *Builders*, c.1930, gelatin silver print, 34.3 x 26.7 cm, National Gallery of Canada, Ottawa. RIGHT: John Vanderpant, *No.2, Towers in White*, c.1934, gelatin silver print, image: 34.4 x 27 cm, Art Gallery of Ontario, Toronto.

Under Vanderpant's direction the Vanderpant Galleries became a showcase for modern art, poetry, and music, frequently featuring local artists such as Emily Carr (1871–1945) and F.H. Varley (1881–1969), with whom he shared an interest in art and spirituality. The Vanderpant Galleries also presented substantive exhibitions of work by famed American modernists Edward Weston (1886–1958) and Imogen Cunningham (1883–1976). Vanderpant enjoyed lengthy correspondence with both these photographers[2] and these international modernist connections may have influenced his stylistic shift away from Pictorialism after 1925.

In 1930, Vanderpant accepted a commission from the Canadian Pacific Railway to photograph along the route from Vancouver to Quebec City—*Untitled (Union Station I)*, 1930, and *Builders*, c.1930, were taken as part of this project. Archivist Jill Delaney argues that this set of modernist, sometimes almost abstract,

images of Canadian architecture can be read as a collective effort in nation building, inviting viewers to see Canada as a dynamic, industrializing, modern nation.[3] Notwithstanding this achievement, Vanderpant's final years were significantly compromised by poor health and the Depression, and for years his work lay buried. In 1976 a retrospective at the National Gallery of Canada initiated a reassessment of his major contributions to photography and art.

Jeff Wall (b.1946, Vancouver)

The Destroyed Room, 1978
Transparency in lightbox, 159 x 229 cm
National Gallery of Canada, Ottawa

The Destroyed Room, a seminal early work by Jeff Wall (b.1946), alludes to nineteenth-century history painting, specifically *The Death of Sardanapalus*, 1827, by Eugène Delacroix (1798–1863), which presents the defeat of an Assyrian monarch as an Orientalist spectacle. Wall's reference to and reinterpretation of history painting works on multiple levels, at once staging destruction for aesthetic pleasure and asking spectators to consider their voyeuristic relation to representations of disaster. His photographs are often inspired by episodes from daily life or by other artworks, and unlike documentary photographs that portray a fragment of an event or narrative, they appear complete in themselves. Wall has achieved international acclaim and is one of the most prominent artists associated with Vancouver photo-conceptualism.

Wall is known for his large-scale backlit colour transparencies displayed in light boxes, a format he began working with in the late 1970s as he turned away from Conceptual art and engaged with the theatricality of television, advertising, and

commercial window display.[1] During this period, he also developed a concept of cinematic tableau to structure his work.

In the 1980s, Wall began to construct vignettes that appear real to explore situations or experiences that defy photographic representation. This includes works such as *Mimic*, 1982, which addresses the subtle dynamics of racism, and *Milk*, 1984, a

LEFT: Jeff Wall, *Mimic*, 1982, transparency in lightbox, 198 x 228.6 cm, Ydessa Hendeles Art Foundation, Toronto. RIGHT: Jeff Wall, *Milk*, 1984, transparency in lightbox, 187 x 229 cm, Museum of Modern Art, New York, courtesy of the artist.

consideration of social exclusion that uses spilled milk to convey distress.[2] Trained as an art historian, Wall has written about the work of other artists and has talked extensively about his own work. His essays and interviews convey his philosophical interests and have shaped the way critics and curators have interpreted his art.[3] Wall taught at the Nova Scotia College of Art and Design, Simon Fraser University, and the University of British Columbia, where he was a full professor until his retirement in 1999, and he influenced a generation of artists, including Ken Lum (b.1956). In 2007 Wall was named an Officer of the Order of Canada, and he received the Audain Prize for Lifetime Achievement in the Visual Arts in 2008.

Ian Wallace (b.1943, Shoreham, England)

Poverty with Orange, 1987
Photo laminate and acrylic on canvas, 152 x 152 cm
The Freybe Collection, Vancouver

In *Poverty Image with Orange*, 1987, Ian Wallace (b.1943) juxtaposed what looks like a historical photograph of a street scene beside a flat band of orange acrylic and above a square of beige. Like other works in the Poverty series, the aesthetic arrangement explores the tension between representation and abstraction by reusing a set of staged images Wallace created to represent social issues.[1] Wallace is a key figure in Vancouver photo-conceptualism and one of Canada's most internationally celebrated artists.

Born in England but raised in British Columbia, he studied art history and theory at the University of British Columbia (UBC) before turning to Conceptual art in the late 1960s.[2] As a student, Wallace was involved in many aspects of Vancouver's artistic scene. Not only did he play music, but he also found some success as a painter and a poet. In the collages, serial installations, and photographic projections that followed, Wallace interrogated the relationships between photography and painting, language, and film.

Ian Wallace, *Street Reflections* (detail), 1970-91, gelatin silver print, 40.1 x 60.1 cm, Art Gallery of Ontario, Toronto.

Wallace's work often considers the ways in which our experience of the city and its spaces is mediated through photography. In one image from his series Street Reflections, 1970–2007, five black and white prints form a tall, vertical arrangement on the wall. Each image is taken from the same angle, the frame split between a shop window on the right and, on the left, a different moment on the street, reflected in the shop window. In his efforts to explore the power of the image, Wallace began to use large-scale photographic prints in the 1970s, before the practice became widespread in contemporary art. He has also used colour film in addition to the more traditionally artistic black and white as part of a wider engagement with colour that includes hand-colouring of prints and integrating monochromatic blocks of paint alongside photographs, as seen in works such as *At the Crosswalk I*, 1988.
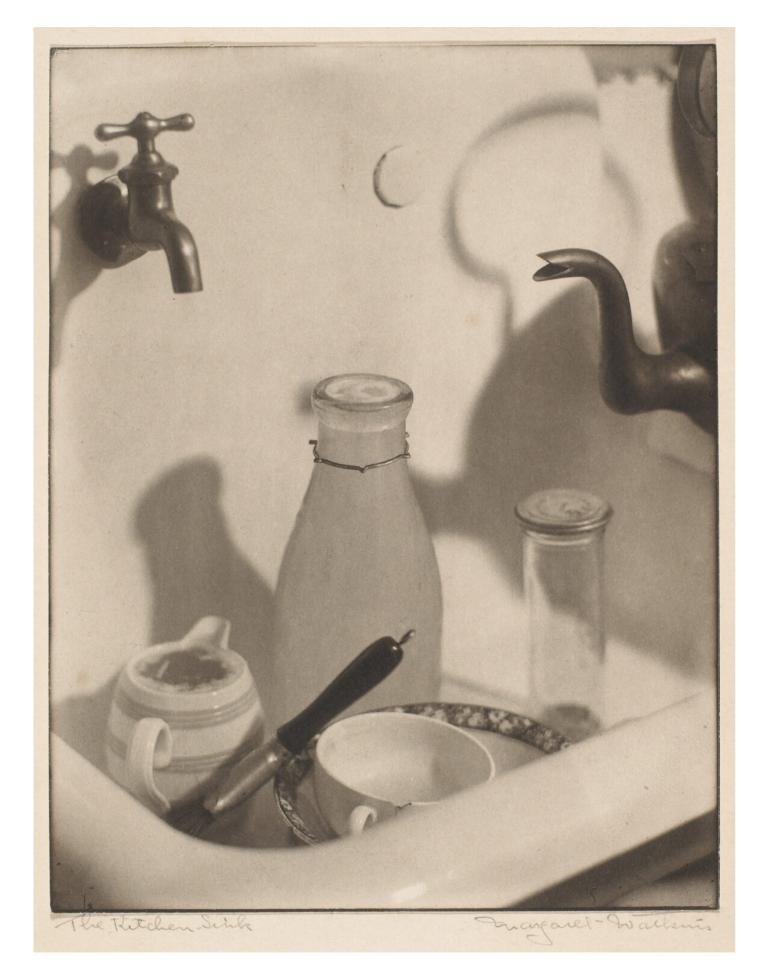

LEFT: Ian Wallace, *Street Reflections*, 1970/2007, five black and white photographs with Plexiglas, 203 x 51 cm, Catriona Jeffries Gallery, Vancouver. Photo: Achim Kulkulies. RIGHT: Ian Wallace, *At the Crosswalk I*, 1988, photo laminate with acrylic on canvas, 496 x 279 cm, National Gallery of Canada, Ottawa.

As a prolific writer and the subject of myriad interviews, essays, and books, Wallace has shaped how we understand postmodern art, Vancouver photo-conceptualism, and his own work.[3] A professor at UBC and at the Vancouver School of Art (now Emily Carr University of Art + Design), Wallace influenced several generations of artists, including Jeff Wall (b.1946), Stan Douglas (b.1960), Rodney Graham (1949–2022), and Ken Lum (b.1956).

Margaret Watkins (1884, Hamilton, Ontario–1969, Glasgow, Scotland)

The Kitchen Sink, c.1919
Palladium print, 21.3 x 16.4 cm
National Gallery of Canada, Ottawa

The iconic photograph *The Kitchen Sink* by Margaret Watkins (1884–1969) is a beautiful image of a mess that integrates the soft focus and warm tones of Pictorialism with the dynamic composition and embrace of utilitarian subjects in modernism. The platinum process produced rich and soft grey tones and edges to the print, as opposed to the starker lines and tones of the more modern silver gelatin process. Overall, this striking work echoes how Watkins sought to balance tensions in her own photography and her brief but stellar career.

Watkins grew up in an affluent and cultured family that encouraged her artistic interests. She may have begun learning about photography from her uncle, who was active in the local camera club. However, the family fortunes changed dramatically when she was a teenager and the family struggled for several years. Just after her twenty-fourth birthday, Watkins declared in a notebook, "I am nearly domesticated to death."[1] She promptly left her family home to work at a series of progressive arts camps in the northeastern United States. It was in this experimental context that she studied photography, starting with landscapes and figures, before turning to the still life compositions that would define her career.[2]

Like so many Canadian artists who would follow, she eventually made her way to New York City, where she attended the renowned Clarence H. White School of Photography. Watkins was a star student turned teacher, and famed photojournalist Margaret Bourke-White (1904–1971) was among her pupils. In her artistic practice, Watkins exhibited signed prints like *The Kitchen Sink* in a range of prominent galleries in New York and around the world, and photographs such as *Domestic Symphony*, 1919, and *Design–Angles*, 1919, were widely admired. However, at the same time, she also worked as a commercial photographer, creating high-profile advertisements for products as disparate as soap, cheese, and luggage.

LEFT: Margaret Watkins, *Domestic Symphony*, 1919, palladium print, 21.2 x 16.4 cm, National Gallery of Canada, Ottawa. RIGHT: Margaret Watkins, *Design-Angles*, 1919, gelatin silver print, 15.6 x 20.6 cm, Amon Carter Museum of American Art, Fort Worth, Texas (P1983.41.3).

Watkins eventually grew disenchanted with the competitive New York photography scene, so she travelled to Europe and then moved to Glasgow in 1928 to help care for her elderly aunts. She was elected an Associate member of the Royal Photographic Society and participated in a group photographic trip to the Soviet Union in 1933. She continued to make photographs through the 1930s, but these were seen only in local exhibitions.[3]
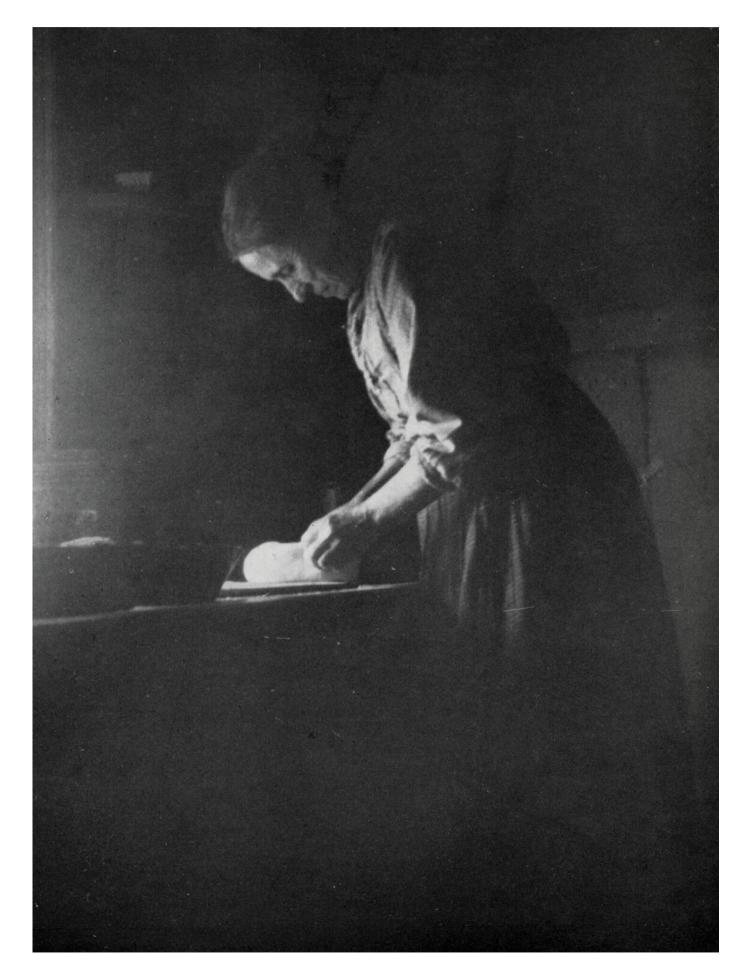
Just before she died in 1969, Watkins gave a box to her neighbour and friend, Joseph Mulholland. When he finally opened it, some years after Watkins's death, he was shocked to find a trove of prints with gallery stickers from

numerous countries. In their decades of friendship, Watkins had never mentioned photography. Although she did not return to live in Canada, Watkins's work and her legacy inevitably circled back to her home. Throughout her life she kept up correspondence with Canadian friends and family, and these letters are now archived at McMaster University.

Edith S. Watson (1861, East Windsor Hill, Connecticut–1943, St. Petersburg, Florida)

Canada, "the Bread-Mother" of the World, 1922
From Victoria Hayward, *Romantic Canada* (1922)

In both title and its use of theatrical lighting, *Canada, "the Bread-Mother" of the World*, elevates the daily act of making bread. This photograph is among dozens of aestheticized images of rural labour created by Edith Watson (1861–1943). The photograph was published in *Romantic Canada* (1922), a book Watson developed in collaboration with journalist Victoria Hayward, her partner in work and life. Featuring seventy-seven halftone reproductions of Watson's photographs, the book portrays Canada in a series of idyllic pre-industrial scenes that are unusual for highlighting women's contributions to rural communities.[1]

Watson grew up in Connecticut and likely learned photography from her uncle, a botanist, but found modest success as a watercolourist before embarking on her photography career. She began travelling to Newfoundland, at the time a British colony, in the early 1890s and later travelled to other parts of North America.[2] Her first significant photographic commission was to contribute photographs for a travel narrative about Nova Scotia by author Margaret Morley.[3] Each year for forty years, Watson returned to Canada for extended stays to photograph rural life across the country. She was particularly interested in the regions of Newfoundland and Labrador and the subject of women at work, a theme she also pursued when she lived with and photographed the Doukhobors in British Columbia over the course of three summers in the late 1910s.[4]

LEFT: Edith S. Watson, *Rural scene, Île d'Orléans, QC*, c.1925, silver salts and coloured ink on glass, gelatin dry plate process, 8.2 x 10.1 cm, McCord Stewart Museum, Montreal. RIGHT: Edith S. Watson, *View of Iceberg*, August 16–23, 1913, gelatin silver print, Library and Archives Canada, Ottawa.

Photographically, Watson's strengths lay in composition and lighting, and she adapted stylistic elements of Pictorialism to create romanticized views of women's domestic labour. Apparently, she never liked her Leica, but preferred simple box cameras that were easier to cart on her journeys even if the glass plates remained a burden to transport.

Determined to make a living from travel photography, Watson produced photographs that appealed to urban middle-class anglophone readers, and she sold her work to a wide range of magazines and publications, including

Chatelaine, *Maclean's*, the *Canadian Magazine*, *National Geographic*, and *Ladies' Home Journal*, as well as governments and advertisers. She would also trade her prints for goods and services, including rail tickets and photography supplies. She was passionate about her work and insisted on being credited for her images when this was uncommon in mass media. She also declined invitations to publish her photographs in art journals and exhibitions as she would not be remunerated. However, Watson was also generous in sharing copies of her photographs with her subjects, and these images have made their way through families and into public collections.[5]

Institutions

From museums, government, and corporate archives to illustrated magazines, artist-run organizations, and educational settings, institutions shape how we see, value, and understand photography in Canada. But many social, political, and economic factors also influence who becomes a photographer, what gets photographed, and whose work is published and exhibited. Any history of photography should consider how photographers learn their craft, choose their subjects, and show their work. Many of the institutions discussed here are transnational; they are large and small, formal and informal, but they all influenced the development of photography in distinctive and important ways.

1840s–1880s: Building a Professional Foundation

As soon as Louis-Jacques-Mandé Daguerre (1787–1851) announced the daguerreotype process in 1839, writers and editors of newspapers and scientific journals were eager to spread information about photography. Only a decade later, photo-specific journals began to appear in Europe, the United Kingdom, and the United States—and reached many avid readers and contributors in Canada. Initially, these publications were directed at professional photographers and scientifically inclined amateurs. Often they reprinted articles from newspapers and other journals to keep readers abreast of the latest techniques and do-it-yourself formulas, provided sources for ordering materials and equipment, and offered examples of innovative business models. These journals would go on to publish texts submitted by practitioners as well as scientists and suppliers, who all had a stake in the development of the photographic arts.

At this time, safety was a major issue for the nascent profession that crossed national borders, and the journals were an important source of information for photographers. In 1852, an issue of the *Photographic Art Journal* noted that a New York daguerreotypist named Jeremiah Gurney was so unwell from mercury poisoning that his life was in danger. The editor noted that this was the fourth such incident they had heard of in two years and that it was crucial for photographers to be familiar with potential risks and to know how to mitigate possible dangers.[1]

James Inglis, *Right Still Now*, frontis to *The Philadelphia Photographer* 3, no. 35 (November 1866).

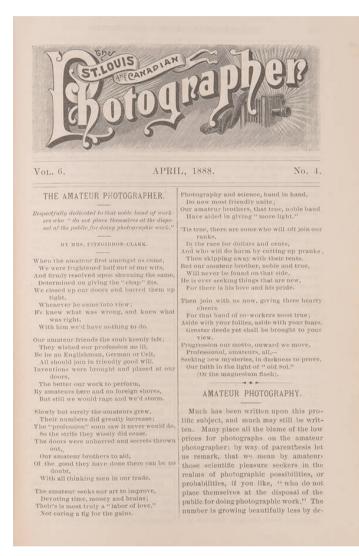Journal editors were also some of the earliest arbiters of photographic quality and professionalism, as they decided whose work to feature and what issues in the field were worthy of debate. William Notman (1826–1891), a canny studio owner, advertised in a range of publications and forged a close friendship with Edward L. Wilson, founder and editor of *The Philadelphia Photographer*, who regularly praised and promoted Notman's work in print.[2] Wilson's journal was also one of the first to circulate photographic prints before they could be integrated into the text, and he featured the work of Montreal photographer James Inglis (1835–1904) three times in the late 1860s. In a playful image designed to appeal to his fellow photographers, Inglis positions a jovial baby as the camera operator surrounded by the props and headrests of studio work.

Journals also showcased innovative commercial ventures. In the late 1880s, Hannah Maynard (1834–1918) wrote letters and regularly sent examples of her "Gems," her studio shots of children, to the *St. Louis and Canadian*

Photographer, run by Mrs. Fitzgibbon-Clark. This journal celebrated Maynard's "beautiful" and "increasing family" of children's photographs, approving of both the photos and what was deemed Maynard's appropriately feminine focus.[3]

Although there were sporadic efforts to establish Canadian photography journals in the nineteenth century, they never achieved the number of subscriptions necessary to survive. The *Canadian Photographer* lasted just a few issues in the late 1880s before it was incorporated into the *St. Louis Photographer*.

LEFT: Cover page from *The St. Louis and Canadian Photographer* (St. Louis, MO, United States) Volume 6, Issue 4, April 1888, George Eastman Museum, Rochester, New York. RIGHT: Hannah Maynard, *British Columbia Gems of the Year 1883*, 1884, black and white glass plate negative, 16.5 x 21.5 cm, BC Archives, Royal BC Museum, Victoria. Depicted is a composite photo made from the children's portraits taken the previous year (1883) and at centre are the Gems of 1881 and 1882.

Even after Confederation, in 1867, the development of professional photographic communities in Canada tended to be regional rather than national. Transcripts from the fifth annual meeting of the American National Photographic Society in Buffalo, in 1873, indicate that several Canadians were members and attended.[4] In 1889, *Anthony's Photographic Bulletin* (New York), which included lists of amateur and professional photographic societies, recorded Canadian photography groups alongside American ones. Photographic societies of the British Isles and British colonies were listed separately. Although Canada and Australia were still British colonies at the time, the transnational development of North American photography eclipsed political accuracy.[5] Even though these early journals and associations were located outside of the shifting boundaries of nineteenth-century Canada, they

provided crucial opportunities for Canadian photographers to hone their craft and build community.

1850s–1890s: The Rise of Exhibition Venues

Until the arrival of halftone printing at the end of the nineteenth century, the only way to publish photographs together with text was through engravings made after photographs or through the expensive process of pasting in photographic prints. As a result, proponents of the early print culture of photography directed readers to galleries and venues where they could see photographs firsthand. The first mention of a Canadian exhibition venue shows up in the New York–based *Photographic Art Journal* in October 1851, only a few months after the journal's first issue. The announcement read that "[Donald] McDonell, of Buffalo, has established a gallery in Toronto… where he is teaching the people to appreciate fine specimens of his art."[6]

LEFT: Notman & Sandham, *Notman & Sandham's Room, Windsor Hotel, Montreal, QC*, 1878, silver salts on paper mounted on paper, 10 x 8 cm, McCord Stewart Museum, Montreal. RIGHT: William Notman, *Notman & Fraser Photographic Studio, Toronto, ON*, 1868, silver salts on paper mounted on paper, 17.8 x 12.7 cm, McCord Stewart Museum, Montreal.

The owners of commercial studios, such as William Notman, not only generated the majority of photographs, sold equipment, and provided instruction, but their studios also served as important exhibition spaces on the street and in the interior reception spaces. A photograph of the Notman & Fraser premises shows a myriad of samples of the studio's work displayed in frames and albums. And as these entrepreneurs drummed up business, they were also helping to guide the public's taste and appreciation of this new art form. Photographers placed ads in newspapers encouraging readers to stop by and peruse the samples of a studio's work and the stock images they had for sale. Flattering portraits of well-known figures in storefronts and reception rooms demonstrated both the photographer's skills and prestige to clients and served as a steady form of income for the studio. Interspersed in studio displays were other photographs, mainly landscape or wildlife images either in the form of postcards or stereographs. These photographs were especially popular with tourists and visitors, so studios kept a supply on hand. While larger studios such as those run by George William Ellisson (1827–c.1879) and Louis-Prudent Vallée (1837-1905) made their own stereo views, most smaller studios sold views made by other photographers.

Louis-Prudent Vallée, *La Porte Saint-Louis, Québec*, c.1879–90, stereograph, albumen silver print, 8.8 x 17.7 cm, Musée national des beaux-arts du Québec, Quebec City.

In the United States and Europe, photographic exhibitions were integrated into world's fairs and industrial exhibitions beginning in the 1850s. Photographers based in the colonies were typically a small segment of these events, but their landscape views provided crucial visual evidence of the European imperial expansion these events sought to celebrate.[7] At a Dublin exhibition in 1865, a submission of photographs by the Quebec Board of Works won an honourable mention alongside Notman and Alexander Henderson (1831–1913).[8] Although these fairs were temporary, they were well attended and diligently covered by the daily press and photographic journals. Photographers who won prizes at these events increased both their profile and the appetite for their work with locals and visitors. Jules-Isaïe Benoît Livernois (1830–1865) of the Livernois Studio (1854–1979) also submitted a collection of Quebec views to the same exhibition.[9]

The cost of showing work at international exhibitions was beyond the reach of most early photographers, but some Canadians regularly sent submissions to these large fairs. Notman won a gold medal for "excellence in an extensive series of photographs" at the London International Exhibition of 1862, a massive demonstration of the fruits of the Industrial Revolution organized by the Society of Arts, Manufactures and Trade.[10] Francis Claudet (1837–1906), who was living in British Columbia at that time, also received an honourable mention, for his views of New Westminster. Claudet was an accomplished amateur photographer—a practice he learned from his father, Antoine, a professional daguerreotypist who served on the jury for the exhibition.

William England, *Interior view of the International Exhibition, London*, 1862, photograph, dimensions undefined, Science Museum Group, London.

As the economy in Canada grew, so did local fairs. The Livernois family's studio exhibited several photographs in the 1871 Quebec Provincial Exhibition, and Vallée drew attention to his contributions in an advertisement in the bilingual guide for visitors.[11] In 1890, Regina's newspaper the *Leader* celebrated an exhibition of over fifty prints by studio photographer W.F.B. Jackson at the

Seventh Exhibition of the Assiniboia Agricultural Society.[12] Jackson's focus was portraiture and the newspaper listed the local luminaries whose photographs he put on display at the fair alongside exhibitions of quilts and Indigenous crafts.

Livernois & Bienvenu (Élise L'Heureux/Livernois and Louis Fontaine/Bienvenu), *Patin et raquette sur le Saint-Laurent, Québec*, c.1870, gelatin silver print, 12 x 18.7 cm, Musée national des beaux-arts du Québec, Quebec City.

Early public exhibitions in studios and at fairs offered a wide range of photographs to viewers and served as a form of both entertainment and edification. As more exhibition venues emerged in the coming years, their role in cultivating interest in making and collecting photographs expanded.

1890s–1970s: Camera Clubs and Communities of Practice
The advent of the snapshot camera dramatically shifted the structure of photographic communities and led to a burst of amateur activity across Canada. The most popular of these cameras was the Kodak, released by George Eastman in 1888. This camera was simple, and reflecting the attitudes of the time, Kodak's ads promised "even women and children could use it." Although earlier professional networks had emerged through commercial studios, aided by newspapers and journals, the arrival of the new cameras prompted professional photographers and the serious amateurs who wanted to distinguish themselves from those taking casual snapshots to refine the practice of photography through the creation of camera clubs.

In the early twentieth century, camera clubs were common in urban centres. They were modelled on amateur photographic societies in the United States and the United Kingdom and quickly became key sites where enthusiasts could gather to study and share their interest in photography. The first clubs in

Canada included the Quebec Amateur Photographers' Association (1884–86), the Quebec Camera Club (1887–96), and the Montreal Camera Club (established 1890). In Ontario, the Toronto organization was founded in 1887 and changed names twice before settling on the Toronto Camera Club in 1891.[13] Not long after, camera clubs were also formed in Hamilton and Ottawa. Although the Ontario and Montreal clubs are still in operation, many early clubs are not, including those in Winnipeg, Saint John, Halifax, and Vancouver, making it hard for scholars to capture the full spectrum of their activities because the records no longer exist or are not accessible.

Edwin Haynes, *Toronto Camera Club*, c.1900–18, glass plate negative.

With few options available for formal training in Canada, camera clubs played a major role in photographic study, experimentation, and networking, and they provided spaces where members could discuss each other's prints. Monthly critiques played an important role in the technical and stylistic development of club members. In the smaller clubs, photographers were often assigned a single subject matter or genre to produce work for evaluation. But in the larger organizations, such as the Toronto Camera Club, members could submit their work under traditional exhibition categories, such as portraiture, genre, still life, architecture, landscape and marine, natural history and scientific, as well as special topics, with awards given to members for the best work.[14] For instance, Arthur Goss (1881–1940) won a bronze medal in the landscape category for his photograph *The Bluffs*, c.1918.[15] Larger clubs also often facilitated lectures, organized group outings to local vistas, and provided access to equipment, darkrooms, enlarging and printing rooms, studio space, and photography reference books and periodicals.

Arthur Goss, *The Bluffs, Toronto*, c.1918, gelatin silver print, 20.7 x 16.5 cm, Library and Archives Canada, Ottawa.

Camera clubs were not just instructional; they were also social. Through these clubs, amateur photographers could learn from professionals, members could expand their networks, and all could keep an eye on emerging trends and styles. The members often represented the social networks of the time and occasionally functioned as an indication of socio-economic class. The clubs in Quebec were almost entirely made up of English-speaking members, perhaps

due to the propensity for English Canadians to form clubs in general, but also because of differences in religion, socio-economic background, and education.[16] Similarly, Japanese Canadian photographers and enthusiasts founded a camera club in Vancouver, likely because they were not welcome in the ones founded by white settlers in that time.[17]

Women were accepted in photography clubs from the beginning and were often awarded prizes at club competitions, and sometimes made appearances on the executive committees.[18] However, the rising professionalism in the field would limit and shape women's roles. The membership of women was not without controversy, and they were not always afforded full member benefits. The Toronto Camera Club, for example, included women as full members in its 1889 constitution, but continuously debated women's membership status until 1942, when women were finally confirmed as active members with the same privileges as men.[19]

LEFT: Shokichi Akatsuka, *Yamato (Shashin Kenkukan) Photographers Club*, August 1, 1915, gelatin silver print, Nikkei National Museum, Burnaby. RIGHT: *James Ballantyne (extreme left) with members of the Ottawa Camera Club*, c.1895, photographer unknown, black and white negative, 12 x 19 cm, Library and Archives Canada, Ottawa.

Although local photography clubs continued to operate after the Second World War, popular magazines like the *Canadian Photographer* offered instruction and community for a wide range of aspiring photographers, from amateur wildlife enthusiasts to commercial practitioners. Alongside ads for camera equipment, the magazine conveyed rules for best practices, celebrated technical skill over experimentation, and offered monthly illustrated how-to guides for photographing subjects such as sailboats, the Rockies (even through a car, train, or plane window), kittens, and children. The practical advice, reviews of equipment, and exemplary images in *Canadian Photographer* reflected the interests and work of both amateurs and commercial photographers, particularly those in advertising and portraiture.

Hints of more experimental approaches are evident in this magazine, but these were often made in the context of how to "tastefully" photograph the female nude, such as through non-transparent glass. The magazine's cover from March 1961 lays bare the stark gender and racial politics. On the left is an artistically lit photograph of a woman's face and on the right are headshots of ten men, the photographic experts who "expound" in this issue. In this configuration, women's bodies are normalized as subjects for men to look at and photograph—
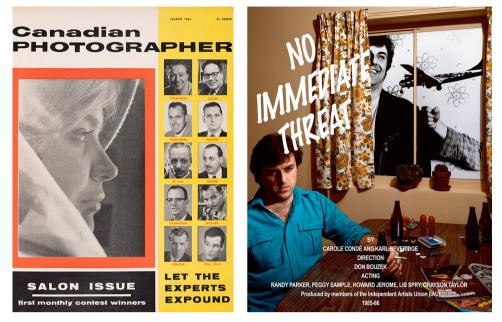
and these men are almost exclusively white, and their views are elevated and justified as those of the expert or connoisseur. This organization of photographic power not only reflects amateur photography circles or popular culture, but also the norm across all areas of photographic practice from commercial to artistic, a fact that would galvanize the social upheavals of the 1960s.

With the integration of photography into the field of contemporary art and a turn to socially engaged practice, photographers including Claire Beaugrand-Champagne (b.1948), Carole Condé (b.1940) and Karl Beveridge (b.1945), Angela Grauerholz (b.1952), and many others formed communities and networks not through clubs but around galleries, art schools, and later artist-run institutions and publications.
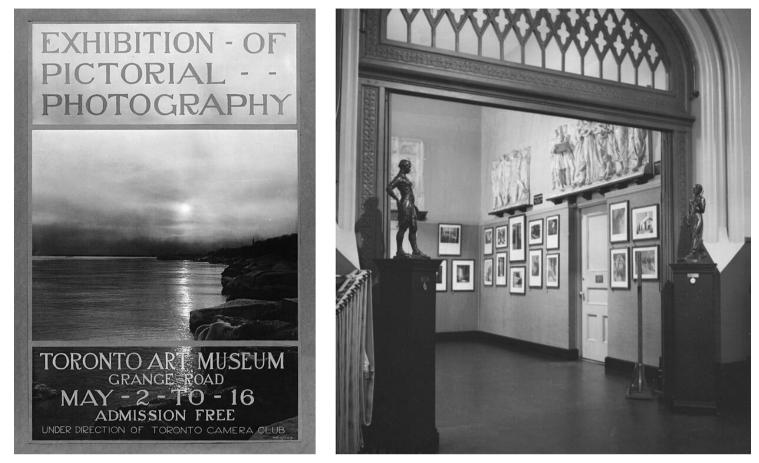

LEFT: Cover of *Canadian Photographer*, March 1961, Toronto Public Library.
RIGHT: Carole Condé and Karl Beveridge, *No Immediate Threat*, 1986, Cibachrome, 40.6 x 50.8 cm, Collection of the artists. © Carole Condé and Karl Beveridge / CARCC Ottawa 2023.

1890s–1950s: Exhibitions as Spaces of International Exchange

From their earliest days, competitive exhibitions sponsored by large camera clubs provided members with the opportunity to gain public acclaim and prizes, including club medals or equipment donated by photo supply dealers. These competitions also familiarized members with the work of national and international amateur and professional photographers.[20] When Mathilde Weil (1872–1942) of Philadelphia won both a gold and a bronze medal at the 1898 Toronto exhibition, it made headline news in the *Toronto Mail*: "Lady Takes First Place. Miss Weil's Success at the Camera Club's Exhibition."[21] To make the most of these competitions, participants often submitted prints to various exhibitions. For instance, Sidney Carter (1880–1956) submitted his Pictorialist work *Evening Sunset on Black Creek*, c.1900–01, to multiple venues; it was exhibited at the Philadelphia Salon in 1901 and was awarded the members' gold medal at the 1902 Toronto Camera Club exhibition.[22]

LEFT: Arthur Goss, *Poster for Exhibition of Pictorial Photography in conjunction with Toronto Camera Club*, 1917, City of Toronto Archives. RIGHT: Clifford M. Johnston, *Second Canadian International Salon of Photography, view of the exhibition room, National Gallery of Canada*, 1935, Library and Archives Canada, Ottawa.

Exhibitions were an important way for camera clubs to forge connections between photographic communities. The Toronto Camera Club's first International Salon in 1903, coordinated by Carter, was instrumental in exposing the public to eminent Pictorialists like Alfred Stieglitz (1864–1946), who sent thirty prints from the loan collection of the Photo-Secession, an organization based in New York.[23]

A photograph from 1927 shows jurors of an International Pictorial Photographic Salon held on the West Coast, including New Westminster–based H.G. Cox (1885–1972), John Vanderpant (1884–1939) of Vancouver, Victoria studio photographer Harry Knight (1873–1973), and Dr. Kyo Koike (1878–1947), one of the founders of the Seattle Camera Club, just across the border.

John Vanderpant, H.G. Cox, Dr. Kyo Koike, and Harry Knight (Judges at International Pictorial Salon), 1927, photographer unknown, courtesy of the Cox family.

Camera club exhibitions in the 1930s laid the groundwork for the first museum exhibitions of photography in Canada. Following his Pictorialist-heavy exhibition for the Toronto Camera Club, Carter curated the first Pictorialist

exhibition at the Art Association of Montreal (now the Montreal Museum of Fine Arts) in 1907, showing works by Harold Mortimer-Lamb (1872–1970) and Arthur Goss among others.[24] By the 1940s, the photography exhibitions at the association were organized by the Montreal Camera Club.[25]

In conjunction with the Ottawa Camera Club, the National Gallery of Canada (NGC) hosted the Canadian International Salon of Photographic Art from 1934 to 1939. Curator Andrea Kunard notes that National Gallery funding for touring exhibitions meant that "photographs by camera club members could be seen at the Winnipeg Art Gallery, the Vancouver Art Gallery, the Edmonton Museum of Fine Arts, as well as other venues."[26] Kunard also points out that photography was appealing to the NGC because all the institutions were labouring under budget cuts, and photography was simply less expensive to prepare, ship, and exhibit than other art forms.

In the early part of the twentieth century, the eclectic group of photography exhibitions included those held in salons, commercial galleries, and photo studios. This last category included smaller rural studios like that of C.D. Hoy (1883–1973), located in his general store in the Cariboo region of British Columbia, where the samples of his work would have been found beside postcards and other goods for sale. These scattered early exhibitions rarely generated prominence for individual photographers or a clear direction for photography, but they did help to foster critical discussion and wider interest.

C.D. Hoy, *Self Portrait in His Store*, date unknown, Barkerville Historic Town Archives.

In the 1930s, museums across Canada began to curate solo exhibitions of work by select photographers. The Vancouver Art Gallery's 1932 exhibition of Vanderpant's work was a serious boost to his career. In 1935, the Art Gallery of Ontario held a memorial exhibition of work by M.O. Hammond (1876–1934),

followed by an exhibition of plant studies by E. Haanel Cassidy (1903–1980) in 1938.[27]

1951: Public Funding for Photography
After the Second World War, the Canadian government initiated a Royal Commission on National Development in the Arts, Letters, and Sciences (also known as the Massey Commission) in an effort to produce a coherent government policy for the arts and culture sector. The resulting Massey Report of 1951 offered an extensive analysis of Canada's cultural life, along with a set of recommendations, and this led to an exponential increase in funding and opportunities for photography in Canada. The establishment of the Canada Council for the Arts in 1957 provided funding to artists, arts publishers, artist-run centres, and galleries and museums to facilitate travelling exhibitions across the country. The report also celebrated and called for increased support of more directly nationalistic endeavours, such as the photographic work of the National Film Board (NFB).

F.C. Tyrell, *Filmstrip Section, National Film Board of Canada*, February 1945, black and white negative, 8.3 x 10.8 cm, Library and Archives Canada, Ottawa.

Although government agencies had been commissioning, collecting, and using photography since the mid-nineteenth century, the establishment of the Still Photography Division (SPD) at the NFB in the early days of the Second World War marked a decisive new chapter for photography and nationalism in

Canada.[28] Led by a Scot named John Grierson, who coined the term "documentary," this division produced an abundance of material, including photo stories, exhibitions, and catalogues.

The day-to-day work of the SPD in the 1950s is described as "banal nationalism."[29] With stories like "Canada's Scientists Get Behind the Serviceman" (1955, Chris Lund and Herb Taylor) and "English Lessons with Leah" (1958, Ted Grant), viewers were encouraged to reflect on the development of Canada through topics such as industry and labour, natural resources, and profiles of different cultural groups. But the SPD also helped to define postwar photography through its robust publications and regular exhibition programming at its dedicated gallery space in Ottawa.[30] These often featured more artistic and experimental work, either by one photographer, such as Lutz Dille (1922–2008), or by bringing together images around a theme such as *The Female Eye* (1975).

Barbara Deans, *Chateaubriand Avenue, Montreal, Quebec*, January 1975, chromogenic print (Ektacolor), 40.5 x 50.8 cm; image: 22.6 x 34.1 cm, CMCP Collection, National Gallery of Canada, Ottawa. This photograph was included in *The Female Eye* exhibition and catalogue.

The 1950s and 1960s represented the heyday of illustrated picture magazines in Canada before TV captured the attention of the public. In 1960, the *Star Weekly*, "Canada's largest separately sold periodical," hit a circulation of 1 million. At the same time, 1.5 million copies of the *Weekend* magazine were printed each week and circulated as an insert in twenty-five daily newspapers.[31] But the editors of these publications were not risk-takers. They were looking for striking images that would engage readers without alienating advertisers. In 1964, the *Star Weekly* commissioned Michel Lambeth (1923–1977) to create a photographic series about the poverty-stricken residents of St. Nil, Quebec. When his images were rejected for being too demoralizing, the NFB purchased the negatives and circulated images in exhibitions and publications.[32]

In the 1960s and 1970s, the SPD was directed by Lorraine Monk, who shifted away from employing staff photographers who were producing documentary photo stories to hiring younger freelancers working in more expressive styles, such as Lambeth, Pierre Gaudard (1927–2010), Nina Raginsky (b.1941), and Michael Semak (1934–2020). However, as Carol Payne has noted, the change in style did not completely push aside the division's nationalist mission. At Monk's request, the division received a significant allocation from the federal government to produce a 1967 centennial book and exhibition project, *Canada: A Year of the Land*, which included photographs by Roloff Beny (1924–1984) and John de Visser (1930–2022). According to Payne, the aestheticized landscape photographs included in the

Michel Lambeth, *The Parish of St. Nil, County of Matane, Gaspé, Quebec,* May 1965, printed 1978, gelatin silver print, 35.4 x 27.9 cm; image: 25.4 x 17.2 cm, National Gallery of Canada, Ottawa.

book and exhibition of an "evacuated land, idealized the nation, and erased Aboriginal presence."[33]

Many of the photographers who worked for the NFB during this time also freelanced for major newspapers and periodicals. Krijn Taconis (1918–1979) was a member of the influential Magnum collective of photojournalists before he moved to Canada. He continued to take on international assignments even as he shifted to work more extensively with the NFB. In 1969, the NFB published a book of Michael Semak's photographs of the newly independent country of Ghana. These photographers brought the world to Canadian viewers and represented Canada to the world.

Lorraine Monk, executive director, Still Photography Division of the National Film Board, and her assistant, Roman Tarnovetsky (working on photos for a book on the US Bicentennial), May 28, 1975, photograph by Doug Griffin, *Toronto Star* Archives, Toronto Public Library.

Through their commissions, the mainstream press and the NFB played a role in nurturing and shaping the format of photojournalism as it developed in tandem with more experimental artistic documentary photography. The efforts of the NFB in particular were successful in adding contemporary photography to growing national collections because they retained all the work they commissioned.

1960s: The Race to Build Museum Collections
In the 1960s, Canadian museums, like those around the world, began collecting photography in earnest, a move driven by what former National Gallery of Canada (NGC) director Marc Mayer described as "an appreciation of

photography's archival significance and its role in the evolution of modern art."[34] Canada already had a national photography collection in Ottawa. Since its founding in 1872, Library and Archives Canada (LAC) has collected 30 million photographs as part of its mandate "to preserve the documentary heritage of Canada for the benefit of present and future generations."[35] Since much of this collection was created through government projects, such as the geological surveys Charles Horetzky worked for, the resulting research often focused on photography and nation building, which has advanced conventional settler-colonial narratives.[36]

James Borcoman, Curator, Photography, National Gallery of Canada, September 1973, photograph by Duncan Cameron (Capital Press), National Gallery of Canada, Ottawa.

In 1967 and at the request of NGC director Jean Sutherland Boggs, curator James Borcoman initiated the gallery's photography collection. Borcoman's annual budget was a modest $5,000, but given that the robust market for photography was still a few years away, he had a reasonable start, especially with the support and guidance of a range of international experts.[37] By 1974, the NGC's photography collection contained 6,000 images, which were mostly historical and which included many by canonical international figures like (William) Henry Fox Talbot (1800–1877), who developed one of the first photographic processes.[38] As prices for photographs increased, subsequent acquisitions by Borcoman focused on modernist and more contemporary work that was purchased or acquired through private donations.
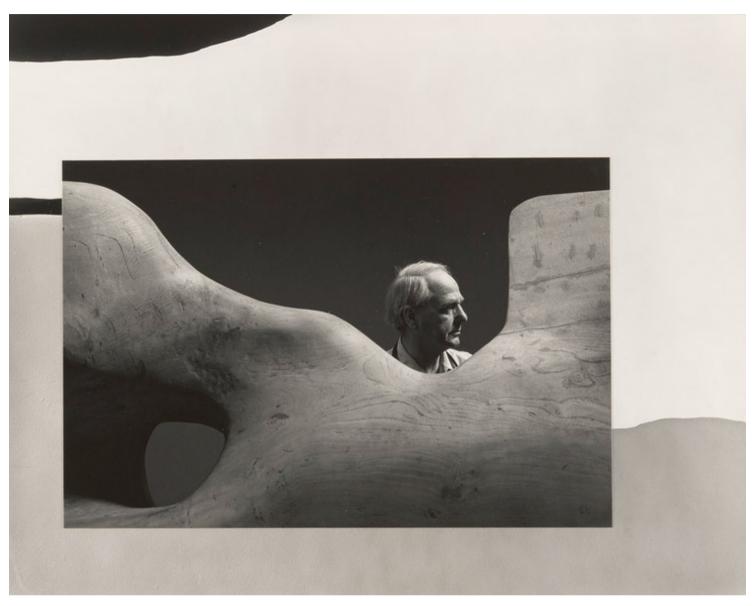
William Henry Fox Talbot, *The Haystack*, April 1844, salted paper print, 19 x 22.9 cm; image: 16.4 x 21 cm, National Gallery of Canada, Ottawa.

What the NGC chose to collect through purchases and gifts shaped the kind of exhibitions it could mount and the work it could make available to artists and photographers for study. Initially, Borcoman focused on acquiring the work of European and American photographers, such as the abstract photos of Man Ray (1890–1976) purchased in 1968, in part because of the NGC's desire to acquire canonical images valued for their aesthetic qualities, but also to avoid duplicating the historical Canadian collections held by the national archives and the contemporary work located in the NFB Still Photography Division.[39] But in 1960, and again in 1988, the NGC mounted major exhibitions of portraits by Yousuf Karsh (1908–2002), even though his work was often government-commissioned.[40] Then, in the 1970s, the NGC acquired the collection of Canadian photography belonging to amateur historian Ralph Greenhill and received important donations from architect Phyllis Lambert and others.[41]

Borcoman's approach to collecting photography for the NGC was in contrast to the way curator Maia-Mari Sutnik built the collection at the Art Gallery of Ontario (AGO). Sutnik had a later start than Borcoman and was faced with a limited budget and a small core collection of photographic portraits of artists, so she focused on photography as a form of material culture and primarily acquired photographs made for commercial, scientific, personal, and governmental purposes.[42] She also made strategic purchases, such as the collage portrait by

Arnold Newman (1918-2006) of sculptor Henry Moore (1898-1986) to augment the gallery's collection of Moore's work.
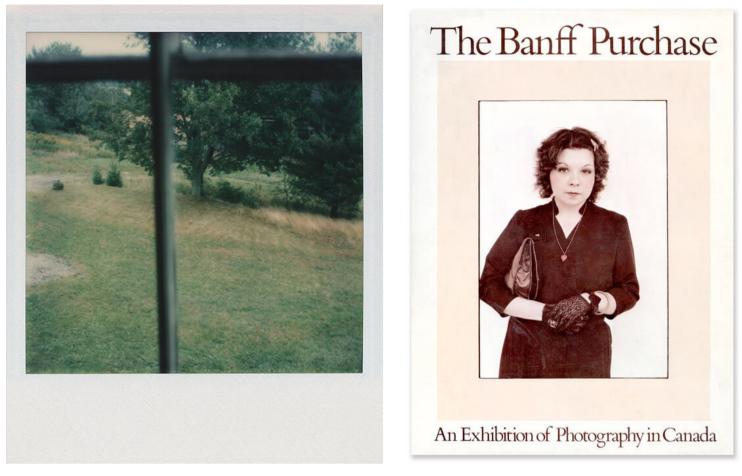

Arnold Newman, *Henry Moore (collage), Much Hadham, England*, 1966-72, collage: gelatin silver prints, sheet: 26.2 x 33.2 cm, Art Gallery of Ontario, Toronto.

In 1979, curators Hubert Hohn and Lorne Falk took a different approach to building a core institutional collection for the Walter Phillips Gallery. Instead of collecting works by established photographers, they made a high-profile purchase of work from seven contemporary artists for the gallery located in the Banff School of Fine Arts.[43] That purchase, along with its travelling exhibition and publication, highlighted the quality of work produced in Canada by individuals such as Lynne Cohen (1944-2014), Nina Raginsky, Orest Semchishen (b.1932), Tom Gibson (1930-2021), and Charles Gagnon (1934-2003).[44]

That same year, Andrew Birrell, head of acquisitions at Library and Archives Canada, announced a new initiative to diversify his institution's photography collection by collecting the work of a wider range of amateur photographers to complement "the work of professionals who usually photographed only what would sell or what they were paid for."[45]

LEFT: Charles Gagnon, *SX 70*, 1976, instant dye print (Polaroid), 10.8 x 8.8 cm; image: 7.9 x 7.8 cm, National Gallery of Canada, Ottawa. RIGHT: Cover of *The Banff Purchase: An Exhibition of Photography* (1979), featuring Nina Raginsky's *Lynn Chrisman, Vancouver Art School Student, Vancouver, British Columbia*, 1975, gelatin silver print, toned, heightened with colour, 25.3 x 20.1 cm, National Gallery of Canada, Ottawa.

Another initiative, Project Naming, did not add new photographs but instead added new information and a distinctly different perspective to the historical photographs in the LAC collection. This community collaboration was initiated outside of the LAC in 2001 with Nunavut Sivuniksavut, a post-secondary program for Inuit youth based in Ottawa, and with Morley Hanson (Nunavut Sivuniksavut coordinator) and Murray Angus (instructor). During the first phase of the project, Inuit students interviewed Elders in their home communities to learn the names and familial relationships of people portrayed in photographs from the mid-twentieth century by Richard Harrington (1911–2005). Working with 500 digitized images taken in four Nunavut communities, Elders identified 75 per cent of the people in the images.[46] For instance, Gar Lunney took a photograph of three Inuit men in traditional dress holding cameras before Canada's Governor General, Vincent Massey, arrived on his northern tour of 1956. The original caption framed the image as an ethnographic document but understanding that one of these men was the renowned hunter and community leader named Joseph Idlout recasts the image as a document of diplomacy.[47]

The interview process used in Project Naming reinforced Inuit cultural values and was a means of addressing the cultural dislocation that has resulted from colonization. The project continues virtually on LAC's website with approximately 10,000 digitized images, and over the years, community members have identified several thousand people, activities, and places.[48] Described in the scholarship as a form of visual repatriation, Project Naming inverts the power dynamic of a colonial government archive by returning agency to the Indigenous people of Nunavut.[49]

Curtis Kuunuaq Konek interviews Elder Martha Otokala Okutak for Project Naming, Arviat, Nunavut, in the short documentary *Project Naming – Every Picture Tells a Story*, Library and Archives Canada, Ottawa.

At each of these major institutions, it is often the long-serving staff who have exerted considerable influence over the collecting practices, new initiatives, and curatorial directions. When the Still Photography Division at the NFB was under Lorraine Monk's leadership, the institution's collecting practices expanded beyond the negatives and transparencies created by staff photographers to establishing a fine print collection.

In the centennial year of 1967, the NFB inaugurated an exhibition space, the Photo Gallery in Ottawa, and expanded their publication activities with the Images book series, featuring projects by Lutz Dille, Pierre Gaudard, Judith Eglington (b.1945), and Michael Semak, as well as the *BC Almanac(h) C-B*, an anthology of artist booklets and an exhibition created by Jack Dale and Michael de Courcy (b.1944) in 1970.[50] The NFB's fine print collection also formed the core collection of the Canadian Museum of Contemporary Photography, which was established in 1985 and helmed by Martha Langford. Under her tenure, the museum pursued an ambitious exhibition and publication program. It closed in 2006 after suffering water damage, and in 2016, the collection of over 200,000 photographs was transferred to the NGC.[51]

LEFT: Jeremy Taylor, Cover for *Image 2: Photography / Photographie Canada* (Ottawa: National Film Board, 1967), National Gallery of Canada Library and Archives, Ottawa. RIGHT: Michael de Courcy, *Silkscreened Box Untitled*, 1970–2011, 100 photo-silkscreened corrugated cardboard boxes, 30.5 x 30.5 x 30.5 cm each.

In addition to national institutions, numerous community archives have contributed to the history of photography in Canada through the preservation and interpretation of local and regional histories, including some lesser known and marginalized stories. The holdings of the Cumberland Museum and Archives, for example, include the photographs of Hayashi Studio. Senjiro Hayashi (1880–1935) documented the thriving Japanese community, Chinatown, local coal mines and sawmills, and other aspects of early twentieth-century life on Vancouver Island. With the donation of this collection of hundreds of glass negatives in the 1980s, often-overlooked histories were revived through an exhibition and documentary film.[52] The community-organized Black Cultural Centre for Nova Scotia collects visual documents of the rich history of Black residents. The Centre's 1983 exhibition *A Black Community Album Before 1930* brought together snapshots of church groups, labourers, and families as well as commercial portraits of children, students, soldiers, and other Black professionals.[53]

George H. Craig, *Outdoor baptism, 1st Lake (Lake Banook), Dartmouth*, c.1892, Black Cultural Centre for Nova Scotia, Cherry Brook.

1960s–1980s: Galleries, Publications, and Associations

Although support from the Canada Council allowed large institutions to circulate exhibitions, it was new funding and initiatives at both the federal and provincial levels that radically changed how artists worked. Not only did the Council offer funding directly to photographers to undertake substantive projects and to travel, but funding also became available for a range of artist-run centres, associations, and publications. Often, these activities were connected and overlapping, offering artists more control over the production and circulation of their work.

From the early 1970s a number of publications sought to share work and connect artists across the country.[54] Many were short lived or sporadic, reflecting the challenges of collaborative projects in a new format. However, publications such as *Impressions* and *Image Nation*, published out of Toronto, and *OVO Photo*, in Montreal, managed to share new work created across the country and they did so without having to rely on the cycle of curated exhibitions and critical reviews. And experimental initiatives, such as Image Bank, an artistic collaboration between Michael Morris (b.1942), Vincent Trasov (b.1947), and, until 1972, Gary Lee-Nova, explored new modes of networking, such as mail art, as an alternative to the gallery system.

As art historian Johanne Sloan has observed, artist-run centres across the country gave loosely organized networks access to facilities, exhibitions, events, and publications. For instance, the Photographers Gallery in Saskatoon originated in 1970 with a collective of photographers who wanted to share resources and expertise including a darkroom and library. By 1973, the group had formed a gallery with an exhibition program before beginning to collect photography in 1977 with an acquisition of a work by Mattie Gunterman (1872–1945). In 1983, the gallery started a magazine that soon became *BlackFlash*, one of the longest running photo and new media publications in Canada.

LEFT: Cover of *OVO* magazine, no. 4, September 1971, cover photo: Peter Höfle. RIGHT: Cover of *BlackFlash* magazine 2, no. 2, Summer 1984. The photograph featured on the cover is Orest Semchishen, *Glen & Hilda Cole, Near Coronation, Alberta*, August 1980, gelatin silver print, 27.7 x 35.3 cm; image: 22.6 x 29.1 cm, National Gallery of Canada, Ottawa.

In 1977, the collective of fifty artists who founded the Toronto Photographers Workshop (TPW) addressed the lack of support for photography as a contemporary art form by providing designated exhibition space and a forum for lectures and discussions, and by commissioning texts about contemporary photography and photographers from art critics and curators. Suzy Lake (b.1947), Barbara Astman (b.1950), Condé and Beveridge, Edward Burtynsky (b.1955), and Robert Burley (b.1957) were all active at TPW.

Edward Burtynsky, *Kennecott Copper Mine, Bingham Valley, Utah*, 1983, printed 1988, chromogenic print (Ektacolor), 50.7 x 60.8 cm; image: 45.6 x 55.8 cm, CMCP Collection, National Gallery of Canada, Ottawa.

Artists were also the force behind Gallery 44, a collective formed in 1979 to share production facilities including a darkroom and studio space. This made the necessary technology available to more photographers and created another community hub. Soon, Gallery 44 was mounting exhibitions and offering photography workshops for artists and youth.

In Montreal in the late 1980s, a significant number of feminist artists and photographers, including Raymonde April (b.1953), Geneviève Cadieux (b.1955), Sorel Cohen (b.1936), and Angela Grauerholz (b.1952), were experimenting in various ways with postmodernism, mixing photography and other media.[55] Feminist initiatives at artist-run centres such as Optica, Dazibao, and VOX also brought Canadian artists into contact with sympathetic international practitioners and critics.[56] Although these initiatives were successful individually, the Montreal network of feminist photo-centric artists never received the same level of institutional, curatorial, or critical support and international reification as the Vancouver "boys' club" of photo-conceptualists, which is a term used to refer to artists such as Jeff Wall (b.1946) and Stan Douglas (b.1960).[57]

The Native Indian / Inuit Photographers' Association was founded in Hamilton in 1985 by a collaboration of Indigenous artists, mostly Six Nations photographers

living in Canada, including Greg Staats (Skarù:ręˀ [Tuscarora] / Kanien'kehá:ka [Mohawk] Hodinöhsö:ni', Six Nations of the Grand River Territory, Ontario, b.1963) and Jeff Thomas (b.1956), but also United States–based artists like Jolene Rickard (b.1956).[58] The initiative followed the first Indigenous photo conference in Canada and set about to "promote a positive, realistic and contemporary image of native people through the medium of photography."[59] The association began within the Hamilton Photographers' Union and led to a conference, a Canada Council grant, and two travelling

Attendees of the *VISIONS* conference, 1985, photograph by Cees van Gemerden. Murray McKenzie, NIIPA's first board president, sits in front of the TV screen with NIIPA's co-directors, Yvonne Maracle and Brenda Mitten, by his side (Yvonne crouched at his right and Brenda standing behind him slightly to the right).

exhibitions in the first two years of the organization's founding as well as a serial publication, *Crossroads*. Artists Brenda Mitten and Yvonne Maracle, a co-op student at the time, directed the effort to create a sense of community and purpose around Indigenous photography.[60] A collection of photographs from the first exhibition, *VISIONS*, was purchased by the federal government in the 1980s and is now held by the Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada.

In 1979, Claudia Beck, director of the Nova Gallery in Vancouver, made this statement at a conference on Canadian photography: "there are three requirements for a healthy art scene—artists producing good work, a network of museums and critics to validate it, and a commercial gallery infrastructure to distribute it."[61] Although the Massey Report of 1951 had offered support for artists, institutions, and publications, the third aspect of Beck's call, for distribution, was still a challenge. Institutions from banks to museums collected art, but commercial gallerists struggled to build a wider market for photography in Canada.[62]

Still, there were some intrepid entrepreneurs willing to take this on. One of the earliest commercial efforts in Toronto was the Baldwin Street Gallery of Photography. The gallery was opened in 1969 by photographers Laura Jones (b.1948) and John Phillips (1945–2010), both of whom had recently left the United States as conscientious objectors to the Vietnam War. The gallery sold contemporary Canadian photography and became an active workshop hub for the Women's Photography Co-op, which included June Clark (b.1941) and Pamela Harris (b.1940). Jane Corkin's eponymous gallery, a more comprehensive commercial model, opened in 1978. In addition to selling contemporary work, Corkin brought historical and modern photography to Toronto audiences, including vintage prints by famed photographers like Eugène Atget (1857–1927) and Diane Arbus (1923–1971), which were of interest to photographers as well as collectors.

Pamela Harris, *Linda Hahn and her Family, Trout River, Newfoundland*, 1973, gelatin silver print.

Festivals such as Le Mois de la Photo in Montreal (founded 1989) and CONTACT in Toronto (founded 1997) linked commercial and non-profit exhibition venues and leveraged growing global interest in photography as a collectible art form. The festival organizers, including CONTACT's dealer Stephen Bulger, secured corporate and government support to increase demand for photography. However, as with artists working in other media, even with a growing market for photographs as art, many modern and contemporary photographers supported their careers through exhibition fees, freelance work, and teaching positions, rather than the sale of photographs.

1948–1989: Photographic Training

In the mid-twentieth century, the training of photographers moved to technical colleges, art schools, and universities. One of the earliest schools for the study of photography in Canada was Toronto Metropolitan University, founded in 1948 as Ryerson Institute of Technology to teach technical and workplace skills. In photographic terms that meant photojournalists and people who specialized in scientific, advertising, fashion, and other commercial photography received training about technique and technology.

In the late 1960s and 1970s, educational institutions often came under the direction of influential faculty and the networks they created with and among

students and the wider artistic communities. These influences had a direct impact on the styles of and approaches to photography. By the early 1970s, photographer Dave Heath (1931–2016) at Toronto Metropolitan University had moved away from the technical and commercial approach to photography. Heath integrated more creative and humanistic approaches into the university curriculum by drawing on his own experience as a street

LEFT: Dave Heath, *Washington Square, New York*, 1961, gelatin silver print, 23.5 × 18.6 cm, Museum of Modern Art, New York. RIGHT: Robert Burley, *Riverdale Park*, 1983, chromogenic print (Ektacolor), 40.5 x 50.7 cm; image: 34.8 x 45.5 cm.

photographer. Later in the 1970s, art historian Marta Braun introduced courses in the history of photography. Several students of this era followed artistic careers, including Marian Penner Bancroft (b.1947), Edward Burtynsky, and Robert Burley, who then returned as a long-time faculty member. Students were exposed to a diversity of approaches to photography through a study collection, which began with samples of photographs by faculty and visiting artists and which is now called The Image Centre.

At York University, Michael Semak edited a collection of his students' work for a 1974 edition of *Impressions* magazine. The experimental and often abstract photographs, including work by a young Larry Towell (b.1953), reflected the wider context of photographic instruction embedded in a visual art program, which at the time was the only university-level program in Toronto.[63]

LEFT: Marian Penner Bancroft, *2:50 a.m. Mission Memorial Hospital … six hours into labour … Judy and Tennyson … dance a slow one* (detail), 1982, gelatin silver prints, 66 x 293.1 cm overall; 66 x 97.7 cm each, CMCP Collection, National Gallery of Canada, Ottawa. RIGHT: Larry Towell, *Untitled (Ray of Light)*, 1974, gelatin silver print, 11.4 x 15.2 cm, Stephen Bulger Gallery, Toronto.

At the Nova Scotia College of Art and Design (NSCAD), Garry Neill Kennedy (1935–2021) transformed the college during his tenure as president (his term lasted from 1967 to 2000) from a conservative regional art academy into an international hub for Conceptual art.[64] Among the international photo-based artists, theorists, and critics who came to Halifax and taught, exhibited, and published in photography were American feminist artist Martha Rosler (b.1943), Swiss American photographer Robert Frank (1924–2019) (whose book *The Americans* was published in 1958), and critic and theorist Benjamin Buchloch,
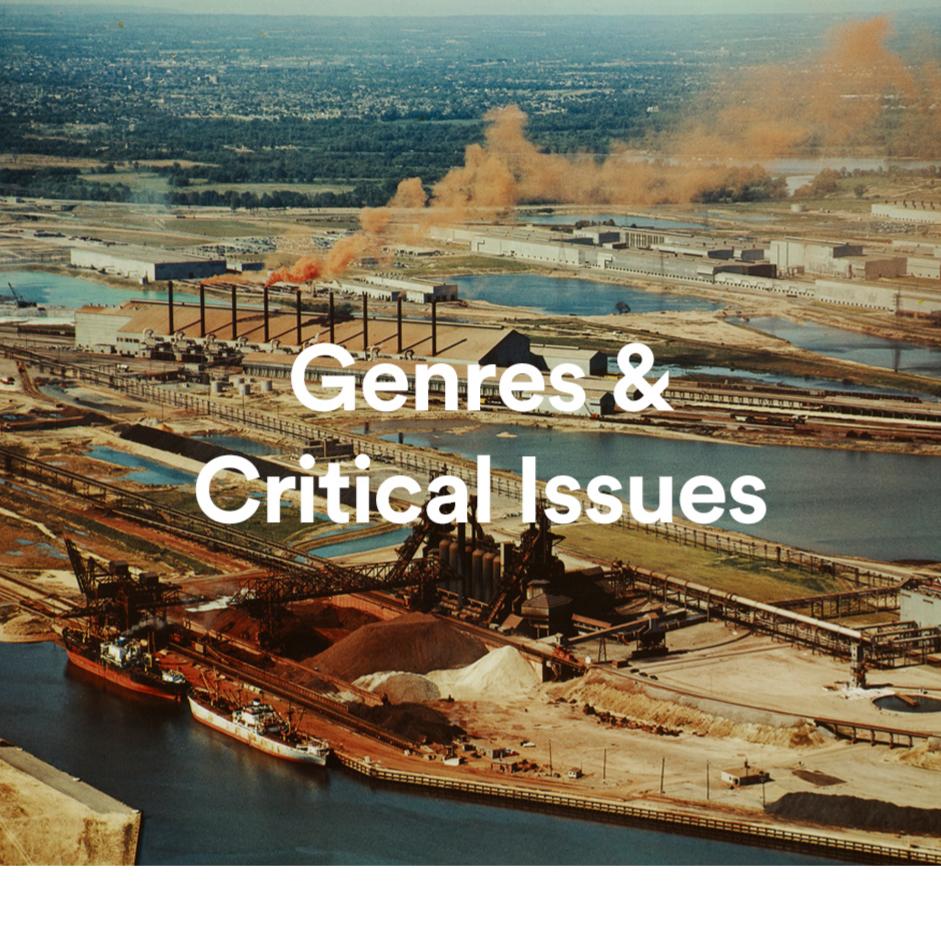
who supervised NSCAD Press during its most influential years in the late 1970s and 1980s. NSCAD shaped a generation of artists, including Vikky Alexander (b.1959), who graduated in 1979, the same year Susan McEachern (b.1951) began teaching photography there.

Similar networks emerged at other institutions. At the University of Ottawa, NGC photo curator James Borcoman taught a course on the history of photography in 1973, followed by Penny Cousineau-Levine in the late 1970s.[65] At the same time at the University of Ottawa, Lynne Cohen and Evergon (b.1946) taught in the studio area. Evergon soon left for Montreal's Concordia University, where the photo faculty included Tom Gibson, Raymonde April, and Geneviève Cadieux. Given its international reputation for contemporary photography, Vancouver had not one but two educational hubs: the Emily Carr University of Art + Design included Marian Penner Bancroft, Ian Wallace, and Sandra Semchuk as faculty; and Jeff Wall, Ken Lum (b.1956), and Roy Kiyooka (1926–1994) have all served as faculty at the University of British Columbia (UBC). As programs for photographic training flourished at colleges and universities across the country, a new generation of artists and photographers extended their practices in new directions.

Sandra Semchuk, *Self-portrait, Galiano Island, British Columbia, 1988*, 1988, printed July 1989, azo dye prints (Cibachrome), 27.9 x 35.6 cm each, CMCP Collection, National Gallery of Canada, Ottawa.

Genres & Critical Issues

Common genres of photography in Canada include portraiture, personal photography, art, landscape, documentary, photojournalism, ethnographic studies, and advertising. But genres are porous and relate to cultural conventions as well as how images are made and where they circulate. Critical issues change with the times and often connect with broader cultural concerns. In the 1970s and 1980s, when historians and theorists first began to critically examine photography as a field of study, they were often interested in issues of class, gender, and power. More recently, scholars have focused on how photography shapes concepts of race and mediates relationships between people.

This section looks at the intersection of genres and critical issues to highlight some of the key concerns in the scholarship.

Imagining Identity through Portraiture

Portraiture is a longstanding category of artistic production. However, until the arrival of the camera, the labour and cost of painted portraiture placed it out of reach for most Canadians. Photographic portraiture played an important role in enhancing the profile of public figures, but it was also significant for making marginalized communities increasingly visible. Portraits are the result of a structured encounter between subject and photographer. Whether the portrait is made at the request of the sitter or the photographer, or due to an external commission, it requires collaboration. Although the forms of portraiture changed dramatically from the daguerreotype studio portrait to portraits with a hand-held camera, this genre of photography has long been an important way for people to express their aspirations and imagine new identities.[1]

Tramp Art Photo Display, c.1885, maker unknown, cartes-de-visite: albumen prints (eleven), tintypes (five) with handpainting (pink, gold), wood, glass, and paper crown of thorn design with paint applied to rotating base and carved leaf and vine details, 63 x 36.5 x 36.5 cm, Art Gallery of Ontario, Toronto.

When Louis-Jacques-Mandé Daguerre first announced his invention of the daguerreotype in 1839, he did not see portraiture as a suitable application for the new technology due to long exposure times of up to fifteen minutes, during which the sitter would have to stay completely still. However, within a year, portraits became the most popular type of photograph thanks to improvements in exposure times and the development of headrests that helped sitters to hold still. Later in the 1800s, the decreasing price of photographic portraits and increasing ease in producing them made them widely accessible. In addition to framed prints and albums, portraits were gifted as visiting cards (cartes-de-visite), embedded in jewellery, and in one remarkable late-nineteenth-century Canadian example in the Art Gallery of Ontario collection, slotted into an elaborate wooden sculptural display.

Throughout the nineteenth and twentieth centuries, portraiture played an important role in shaping understandings of class, race, sexuality, gender, and ability. When we look at thousands of studio portraits, there is a certain repetitive sameness to the space, the outfits, the lighting, and the poses. However, for many sitters, the ritual of sitting for a portrait was itself a powerful statement of status and belonging. Prime Minister Sir John A. Macdonald and his wife Agnes commissioned William Topley (1845–1930) to take portraits of their daughter Mary from her birth onward. At a time when many families chose to hide disability, the Macdonalds renovated their house to ensure Mary could fully participate in social activities, including portraiture. Topley's elegant portraits remain a rare example from the time of a sitter with a disability.

Portraiture, especially portraits of artists, was a popular choice among Pictorialists. A 1935 portrait of Toronto-based singer Phyllis Marshall by Violet Keene Perinchief (1893–1987) pictures her looking directly at the camera, chest bare, wearing a headscarf and large hoop earrings. The photograph's title, *African Appeal, Phyllis Marshall*, reflects the limits placed on Black Canadians in the visual and performing arts.[2]

LEFT: William Topley, *Mary Macdonald, daughter of Sir John A. Macdonald*, May 1893, gelatin silver print, 11 x 16.8 cm, Library and Archives Canada, Ottawa. RIGHT: Violet Keene Perinchief, *African Appeal, Phyllis Marshall*, c.1935, gelatin silver print with hand retouching, The Image Centre, Toronto.

Since the introduction of photography, portraits have played a crucial role in connecting communities within Canada to families around the globe as the settler-colonial nation has been fuelled by waves of immigration. The Montreal studio of William Notman (1826–1891), for example, offered visitors the opportunity to be pictured in Canadian winter scenes ranging from an outdoor sleigh to a simulated ice rink, complete with costumes and props.[3] These

portraits often surface in family albums of British officials. Scholar Carol Williams has argued that the emphasis on child portraiture by Hannah Maynard (1834–1918) at the turn of the twentieth century in Victoria reflected the intense desire for settler women to reproduce as their contribution to the colonizing mission.[4]

Also seeking portraits in the early twentieth century were mine workers who frequented studios like those run by C.D. Hoy (1883–1973) in Quesnel, B.C., and the Hayashi Studio in Cumberland, B.C. These studios served a range of patrons, but they also offered particular props and backdrops tailored specifically for Chinese and Japanese sitters. Working together, photographers and sitters crafted images of prosperity among wider communities in Canada.[5]

LEFT: William Notman, *Lt. Col. And Mrs. Ferguson, Montreal*, 1863, silver salts on paper mounted on paper, 8.5 x 5.6 cm, McCord Stewart Museum, Montreal. RIGHT: C.D. Hoy, *Chinese man in Revolutionary background*, 1912, Barkervillle Historic Town Archives.

Photographic portraits are exceptionally effective tools to honour the subject, a way to elevate and celebrate the sitter's positive attributes, such as beauty, fecundity, and expertise. This idealization reaches its pinnacle in publicly oriented portraiture, such as the glamorous and even aspirational portraits of politicians, entertainers, artists, authors, and other luminaries, like professional boxer Muhammad Ali by Yousuf Karsh (1908–2002). But honorific portraits, as they are called, can also raise awareness of under-recognized figures, as in the case of portraits of Northwest Coast Indigenous artists by Ulli Steltzer (1923–2018) made in the 1970s during a period of cultural revival.

Yousuf Karsh, *Muhammad Ali*, 1970, gelatin silver print, 50.2 x 40.3 cm, National Portrait Gallery, Smithsonian, Washington, D.C.

The power of the portrait is both its specificity and its comprehensive mapping of the social system. Photo theorist Allan Sekula (1951-2013) noted that when we look at honorific portraits of public figures, we implicitly consider them in relation to a shadow archive of repressive portraits, such as mugshots.[6] In concert with burgeoning social sciences in the late nineteenth century, marginalized sitters, such as the poor, criminals, and people of colour, were photographed as part of a larger social project to manage and control them.

Hannah Maynard's business may have focused on celebrating the health and development of babies and children, but she also worked for the Victoria Police Department taking mugshots. A mugshot has two functions: it aids in the containment and recapture of the sitter if they are sought by police in the future again, but it also identifies accused criminals and lays the groundwork for profiling on the basis of race, mental illness, and other factors.

By the late twentieth century, modern and contemporary artists were exploring the complicated history and social function of portraiture. In 1973, Suzy Lake (b.1947) produced *Miss Chatelaine*, a work that features a grid of twelve self-portraits of Lake clad in white makeup, displaying slightly different hairstyles and accessories, and adopting poses drawn from the limited range of options offered to women in mass media. The photographs are hardly an authentic representation of Lake herself.
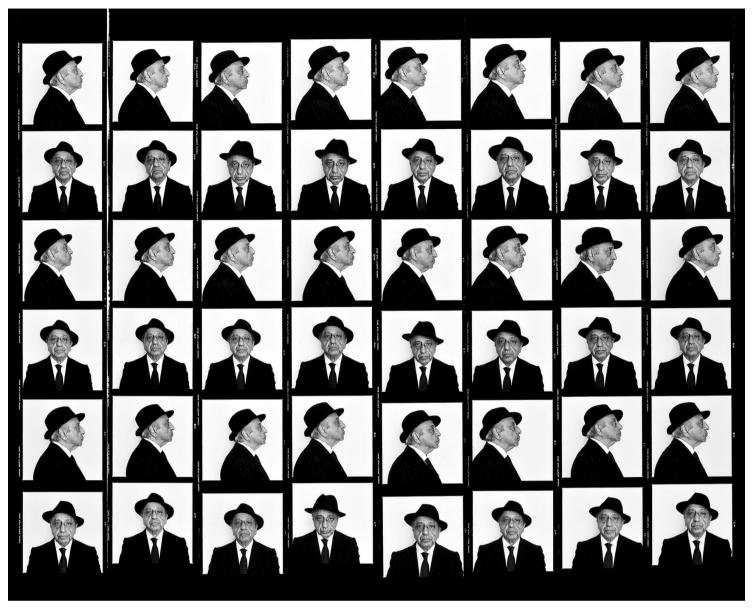

LEFT: Hannah Maynard, *One of Mrs. Maynard's Victoria Police Department photos; Belle Adams, charged with the murder of Charles Kincaid; received five years for manslaughter*, 1898, glass plate negative, BC Archives, Royal BC Museum, Victoria. RIGHT: Suzy Lake, *Miss Chatelaine*, 1973, gelatin silver fibre-based print (printed 1996), 22.3 × 22.4 cm, Metropolitan Museum of Art, New York.

In the early 1980s, Arnaud Maggs (1926–2012) also used the grid format for photographic portraiture, often depicting fellow artists. In contrast to Karsh's own highly dramatic portraits, Maggs created a portrait installation formed of forty-four black and white headshots of Karsh. Like Lake's self-portraits, the almost identical, repeated images of Karsh wearing the same suit and hat question whether photography can ever capture the essence of a subject. Instead, Maggs's multiple images of Karsh facing the camera and in profile conjure a police lineup more than a traditional portrait. Whether they capture the essence or simply the surface of their subjects, Lake's self-portraits and Maggs's repeated images seem to foreshadow the dominant forms of twenty-first-century digital portraiture.

Arnaud Maggs, *Yousuf Karsh, 48 Views*, 1981–83, gelatin silver print, 40.6 x 50.8 cm, National Gallery of Canada, Ottawa.

Personal Photography and Social Connection

When you think of personal photography, the family snapshot might be the first image that comes to mind, but personal photographs can come from many sources, and in that sense the genre is defined by how it is collected and circulates. Personal photography takes in everything from the amateur images made with a Kodak camera to the tourist postcards stuck into a family album, often alongside studio portraits or even photographs cut out from newspapers or magazines. Personal photography encompasses photographs and albums made by everyone from soldiers and students to community groups and families—both biological and chosen—to document shared experiences.

Albums and other forms of personal collections draw attention to how we use photography to understand our histories and social connections. And our relationship to these materials is often as tactile and emotional as it is visual because these photographs are often touched, shared, hidden away, and sought out when needed.[7] In the pre-digital age, personal photographs and family albums were often among the most treasured possessions. Like many others, Hon Lu's family prioritized family photographs as they fled their home in a time of crisis. Not only did they bring photographs among their limited possessions from Vietnam in 1979, but they also added to that archive with images of their journey to Canada.[8]

American cultural critic bell hooks points to the power of personal archiving and display in her discussion of photography and Black life. Whether the images were found in albums or on the walls of private homes, "images could be displayed, shown to friends and strangers… images could be critically considered, subjects positioned according to individual desire."[9] We see that in the archive of Beverly Brown. Starting in 1937, after being sent to a residential school in Alert Bay, B.C., Brown created a rare personal archive of snapshots of life in the residential school. In defiance of the dehumanizing institution, Brown and her friends bonded through photography, and she inscribed the name and home community of each child pictured in her photos.

Luong Thai Lu, *Hon Lu standing in Narita International Airport, Tokyo, during a stop-over on the way to Canada, surrounded by the family's luggage*, date unknown, Royal Ontario Museum, Toronto. This image is part of the Family Camera Network project.

Beverly Brown, *Children at St. Michael's Indian Residential School*, c.1937–49, Museum of Anthropology, University of British Columbia, Vancouver.

Studies analyzing family and other personal photography have explored a range of critical issues including identity, memory, loss, and the practices of viewing.[10] French theorist Roland Barthes was particularly intrigued that the most benign personal photographs can trigger affect, steeped as they often are in "desire, repulsion, nostalgia, euphoria."[11] Scholar Marianne Hirsch has a more expansive view suggesting that family photographs can connect viewers to images even from other historical eras and cultures.[12] This is because social conventions shape family photography: "the family photo both displays the cohesion of the family and is an instrument of its togetherness."[13]

Richard Bell's gift of his family's personal collection to a public archive is part of a wider pattern, one that offers institutions, researchers, and members of various communities the opportunity to create a fuller picture of Canadian history, as well as showcase the gaps and outright racism of state archives, including museums.[14] The Bell-Sloman family, who came to southwestern Ontario via the Underground Railroad in the 1850s, used photography to chronicle their lives and accomplishments for more than a century.

LEFT: Richard Nelson Bell, *Iris Sloman Wedding Day Photo*, 1939, black and white photograph, Brock University Archives, St. Catharines.
RIGHT: *Tintype of Black Woman with Feathered Hat*, c.1880, photographer unknown, tintype, Brock University Archives, St. Catharines.

Curator Julie Crooks describes the Bell-Sloman family's collection of portraits, snapshots, school photos, and other documents as an opportunity to trace "histories of diasporic dispersals, fugitive movement and settlement."[15] Several photographs in the collection highlight the work undertaken by family members such as the snapshot of Charles Bell with the horse and cart he used to deliver ice and coal. The collection also contains a remarkable tintype, a commissioned

portrait of a young woman in an elaborate feather hat and domestic uniform. Likewise included are several images of the family's leisure activities and moments of joy and celebration.
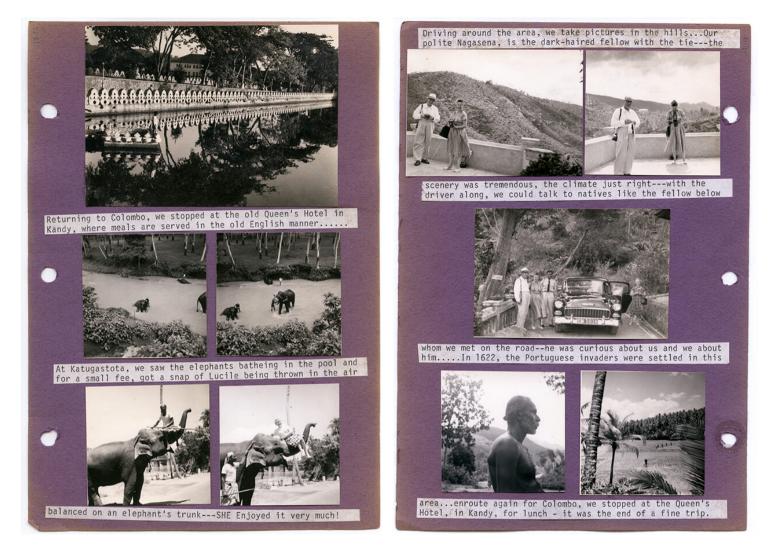

Photograph of Charles Bell with Horse and Cart, St. Catharines, date unknown, photographer unknown, black and white photograph, Brock University Archives, St. Catharines.
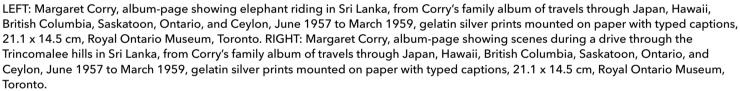
Personal photography is often used to convey emotional bonds or even create intimacy within families or social groups. In her influential study of a range of Canadian photo albums at the McCord Museum, photo historian Martha Langford argued that what is often overlooked, but crucially important, in collections of personal photography is the way they build connection through narratives: "photo albums are not designed to inform strangers but to act as mnemonic clues for the people involved."[16]

Although Langford focused particularly on oral narratives, her insights offer a helpful framework for albums such as the one created by Margaret Corry (1947-1963). Corry was a Canadian expatriate who travelled extensively in Europe and Asia during the 1940s and 1950s. She took most of the photographs herself and assembled them into a travelogue with typewritten captions and observations.[17] She sent the albums home to Canada in an effort to connect with her family and bring them into her adventures. Her albums tell her personal story of adventure and cultural exchange within a global context of imperialism.

LEFT: Margaret Corry, album-page showing elephant riding in Sri Lanka, from Corry's family album of travels through Japan, Hawaii, British Columbia, Saskatoon, Ontario, and Ceylon, June 1957 to March 1959, gelatin silver prints mounted on paper with typed captions, 21.1 x 14.5 cm, Royal Ontario Museum, Toronto. RIGHT: Margaret Corry, album-page showing scenes during a drive through the Trincomalee hills in Sri Lanka, from Corry's family album of travels through Japan, Hawaii, British Columbia, Saskatoon, Ontario, and Ceylon, June 1957 to March 1959, gelatin silver prints mounted on paper with typed captions, 21.1 x 14.5 cm, Royal Ontario Museum, Toronto.
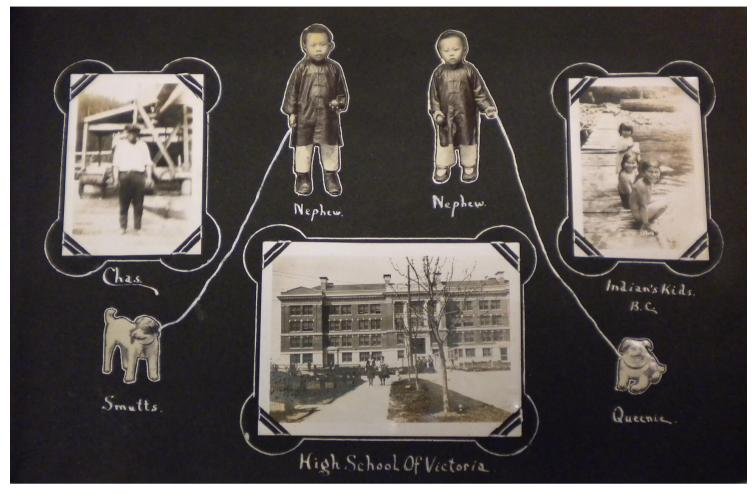
A fascinating example of a more abstract, imaginative narrative crafted through personal photographs comes from the pages of a scrapbook created by Lillian Lock in the 1920s and 1930s.[18] Lock combined portraits of family members living in China with snapshots of her family dogs, a Canadian school, and Indigenous children on a dock. She drew lines between her young relatives in China to make it seem as though they were walking her dogs and so part of her family life in Canada. As art historian Julia Lum describes, "Lock's album bridges the insurmountable distance between geographies and chronologies, constructing familial bonds where there were indeed none."[19] Lock also included photographs in the album that she clearly saw as family photographs, such as family immigration documents and a newspaper article about her mother's 1909 arrival in Toronto, a rarity given government policies restricting Chinese family reunification. These institutional photographs carried enormous power over the personal lives of their subjects and serve as a crucial counter-archive in the family album.[20]

Lillian Lock, page from Lillian Lock's scrapbook (5), c.1920s, Multicultural History Society of Ontario, Toronto, courtesy of Keith Lock.

The relationship between the state and personal photography is even more explicit in the context of Japanese Canadian internment camps during the Second World War. Personal cameras were not allowed in the government internment camps although many people smuggled them in, and some Japanese Canadian photographers were designated as official photographers documenting camp life.[21] In studying the archive of surviving images, media scholar Kirsten Emiko McAllister was struck by the smiling faces in the images and that the images did not document the harsh conditions, which suggests overlapping interest among amateur and official photographers in "averting the gaze from the losses, humiliations, and intergenerational damage that Japanese Canadian families underwent in the hands of the Canadian government."[22] Within her own family, McAllister's mother similarly provided a consistently celebratory narrative of their family photographs, including those made during internment.[23]

Scholar Marianne Hirsch uses the term "postmemory" to describe the outsized power one generation's narratives, often told through photographs, can have on the next generation. Postmemory creates inherited memories so clear that they feel real and yet the way they often elide trauma can contribute to its intergenerational impact. As McAllister demonstrates, personal photographs and their narrative scripts may work in tandem to idealize the idea of family by erasing traces of conflict and hardship.

A Group Photograph, Tashme, BC, c.1943, photographer unknown, Nikkei National Museum, Burnaby.

Photography as Art

There were vigorous debates about what photography was and how it should be used for several decades after its invention in 1839, and advocates for artistic photography, such as British photographer and author Henry Peach Robinson (1830-1901), fostered its place in the arts through lectures, publications, and exhibitions in the rich cultural hubs of Europe. In Canada, photographers experimenting with the camera's artistic potential looked to their colleagues in other countries for inspiration.

Alexander Henderson, *Victoria Bridge. Abutment, Ice shove*, c.1887, albumen print, 15.3 x 20.2 cm, Library and Archives Canada, Ottawa.

Alexander Henderson (1831-1913), who did not need to make a living from his photography, gave up his portrait business in the 1860s to focus on landscapes and views. Many of his landscape photographs follow Robinson's call for poetic treatment and draw on numerous photographic techniques to deploy light, tone, and composition as creative tools. Henderson often submitted photographs to U.K. exhibitions and

elite amateur exchange societies where his work was received as art. Seeking to build similar support for art photography in Canada, Henderson and William Notman were founding members of the Art Association of Montreal in 1860, and Notman offered his studio for the association's inaugural exhibition, which included photographs.

Although photography was not readily embraced as an art form in mid-nineteenth-century Canada, it still played an important role in the Canadian art world.[24] Commercially available photographs provided invaluable source material for artists, especially those working in landscape,[25] and many commercial studios employed artists to paint photographs. For instance, John Fraser (1838–1898), who worked at Notman's studio, was called on to paint over photographs completely so that they resembled traditional oil or watercolour portraits. Notman also sought access to art collections to document paintings photographically, which he then sold as prints and stereographs, and published in books. His efforts helped to popularize the fine arts and to augment his own cultural cachet.

William Notman, *Master Bryce Allan, Montreal, QC*, 1866, silver salts, watercolour on card, albumen process, 55 x 45 cm, McCord Stewart Museum, Montreal.

By the later part of the nineteenth century, the immense popularity of stereoscopes encouraged more creative approaches to subject matter. Studio photographer James Esson (1853–1933), for example, produced Victorian genre scenes and made stereoscopic views during his North American travels. As the public's demand for photographic content grew, photographers responded with creative performances staged for the camera, erotic images, and narrative sets of photographs of the same subject that point toward the development of moving images and film.

In the 1890s, Pictorialism became the first clearly defined international artistic movement within photography. It mined the potential of both the camera and experimental printing techniques to produce soft, sepia-toned photographs of traditional artistic subjects such as nudes, landscapes, and portraits. Sidney Carter (1880–1956) was a member of the Pictorialist Photo-Secession group in New York founded in 1902 by Alfred Stieglitz (1864–1946). In 1906, Carter brought an exhibition of Pictorialist work to Toronto with the help of Harold Mortimer-Lamb (1872–1970), who also worked to establish regular salons and commercial galleries for art and photography in several Canadian cities, all while publishing reviews in international arts magazines.

H.G. Cox, *A Summer Day*, c.1928, sepia-toned gelatin silver print.

Curator Ann Thomas has observed that Pictorialism persisted in Canada longer than many other places.[26] B.C. photographer H.G. Cox (1885–1972) only took up photography in the 1920s and produced a remarkable body of work over the next decade. Cox's fellow Vancouver photographer John Vanderpant (1884–1939) also integrated aspects of Pictorialism into his more modernist photographs, which were often taken from unusual angles that highlighted a mechanized way of viewing and representing the industrialized world.[27]

Though many think of the art realm as highly individual and avant-garde, early twentieth-century art photography in Canada was conservative. Pictorialism followed international trends, and because its development in Canada was fostered and judged by camera clubs, most of the resulting photography shared a clear set of artistic parameters. Even the modernist photography that followed

Pictorialism grew out of homogeneous networks of artists, critics, curators, and gallerists. For instance, the Toronto Camera Club, which initiated many of the early exhibitions, regularly debated whether women should be full members, so there should be little surprise that the celebrated women art photographers in Canada at the time did not emerge from these clubs. Minna Keene (1861–1943) had already established her place in the Pictorialist movement in the U.K. by the time she settled in Canada in 1913. The domestic still-life photographs captured by Margaret Watkins (1884–1969) in the late 1910s and early 1920s are among the most internationally recognized Canadian modernist images and yet she was trained and produced her best-known work in the U.S. Working in Mexico in the late 1940s, Reva Brooks (1913–2004) made portraits of Indigenous people and her photos garnered international attention.

LEFT: Minna Keene, *Untitled*, c.1910, carbon print mounted to single-ply period board and additional two-ply period board, 21.6 x 27.9 cm, Stephen Bulger Gallery, Toronto. RIGHT: Reva Brooks, *Confrontacion (Elodia)*, 1948, gelatin silver print, 22.8 x 29.2 cm, edition of twenty-five, Stephen Bulger Gallery, Toronto.

In the postwar period, new support for the photographic arts in Canada and the waves of artists arriving from other countries spurred the development of art photography in different ways. In 1951, the Massey Report outlined the need for a national arts infrastructure to fund and support artists across the country. Canada Council funding fostered the development of artist-run spaces and innovative arts magazines and supported travelling exhibitions, while the National Film Board (NFB) was developing creative photographic projects by the end of the 1960s.

Michel Lambeth (1923–1977) was one photographer who received support from the NFB and the Canada Council in the 1960s. He was born in Canada but learned photography during a six-year stay in Europe after the Second World War. He became interested in the subjective experience of the urban environment and the aesthetic possibilities of everyday life, exploring these

themes in his street photography when he returned to Toronto. His photographs of the social landscape, such as *Union Station*, 1957, embraced aspects of the documentary style, but focused on the absurdities of life rather than on advancing a political agenda. In the early 1970s, Lambeth served on the photography awards jury with Tom Gibson (1930–2021) and Charles Gagnon (1934–2003).[28]

Michel Lambeth, *Union Station*, 1957, gelatin silver print, 18.9 x 27.7 cm, Library and Archives Canada, Ottawa.

From the late 1960s on, photography played a significant role in the arts in Canada, and Conceptual artists including Sylvain P. Cousineau (1949–2013) and Stan Denniston (b.1953) made work that rejected the idea of photography as merely a tool to document the world. Others including Michael Snow (1928–2023), Jeff Wall (b.1946), Ken Lum (b.1956), and Vikky Alexander (b.1959) are among the Canadian artists with the highest international profiles. Snow once explained the Conceptual approach by saying: "to extend the depth of what has been called 'art' into photography requires not choosing nobler subjects, but rather making available to the spectator the amazing transformations the subject undergoes to become the photograph."[29] We see this concept at play in Snow's *Authorization*, a work that began with a simple self-portrait taken using a tripod-mounted camera and a mirror. But Snow taped the resulting images to the mirror and re-photographed them three more times, resulting in a complex and compelling final image.

In the 1970s and 1980s, as art school training in photography blossomed along with the market and audience for photography, photo-based work was fully integrated into the contemporary art scene. Particularly notable in the 1980s is the wide range of feminist artists who shared an interest in the way gender is constituted through representation but who used photography in wildly different ways—ranging from the visual narratives of domestic life by Susan McEachern (b.1951) to the highly stylized large-scale self-portraits of Barbara Astman (b.1950).

LEFT: Michael Snow, *Authorization*, 1969, instant silver prints (Polaroid) and adhesive tape on mirror in metal frame, 54.6 x 44.4 x 1.4 cm with integral frame, National Gallery of Canada, Ottawa. RIGHT: Barbara Astman, *Untitled* (The Red Series), 1981, Ektacolor mural, 122 x 122 cm, private collection.

The Aesthetics of Landscape

In Canada, landscape photographs appeared first in the form of scenic views made by commercial photographers such as William Notman and later, in the 1860s, as a subject in artistic photography. But this genre of photography derives from painting traditions dating back to Renaissance Europe. Landscape photography typically portrays a natural environment using a set of pre-existing pictorial conventions, including light, atmosphere,

LEFT: Jacob van Ruisdael, *Waterfall*, 1660s, oil on canvas, 106.7 x 98.4 cm, National Gallery of Canada, Ottawa. RIGHT: George Barker, *Niagara Falls in Winter*, c.1890, albumen silver print, 42.6 x 52.1 cm, National Gallery of Canada, Ottawa.

composition, and recession in space. In the 1840s and 1850s, landscape photographers grappled with technical challenges such as depth of field (which affects how much of an image is in focus), the absence of colour, the smaller size of a photograph compared with a painted canvas, and the difficulty of registering clouds and sky, which often required a different exposure than the land. Other challenges included spatial arrangement, weather, and movement.[30]

LEFT: Alexander Henderson, *Cape Trinity, Saguenay*, c.1865-75, albumen silver print, 11.5 x 19 cm, National Gallery of Canada, Ottawa. RIGHT: Sally Eliza Wood, *Brome Lake, Knowlton, Que., Falls at the Outlet*, c.1905, coloured postcard, 10.2 x 15.2 cm, Bibliothèque et Archives nationales du Québec, Montreal.

Despite these obstacles, photographers such as Alexander Henderson, working in Quebec in the 1860s and 1870s, achieved success and gained international recognition for picturesque views such as the striking image, *Cape Trinity, Saguenay*, c.1865-75.[31] Henderson adapted conventions of landscape painting, using formal devices to create a distinct foreground and background to convey a sense of depth. In some instances, Henderson included foreground features to frame an image, giving viewers a sense of visual proximity. Henderson's prints sold well with tourists keen to remember Canada for its natural beauty. Photographers like Sally Eliza Wood (1857-1928) continued to feed this market through the early twentieth century with postcard views of eastern Quebec.

Landscape was accepted as an aesthetic category in art photography during the Pictorialist movement, beginning around the turn of the twentieth century. Sidney Carter, Charles Macnamara (1881-1944), and others created soft focus gum bichromate prints with subtle tonalities, emulating the atmospheric effects of tonalist and Impressionist landscape painting. Artistic works such as Carter's *Evening Sunset on Black Creek*, c.1900-01, portray the land as domesticated and as existing for the pleasure of the viewer. At the same time some photographers were exploring the aesthetics of landscape, others were making pictures of the land that

LEFT: Sidney Carter, *Evening Sunset on Black Creek*, c.1900-01, gum bichromate, 15.2 x 9.4 cm, Library and Archives Canada, Ottawa. RIGHT: Charles Macnamara, *A Red Pine at Marshall's Bay*, 1904, celluloid negative and print, Arnprior & McNab / Braeside Archives.

constructed concepts of place and negotiated power over and ownership of land and resources.

Government geological surveys in the 1860s-90s were important to settler colonist ambitions, land acquisition, and resource development. Occasionally,

these photographs depart from aesthetic conventions as they are lacking a gentle recession into space, a penetrating line of sight, and interesting foreground features, such as in the work of Joseph Burr Tyrrell (1858–1957), made during an 1886 survey in Alberta with the Geological Survey of Canada. Using an approach similar to survey photographers of the American West, some practitioners in Canada attempted to translate the environment into a pictorial form of information to support an idea of the West as largely uninhabited and available for European settlement.[32]

Nonetheless, there was not a strict separation between images that followed aesthetic conventions and those that were made in the name of science and progress. Dramatic landscapes by Édouard Deville (1849–1924), the Surveyor General of Canada, are a case in point, because he conveyed the beauty of a scene even as he made photographs for information about the land. No matter the pictorial structure, landscape is not something "'out there' waiting to be recorded." Rather, as historical geographer James Ryan reminds us, it is a way of conceiving of the world that privileges the perspective of "a detached, individual spectator."[33]

LEFT: Joseph Burr Tyrrell, *Haney's 2nd claim on the North side of the Saskatchewan River, Alberta*, 1886, black and white photograph, Library and Archives Canada, Ottawa. RIGHT: Édouard Deville, *Illecilliwaet Canyon near Revelstoke*, 1886, black and white photograph, image: 21.1 x 15.1 cm; on mount: 34.9 x 26.7 cm, Library and Archives Canada, Ottawa.
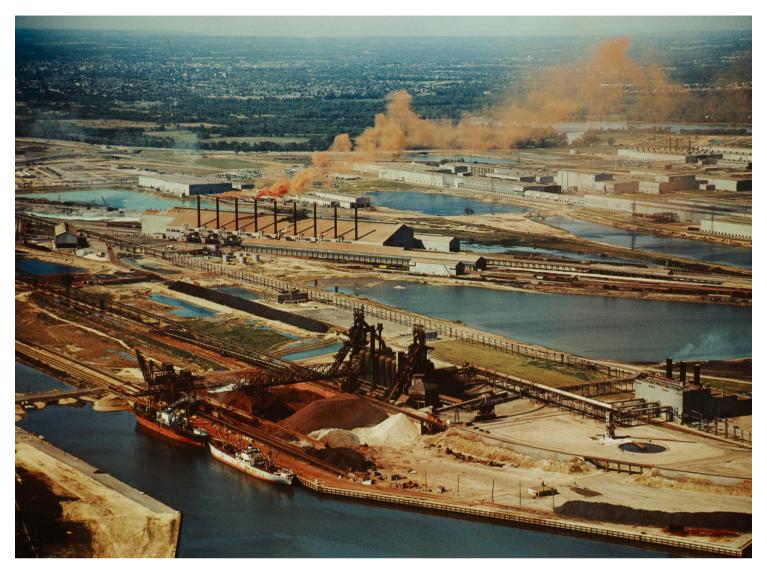
Alongside government surveys and commercial enterprises to produce postcards and scenic views are independent explorations, often by women. Mary Schäffer (1861–1939), for instance, travelled through the Canadian Rockies in the early twentieth century and made photographs of the landscape and flora that she showed in lantern slide lectures and published in illustrated travelogues.

The landscape genre accommodates all manner of scenes, including those that focus on the exploitation of nature. Given the importance of resource extraction to Canada's economy, numerous practitioners have photographed industrial landscapes. In these photographs, the emphasis is less on nature and more on the infrastructure of agriculture, forestry, and mining. Working as a documentary photographer in the 1950s and 1960s, George Hunter (1921–2013) photographed the industrial sector, including oil and gas, forestry, and mining. His work recognizes the role of natural resources and industry in the booming postwar economy.[34]

George Hunter, *Dofasco and Stelco Steel Mills, Hamilton, Ontario*, 1954, dye transfer print, 31.2 x 42.1 cm, Art Gallery of Ontario, Toronto. © Canadian Heritage Photography Foundation.

Over the course of the twentieth century, Canadian perspectives on industry changed significantly, and the initial celebratory tone of the earlier work of photographers gave way to critical investigations of land use, pollution, and the human impact on the environment. The growing concern regarding the environmental consequences of human activity in the 1970s led some photographers to explore the idea of the human-altered landscape. Artists offering commentary on the state of the environment include Edward Burtynsky (b.1955), who began producing large-scale, richly coloured, and highly detailed photographs of mine tailings, marble quarries, and oil fields, and Geoffrey James (b.1942), whose panoramic landscapes of European gardens and villas tell a different story about the domestication of nature. The series of majestic black and white photographs of the remains of Rockland Bridge, New Brunswick, by Thaddeus Holownia (b.1949) illustrates the impact of a wider battle between humans and nature. The ongoing destruction of a 200-year-old bridge on the Bay of Fundy points to potential fallout from the meeting between human hubris and the power of nature.

Conceptual artists also worked with photography to critique romantic ideals of landscape and deconstruct colonial power relations. The photographic series by American theorist and artist Allan Sekula, *Geography Lesson: Canadian Notes*, which toured North America in 1986 and 1987, visualized Canada as a land shaped by the demand for natural resources.[35] *Long Beach BC to Peggy's Cove Nova Scotia*, 1971, by Roy Kiyooka (1926–1994) is a photo series and

travel narrative of the artist's sensory and emotional experience relating to his move from Vancouver to Nova Scotia for a teaching position at the Nova Scotia College of Art and Design (NSCAD). Moving from west to east, and composed of image fragments, Kiyooka emphasizes geographic displacement and disrupts the idea of the Trans-Canada Highway as a symbol of national unity.[36]

Thaddeus Holownia, *Lower Dorchester*, August 1983, gelatin silver print, 20.2 x 46.9 cm; image: 16.5 x 40.5 cm, CMCP Collection, National Gallery of Canada, Ottawa.

Another work that uses the grid format is by Marlene Creates (b.1952). *Sleeping Places, Newfoundland*, 1982, shows the artist's imprint on the land from places she slept during a two-month journey around the island. In this work, Creates established a relationship with the land that was about memory and experience rather than dominance and control.[37] For these Conceptual artists, photography offered a means of contesting conventional Western ideas about the world.

LEFT: Allan Sekula, *Sudbury*, from *Geography Lesson: Canadian Notes*, 1985–86 (MIT Press & Vancouver Art Gallery, 1997). RIGHT: Marlene Creates, *Sleeping Places, Newfoundland* (detail), 1982, twenty-five selenium-toned silver prints, images: 27 x 39 cm each; installed: 259 x 436.8 cm, Memorial University of Newfoundland Collection, The Rooms Provincial Art Gallery, St. John's. © Marlene Creates / CARCC Ottawa 2023.

Photography as Evidence and Communication: Documentary and Photojournalism
A photograph from 1893 showing people gathered around a broken section of the intake pipe that supplied water from Lake Ontario to the residents of Toronto illustrates how images have long been used to record noteworthy events. This disruption to the city's water supply caused an outbreak of typhoid fever; shortly after the photo was taken, the city engineer modernized the water system.
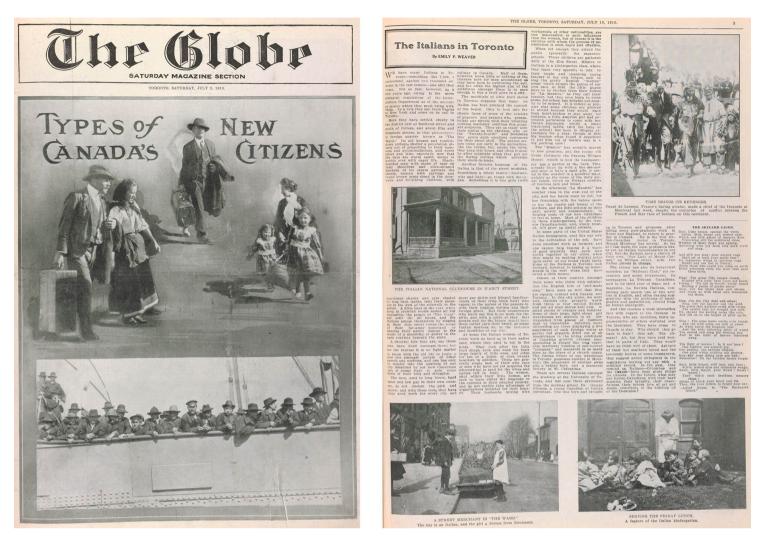
LEFT: F.W. Micklethwaite, *Waterworks upheaval*, 1893, black and white photograph, 16 x 20 cm, City of Toronto Archives. RIGHT: Lewis Benjamin Foote, *Interior of 109 Henry Avenue, Winnipeg; Blood-spattered kitchen after fatal stabbing with a pocketknife*, 1922, gelatin silver print, 19.7 x 24.8 cm, Archives of Manitoba, Winnipeg.

During the late nineteenth and twentieth centuries, municipal governments in growing urban centres such as Montreal, Toronto, and Winnipeg used photography not only to record events but also as evidence to manage perceived problems, such as poverty and criminality.[38] Photography was an important tool in urban reform initiatives, such as the Medical Health Officer's surveys of living conditions in downtown Toronto, and in policing, where photographers took mugshots for identifying criminals and made forensic photographs of crime scenes.[39]

Photojournalism developed in Canada in the early twentieth century when newspapers and magazines began publishing photographs in illustrated weekend sections. Photographers such as William James (1866-1948), Jessie Tarbox Beals (1870-1942), and Lewis Benjamin Foote (1873-1957) were at the forefront of the field. The popular illustrated supplements of this time helped newspapers boost their circulation and generate a sense of connection to others.[40] News agencies that published papers and magazines adapted the use of photographs to target different readerships and to convey different perspectives. For instance, *The Globe*, a newspaper aimed at well-off professionals and the business community, was allied with the federal Liberal party and supported Prime Minister Wilfrid Laurier's immigration agenda.[41] To this end, it published illustrated stories, including one by journalist M.O. Hammond (1876-1934), in its Saturday magazine emphasizing the role of immigrants in nation building. The illustrated format appealed to readers' emotions and encouraged a sense of social responsibility.[42] By 1922, the increased demand for pictures led *The Globe* to hire John H. Boyd (1898-1971) as its first staff photographer.
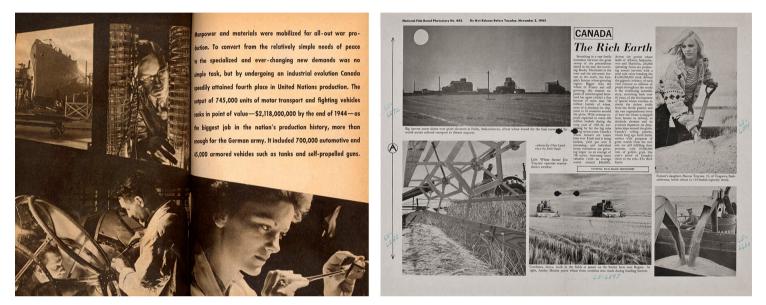
LEFT: "Types of Canada's New Citizens," *The Globe*, Saturday, July 2, 1910, magazine section, Library and Archives Canada, Ottawa.
RIGHT: Emily Weaver, "The Italians in Toronto," *The Globe*, Saturday, July 16, 1910, Library and Archives Canada, Ottawa.
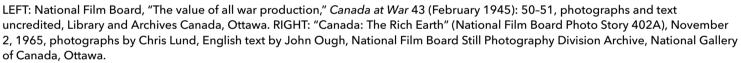
Photographers were not normally credited for their work in newspapers and magazines in the early twentieth century, so Edith Watson (1861-1943), who made her living in travel photography, was ahead of many of her colleagues by insisting that she receive credit as well as payment for her images. With stories about women in rural communities published in popular magazines such as *Canadian Magazine* and *Maclean's*, Watson brought a Pictorialist aesthetic to a mainstream readership.[43]

Documentary and photojournalism are closely related as both are generally accepted as realistic representations of the world, and both were mobilized in nation building. The documentary genre became popular in the 1930s and 1940s when the first director of the National Film Board of Canada (NFB), John Grierson (1898-1972), embraced film and photography as a means of unifying the nation. Grierson believed in the power of the collective and considered documentary a means for telling human stories with a social message.[44] Under Grierson's direction, the NFB Still Photography Division created an idealized image of Canadian life that influenced concepts of nationhood.[45]

NFB documentary photography flourished prior to and during the Second World War, when the Still Photography Division served as the country's official photo agency. In association with the Wartime Information Board (WIB), the Still Photography Division produced and distributed thousands of photographs in mainstream newspapers and magazines, as well as in its own journal, *Canada at War*.[46] These photographs highlighted the country's wartime manufacturing industries, including aluminum and steel, armaments and munitions, shipbuilding, and the production of military clothing and vehicles.[47] After the war, the agency turned from industry to other subjects and themes, but its photo stories continued to shape the image of the nation.

LEFT: National Film Board, "The value of all war production," *Canada at War* 43 (February 1945): 50–51, photographs and text uncredited, Library and Archives Canada, Ottawa. RIGHT: "Canada: The Rich Earth" (National Film Board Photo Story 402A), November 2, 1965, photographs by Chris Lund, English text by John Ough, National Film Board Still Photography Division Archive, National Gallery of Canada, Ottawa.
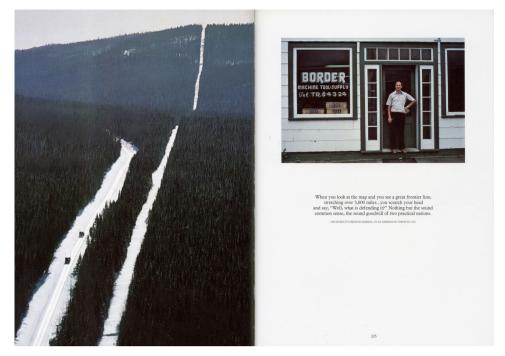
When illustrated magazines were at their peak in the 1950s and early 1960s, photo stories contributed to the image of Canada as a stable and prosperous nation. The NFB Still Photography Division continued to play a central role in both documentary and photojournalism, especially between 1955 and 1969, when the agency supplied hundreds of ready-to-use photo stories to newspapers and magazines in Canada and abroad.[48] Staff photographers Chris Lund (1923–1983) and Gar Lunney (1920–2016) carried out the agency's mission, and freelance photographers, including Rosemary Gilliat Eaton (1919–2004), Ted Grant (1929–2020), Richard Harrington (1911–2005), George Hunter, and Sam Tata (1911–2005) were also hired on assignment.[49]

Many stories from this period portray the country's natural resources, using landscape imagery to signify economic prosperity.[50] A major undertaking in the 1970s was *Between Friends / Entre Amis*, a bicentennial celebration of the American Declaration of Independence in the form of a book that Canada presented to U.S. President Gerald Ford, and an exhibition displayed in Canadian and American cities in 1976.[51] For this project, twenty-seven photographers working under the direction of Lorraine Monk produced a photographic survey of the Canada-U.S. border.

During this period, many newspapers published inserts that mimicked the format of the illustrated magazines and featured longer photographic stories.

The *Weekend Magazine*, one of the nation's most popular weekly supplements, turned to colour photography to convey a concept of multicultural nationalism.[52] However, not all of the documentary photo stories published during this era were understood as presenting a positive or celebratory picture of Canada. In 1972, a group of young photographers including Claire Beaugrand-Champagne (b.1948) and Michel Campeau (b.1948) received a grant to spend several months living and working in the rural community of Disraeli, Quebec. When the resulting photographs were published in the Quebec press, they generated a critical backlash for presenting a "miserabilist" view of the community and initiated a conversation about ethics and power in photography.[53]

Page from *Between Friends / Entre Amis* (Toronto and Ottawa: McClelland & Stewart Ltd., and the National Film Board of Canada Still Photography Division, 1976), 224–25.

In the 1970s and 1980s, photojournalism continued to shape popular opinion. Press photography influenced the public perception of prominent figures, and it was used to tell the stories of underrepresented Canadians. Pierre Elliott Trudeau, who served as prime minister from 1968 to 1979 and 1980 to 1984, was a charismatic politician who was aware of the importance of photographs in shaping his image. An award-winning photograph of the prime minister with a young Justin Trudeau tucked under his arm taken by Rod MacIvor (b.1946) fostered a public image of the politician as a family man, while a photograph of Pierre Trudeau welcoming the Troeung family, refugees from Cambodia, taken by Murray Mosher (b.1945) presented an image of humanitarianism.

LEFT: Pierre Trudeau is saluted by an RCMP officer as he carries son Justin to Rideau Hall in 1973 to attend an outdoor reception for visiting heads of Commonwealth countries in Ottawa, August 23, 1973, photograph by Rod MacIvor, Postmedia / *The Ottawa Citizen*. This image won a National Newspaper Award for best feature photo in 1973. RIGHT: Press photograph of Prime Minister Pierre Trudeau welcoming the Troeung family to Canada in Ottawa, December 1980, photograph by Murray Mosher, gelatin silver print, 25.5 x 20.5 cm.
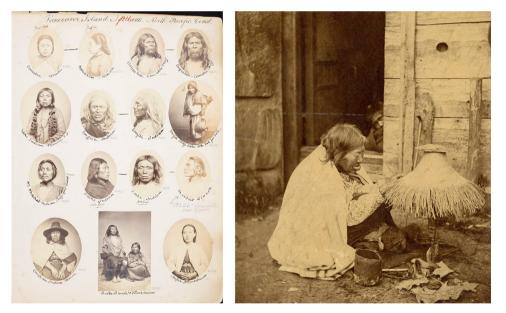
In the 1970s and 1980s Canadians from diverse backgrounds started to tell their own stories in the press. Toronto's LGBT magazine, *The Body Politic* (1971–87) published photographs by journalist Gerald Hannon (1944–2022) that documented and celebrated the gay community. The Black-owned newspapers *Contrast* and *Share News*, and the magazine *Spear*, published the work of Black photographers including Jules Elder, Eddie Grant, Diane Liverpool (b.1958), Al Peabody, and James Russell (b.1946).[54] Their images celebrated the accomplishments of members of the Black community and portrayed events that were not represented in the mainstream press. But no matter the news story, photojournalism played an important role both in shaping communities and in relaying current events through photographs.

From Ethnographic Studies to Decolonizing Photography

In 1866, photographer Frederick Dally (1838–1914) accompanied a diplomatic expedition to First Nations on Vancouver Island and produced a large collection of portraits, which he marketed as cartes-de-visite. When he closed his business to move to the U.S., many of his negatives of First Nations subjects went to Hannah Maynard, who continued to sell these images for years to come.[55] This commodification of images of Indigenous life in the late nineteenth century is connected to the growth of organized tourism and the emergence of the discipline of anthropology.[56]

Commercial photographers, missionaries, amateur ethnographers, and travellers all photographed Indigenous subjects, sometimes in the name of science, but also for personal use and to advance economic interests and political or religious agendas. In the late nineteenth century, photographers on government expeditions recorded aspects of Indigenous lives that were used in attempts to establish control over land, resources, and peoples. An early example is the photographs of Humphrey Lloyd Hime (1833–1903) for the 1858 Assiniboine and Saskatchewan Exploring Expedition. While they were on

LEFT: Frederick Dally, page from *Photographic Views of British Columbia 1867–1870* (Dally Album Number 5), 1870, leather-bound embossed album containing ninety-one black and white photographic prints, BC Archives, Royal BC Museum, Victoria. RIGHT: Edward Dossetter, *Haida woman plaiting a hat in Haida Gwaii*, 1881, albumen print, 17.7 x 15.4 cm, The British Museum, London, U.K.

inspection tours at the behest of the Department of Indian Affairs, government officials gathered demographic data and assessed whether Indigenous communities were likely to resist the government development initiatives. Meanwhile, commercial photographers such as Edward Dossetter (1843–1919) were specifically hired to make ethnographic portraits during these excursions. These typological studies circulated in various ways, including in government reports, personal albums, and travel literature, and were widely available from 1860 until the early twentieth century.[57]

As a genre, ethnographic photography was used to present an idea of Indigenous biological inferiority in an attempt to justify the political and economic interests of settler colonialism. Colonialism is rooted in a belief that there are biological differences between races, but science has proven that there is no genetic basis for this. This means that race is a social construct.[58] Although the ideology of race developed before the invention of photography, ideas about racial hierarchy were incorporated into European thought through the newly formed social sciences of ethnography and anthropology in the mid-nineteenth century. Ethnographers such as Charles Marius Barbeau (1883–1969) used photography in their fieldwork to document the material culture and customs of people who were thought to be biologically inferior, and photographs were considered evidence to support pre-existing ideas about a racial hierarchy.[59]

However, even within the oppressive context of settler colonialism, numerous Indigenous photographers resisted the ethnographic perspective that informed mainstream culture. Peter Pitseolak (1902–1973), for example, took up the camera to document traditional Inuit culture and the modernization in his community at the same time the Canadian government was using ethnographic photography to lay claim to the north. Later, Pitseolak's grandson, Jimmy Manning (b. 1951), turned to photography to portray life in his community of Kinngait, Nunavut.

LEFT: Aggeok Pitseolak, *Peter Pitseolak with his favourite 122 camera*, c.1946-47, black and white negative, 11.4 x 6.4 cm, Canadian Museum of History, Gatineau. RIGHT: Peter Pitseolak, *Aggeok Pitseolak wearing a beaded amauti*, c.1940-60, black and white negative, 5.7 cm x 8.9 cm, Canadian Museum of History, Gatineau

Photography, like other forms of creative expression, also offered a way for Indigenous practitioners to connect with family and build community. Tlingit photographer George Johnston (1894–1972), for instance, revealed continuities between the past and present in his photographs of everyday life, creating a kind of "extended family album."[60] For James Patrick Brady (1908–1967), photography was embedded in political activism and his quest for Métis revitalization, while portraits of Elders by Murray McKenzie (1927–2007) brought people together by creating links between generations.[61] James Jerome (1949–1979), a Gwich'in photographer working in the Northwest Territories in the 1970s, also documented traditional activities and made portraits of Dene Elders in the Mackenzie Valley. These practitioners integrated photography into their daily lives and used it as a new way to tell their own stories.[62]

LEFT: George Johnston, *Hauling Freight on Teslin Lake–Fur, Grub*, c.1942-43, black and white print on Velox paper, Yukon Archives, Whitehorse. RIGHT: Murray McKenzie, *Elder Mary Monias (100) from Cross Lake First Nation*, c.1967-96, silver print on paper, 35.5 x 28 cm, Winnipeg Art Gallery.

During the 1970s, many Indigenous people and communities across Canada were invigorated by a growing political awareness, and numerous artists turned to photography to portray their own experiences and redefine their images. The 1980s were an important period for Indigenous art and activism, as First Nations, Inuit, and Métis artists, curators, and critics attempted to address systemic racism by gaining access to mainstream cultural institutions.[63] In 1985, a group of photographers founded the Native Indian / Inuit Photographers' Association (NIIPA) in Hamilton.[64] NIIPA offered training and organized conferences and exhibitions. From the beginning, the association was led by Indigenous women and was committed to gender equality.[65]

At a time when Indigenous people were often pictured according to derogatory stereotypes, photographers turned to image-making as a positive form of self-representation and to reaffirm their cultural identity. Photographs by Dorothy Chocolate (b.1959), for example, depict people in her community of Gamèti (formerly Rae Lakes) practising traditional skills and living off the land.[66] Many of the photographers affiliated with NIIPA, including Jeff Thomas (b.1956), Shelley Niro (b.1954), and Greg Staats (Skarù:rę̓ [Tuscarora] / Kanien'kehá:ka [Mohawk] Hodinöhsö:ni', Six Nations of the Grand River Territory, Ontario, b.1963), have resisted the objectifying gaze of ethnographic photography and

have contributed a great deal to the decolonization process by restoring Indigenous perspectives.

LEFT: Dorothy Chocolate, *Mary Wetrade tans caribou hide, Rae Lakes, NWT,* August 1985, Collection of the artist. RIGHT: Shelley Niro, *Sisters*, 1987, black and white photograph, 25.5 x 17.5 cm, Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau.

Photography in Advertising and Commodity Culture

Commercial photographers were the first to explore the potential of photography as a commodity, and many studios, including the Livernois Studio in Quebec City, offered their clients collectible portraits of prominent figures, such as this cabinet card, c.1874–81, of Charles-Félix Cazeau, a French Canadian priest and the administrator of the Catholic Archdiocese of Quebec, as a way of increasing business.[67] Technical developments in the 1880s greatly improved the ease and speed of photography and advanced its integration into capitalist culture, and the widespread use of the halftone printing process in the 1890s furthered these connections by allowing for quick and inexpensive reproductions.

In the early twentieth century, governments and corporations in Canada embraced photography for their marketing campaigns. Advertising and related forms of commercial photography adapted existing photographic styles and genres to commodity culture because, unlike other types of photography, advertising photography does not have distinctive features. Instead, as media theorist Anandi Ramamurthy explains, this genre is best characterized by the way it "borrows from and mimics every existing genre of photographic and

cultural practice to enhance and alter the meaning of lifeless objects" as commodities.[68]

In Canada, early advertising photography promoted the nation through representations of landscape. In the 1890s, government branches, such as the Department of Agriculture and the Department of the Interior, began using photographs to market Canadian farm products, as well as to promote the country to potential settlers. Emigration agents adopted a range of methods to publicize the attractions of Canada and played a critical role in dispelling negative perceptions about the country overseas. Posters, pamphlets, newspaper advertisements, and public lectures illustrated with lantern slides were used to create a positive impression of Canada in Britain.[69]

LEFT: Jules-Ernest Livernois, *Monseigneur Charles-Félix Cazeau*, c.1874–81, cabinet card, gelatin silver print, card: 10.5 x 6.3 cm; image: 9.4 x 5.7 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: *Evolution of a Homestead*, c.1906, Library and Archives Canada, Ottawa.

In 1911, Robert Rogers, the Minister of the Interior, described the country's immigration policy as "in the first instance simply an advertising policy—a means of placing the advantages of Canada before such people in other countries as we desire to induce to come to Canada."[70] In the Prairie provinces, agriculture departments acquired photographs of harvest scenes from commercial photographers to attract farmers to the region.[71] Similar strategies were used by municipalities in the early twentieth century as they sought to encourage commerce. Many guidebooks and souvenir booklets of Toronto showed scenes of wide, tree-lined streets with large houses, civic buildings, schools, and recreational activities. These photographically illustrated guidebooks introduced key features of the city as a means of promoting travel and business.[72]
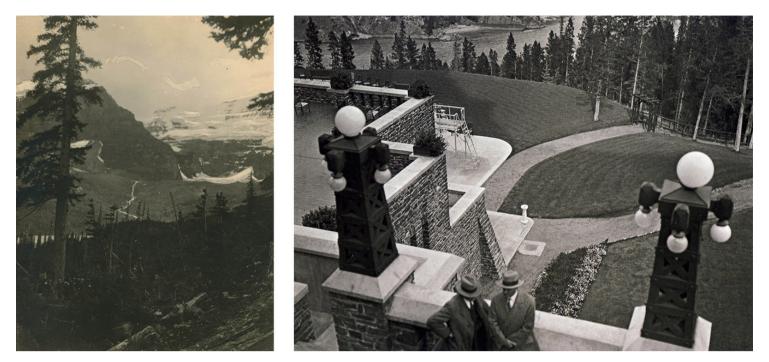
Canadian National Exhibition–Entrance to the Manufacturers and Liberal Arts Building, c.1910, photographer unknown, 17 x 26 cm, Toronto Public Library. This photograph was reproduced in *Toronto Illustrated: Together with a Historical Sketch of the City* (c.1910).

Corporate advertising overlapped with nation building in the 1910s and 1920s as the Canadian National Railways and Canadian Pacific Railway (CPR) launched wide-ranging publicity campaigns.[73] Both companies hired photographers to create scenic views that would promote settlement and tourism. The CPR's publicity department sought to construct an idea of the nation as rooted in the soil and then to associate the land with the company.[74] Minna Keene (1861–1943) and her daughter Violet Keene Perinchief (1893–1987) contributed to the CPR's marketing campaign by taking photographs in the Rockies for nearly four months during the summer of 1914.[75] Their images are modelled on traditional landscape paintings and seek to associate the splendors of nature with the transcontinental railway. John Vanderpant also received a commission from the CPR in 1929. However, instead of wilderness scenery, his photographs emphasize progress through modern, often abstract renderings of CPR hotels and other aspects of the built environment, as seen in his *View, taken from the hotel, of the exterior walls, lamps and grounds of the Banff Springs Hotel*, 1930.[76]

LEFT: Minna Keene, *Evergreens and Mountains, CPR*, 1914–15, gelatin silver print, The Image Centre, Toronto. RIGHT: John Vanderpant, *View, taken from the hotel, of the exterior walls, lamps and grounds of the Banff Springs Hotel*, 1930, cellulose nitrate black and white negative, 20.3 x 25.4 cm, Library and Archives Canada, Ottawa.

The 1920s was the era of big business, expanded production, and newly standardized systems of management, and advertising photography flourished. In this context, corporate advertising was designed to stimulate demand for a wide variety of newly available products. Photography became popular in advertising, almost replacing illustration over the course of the decade.[77] Advertising agencies, informed by advances in psychology, began to produce ads that appealed to the emotions and desires of consumers.[78]

Although the commercial realm was not exempt from the gender discrimination that plagued other fields of photography, there were some opportunities for women. Likely because they were also targeted as consumers, women were considered well suited to work in the field.[79] Margaret Watkins was a trailblazer who adapted the style and motifs of her domestic still lifes for modern advertising. In her work for Macy's department store and the J. Walter Thompson ad agency, she emphasized sensuous elements to convey luxury and pleasure. In an ad for Cutex, she photographed a woman's elegant hands holding a teacup. Although the product advertised is a manicure set, what sells the commodity is the idea of a well-groomed woman. Watkins understood that ads could attract consumers through the allure of an image and a concept rather than by calling attention to the product.[80]

LEFT: Margaret Watkins, *"The Well Groomed Woman's Manicure,"* Cutex advertisement, 1925, page from *Ladies' Home Journal*, 35 x 26 cm. RIGHT: Margaret Watkins, *Myers Gloves*, 1924, 25.4 x 20.3 cm.

Over the next several decades, numerous photographers adapted stylistic features from portraiture and art for the world of advertising as they represented concepts and emotions that would make products and services appealing to consumers. *Fast*, made in the 1930s by Brodie Whitelaw (1910–1995), integrated his understanding of geometric form, which he first explored in his artistic works, into his commercial photography. Yousuf Karsh, who participated in advertising campaigns for companies such as Ford Canada and Atlas Steel in the 1950s, used the characteristic drama of his portraiture to portray factory workers in a heroic light. These industrial portraits were printed in company brochures, annual reports, calendars, and international magazines.[81] Some were exhibited in art galleries and other venues, and they were described as capturing "the spirit and romance of the automotive industry."[82]
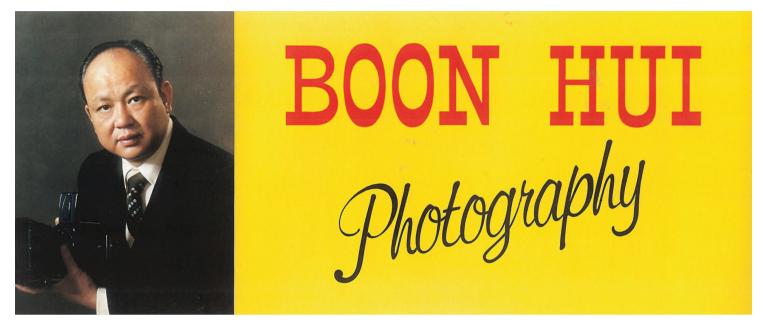

LEFT: Brodie Whitelaw, *Fast*, 1930s, gelatin silver print, 25.6 x 35.5 cm, Library and Archives Canada, Ottawa. RIGHT: Yousuf Karsh, *Theophile St. Pierre, Acetylene Cutting Torch Welder Burning Tractor Axles, Foundry*, 1951, gelatin silver print, 45.7 x 35.6 cm, Art Gallery of Windsor-Essex.

In the 1950s and 1960s, Montreal-based photographer June Sauer (b.1924) worked on fashion shoots for high-end department stores including Ogilvy's and Holt Renfrew. She brought a playful sensibility to her work, using and naturalizing mainstream constructs of gender and sexuality to sell outfits. In the 1980s, contemporary artists including Vikky Alexander, Ian Wallace (b.1943), and Ken Lum brought a critical eye to consumer culture. Appropriating images and techniques from commercial photography, they investigate the mechanisms of advertising in their artwork.

Lum's Portrait Attributes series (1987–91) pairs portraits with signage reminiscent of billboard advertising, drawing attention to the tropes that have defined commercial photography. In one image from that series, *Boon Hui*, 1987, Lum paid homage to the studio photographer who taught him how to use

a camera.[83] Lum's work and other artistic interventions show how commercial photography relies on stereotypes and predictability, rather than on the uniqueness that defines contemporary art. There is a certain irony in the postmodern artists' critique of advertising photography coming to pass at the same moment that the high-end art market embraced photography.

Ken Lum, *Boon Hui*, 1987, dye-coupler print and plastic Letraset on opaque Plexiglas, 100.3 x 243.8 x 5.4 cm, National Gallery of Canada, Ottawa.

Techniques & Technologies

Daguerrotypes and calotypes, the first photographic processes, arrived on the scene in 1839 and quickly captured the attention of the public. Although critics recognized these new technologies would change the way people engaged with the world, they debated their artistic merit and commercial applications. The first photographers in Canada were European and American immigrants or tourists who introduced these new techniques and processes through business ventures or informal apprenticeships. From portrait studios mass-producing cartes-de-visite to amateurs taking family snaps with celluloid roll film, photographic technologies and techniques have distinctively shaped how photography was practised in Canada.

Daguerreotypes and Calotypes

When the daguerreotype process was introduced to the public in January of 1839, it quickly captured international attention. Developed in France by Joseph Nicéphore Niépce (1765–1833) and Louis-Jacques-Mandé Daguerre (1787–1851), the daguerreotype is a one-of-a-kind image made on thin sheets of silver-plated copper. Daguerreotype cameras were essentially lightproof wooden boxes with simple lenses that produced a crisp image with a mirror-like reflective finish.[1] The surface of a daguerreotype is fragile, so they were usually covered with glass and kept in cases or frames, giving them a precious quality. The daguerreotype was the first widely used photographic process in Canada and the first commercially viable format.

Honoré Daumier, *A new process used to achieve graceful poses*, June 5, 1856, plate 4 from the series Les Croquis Parisiens, from the journal *Le Charivari*, lithograph, 27.2 x 36.9 cm, Yale University Art Gallery, New Haven.

News of the technology reached North America in April 1839, when the *New York Observer* published a letter written by American artist and inventor Samuel Morse (1791–1872), who had visited Daguerre and witnessed his invention in France.[2] In May, Morse's letter was reprinted in a Toronto newspaper, the *Patriot*.[3] The following year, Canadian newspapers began running advertisements for commercial daguerreotypists, many of whom were travelling entrepreneurs from the United States. By the early 1850s, daguerreotype studios were found in every major city throughout the Province of Canada.[4] At first, exposure times were long and sitters often appear constrained, but with technical improvements, they are seen in more natural poses, such as in the portrait of the Kirkpatrick family. Especially popular for portraiture, the daguerreotype was the dominant photographic process in British North America until 1860.[5]

The other early photographic process was the calotype, developed by William Henry Fox Talbot (1800–1877) in England in 1841. This process produced a paper negative that could be printed on sensitized paper to create a photograph. Although the calotype process was never widely used in Canada or the United States, it provided the basis for subsequent photographic processes because it was easily reproducible.[6]
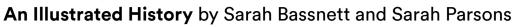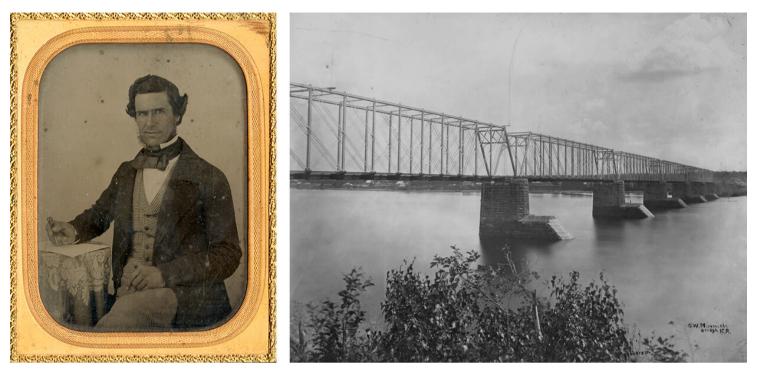
Thomas Kirkpatrick and his family. Left to right: Thomas Kirkpatrick, a son of about 15 years old (George Airey?), a daughter (Helen Lydia?), Mrs. Thomas Kirkpatrick (née Helen Fisher), c.1855, photographer unknown, daguerreotype, 10.8 x 14 cm, Library and Archives Canada, Ottawa.

The Wet Plate Process and the Expansion of Professional Photography

Over the course of the 1850s, the daguerreotype process was replaced by the collodion wet plate process. The wet plate process combined the sharp focus of the daguerreotype with the reproductive possibilities of the calotype, so it was well suited for commercial and bureaucratic use. Developed in England by F. Scott Archer (1813-1857) and in use from 1851, the wet plate process produced negative images on glass plates. With its short exposure times and sharp, detailed negatives, it was easier to obtain consistently good results with the wet plate process than with earlier methods, although it still required a knowledge of chemistry and considerable equipment.[7] As an alternative to daguerreotypes, the main benefit of the wet plate process was its reproducibility. Using glass plate negatives, photographers could produce paper prints with a greater ease and detail than was possible with paper negatives created with the calotype process.

LEFT: *Portrait of Alexander Vidal*, c.1850–70, photographer unknown, ambrotype, Archives and Special Collections, Western University, London. RIGHT: Alexander Henderson, *Intercolonial Railway, Southwest Miramichi Bridge*, 1875, albumen print, 15.5 x 20.2 cm, Library and Archives Canada, Ottawa.

A chemical variation on the wet plate process transformed negatives into positives, and these were shown with a black backing in a decorative case, similar to daguerreotypes. This format, known as the ambrotype, was especially popular for portraiture in Canada in the late 1850s. Ambrotypes were relatively simple and inexpensive to make because there was no printing involved, and their surface was not as reflective as the polished silver of daguerreotypes.[8]

Until the end of the nineteenth century, most paper negatives and glass plate negatives were translated into positive prints using contact printing, which involved exposing light-sensitive paper while in direct contact with a negative. The resulting print has the same dimensions as its negative.[9] The light-sensitive paper favoured by photographers during the second half of the nineteenth century was albumen printing paper, which was treated with a solution of egg whites and silver salts. Albumen prints were glossier than other papers, and this paper remained popular until the end of the nineteenth century, when it was replaced by gelatin paper.[10] In the poetic depiction of a railway bridge over the Miramichi River by Alexander Henderson (1831–1913), the paper's delicate sheen contributes to the atmosphere of the scene. With gelatin silver prints, the light-sensitive silver salts were bound by gelatin as opposed to egg whites. The gelatin silver prints were more stable than albumen prints because they did not contain sulphur, which caused paper to yellow over time. In addition, gelatin silver papers were more easily manufactured and distributed.[11]

Starting in the late 1850s, Canadian photography studios found success with new formats made using the wet collodion process. Stereographs, cartes-de-visite, and cabinet cards became popular, and they ushered in the beginning of mass production in photography.[12] Stereographs consist of two photographs of the same subject taken at slightly different angles to produce the illusion of depth when viewed through an optical device called a stereoscope.[13] They were relatively inexpensive to produce, and scenic views and other subject matter were sold in most photographic studios. Louis-Prudent Vallée (1837–

1905) was a popular stereographer who catered to tourists visiting Quebec City and the surrounding region, creating images such as *La Porte Saint-Louis, Québec*, c.1879–90.

LEFT: Brewster-style stereoscope, unknown maker, c.1850, wood, metal, foil, and glass, overall (lid open): 12.5 x 18.5 x 15 cm, George Eastman Museum, Rochester, New York. RIGHT: Derogy stereo camera, c.1870, wood, leather, metal, and glass, 21.5 x 26.5 x 45.5 cm, George Eastman Museum, Rochester, New York.

The novelty of the carte-de-visite, or visiting card, was fully embraced for portrait photography. Patented in France in 1854 by André Adolphe-Eugène Disdéri, this inexpensive format was quickly adopted by studios in Canada. Cartes-de-visite were produced with a special camera that could take eight or more images per plate. This greatly increased the productivity of the photographer, and it allowed for the division of labour, so that relatively unskilled workers could do the cutting and printing necessary to produce the final product. Posing was formulaic and the process was quick, in part because facial expressions were not important in images so small. Nonetheless, acclaimed studios such as the Livernois Studio (1854–1979) still managed to produce elegant images.

The 1850s also brought the rise of the middle class, and many families began creating photographic albums filled with the likenesses of family members, friends, and even celebrities. The commercial success of the carte-de-visite inspired the introduction of cabinet cards in the 1860s. These took essentially the same form as the carte-de-visite, only they were four times larger. The increased size allowed for greater detail, which offered the opportunity for a variety of poses and settings to display a sitter's identity, as in this portrait of Reverend Hawkins, an abolitionist and pastor who lived in Amherstburg, Ontario.[14] As commercial studios expanded, they created albums of proofs to keep track of
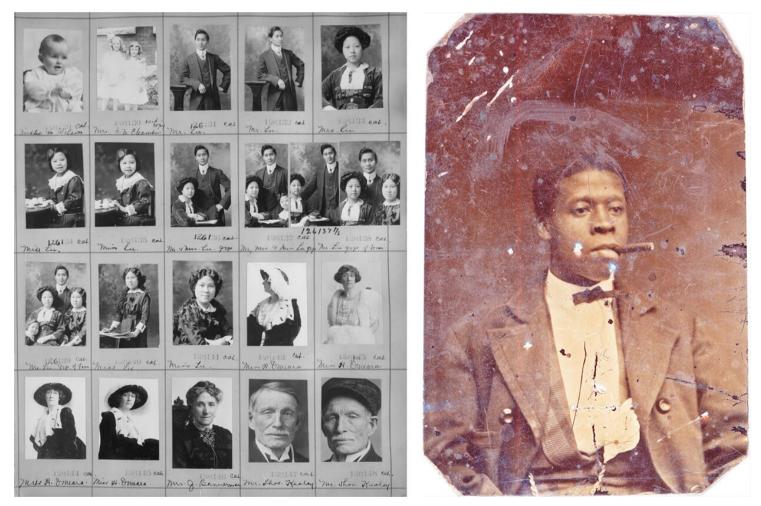

LEFT: Page 13 of the Peterkin Family (Theresa Bywater Peterkin) Album, mid- to late nineteenth century, two cartes-de-visite, albumen prints, mount: 10.5 x 6.3 cm, Art Gallery of Ontario, Toronto. RIGHT: Westlake Brothers, *Reverend Horace H. Hawkins*, c.1871, cabinet card, 10.6 x 16.5 cm, Archives of Ontario, Toronto.

photographs, so clients could browse the selections available for purchase after a sitting.

An even less expensive version of the wet collodion process was the ferrotype, more commonly known as the tintype. First introduced in the early 1850s, these were made in a variety of sizes on black-lacquered sheet iron.[15] Tintypes were often used to make portraits, and itinerant photographers such as Duncan Donovan (1857–1933) sold them as keepsakes to working-class visitors at fairs and tourist destinations. They were popular and common photographs in North America because they were durable and relatively easy to make, but for many years they were not widely collected by institutions nor studied.[16] Recent scholarly attention to everyday uses of photography, however, has shown there is much to learn from these modest objects. For instance, the exhibition *Free Black North*, held at the Art Gallery of Ontario in 2017, explored how tintypes offered Black people living in small-town Ontario a means of expressing their aspirations, such as in the image of the man smoking a cigar.[17]

LEFT: William James Topley, page from a Topley Studio Counterbook (studio proof album), original negative numbers 129129–129148, March 1913, albumen prints, Library and Archives Canada, Ottawa. RIGHT: *Unidentified man with a cigar*, c.1870–80, photographer unknown, tintype, 8.9 x 6.4 cm, Brock University Archives, St. Catharines.

The wet plate process was used outside of the studio setting, but not without significant challenges. When Humphrey Lloyd Hime (1833–1903) was documenting the 1858 Assiniboine and Saskatchewan Exploring Expedition, he had to cart all the fragile and cumbersome equipment for making and developing wet plate photography. The equipment included the cameras and a tripod, along with glass plates, chemicals, and a darkroom tent. The process also required clean water for treating and developing the negatives. In spite of these difficulties, Hime achieved some good results, and a selection of his

photographs of the prairies were published in the expedition report by Henry Youle Hind (1823–1908).[18]

During the 1850s and 1860s, most photographically illustrated books featured tipped-in albumen prints that were pasted onto pieces of heavy card stock bound with the other book pages.[19] The first Canadian literary work illustrated with albumen prints was published in 1865. Titled *Maple Leaves: Canadian History and Quebec Scenery* by James MacPherson Le Moine (1825–1912), the book included photographs by Jules-Isaïe Benoît Livernois (1830–1865), which showed selected locations described in the text.[20]
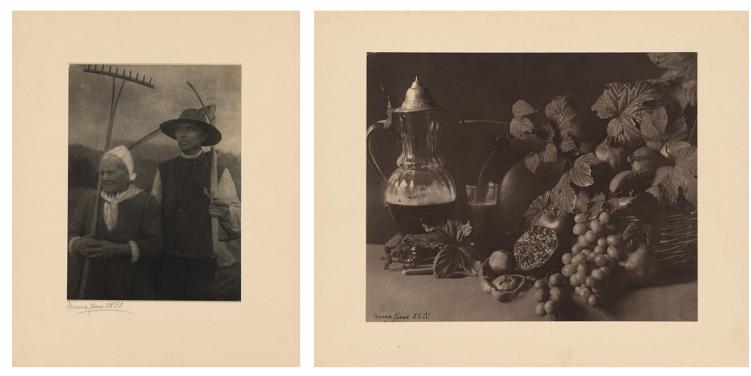

Jules-Isaïe Benoît Livernois, *Belvidère Lodge*, from the illustrated book *Maple Leaves: Canadian History and Quebec Scenery*, 1865, albumen silver print, 8.9 x 12.3 cm, Musée national des beaux-arts du Québec, Quebec City.

Starting in the 1860s, photomechanical processes were developed and applied to book illustration. A photomechanical print is a photographic image printed in ink. One of the earliest photomechanical processes was carbon printing, where a photographic image was transferred to a paper support from carbon tissue, a piece of paper coated with light-sensitive pigmented gelatin. Carbon prints were suitable for reproduction because the results were predictable and stable, although the process was labour intensive. This print was most often used in large-scale commercial production or by some Pictorialist photographers who were interested in its potential for painterly effects.[21] Minna Keene (1861–1943) used carbon printing to produce evocative images such as *Harvesters*, c.1905, and *Fruit Study*, c.1905.

Carbon printing and other extant photomechanical printing processes were not always practical for commercial printers, and most books, newspapers, and periodicals were illustrated by woodcuts or wood engravings until the development of halftone printing. This process involved translating a photograph into a pattern of dots that could be printed with a letterpress.[22] The first halftone reproduction of a photograph, a portrait of Prince Arthur by William Notman (1826–1891), appeared in the inaugural issue of the *Canadian Illustrated News* on October 30, 1869. With the development of halftone printing, it became easier to reproduce and disseminate photographs to a wide audience.[23]

LEFT: Minna Keene, *Harvesters*, c.1905, printed c.1920, carbon print, 27.6 x 20.4 cm, National Gallery of Canada, Ottawa. RIGHT: Minna Keene, *Fruit Study*, c.1905, carbon print, 25.6 x 31.6 cm, National Gallery of Canada, Ottawa.

The Dry Plate Process and New Potential for Photography

The main technological development of the 1870s was the introduction of the dry plate process. It was far less restrictive than wet collodion because glass plates coated with a light-sensitive gelatin could be dried and exposed up to several months after they were prepared. This advancement allowed for the mass production and distribution of glass plate negatives and freed photographers from their darkrooms stocked with chemical solutions. However, an initial lack of standardization by manufacturers created challenges for photographers, and some professionals stuck with wet collodion for years. With further technical refinements, the dry plate process became more reliable and was adopted as the new standard.[24]

The dry plate gelatin process was a game changer in Canada because it was more mobile and remained stable, even during extreme weather and in harsh environments. Charles Horetzky (1838–1900), who was hired to photograph possible routes for Canadian Pacific Rail tracks through northern Saskatchewan and Alberta, was only able to produce photographs in freezing temperatures successfully because he used the dry plate process.[25] Compared to the wet plate process, commercially prepared dry plates were faster and easier to use, and in the 1870s, it became routine for geologists and surveyors working for government agencies such as the Geological Survey of Canada (GSC) to

Charles Horetzky, *Canadian Pacific Railway Survey. In the heart of the Rocky Mountains. A snowstorm*, 1872, dry collodion process, Library and Archives Canada, Ottawa.

take photography supplies with them on their expeditions. This ease of use in turn led to other advancements. Édouard Deville (1849–1924), the Surveyor General of Canada, recognized the potential of the dry plate process for topographical surveys of the west. Under his direction, surveyors applied the gelatin process to photogrammetry, a method for gathering topographical data, which allowed them to efficiently map a vast mountainous region.[26]

The relative ease and affordability of the dry plate process also made photography more accessible to amateurs like Mattie Gunterman (1872–1945) and, in the 1880s and 1890s, many people enthusiastically embraced this new technique. Photographers in rural communities took up photography, with families, friends, livestock, farms, and landscapes as popular subjects, such as in images by Marsden Kemp (1865–1943), an amateur photographer in Kingston and Picton, Ontario.[27]

Marsden Kemp, *MacDonell farm*, c.1898–1920, black and white print, Archives of Ontario, Toronto.

With the easy-to-use technology and new lightweight, hand-held cameras, more women also began to pursue photography as a pastime. However, instead of challenging gender conventions, this merely reinforced the prevailing idea that women were not suited to the more technically complex processes.[28] This stereotype persisted even though many women were employed in photographic studios. In Notman's Montreal studio in the 1870s, for instance, women held many positions and were involved in printing, retouching, and mounting photographs, along with administrative tasks.[29]

The dry plate process was also used to produce glass lantern slides, often referred to as "magic" lantern slides. They were shown at public lectures and functioned as both education and entertainment. Lecturers travelled to large cities and small towns across the country and abroad, sharing news and views. Some slide shows were sponsored by companies and others were organized by individuals. The Winnipeg Exhibition Company, for instance, presented a travelling lantern slide lecture showing "photographic views along the CPR."[30] Mary Schäffer (1861–1939) presented lantern slides, such as this one of a hiker picking flowers, in lectures on her adventures in the Rockies to audiences in Canada and the U.S. in the 1910s.[31]
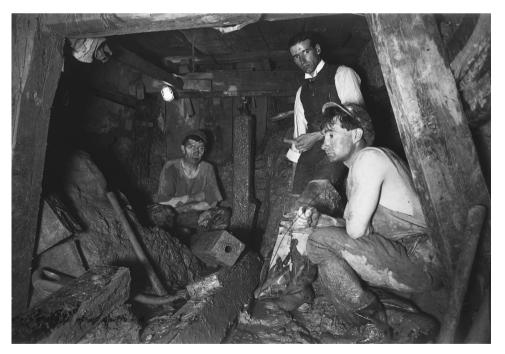
LEFT: Mary Schäffer, *Hiker picking flowers beneath Vice President and President*, c.1900–1920, hand-tinted lantern slide, Whyte Museum of the Canadian Rockies, Banff. RIGHT: *Collecting Ground for Dinosaur Remains in the Badlands of Southern Alberta*, early twentieth century, photographer unknown, hand-tinted glass lantern slide, Canadian Museum of History, Gatineau.

On the Prairies, lantern slide lectures on new products and farming methods were an important source of information. From 1914 to 1922, the University of Saskatchewan delivered a "school on wheels" program, sponsored by the Department of Agriculture. Railroad cars were set up as travelling theatres, called "Better Farming Trains," and these would travel to remote regions of the province, reaching audiences of approximately thirty to forty thousand each summer.[32] Researchers working for the GSC made lantern slides during their excavation of dinosaur remains in the Badlands of southern Alberta, and these helped to explain archaeological procedures, such as the preparation of fossils for shipment to Ottawa.

By the end of the nineteenth century, new technologies also expanded the capabilities of photographers to reveal dark domestic interiors and subterranean storm sewers. The dry plate process was used in conjunction with other technological developments, including magnesium flash powders and electrical lighting. Introduced in the 1880s, magnesium flash powders were mixed with an oxidizing agent that made them combustible to a small spark. Though dangerous, flash powders enabled photographers to practise flash photography

Arthur Goss, *Storm Overflow Sewer, Barton Avenue*, June 5, 1912, black and white photo print, 13 x 18 cm, City of Toronto Archives.

outside of the studio setting, where artificial light was common by the end of the century.[33] The City of Toronto's first official photographer, Arthur Goss (1881–1940), used magnesium flash powders and, eventually, flashbulbs to photograph the living conditions of the city's residents and to document the construction of its sewers.[34]

A key feature of the dry plate gelatin process is its permanence over time. Both the glass plate and the gelatin chemistry are relatively stable, and scholars are able to study the work of many late nineteenth- and early twentieth-century photographers in Canada because they used this process. Even when prints have not survived, the glass plate negatives have. There are numerous stories from across the country of boxes of glass plate negatives discovered in attics, basements, and garages after many decades. The glass plate negatives of the Hayashi Studio (1911–1935) in Cumberland, British Columbia, for instance, have enabled historians to reconstruct aspects of Japanese immigrant history before the period of internment camps during the Second World War.[35] Mattie Gunterman's glass plate negatives survived years of neglect before they were recovered, providing a unique perspective on settler life.

The discovery in the 1980s of glass plate negatives taken on the Prairies by Black photographer William S. (Billy) Beale (1874–1968) also allows a reassessment of one man's legacy and offers new insight into the history of a Manitoba community.[36] Even though photographers from marginalized backgrounds were under-recognized in their own time and their work was not preserved by government institutions, we can acknowledge their important contributions today because their glass plate negatives still exist.

William S. Beal, *A Group of Thunder Hill, Manitoba, Suffragettes Pose for Billy Beal's Camera*, c.1915, black and white glass plate negative, Collection of Robert Barrow.

New Perspectives Through Celluloid Film

A major breakthrough in the late 1880s expanded the practice of photography once again. Although the stability of the dry plate process was advantageous, there were drawbacks to the glass plate support used for the gelatin emulsion. The glass added to the weight of a photographer's equipment and was prone to breakage. Experiments to find alternatives eventually led to the creation of a new material: celluloid, which was initially available in sheets before it was made into rolls.

Eastman Kodak Company, *Brownie Box Set*, c.1901, various materials, 15.2 x 40.6 x 22.9 cm, George Eastman Museum, Rochester, New York.

Camera technology advanced alongside this new film technology. Hand-held cameras had become possible with the faster exposure times of commercially produced gelatin dry plates in the 1870s, and in the late 1880s, new models were introduced that used roll film.[37] The most popular of these was the Kodak camera, introduced by George Eastman in 1888. Initially, this small, affordable hand-held camera was equipped with a roll holder spooled with enough sensitized paper to produce one hundred negatives. The following year, Kodak cameras were fitted with celluloid roll film. As suggested by the Kodak slogan "You press the button, we do the rest," consumers could send their film back to the company where it would be developed and printed for a small fee.

Kodak box cameras were easy to use and were marketed to women especially.[38] Amateur photographers often shared their knowledge and enthusiasm for photography with one another, sometimes photographing each other as they practised. However, even though the photographic industry made women more visible as photographers, it reinforced the idea that "serious" photography was too complicated for women and it relied on current conventions of femininity to sell products.[39]

The small number of women who achieved commercial success as photographers also had to navigate gender stereotypes. When professional women were described as talented photographers, critics attributed this to supposedly feminine qualities, such as their artistic abilities or skill at relating to others, rather than to their technical expertise.[40] Even internationally recognized photographer Minna Keene was praised in a 1926 *Maclean's* magazine story as a "home-loving wife and mother," and although the author recognized her artistic talent, he made it clear that he thought a woman should not concern herself with commercial success.[41]

Leonora Schrader, *Helen Mallory Schrader photographing on her farm, near Borden, Saskatchewan*, c.1910, black and white glass plate negative, 8.1 x 10.8 cm, Saskatoon Public Library.

Hand-held cameras and celluloid roll film were also important during the First World War. Many young men carried the newly released Vest Pocket Kodak camera with them to the front lines, and in spite of censorship regulations, some soldiers made photographs and assembled albums.[42] Photography was also used for tactical purposes during the war. This was the first war to use aviation technology, and military strategists used aerial photographs and other formats, such as battlefield panoramas, for reconnaissance and intelligence-gathering. For the most part, these photographs were not seen by the public until after the war; however, the public was informed about the developments in technology that made aerial surveillance possible. This helped to build faith in military strategy and technology as a solution to wartime hostilities.[43]

New commercial applications for aerial photography were also made possible by celluloid film after the Second World War. In 1946, after serving in the Royal Canadian Air Force, London photographer Ron Nelson (1915–1994) established a business specializing in aerial photography. His clients included large corporations such as Imperial Oil, Bell Telephone, and John Labatt, as well as local companies and institutions, such as the University of Western Ontario. His photographs were published in company reports, on posters, and in other promotional material.[44]

LEFT: *Lens Sector–Front taken over by Canadian Corps*, October 1916, photographer unknown, gelatin silver prints, 54 x 88 cm, George Metcalf Archival Collection, Canadian War Museum, Ottawa. RIGHT: Ron Nelson, *The University of Western Ontario, London, Ontario*, January 30, 1960, gelatin silver print, Western University Archives, London.

Colour in Art and Commerce

The introduction of colour to photography during the early twentieth century dramatically changed the aesthetic and commercial potential of photography. There are a variety of colour photographic processes, each with its own distinct characteristics and applications. However, some, such as interferential photography, attributed to Gabriel Lippmann (1845–1921), were too complicated and expensive for widespread use. The autochrome, developed by the Lumière brothers and released in 1907, was the first commercially available process. This technique often produced soft, subdued colour well-suited to the Pictorialist aesthetic.[45] Hugo Viewegar (1873–1930), who learned the autochrome process before moving to Canada in 1912, explored the expressive potential of colour in portraiture.[46]

LEFT: Attributed to Gabriel Lippmann, *Faverol, Normandy*, 1914, Lippmann interferential colour plate, private collection. RIGHT: Hugo Viewegar, *Hugo Viewegar's wife*, c.1913–14, autochrome photograph, Provincial Archives of Alberta, Edmonton.

A variety of chromogenic film became commercially available during the 1930s and 1940s. Chromogenic film is celluloid treated with three layers of light-sensitive gelatin, each of which registers only red, green, or blue light. Kodachrome, introduced in 1935, was the first colour transparency film, and it was initially limited to commercial applications because of how expensive it was. Slides in cardboard mounts that could be projected onto a screen using the Kodaslide projector became available soon after.[47]

Fred Herzog, *New World Confectionery*, 1965, archival pigment print, various sizes, Equinox Gallery, Vancouver.

Fred Herzog (1930–2019) used Kodachrome to photograph Vancouver streets from the late 1940s until the 1990s, and he delighted in the film's distinctive red hues. However, because Kodachrome transparencies were difficult to print, Herzog's work was rarely exhibited until digital scanning and inkjet printing made it possible to reproduce the rich subtleties of the film.[48] With the introduction of Kodacolor in 1942, colour photographic prints could be made from chromogenic film negatives.[49] But because colour photography was earmarked for military use during the Second World War, the artistic and commercial possibilities of these new processes were only explored in the postwar period.

George Hunter, *Wild Horse Race, Calgary Stampede*, 1958, dye transfer print, 50.8 x 61 cm; image: 38.4 x 48.9 cm, CMCP Collection, National Gallery of Canada, Ottawa.

After the war, colour became popular. Dye transfer printing, which was first available in 1946, is a complex and technically demanding process that involves making separations of the colours that form a print. Each colour is printed individually; those individual colours are combined in layers to create the final image. The main benefit of the process is the ability to control the colour balance to create strong, saturated hues and a glossy finish. The rich hues give dye transfer prints a graphic quality, like in George Hunter's *Wild Horse Race, Calgary Stampede*, 1958, and this process was used extensively in postwar commercial photography and in print advertising.[50]
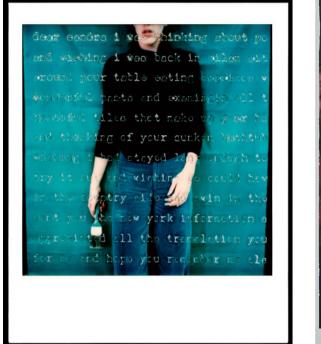
LEFT: Gabor Szilasi, *Bathroom, Lotbinière*, 1977, printed 1979, dye-coupler print (Ektacolor), 25.6 x 19.6 cm, National Gallery of Canada, Ottawa. RIGHT: Charles Gagnon, *Untitled*, 1978, nine instant dye prints (Polaroid), Collection of the Estate of Charles Gagnon.

In the 1970s, colour photography became more affordable and it was embraced by photographers who had previously worked in black and white, as well as by artists who used a range of media.[51] Gabor Szilasi (b.1928), for instance, turned to Kodak's Ektacolor film to explore the social and cultural significance of colour in a series of interiors. Polaroid Corporation introduced several instant colour processes using dye diffusion technology between 1963 and 1981, including the popular single-lens reflex camera, the SX-70. The instant film used with the Polaroid cameras was the result of complex chemical engineering and produced a single material artifact, but artists such as Charles Gagnon (1934–2003) created artwork such as *Untitled*, 1978, as a way of exploring the singularity of the Polaroid in a series.[52]

Artists experimented with these new materials and techniques, and in the process they challenged previous distinctions between photography and contemporary art. Ojibwe artist Carl Beam (1943–2005) used collage and photo-transfer techniques in his work on the impact of European colonization, and P.Mansaram (1934-2020) worked in collage to explore the effects of mass media and the diasporic experience. Ron Benner (b.1949) created photographic murals to comment on globalization and the politics of food. Ektacolor murals of enlarged Polaroid images by Barbara Astman (b.1950) combine an overlay of typewritten letters to friends with new colour processes to create visual narratives of longing. Evergon (b.1946) used a large-format Polaroid camera to create compressed compositions that reference the theatricality of academic painting. These artists, and the many others who experimented with photography in the 1970s and 1980s, ultimately transformed the status of photography within the field of contemporary art.

LEFT: Barbara Astman, I Was Thinking About You… Series (*Dear Sandra*), 1979-80, Ektacolor mural, 152.5 x 122 cm, Corkin Gallery, Toronto. RIGHT: Evergon, *Homage to the Old Man in Red Turban – The Burning of the Heretics*, 1985, instant dye print (Polaroid), 20 x 25.2 cm; image: 19.1 x 24 cm, CMCP Collection, National Gallery of Canada, Ottawa.

Where to See

Work by Canadian photographers can be found in numerous public and private collections. Although the following institutions hold the works listed below, they may not always be on view. This list contains only the works held in public collections discussed and illustrated in this book.

Agnes Etherington Art Centre

36 University Avenue
Kingston, Ontario, Canada
613-533-2190
agnes.queensu.ca

Jennifer Dickson, *THE EARTHLY PARADISE: Homage to Claude Lorraine*, 1980
Mezzotint and watercolour on paper
56.5 x 76.5 cm
© Jennifer Dickson / CARCC Ottawa 2023

Art Gallery of Hamilton

123 King Street West
Hamilton, Ontario, Canada
905-527-6610
artgalleryofhamilton.com

Barbara Astman, *Untitled* (Visual Narrative Series), 1978–79
SX-70 Ektacolor mural
121.9 x 152.4 cm

Art Gallery of Nova Scotia

1723 Hollis Street
Halifax, Nova Scotia, Canada
902-424-5280
agns.ca

Jamelie Hassan, *Meeting Nasser*, 1985
Five black and white photographs mounted on Masonite, three VCR videotapes and two laminated sheets
Dimensions variable

Art Gallery of Ontario

317 Dundas Street West
Toronto, Ontario, Canada
416-979-6648
ago.ca

Page 13 of the Peterkin Family (Theresa Bywater Peterkin) Album, mid- to late nineteenth century
Two cartes-de-visite, albumen prints
Mount: 10.5 x 6.3 cm

Lady Annie Brassey, [View from Lady Brassey's window in Quebec City], 1872–73
Albumen print
Book: 20.8 x 17 cm; image: 7.1 x 7.1 cm

***Tramp Art Photo Display*, c.1885, maker unknown**
Cartes-de-visite: albumen prints (eleven), tintypes (five), wood, glass, and paper crown of thorn design with paint applied to rotating base and carved leaf and vine details

J.A. Spencer, page 8 of *Airships, Rigid and Non-Rigid, Howden*, 1916–19
Album: Gelatin silver print

John Vanderpant, *No.2, Towers in White*, c.1934
Gelatin silver print
27 x 34.4 cm

Eugene Haanel Cassidy, *Plant Form Leaves with Circular Protrusion*, **1938**
Chloro bromide print
39.9 x 50.9 cm

Michel Lambeth, *Royal Ontario Museum, Toronto*, **1957**
Gelatin silver print
33.7 x 25.6 cm

Tess Boudreau, *Rita Letendre*, **early 1960s**
Gelatin silver print
23.7 x 34.8 cm

Michael Snow, *Four to Five*, 1962
Sixteen gelatin silver prints mounted on cardboard, framed
68 x 83 cm

Susanna and three friends outside, **1964–69, attributed to Andrea Susan**
Chromogenic print
8.9 x 10.8 cm

Arnold Newman, *Henry Moore (collage), Much Hadham, England*, **1966–72**
Collage: gelatin silver prints
Sheet: 26.2 x 33.2 cm

Michael Snow, *Atlantic*, 1967
Thirty gelatin silver prints, metal, wood, Arborite
171.1 x 245.1 x 39.9 cm

N.E. Thing Co., *Reflected Landscape*, 1968
Hand-tinted silver print, watercolour and graphite on paper, printed map, photographic transparency, and wood light box
54.3 x 64.3 x 21.5 cm

Ian Wallace, *Street Reflections* (detail), 1970–91
Gelatin silver print
40.1 x 60.1 cm

Pamela Harris, *Niloulaq and Willie in the darkroom*, 1973
Gelatin silver print
20.3 x 25.4 cm

Suzy Lake, *Are You Talking to Me? #3*, 1979
Five gelatin silver fibre-based prints with applied colour and two chromogenic prints
Installed dimensions variable

June Clark, *Formative Triptych* **(detail), 1989**
Three duratrans transparencies in lightboxes
111.5 x 152.2 cm
Photo of Bessie Smith © Carl Van Vechten Trust

Angela Grauerholz, *Harrison*, **1989**
Cibachrome print
124.4 x 167.6 cm

Art Windsor-Essex

401 Riverside Drive West
Windsor, Ontario, Canada
519-977-0013
artwindsoressex.ca

Yousuf Karsh, *Theophile St. Pierre, Acetylene Cutting Torch Welder Burning Tractor Axles, Foundry*, **1951**
Gelatin silver print
45.7 x 35.6 cm

Canada Council Art Bank

921 St. Laurent Boulevard
Ottawa, Ontario, Canada
1-800-263-5588 ext. 4479
artbank.ca

Jimmy Manning,
Gathering/Spring Fishing **(detail),**
1999
Colour photograph
76 x 114 cm

Canadian Museum of History

100 Laurier Street
Gatineau, Quebec, Canada
819-776-7000
historymuseum.ca

*Collecting Ground for
Dinosaur Remains in the
Badlands of Southern
Alberta*, **early twentieth
century, photographer
unknown**
Hand-tinted glass
lantern slide

**Frederick Wilkerson
Waugh,** *Simon
Bumberry with fishing
equipment, halfway
between Six Nations
Indian Reserve, Ontario
and Tuscarora Indian
Reserve, New York*,
1912
Black and white
negative
10.16 x 12.7 cm

**Charles Marius
Barbeau,** *Ferdinand
Roy's sisters baking
bread in the oven,
Pointe-à-la-Frégate,
Québec*, **1938**
Black and white
negative
8.3 x 14 cm

Peter Pitseolak, *Aggeok
Pitseolak, Ashevak,
Johnniebo and an Inuit
woman dragging a
dead seal*, **c.1940–60**
Black and white
negative
6.4 x 8.9 cm

Peter Pitseolak, *Aggeok Pitseolak wearing a beaded amauti*, **c.1940–60**
Black and white negative
5.7 x 8.9 cm

Peter Pitseolak, *Ashevak Ezekiel and Kooyoo Pitseolak leaving on the dog sled*, **c.1940–60**
Black and white negative
6.4 x 8.9 cm

Peter Pitseolak, *Distant view of Cape Dorset*, **c.1942–43**
Black and white negative
6.4 x 8.9 cm

Aggeok Pitseolak, *Peter Pitseolak with his favourite 122 camera*, **c.1946–47**
Black and white negative
11.4 x 6.4 cm

Canadian War Museum

1 Vimy Place
Ottawa, Ontario, Canada
819-776-7000
warmuseum.ca

Lens Sector—Front taken over by Canadian Corps, **October 1916, photographer unknown**
Gelatin silver prints
54 x 88 cm

The Image Centre

Toronto Metropolitan University
33 Gould Street
Toronto, Ontario, Canada
416-979-5164
theimagecentre.ca

Minna Keene, *Our Malay Washerwoman*, 1903-13
Silver gelatin print

Minna Keene, *Evergreens and Mountains, CPR*, 1914–15
Gelatin silver print

Minna Keene, *Lake surrounded by mountains*, 1914–15
Carbon print

Violet Keene Perinchief, *African Appeal, Phyllis Marshall*, c.1935
Gelatin silver print with hand retouching

Violet Keene Perinchief, *Diana Boone, Toronto Society,* c.1940
Gelatin silver print

Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada

10 rue Wellington
Gatineau, Quebec, Canada
819-994-1262

Greg Staats, Skarù:rę ? [Tuscarora] / Kanien'kehá:ka [Mohawk] Hodinöhsö:ni', Six Nations of the Grand River Territory, Ontario, *Mary [Anderson Monture]*, **1982**
Toned silver print
37 x 37 cm

Murray McKenzie, *Daniel Spence, Lonesome Trapper, age 102*, **1984**
Black and white photograph
Image: 36.5 x 28.5 cm

Shelley Niro, *Sisters*, **1987**
Black and white photograph
25.5 x 17.5 cm

McCord Stewart Museum

690 Sherbrooke Street West
Montreal, Quebec, Canada
514-861-6701
musee-mccord-stewart.ca

Humphrey Lloyd Hime, *Freighter's Boat on the banks of the Red River, MB*, **1858**
Silver salts on paper mounted on paper, albumen process
13.7 x 17.1 cm

Humphrey Lloyd Hime, *Red River, from St. Andrew's Church, MB*, **1858**
Silver salts on paper mounted on paper
13.6 x 17.2 cm

William Notman, *Framework of tube and staging no. 8, Victoria Bridge, Montreal, QC*, **1859**
Silver salts on paper mounted on paper
22 x 29 cm

William Notman, *Canada East*, **portfolio from the maple box, 1859-60**
Silk, board, leather, and German silver
76.2 x 91.4 x 5.1 cm

Jules-Isaïe Benoît Livernois, *Monument to the Brave, Quebec City*, **c.1860**
Silver salts on paper mounted on paper, albumen process
25.7 x 23.4 cm

William Notman, *Lt. Col. and Mrs. Ferguson, Montreal*, **1863**
Silver salts on paper mounted on paper
8.5 x 5.6 cm

William Notman, *Around the Camp Fire, Caribou Hunting series, Montreal*, **1866**
Silver salts on glass, wet collodion process
20 x 25 cm

William Notman, *Master Bryce Allan, Montreal, QC*, **1866**
Silver salts, watercolour on card, albumen process
55 x 45 cm

William Notman, *Notman & Fraser Photographic Studio, Toronto, ON*, **1868**
Silver salts on paper mounted on paper
17.8 x 12.7 cm

William Notman, *Capt. Huyshe as "Cavalier of the time of Charles II," Montreal, QC*, **1870**
Silver salts on paper mounted on paper, albumen process
17.8 x 12.7 cm

Benjamin Baltzly, *Spuzzum River rapids, BC*, **1871**
Wet collodion negative
20.3 x 25.4 cm

Notman & Sandham, *Notman & Sandham's Room, Windsor Hotel, Montreal, QC*, **1878**
Silver salts on paper mounted on paper
10 x 8 cm

William Notman and Son, *Sitting Bull and Buffalo Bill, Montreal, QC*, **1885**
Gelatin silver glass plate negative
17.9 x 11.3 cm

William Notman and Son, *The Bounce, Montreal Snowshoe Club, QC*, **1886**
Composite, silver salts on glass, gelatin dry plate process
25 x 20 cm

William McFarlane Notman, *Spence's bridge looking down Thompson River on the C.P.R., BC*, **1887**
Gelatin silver glass plate negative
20.1 x 25.6 cm

Annie McDougall, *William, Jimmie, Ivan and Bruce Millar at St. Francis River, Drummondville, QC*, **1888**
Silver salts on glass, gelatin dry plate process
10 x 12 cm

Sally Eliza Wood, *Ladies at Tea, Oranges, and Cookies, QC*, **c.1900**
Glass negative
12.7 x 17.8 cm

Edith S. Watson, *Rural scene, Île d'Orléans, QC*, **c.1925**
Silver salts and coloured ink on glass, gelatin dry plate process
8.2 x 10.1 cm

Montreal Museum of Fine Arts

1380 Sherbrooke Street West
Montreal, Quebec, Canada
514-285-2000
mbam.qc.ca

Michel Saint-Jean,
Boulevard de
Maisonneuve, Montréal,
1969
Gelatin silver print
30.5 x 40.5 cm

Clara Gutsche, *Janet*
Symmers, **1972**
Gelatin silver bromide
print, selenium toned
35.5 x 30 cm
© Clara Gutsche /
CARCC Ottawa 2023

Gabor Szilasi, *King's*
Hall Building, 1231
Sainte-Catherine Street
West, Montreal, **1979,**
printed 2012
Gelatin silver print
27.5 x 35.2 cm

Donigan Cumming,
Untitled (August 12,
1983), **1983**
From *Reality and Motive*
in Documentary
Photography, Parts 1-3,
1982–86
Gelatin silver print
25.7 x 37.8 cm

Angela Grauerholz,
Sofa, **1988**
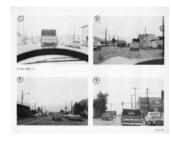Azo dye print
122 x 162.5 cm

Morris and Helen Belkin Art Gallery

The University of British Columbia
1825 Main Mall
Vancouver, British Columbia, Canada
604-822-2759
belkin.ubc.ca

N.E. Thing Co., *Circular Walk Inside Arctic Circle Around Inuvik, N.W.T.,* **1969**
Gelatin silver print, ink, stamp, paper and foil seal, lithograph on paper
45.5 x 60.9 cm

Christos Dikeakos, *Instant Photo Information, BC Almanac,* **c.1970**
Black and white photo print

Piss pic by Michael Morris contribution to Image Bank request mailing, 1972

Roy Arden, *Komagata Maru* **(detail 2), 1985**
Eighteen diptych panels with gelatin silver prints, exposed photo paper, white ink
40.7 x 25.4 cm each

Musée national des beaux-arts du Québec

179 Grande Allée Ouest
Quebec City, Quebec, Canada
418-643-2150
mnbaq.org

Jules-Isaïe Benoît Livernois, *Belvidère Lodge,* **from the illustrated book** *Maple Leaves: Canadian History and Quebec Scenery,* **1865**
Albumen silver print
8.9 x 12.3 cm

Eli J. Palmer, *R.A.A. Jones, de l'album de collection dit de Richard Alleyn,* **after 1865**
Albumen silver print
9.3 x 5.5 cm

Livernois & Bienvenu (Élise L'Heureux/Livernois and Louis Fontaine/Bienvenu), *La Famille Livernois à la fosse (« Le Trou »), La Malbaie,* **after 1870**
Gelatin silver print
19 x 15 cm

Livernois & Bienvenu (Élise L'Heureux/Livernois and Louis Fontaine/Bienvenu), *Patin et raquette sur le Saint-Laurent, Québec,* **c.1870**
Gelatin silver print
12 x 18.7 cm

Jules-Ernest Livernois,
Monseigneur Charles-Félix Cazeau, **c.1874–81**
Cabinet card, gelatin silver print
Card: 10.5 x 6.3 cm; image: 9.4 x 5.7 cm

Louis-Prudent Vallée, advertisement for *Vallée's Views of Quebec*, **1878**
Albumen silver print
10.1 x 6.2 cm

Louis-Prudent Vallée, *La Porte Saint-Louis, Québec*, **c.1879–90**
Stereograph, albumen silver print
8.8 x 17.7 cm

Louis-Prudent Vallée, *Le Château Frontenac vu du parc Montmorency, Québec*, **c.1890**
Albumen silver print
17.6 x 22.6 cm

Jules-Ernest Livernois, *L'abbé Dominique-Alfred Morisset*, **1894 or 1895**
Gelatin silver print
8.9 x 5.9 cm

Lida Moser, *At the intersection of Saint-Flavien and Couillard streets, Québec*, **1950**
Gelatin silver print
26.8 x 28.6 cm

Claire Beaugrand-Champagne, *Ti-Noir Lajeunesse, the blind fiddler, Saint-Jean-Baptiste Day, Disraeli*, **1972**
Gelatin silver print
10.2 x 17.2 cm

Michel Campeau, *Fête religieuse portugaise, Montréal, Québec*, **from the series Week-end au Paradis Terrestre!, 1980**
Silver gelatin print
40.4 x 50.5 cm

Donigan Cumming,
Untitled (August 12, 1983), **1983**
From *Reality and Motive in Documentary Photography, Parts 1-3*, 1982–86
Gelatin silver print
25.7 x 37.8 cm

Museum London

421 Ridout Street North
London, Ontario, Canada
519-661-0333
museumlondon.ca

Ian MacEachern, *Hugh McIntyre, Art Pratten, John Clement, Murray Favro, Archie Leitch, Bill Exley, Greg Curnoe, John Boyle, Nihilist Spasm Band, York Hotel, London, ON*, 1968/2000
Gelatin silver print
27.9 x 35.6 cm

Bill Vazan, *Lac Clair Sky Globe (Winter)*, c.1975
Chromogenic prints
23.1 x 34.7 cm each
© Bill Vazan / CARCC
Ottawa 2023

Stan Denniston, *Dealey Plaza/Recognition and Mnemonic*, 1983
Colour and black and white photographs
Variable dimensions
© Stan Denniston / CARCC Ottawa 2023

National Film Board of Canada

P.O. Box 6100
Station Centre-ville
Montreal, Quebec, Canada
nfb.ca

Itee Pootoogook, still from "New Photos by Itee Pootoogook," in *Animation from Cape Dorset*, 1973
Still image from a thirteen-minute video

National Gallery of Canada

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca

Jacob van Ruisdael,
Waterfall, **1660s**
Oil on canvas
106.7 x 98.4 cm

**William Henry Fox
Talbot,** *The Haystack*,
April 1844
Salted paper print
19 x 22.9 cm; image:
16.4 x 21 cm

William Notman, *The
"Skating Queen,"*
c.1855
Albumen silver print
13.9 x 10.1 cm

**George William
Ellisson,** *Grey Nuns*,
1861
Albumen silver print
20.2 x 17.6 cm

Alexander Henderson,
*Quebec from Point
Levy*, **after 1865**
Albumen silver print
17.1 x 22.2 cm

Alexander Henderson,
Cape Trinity, Saguenay,
c.1865–75
Albumen silver print
11.5 x 19 cm

**William Notman and
Henry Sandham,** *The
Terra Nova Snowshoe
Club, Montreal*, **1875**
Collage of albumen
silver prints with
graphite, watercolour,
and gouache
37 x 63.9 cm

**Four-lens camera (used
for cartes-de-visite),**
c.1880
Wood, brass, glass, and
leather
30 x 19 x 39.8 cm

Portraits of Horace Sewell, John Duff, Ruth Sewell, William G. Sewell, Gertrude Bonner, Prince Albert and Twenty Unidentified Sitters, **c.1885, photographer unknown**
Albumen silver prints
Mount: 27.2 x 22.3 cm

Portraits of John, George and Sidney Bonner, and Two Unidentified Sitters, **c.1885, photographer unknown**
Albumen silver prints
Mount: 27.2 x 22.3 cm

George Barker, *Niagara Falls in Winter*, **c.1890**
Albumen silver print
42.6 x 52.1 cm

Ishbel Maria Gordon (Lady Aberdeen), Marchioness of Aberdeen and Temair, *Coldstream – Hops Going to Market*, **c.1896–97**
Relief half-tone
35 x 27 cm; image: 8.9 x 11.9 cm

Minna Keene, *Fruit Study*, **c.1905**
Carbon print
25.6 x 31.6 cm

Minna Keene, *Harvesters*, **c.1905, printed c.1920**
Carbon print
27.6 x 20.4 cm

Harold Mortimer-Lamb, *Laura Muntz Lyall, A.R.C.A.*, **c.1907**
Platinum print
24.4 x 19.4 cm; image: 20.5 x 15.6 cm

Harold Mortimer-Lamb, *The Pool*, **c.1907**
Gelatin silver print
27.4 x 35 cm

Minna Keene,
***Pomegranates*, c.1910**
Carbon print
49.6 x 33.9 cm

Harold Mortimer-Lamb,
Southam Sisters,
***Montreal*, c.1915–19**
Gelatin silver print
32.9 x 41 cm

Margaret Watkins,
***Domestic Symphony*,**
1919
Palladium print
21.2 x 16.4 cm

Margaret Watkins, *The*
Kitchen Sink, **c.1919**
Palladium print
21.3 x 16.4 cm

Margaret Watkins,
Untitled (Still-life with
Glass Bowl and
***Glasses)*, c.1928**
Gelatin silver print
18.7 x 23.3 cm; image:
15.9 x 20.7 cm

John Vanderpant,
***Builders*, c.1930**
Gelatin silver print
34.3 x 26.7 cm

John Vanderpant,
***Untitled*, c.1930**
Gelatin silver print
35.3 x 27.8 cm

Eugene Haanel Cassidy,
***Welcome*, c.1938**
Gelatin silver print
18.3 x 24.9 cm

Sam Tata, *Street*
Conversation, Shanghai,
1938
Gelatin silver print
17.7 x 27.8 cm; image:
16.5 x 24.2 cm

Yousuf Karsh, *Winston*
Churchill, **December**
30, 1941, printed
before September
1988
Gelatin silver print
50.2 x 40.7 cm

Sam Tata, *Cultural*
Parade with Posters of
Mao Tse-Tung and Chu
Te, July 4, 1949, **July 4,**
1949, printed 1970
Gelatin silver print
50.8 x 40.6 cm; image:
34.4 x 22.5 cm

George Hunter, *Wild*
Horse Race, Calgary
Stampede, **1958**
Dye transfer print
50.8 x 61 cm; image:
38.4 x 48.9 cm

Sam Tata, *Lucie Guannel, Singer, Montreal, Quebec*, **1961, printed 1968**
Gelatin silver print
25.2 x 35.6 cm; image:
16 x 23.8 cm

Fred Herzog, *Boys on Shed*, **1962, printed 2008**
Inkjet print
71.1 x 96.6 cm; image:
50.9 x 72.7 cm

Sam Tata, *Angels, Saint-Jean-Baptiste Day, Montreal, Quebec*, **1962**
Gelatin silver print
29.2 x 36.8 cm; image:
22.6 x 34.1 cm

Roloff Beny, *Birds in Flight, Straits of Juan de Fuca*, **1965**
Gelatin silver print
27.3 x 34.3 cm

Roloff Beny, *Columbia Ice Field, Alberta*, **1965**
Gelatin silver print
30 x 39.9 cm

Michel Lambeth, *The Parish of St. Nil, County of Matane, Gaspé, Quebec*, **May 1965, printed 1978**
Gelatin silver print
35.4 x 27.9 cm; image:
25.4 x 17.2 cm

Ted Grant, *Civil Rights March, Ottawa*, **1965, printed 1995**
Gelatin silver print
50.8 x 40.4 cm; image:
49.7 x 32.3 cm

Michael Semak, *Untitled*, **January 1966**
Gelatin silver print
35.5 x 27.8 cm; image:
34.2 x 23 cm
© Estate of Michael Semak / CARCC Ottawa 2023

Michael Semak,
Children in Raincoats Blowing Bubbles, Paris, France, **1967**
Gelatin silver print
25 x 35.3 cm; image:
21.9 x 32.6 cm
© Estate of Michael Semak / CARCC Ottawa 2023

Michael Snow,
Authorization, **1969**
Instant silver prints (Polaroid) and adhesive tape on mirror in metal frame
54.6 x 44.4 x 1.4 cm with integral frame

Pierre Gaudard, *7-Up, Montreal, Quebec*, **1970**
Gelatin silver print
27.8 x 35.4 cm; image:
21.5 x 30.4 cm

Roy Kiyooka,
StoneDGloves, **1970**
Gelatin silver print, mounted on cardboard
67.9 x 100.4 cm

Lynne Cohen, *Living Room, Racine Wisconsin*, **1971–72**
Gelatin silver print
11.8 x 16.6 cm

Kan Azuma, *Untitled (from Erosion series)*, **1973**
Gelatin silver print
25.3 x 25.2 cm; image:
12.5 x 18.2 cm

Sylvain P. Cousineau, *The Boat*, **1973, printed 1976**
Gelatin silver print
20.3 x 25.3 cm; image:
15.8 x 23.4 cm

Walter Curtin, *Fujiko Imajishi Rehearsing for a Canadian Broadcasting Commission Recording at St. James, Toronto*, **1973, printed 1974**
Gelatin silver print
40.5 x 50.7 cm; image:
24 x 35.1 cm

Gabor Szilasi, *Mrs. Marie-Jeanne Lessard, Saint-Joseph-de-Beauce*, **1973**
Gelatin silver print
35.3 x 27.8 cm; image: 33.4 x 26 cm

Lynne Cohen, *"Hair Haven" Beauty Salon, Watertown, New York*, **1974**
Gelatin silver print
35.3 x 43 cm; image: 19.1 x 24.4 cm

Tom Gibson, *Man and Bus*, **1974**
Gelatin silver print
40.5 x 50.8 cm; image: 19.4 x 29.1 cm

Thaddeus Holownia, *Untitled*, **1974–77, printed 1996**
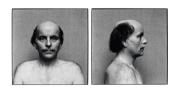Gelatin silver print
20.4 x 50.4 cm; image: 19.4 x 49.7 cm

Thaddeus Holownia, *Untitled*, **1974–77, printed 1996**
Gelatin silver print
20.4 x 50.4 cm; image: 19.4 x 49.7 cm

Orest Semchishen, *Holy Ghost Ukrainian Church, Derwent, Alberta*, **1974, printed 1990**
Gelatin silver print
27.8 x 35.4 cm; image: 22.4 x 29 cm

Charles Gagnon, *SX 70*, **1976**
Instant dye print (Polaroid)
10.8 x 8.8 cm; image: 7.9 x 7.8 cm

Arnaud Maggs, *64 Portrait Studies, 1976–78* **(detail), 1976–78**
Gelatin silver prints
40.4 x 40.4 cm each; image: 37.9 x 38.2 cm each

Arnaud Maggs, *64 Portrait Studies, 1976–78* (detail), 1976–78
Gelatin silver prints
40.4 x 40.4 cm each; image: 37.9 x 38.2 cm each

Lynne Cohen, *Government Employment Office, Ottawa, Ontario*, 1977
Gelatin silver print
38 x 38 cm; image: 19.5 x 24.4 cm

Sandra Semchuk, *Self-portrait Taken in Baba's Bedroom on the Day I Said Goodbye to Her, Meadow Lake, Saskatchewan, April 12, 1977*, April 12, 1977
Gelatin silver print
27.9 x 35.4 cm; image: 22.3 x 26.7 cm

Gabor Szilasi, *Bathroom, Lotbinière*, 1977, printed 1979
Dye-coupler print (Ektacolor)
25.6 x 19.6 cm

Robert Frank, *Sick of Goodby's*, 1978, printed 1979
Gelatin silver print
35.3 x 27.9 cm; image: 34.4 x 23.1 cm

Jeff Wall, *The Destroyed Room*, 1978
Transparency in lightbox
159 x 229 cm
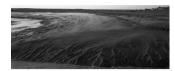
Evergon, *Broken Egg Collection*, 1979
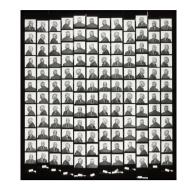Electrostatic print with electrostatic print overlay
35.6 x 21.7 cm

Gabor Szilasi, *Andrea Szilasi in her bedroom, Westmount, Quebec, 1979*, 1979
Gelatin silver print and chromogenic print (Ektacolor)
35.3 x 27.8 cm each; image 1: 23.4 x 29.6 cm; image 2: 23.8 x 30 cm

Thaddeus Holownia,
Lower Dorchester,
October 1980
Gelatin silver print
20.3 x 47 cm; image:
16.5 x 40.5 cm

Arnaud Maggs, *André Kertész, 144 Views*,
December 8, 1980
Four gelatin silver prints
86.9 x 79.9 cm

Evergon, *Duck over Pierre*, **1982**
Twelve instant dye prints (Polaroid SX-70)
55.8 x 40.6 cm; image:
36.5 x 17.8 cm

Marian Penner Bancroft,
2:50 a.m. Mission Memorial Hospital … six hours into labour … Judy and Tennyson … dance a slow one **(detail), 1982**
Gelatin silver prints
66 x 293.1 cm overall;
66 x 97.7 cm each

Edward Burtynsky,
Kennecott Copper Mine, Bingham Valley, Utah, **1983**
Chromogenic print
(Ektacolor)
50.7 x 60.8 cm; image:
45.6 x 55.8 cm

Donigan Cumming,
Untitled (August 12, 1983), **1983**
From *Reality and Motive in Documentary Photography, Parts 1-3*,
1982–86
Gelatin silver print
25.7 x 37.8 cm

Sorel Cohen, *An Extended and Continuous Metaphor No. 6*, **1983**
Three dye-coupler prints
Centre panel: 179.5 x 205 cm; side panels:
119 x 119 cm each
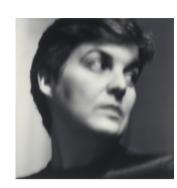© Sorel Cohen / CARCC Ottawa 2023

Thaddeus Holownia,
Lower Dorchester,
August 1983
Gelatin silver print
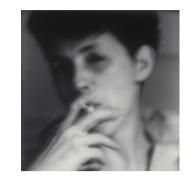20.2 x 46.9 cm; image:
16.5 x 40.5 cm

Edward Burtynsky, *Inco, Abandoned Mine Shaft, Crean Hill Mine, Sudbury, Ontario*, 1984, printed 1992
Dye-coupler print (Ektacolor)
76.1 x 101.4 cm; image: 68.1 x 86.5 cm

Angela Grauerholz, *Jean Blodgett*, 1984, printed 1990
Gelatin silver print
144.3 x 102 cm; image: approx. 91 x 90.5 cm

Angela Grauerholz, *Monica Haim*, 1984, printed 1990
Gelatin silver print
144.3 x 102 cm; image: approx. 91 x 90.5 cm

Carl Beam, *The North American Iceberg*, 1985
Acrylic, photo-serigraph, and graphite on Plexiglas
213.6 x 374.1 cm
© Estate of Carl Beam / CARCC Ottawa 2023

Michael Torosian, *Michael Snow*, 1988, printed 1989
Gelatin silver print, toned
35.3 x 27.6 cm; image: 32.3 x 24.8 cm

Evergon, *Homage to the Old Man in Red Turban – The Burning of the Heretics*, 1985
Instant dye print (Polaroid)
20 x 25.2 cm; image: 19.1 x 24 cm

Evergon, *Le Pantin*, 1985
Instant dye print (Polaroid)
244.1 x 113.1 cm; image: 241.3 x 110.5 cm

Sandra Semchuk, *Baba's Garden, Hafford, Saskatchewan 1985–1986*, 1985–86
Azo dye prints (Cibachrome)
27.7 x 35.3 cm each; image: 26.7 x 34.5 cm each

Ken Lum, *Amrita and Mrs. Sondhi*, **1986**
Dye-coupler print and acrylic paint on opaque Plexiglas
102 x 225.9 x 6.3 cm irregular

Susan McEachern, *Part Four: The Outside World* **(detail), 1986-87**
Six chromogenic prints
40.6 x 50.8 cm each

Serge Tousignant, *Still-Life with Art Works*, **1986**
Chromogenic prints (Ektacolor)
1: 135.4 x 103.7 cm; image: 122.3 x 97.5 cm;
2: 135.6 x 103.8 cm; image: 122.3 x 97.4 cm;
3: 135.5 x 103.8 cm; image: 122 x 97.1 cm;
4: 135.5 x 103.7 cm; image: 122.5 x 97.2 cm

Ken Lum, *Boon Hui*, **1987**
Dye-coupler print and plastic Letraset on opaque Plexiglas
100.3 x 243.8 x 5.4 cm

Geneviève Cadieux, *Memory Gap, an Unexpected Beauty*, **1988**
Dye-coupler print and mirror on wood
Assembled: 208 x 472 x 14 cm; photograph: 208 x 335 x 14 cm; mirror: 208 x 137 x 14 cm

Alvin Comiter, *Old Town Clock, Citadel Hill, Halifax*, **1988**
Gelatin silver print
27.9 x 35.3 cm; image: 24.2 x 30.6 cm

Arnaud Maggs, *The Complete Prestige 12" Jazz Catalogue*, **1988**
828 azo dye prints (Cibachrome)
20.3 x 25.4 cm each; installation: 400.1 x 1053.5 cm

Sandra Semchuk, *Self-portrait, Galiano Island, British Columbia, 1988*, **1988, printed 1989**
Azo dye prints (Cibachrome)
27.9 x 35.6 cm each

Jeff Thomas, *Bear at Higgins Street, Winnipeg, Manitoba*, **1989**
Gelatin silver print
47.2 x 29.7 cm; image: 33 x
22.9 cm

Robert McLaughlin Gallery

72 Queen Street
Oshawa, Ontario, Canada
905-576-3000
rmg.on.ca

Blake Fitzpatrick, *Biomechanics Lab–Biomechanical Models*, **1984**
Kodak paper, type "C" colour print
40.6 x 50.7 cm

Royal Ontario Museum

100 Queen's Park
Toronto, Ontario, Canada
416-586-8000
rom.on.ca

P.Mansaram, *Boxers at the Entrance of a Toronto Subway*, **1976**
Paper cut-out on a gelatin silver print
28 x 35.5 cm

Whyte Museum of the Canadian Rockies

111 Bear Street
Banff, Alberta, Canada
403-762-2291
whyte.org

Mary Schäffer, *Lonicera Bractulata, Fly honeysuckle*, **c.1896–1905**
Hand-tinted lantern slide

Mary Schäffer, *Hiker picking flowers beneath Vice President and President*, **c.1900–20**
Hand-tinted lantern slide

Mary Schäffer, *Mary Schaffer with horse*, **c.1907–11**
Hand-tinted lantern slide

Mary Schäffer, *Looking for goat while baking bread (Camp at lower end of Maligne Lake)*, **1908**
Hand-tinted lantern slide

Mary Schäffer, *Chamaenerion angustifolium (Fireweed)*, c.1910
Hand-tinted lantern slide

Winnipeg Art Gallery

300 Memorial Boulevard
Winnipeg, Manitoba, Canada
204-786-6641
wag.ca

Murray McKenzie, *Elder Mary Monias (100) from Cross Lake First Nation*, c.1967–96
Silver print on paper
35.5 x 28 cm

John Paskievich, *Untitled*, from the series North End, Winnipeg, 1976
Silver print on paper, silver halide
30.2 x 20.1 cm

Geoffrey James, *Saint-Cloud*, 1984
Silver print on paper
Image: 8.5 x 26.5 cm; on mount: 13.5 x 31.1 cm

Evergon, *Re-enactment of Goya's Flight of the Witches, ca 1797–98*, 1986
Polaroid on paper
(a) panel: 244 x 108.5 cm; (b) panel: 244 x 108.5 cm; (c) panel: 244 x 108.5 cm; (d) panel: 201.9 x 103.3 cm

Vancouver Art Gallery

750 Hornby Street
Vancouver, British Columbia, Canada
604-662-4700
vanartgallery.bc.ca

Marian Penner Bancroft,
***Mnemonicon (The Screen)*, 1988**
Silver gelatin print on panel
203 x 307.5 x 4.8 cm

Sources & Resources

This section lists select archives and collections, audiovisual resources, and select exhibitions on photography in Canada between 1839 and 1989, organized by genre. It also lists select publications and Canadian photography magazines.

Selected Archives & Collections

Archives Association of British Columbia

Archives of Manitoba

Archives of Ontario

Archives PEI

Art Gallery of Ontario, The Photography Collection

Bibliothèque et Archives nationales du Québec (BAnQ)

Brock University Library, Archives and Special Collections

Canadian Museum of Immigration at Pier 21

City of Toronto Archives

Digital Museums Canada

Ingenium Digital Archives

Library and Archives Canada

McCord Stewart Museum

Memorial University of Newfoundland, Digital Archives Initiative

National Film Board of Canada

National Gallery of Canada, Photography Collection

Nova Scotia Museum, Mi'kmaq Portraits Collection

NWT (Northwest Territories) Archives

Ontario Jewish Archives

Provincial Archives of Alberta

Provincial Archives of New Brunswick

Provincial Archives of Saskatchewan

Public Archives and Records Office of Prince Edward Island

Royal BC Museum and Archives, The Ties That Bind Canada

The ArQuives: Canada's LGBTQ2+ Archives

The Family Camera Network Public Archive

The Image Centre

The Nunavut Archives Program

Toronto Metropolitan University Archives and Special Collections

Toronto Public Library

University of British Columbia Library, Japanese Canadian Photograph Collection

University of Manitoba Libraries, *Winnipeg Tribune* Photo Collection

Vancouver Island University, Canadian Letters and Images Project

Yukon Archives

Select Audiovisual Resources

Angèle Alain. "Canada's Photographic Memory." *Discover Library and Archives Canada: Your History, Your Documentary Heritage* podcast, August 13, 2013. Produced by Library and Archives Canada. MP3 audio, 36:36 minutes. library-archives.canada.ca/eng/collection/engage-learn/podcast/Pages/photographic-memory.aspx.

Gray, Hayley. *Hayashi Studio*. Storyhive. 25:14 minutes. Youtube. youtube.com/watch?v=dSTkdp9M18s.

Kazimi, Ali. *Shooting Indians: A Journey with Jeffrey Thomas*. 56 minutes. Video/16mm. Toronto: VTape, 1997. socialdoc.net/ali-kazimi/shooting-indians-a-journey-with-jeffery-thomas-1997/.

The Unknown Photographer: A Virtual-Reality Immersion into the Fragmented Memories of a World War I Photographer. Virtual-reality application. Turbulent and the National Film Board of Canada. unknownphotographer.nfb.ca/.

Select Exhibitions

LEFT: *Princess Christian's visit to the 2nd Exhibition of Canadian Pictures, Grafton Galleries, London*, 1917, photographer unknown, Library and Archives Canada, Ottawa. RIGHT: Vikky Alexander, *Lake in the Woods*, 1986, photographic mural, mirror, composition board, 2.4 x 7.6 m, Vancouver Art Gallery. © Vikky Alexander.

Exhibitions, 1839–1989

1880–90s	Camera clubs are first established in Canada.
	In camera clubs across the country, members share technical expertise and an enthusiasm for the aesthetic potential of photography. By the early twentieth century, camera clubs began hosting their own *salons*.
1903	First Toronto Camera Club (TCC) *Salon* is organized by Sidney Carter and members of the TCC. It includes works by members, along with thirty prints on loan from the collection of the Photo-Secession in New York.
1907	Canada's first international exhibition of Pictorialist photographs is held at the Art Association of Montreal (now the Montreal Museum of Fine Arts). Organizer Sidney Carter aims to show photography as a fine art and to connect Canada with the international Pictorialist movement.
1919	The TCC holds the first of many annual *salons* at the Canadian National Exhibition.
1927	The TCC hosts its annual *salon* at the same time as the *International Exhibition of Modern Art* organized by the Societé Anonyme and exhibited at the Art Gallery of Toronto (now the Art Gallery of Ontario).

1932	John Vanderpant exhibition is mounted at the Vancouver Art Gallery.
1934	"Jay" (Thomas George Jaycocks) exhibits eighty photographs at the Art Gallery of Toronto (now the Art Gallery of Ontario).
1934–39	Six annual iterations of the *Canadian International Salon of Photographic Art* are held at the National Gallery of Canada (NGC). Canadian photographers are exhibited alongside internationally celebrated figures. The exhibitions ended in 1939 because of the impending war as well as changes at the NGC and the prevailing transition away from Pictorialism.
1938	*Plant Patterns in Hawaii and Japan: Photography by E. Haanel Cassidy* at the Art Gallery of Toronto (now the Art Gallery of Ontario); one of the first solo exhibitions of a photographer at the institution.
1939	The National Film Board of Canada (NFB) is established.
1940	The NGC organizes two touring exhibitions from Britain, *War for Freedom* (London Passenger Transportation Board) and *Somewhere in France* (Britain's Ministry of Information) at the Château Laurier Hotel in Ottawa.
1944–45	*This Is Our Strength*, a two-part show of photographs from the NFB, is exhibited at the NGC. Assembled by the Wartime Information Board, these exhibitions focus on the home front and the postwar economy.
1944–49	Design shows use photographs to educate viewers about new consumer products. Presented at the NGC, the following exhibitions were mainly organized by New York's Museum of Modern Art (MoMA): **1944** *The Wooden House in America* **1945-46** *Design for Use: A Survey of Design in Canada of Manufactured Goods for the Home and Office, for Sports and Outdoors* (Organized by the NGC, NFB, and Department of Reconstruction; leads to the establishment of the National Industrial Design Committee, 1948–60) **1946** *Elements of Design* **1947** *If You Want to Build a House* **1948** *Buildings for Schools and Colleges, I & II* and *Three Post-War Houses* **1949** *The Story of Modern Chair Design and Useful Objects of Fine Design*
1957	*Family of Man* exhibition tours to the NGC in February. Organized by MoMA, this popular exhibition presents a universalizing look at humanity within the Cold War context. The show includes work by Canadian photographers Rosemary Gilliat and Richard Harrington.
1958	*Henri Cartier-Bresson: The Decisive Moment; Photographs, 1930–1957* arrives at the NGC. The exhibition was circulated by the American Federation of the Arts.

1967   The NFB Still Photography Division produces the exhibition *The Many Worlds of Lutz Dille*. The accompanying catalogue is the first in the *Image* book series.

1970   General Idea participates in its first group exhibition, *Concept 70*, at A Space in Toronto.

1971   *Photography into Sculpture* is mounted at the Vancouver Art Gallery. Curated by Peter C. Bunnell, the exhibition features work by Iain Baxter (now IAIN BAXTER&), Michael de Courcy, Jack Dale, and other artists whose work integrates photography with various mediums.

1972   Group d'action photographique (Claire Beaugrand-Champagne, Michel Campeau, Roger Charbonneau, and Cedric Pearson) produces an exhibition and book about Disraeli, Quebec, earning praise and generating controversy about photographic ethics.

1975   To mark International Women's Year, the NFB Still Photography Division presents *Photography '75*, which features works by eighty-three female photographers.

1975   Lorraine Monk curates a Barbara Astman solo show in Ottawa for the NFB Still Photography Division.

1975–85   American Joan E. Biren tours the U.S. and Canada to present the slideshow *Lesbian Images in Photography: 1950-Present*, in community spaces such as bookstores, community centres, and church basements. The collection grows to 420 images—including erotica and documentary photos of the early gay liberation movement, as well as contemporary photographs by Biren and other artists.

1976   Astman's work—along with the work of five other artists—is included in *Colour Xerography* at the Art Gallery of Ontario, curated by Karyn Allen.

1977   *Photo 77: The Photograph as Canada's Silent Language / La photographie—voix silencieuse due Canada* organized by the NFB/SPD in Ottawa and curated by Lorraine Monk, includes the work of 110 photographers and showcases the NFB collection.

1979   *Canadian Perspectives—A National Conference on Canadian Photography* is hosted by Ryerson Polytechnic Institute (now Toronto Metropolitan University).

1980   *A Photographic Project: Alberta 1980*, organized by Douglas Clark and Linda Wedman, mixes archival research and work by amateurs and professionals.

1982–83   *Esthétiques actuelles de la photographie au Québec* is first presented as part of the international photo festival Rencontres d'Arles in France, and later exhibited at the Musée d'art contemporain in Montreal.

1983	*Rediscovery: Canadian Women Photographers, 1841-1941* is curated by Laura Jones at London Regional Art Gallery.
1985	The Canadian Museum of Contemporary Photography and the National Archives of Canada mount a retrospective of Walter Curtin's photographic career.
1988	*Stan Douglas: Television Spots* is exhibited at the Contemporary Art Gallery in Vancouver.

Exhibitions, 1990 to today

i. Art

1995	*Barbara Astman: Personal Persona; A 20-Year Survey*, Art Gallery of Hamilton.
2000	April 15 – June 4, *Roy Arden: Fragments (Photographs, 1981–85)*, The Polygon Gallery, Vancouver. Travelled to Oakville Galleries; Medicine Hat Museum and Art Gallery.
2003	July 19 – October 12, *E. Haanel Cassidy Photographs*, Art Gallery of Ontario, Toronto.
2005–6	*Flying Still: Carl Beam, 1943–2005*, Carleton University Art Gallery, Ottawa. Travelled to Kopavogur Art Museum, Iceland.
2017	April 7 – September 17, *Photography in Canada: 1960-2000*, National Gallery of Canada, Ottawa.
2018	January 2 – March 24. *#nofilterneeded: Shining light on the Native Indian/Inuit Photographer's Association, 1985–1992*, McMaster Museum of Art, Hamilton.
2019–20	August 10, 2019 – February 2, 2020. *Condé and Beveridge: Early Work*, Art Gallery of Ontario, Toronto.
2019–20	July 6, 2019 – January 26, 2020, *Vikky Alexander: Extreme Beauty*, Vancouver Art Gallery.

ii. Portraiture

2001	September 8 – October 28, *Facing History: Portraits from Vancouver*, The Polygon Gallery, Vancouver.
2005	*Shashin: Japanese Canadian Photography to 1942*, Japanese Canadian National Museum, Burnaby.
2015–16	September 5, 2015 – April 3, 2016, *Mirrors with Memory: Daguerreotypes from Library and Archives Canada*, National Gallery of Canada, Ottawa.

2016–17   November 4, 2016 – March 26, 2017, *Notman: A Visionary Photographer*, McCord Museum (McCord Stewart Museum), Montreal. Travelled to Canadian Museum of History, Ottawa.

2017   April 29 – October 1, *Free Black North*, Art Gallery of Ontario, Toronto.

2017   June 27 – July 21, *Family Focus: Early Portrait Photography at the Archives of Ontario*, John B. Aird Gallery, Toronto.

iii. Personal photography

2003   *Everyday Light: Family Photographs Selected by Contemporary First Nations Artists*, Thunder Bay Art Gallery.

2003   April 26 – July 20, *Pop Photographica: Photography's Objects in Everyday Life, 1842–1969*, Art Gallery of Ontario, Toronto.

2017   *The Family Camera*, Royal Ontario Museum, Toronto, and the Art Gallery of Mississauga.

2018   January 24 – April 8, *"Soon we were en route again": The Margaret Corry Albums (1947–1963)*, Ryerson Image Centre (The Image Centre), Toronto.

2018   February 16 – May 6, *Michel Campeau: Life before Digital*. McCord Museum (McCord Stewart Museum), Montreal.

2018   April 21 – May 26, *Queering Family Photography*, Stephen Bulger Gallery, Toronto.

2018–19   November 19, 2018 – January 9, 2019, *Telling Our Stories: A Photo-History of Japanese Canadians, 1930's–1960's*, Japanese Canadian Cultural Centre, Toronto.

2019   January 23 – February 24, *Kodak Canada: The Early Years, 1899–1939*, Ryerson Image Centre (The Image Centre), Toronto.

2020   March 21 – November 22, *Enclosing Some Snapshots: The Photography of Métis Activist James Brady*, Glenbow Museum, Calgary.

iv. Landscape

2011–12   August 20, 2011 – April 29, 2012, *Songs of the Future: Canadian Industrial Photographs, 1858 to Today*, Art Gallery of Ontario, Toronto.

v. Documentary and photojournalism

1999	May–October, *Déclics. art et société: Le Québec des années 1960 et 1970*, Musée d'art contemporain de Montréal, Montreal, and Musée de la civilisation, Quebec City.
1999	May 21 – September 19, *Exchanging Views: Quebec, 1939–1970*, Canadian Museum of Contemporary Photography, Ottawa.
2010	June 17 – October 10, *Femmes artistes: L'éclatement des frontières, 1965–2000*, Musée national des beaux-arts du Québec, Quebec City.
2013	July 16 – November 10, *La photographie d'auteur au Québec: Une collection prend forme au Musée*, Musée des beaux-arts de Montréal, Montreal.
2013–14	December 5, 2013 – April 21, 2014, *Claire Beaugrand-Champagne: Émouvante vérité; Photographies de 1970 à 2013*, McCord Museum (McCord Stewart Museum), Montreal.
2016	September 8 – November 5, *Canadian Photography Magazines, 1970–1990: Reconsidering a History of Photography in Print*, Artexte, Montreal.
2019	*Turning the Lens: Indigenous Archive Project*, Nickle Galleries, Calgary.
2020	July 1 – November 8, *Go Play Outside!* McCord Museum (McCord Stewart Museum), Montreal.

vi. Ethnography

1999–2002	October 22, 1999 – January 6, 2002, *Emergence from the Shadow: First Peoples' Photographic Perspectives*, Canadian Museum of Civilization (Canadian Museum of History), Ottawa.

vii. Commercial photography

2015	*Taking It All In: The Photographic Panorama and Canadian Cities*, National Gallery of Canada, Ottawa.

Select Publications
i. Articles, Books, and Catalogues

Allaire, Serge. *Une tradition documentaire au Québec? Quelle tradition? Quel documentaire? Aspects de la photographie québécoise et Canadienne*. Montreal: Vox Populi, 1993. Exhibition catalogue.

Baillargeon, Richard, Geoffrey James, Martha Langford, and Cheryl Sourkes, eds. *13 Essays on Photography*. Ottawa: Canadian Museum of Contemporary Photography, 1990.

Baird, Rebecca, and Philip Cote. *Everyday Light: Family Photography*. Thunder Bay: Thunder Bay Art Gallery, 2005. Exhibition catalogue.

Banff Centre. *The Banff Purchase: An Exhibition of Photography in Canada*. Toronto: John Wiley, 1979. Exhibition catalogue.

Bara, Jana L. "Cody's Wild West Show in Canada." *History of Photography* 20 (1996): 153–55.

Bassnett, Sarah. *Picturing Toronto: Photography and the Making of a Modern City*. Montreal and Kingston: McGill-Queen's University Press, 2016.

Bean, Robert, ed. *Image and Inscription: An Anthology of Contemporary Canadian Photography*. Toronto: Gallery 44 / YYZ Books, 2005.

Béland, Mario. "Bibliographie." In *Québec et ses photographes, 1850–1908: La collection Yves Beauregard*, 262–63. Quebec City: Musée national des beaux-arts du Québec, 2008. Exhibition catalogue.

Biren, Joan E. "Lesbian Photography—Seeing through Our Own Eyes." *Studies in Visual Communication* 9, no. 2 (1983): 81–96.

Birrell, Andrew J. "Classic Survey Photos of the Early West." *Canadian Geographical Journal* 19, no. 4 (1975): 12–19.

———. *Into the Silent Land: Survey Photography in the Canadian West, 1858–1900*. Ottawa: Public Archives Canada, National Photography Collection, 1975. Exhibition catalogue.

Kiss & Tell, photograph by Susan Stewart from the exhibition *Drawing the Line*, 1988, SFU Library Special Collections, Burnaby.

Buchloh, Benjamin, and Robert Wilkie, eds. *Mining Photographs and Other Pictures, 1948–1968: A Selection from the Negative Archives of Shedden Studio, Glace Bay, Cape Breton*. Halifax: Press of the Nova Scotia College of Art and Design and the University College of Cape Breton Press, 1983.

Bureau, Lucie. *Sous l'oeil de la photographe: Portraits de femmes 1898–2003 / In the Eyes of Women Photographers: Portraits of Women, 1898–2003*. Val-d'Or: Centre d'exposition de Val-d'Or, 2004. Exhibition catalogue.

Carey, Brian. "Daguerreotypes in the National Archives of Canada," *History of Photography* 12, no. 1 (October 1988): 45–60.

Cho, Lily. *Mass Capture: Chinese Head Tax and the Making of Non-Citizens*. Montreal and Kingston: McGill-Queen's University Press, 2021.

Close, Susan. *Framing Identity: Social Practices of Photography in Canada (1880–1920)*. Winnipeg: Arbeiter Ring, 2007.

Cloutier, Nicole. "Les disciples de Daguerre à Québec, 1839–1855." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 5, no. 1 (1980): 33–38.

Cobb, Myrna, and Sher Morgan. *Eight Women Photographers of British Columbia, 1860–1978*. Victoria: B.C. Ministry of Labour and Camosun College, 1978.

Cousineau-Levine, Penny. *Faking Death: Canadian Art Photography and the Canadian Imagination*. Montreal and Kingston: McGill-Queen's University Press, 2003.

Crooks, Julie. "Exerting and Cultivating Selves: Nineteenth-Century Photography and the Black Subject in Southern Ontario." In *Towards an African Canadian Art History: Art, Memory, and Resistance*, edited by Charmaine Nelson, 63–81. Concord: Captus Press, 2018.

Dessureault, Pierre. "Photography in Question." In *The Sixties in Canada*, edited by Denise Leclerc and Pierre Dessureault, 115–65. Ottawa: National Gallery of Canada, 2005. Exhibition catalogue.

LEFT: *Tintype of Black Woman with Feathered Hat*, c.1880, photographer unknown, tintype, Brock University Archives, St. Catharines. RIGHT: *Unidentified man with a cigar*, c.1870–80, photographer unknown, tintype, 8.9 × 6.4 cm, Brock University Archives, St. Catharines.

———. *Regards échangés: Le Québec, 1939–1970 / Exchanging Views: Quebec, 1939–1970*. Ottawa: Canadian Museum of Contemporary Photography, 1999. Exhibition catalogue.

Donegan, Rosemary. *Above Ground: Mining Stories*. Victoria: Art Gallery of Greater Victoria, 2002. Exhibition catalogue.

———. *Industrial Images / Images industrielles*. Hamilton: Art Gallery of Hamilton, 1987.

Dyce, Matt, and James Opp. "Visualizing Space, Race, and History in the North: Photographic Narratives of the Athabasca-Mackenzie River Basin." In *The West and Beyond: New Perspectives on an Imagined Region*, edited by Alvin Finkel, Sarah Carter, and Peter Fortna, 65–93. Edmonton: Athabasca University Press, 2010.

Fellows, Robert F. *Early New Brunswick Photographs*. Fredericton: Provincial Archives, 1978.

Francis, Daniel. *The Imaginary Indian: The Image of the Indian in Canadian Culture*. Vancouver: Arsenal Pulp Press, 1992.

–––. *Copying People: Photographing British Columbia First Nations, 1860-1940*. Saskatoon: Fifth House, 1996.

Garrett, Graham W. *A Biographical Index of Daguerreotypists in Canada, 1839–1871*. Toronto: Archive CD Books Canada, 2017.

Geller, Peter. "Family Memory, Photography and the Fur Trade: The Sinclairs at Norway House, 1902–1911." *Manitoba History* 28 (1994): 2–11.

–––. *Northern Exposures: Photographing and Filming the Canadian North, 1920-45*. Vancouver: UBC Press, 2004.

Gordon, Alan. *Making Public Pasts: The Contested Terrain of Montreal's Public Memories, 1891-1930*. Montreal and Kingston: McGill-Queen's University Press, 2001.

Grant, George M., ed. *Picturesque Canada: The Country as It Was and Is*. Toronto: Belden, 1882.

Grant Marchand, Sandra, ed. *Esthétiques actuelles de la photographie au Québec: Onze photographes*. Montreal: Musée d'art contemporain de Montréal, 1982. Exhibition catalogue.

Greenhill, Ralph. *Early Photography in Canada*. Toronto: Oxford University Press, 1965.

Greenhill, Ralph, and Andrew Birrell. *Canadian Photography, 1890–1920*. Toronto: Coach House Press, 1979.

Hackett, Sophie. "Queer Looking." *Aperture* 218 (Spring 2015), 40-45.

Hackett, Sophie, Andrea Kunard, and Urs Stahel, eds. *Anthropocene: Burtynsky, Baichwal, de Pencier*. Toronto: Goose Lane Editions, 2018.

Harper, J. Russell. "Daguerreotypists and Portrait Takers in Saint John." *Dalhousie Review* 35, no. 3 (1955): 259–70.

Hatfield, Philip J. *Canada in the Frame: Copyright, Collections and the Image of Canada, 1895-1924*. London: University College London Press, 2018.

Hill, Richard, and Sandra Semchuk. *Silver Drum: Five Native Photographers: George Johnston, Dorothy Chocolate, Richard Hill, Murray McKenzie, Jolene Rickard*. Hamilton: Native Indian / Inuit Photographers' Association (NIIPA), 1986.

James, Geoffrey, ed. *Transparent Things: The Artist's Use of the Photograph; Works from the Canada Council Art Bank / Transparences: L'utilisation de la photographie par l'artiste; À partir de la Banque d'oeuvres d'art du Conseil des Arts du Canada*. Ottawa: Canada Council, 1977. Exhibition catalogue.

Jones, Laura. *Rediscovery: Canadian Women Photographers, 1841-1941*. London: London Regional Art Gallery, 1983.

King, J.C.H., and Henrietta Lidchi, eds. *Imaging the Arctic*. London: British Museum Press, 1998.

LEFT: Murray McKenzie, *Elder Mary Monias (100) from Cross Lake First Nation*, c.1967–96, silver print on paper, 35.5 x 28 cm, Winnipeg Art Gallery. RIGHT: Dorothy Chocolate, *Mary Wetrade tans caribou hide, Rae Lakes, NWT*, August 1985, Collection of the artist.

Koltun, Lilly A. *City Blocks, City Spaces: Historical Photographs of Canada's Urban Growth, c. 1850-1900*. Ottawa: Public Archives of Canada, 1980. Exhibition catalogue.

———., ed. *Private Realms of Light: Amateur Photography in Canada, 1839-1940*. Toronto: Fitzhenry and Whiteside, 1984.

Kunard, Andrea. "Assembling Images: The Interplay of Personal Expression and Societal Expectation in the Nineteenth-Century Photographic Album." In *Raven Papers: Remembering Natalie Luckyj (1945-2002)*, edited by Angela Carr, 116–32. Ottawa: Penumbra Press, 2010.

———. "Canada." In *Encyclopedia of Nineteenth-Century Photography,* Vol. 1, edited by John Hannavy, 261–65. New York: Routledge, 2008.

———. "Relationships of Photography and Text in the Colonization of the Canadian West: The 1858 Assiniboine and Saskatchewan Exploring Expedition." *International Journal of Canadian Studies / Revue internationale d'études canadiennes* 26 (2002): 77–100.

———. "The Role of Photography Exhibitions at the National Gallery of Canada (1934-1960)." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 30 (2009): 28-59.

Kunard, Andrea, and Canadian Photography Institute. *Photography in Canada, 1960-2000*. Ottawa: National Gallery of Canada, 2017. Exhibition catalogue.

Lamarche, Lise. "La photographie par la bande: Notes de recherche à partir des expositions collectives de photographie à Montréal (et un peu ailleurs) entre 1970 et 1980." In *Exposer l'art contemporain du Québec: Discours d'intention et

d'accompagnement, edited by Francine Couture, 221–65. Montreal: Centre de diffusion 3D, 2003.

Langford, Martha. "A Short History of Photography, 1900–2000." In *The Visual Arts in Canada*, edited by Anne Whitelaw, Brian Foss, and Sandra Paikowsky, 278–311. Toronto: Oxford University Press, 2010.

———. "Calm, Cool, and Collected: Canadian Multiculturalism (Domestic Globalism) through a Cold War Lens." *Visual Studies* 30, no. 2 (2015): 166–81.

———. *Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art*. Montreal and Kingston: McGill-Queen's University Press, 2007.

———. *Suspended Conversations: The Afterlife of Memory in Photographic Albums*. Montreal and Kingston: McGill-Queen's University Press, 2001.

Langford, Martha, Karla McManus, Elizabeth Anne Cavaliere, Aurèle Parisien, Sharon Murray, and Philippe Guillaume. "Imaged Communities: Putting Canadian Photographic History in Its Place." *Journal of Canadian Studies / Revue d'études canadiennes* 49, no. 2 (Spring 2015): 296–354.

Langford, Martha, Maison de la Culture Frontenac, and Cindy Bernard. *On Space, Memory and Metaphor: The Landscape in Photographic Reprise*. Montreal: Vox Populi, 1997.

Lavoie, Vincent. *Images premières: Mutations d'une icône nationale / Primal Images: Transmutations of a National Icon*. Paris: Centre culturel canadien, 2004.

Lessard, Michel. *La photo s'expose! 150 ans de photographie à Québec*. Quebec City: Imp. Canada, 1987.

———. *The Livernois Photographers*. Quebec City: Musée du Québec, 1987.

———., ed. *Montréal au XXe siècle: Regards de photographes*. Montreal: Éditions de l'Homme, 1995.

———., ed. *Montréal, métropole du Québec: Images oubliées de la vie quotidienne, 1852–1910*. Montreal: Éditions de l'Homme, 1992.

Lessard, Michel, and Francine Rémillard. *Photo histoire au Québec: 150 ans de procédés photographiques monochromes*. Montreal: Photo Sélection, [1987?].

LEFT: Livernois & Bienvenu (Élise L'Heureux/Livernois and Louis Fontaine/Bienvenu), *La Famille Livernois à la fosse (« Le Trou »), La Malbaie*, after 1870, gelatin silver print, 19 x 15 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Page 13 of the Peterkin Family (Theresa Bywater Peterkin) Album, mid- to late nineteenth century, two cartes-de-visite, albumen prints, mount: 10.5 x 6.3 cm, Art Gallery of Ontario, Toronto.

Lien, Sigrid, and Hilde Wallem Nielssen. *Adjusting the Lens: Indigenous Activism, Colonial Legacies, and Photographic Heritage*. Vancouver: UBC Press, 2021.

Lum, Julia. "'Familial Looking': Chinese Canadian Vernacular Photography of the Exclusion Period (1923–1967)." *Visual Studies* 32, no. 2 (2017): 111–23.

Mannik, Lynda. *Photography, Memory, and Refugee Identity: The Voyage of the SS* Walnut*, 1948*. Vancouver: UBC Press, 2013.

Marcil, Madeleine. "Images de femmes: Les Québécoises photographes." *Cap-aux-Diamants*, no. 21 (Spring 1990): 39–41.

Mattison, David. *Eyes of a City: Early Vancouver Photographers, 1868–1900*. Vancouver: Vancouver City Archives, 1986.

Maurice, Philippe. "Snippets of History: The Tintype and Prairie Canada." *Material Culture Review / Revue de la culture matérielle* 41, no. 1 (Spring 1995): 39–56.

McGrath, Antonia. *Newfoundland Photography, 1849–1949*. St. John's: Breakwater Books, 1980.

Modigliani, Leah. *Engendering an Avant-Garde: The Unsettled Landscapes of Vancouver Photo-Conceptualism*. Manchester: Manchester University Press, 2018.

Monk, Lorraine, *The Female Eye / Coup d'oeil féminin*. Toronto: National Film Board of Canada / Clarke, Irwin, 1975.

Morgan, Norma. "Fashion-Plates: Sources for Canadian Fashion." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 5, no. 2 (1981): 106–10.

Morisset, Gérard. "Les pionniers de la photographie canadienne." *La Revue Populaire* 44, no. 9 (September 1951): 14–15, 58, 60–63.

Murray, Sharon. "Frocks and Bangles: The Photographic Conversion of Two Indian Girls." In *Depicting Canada's Children*, edited by Loren Lerner, 233–57. Waterloo: Wilfrid Laurier University Press, 2009.

Lorraine Monk, executive director, Still Photography Division of the National Film Board, and her assistant, Roman Tarnovetsky (working on photos for a book on the U.S. Bicentennial), May 28, 1975, photograph by Doug Griffin, *Toronto Star* Archives, Toronto Public Library.

National Film Board of Canada. *Contemporary Canadian Photography: From the Collection of the National Film Board / Photographic canadienne contemporaine: De la collection de l'Office national du film*. Edmonton: Hurtig Publishers, 1984.

Nelles, H.V. *The Art of Nation-Building: Pageant and Spectacle at Quebec's Tercentenary*. Toronto: University of Toronto Press, 1999.

O'Brian, John. "Shaping World Culture: Postwar Postcards in British Columbia." *BC Studies*, no. 131 (Autumn 2001): 93–112.

O'Brian, John, and Jeremy Borsos. *Atomic Postcards: Radioactive Messages from the Cold War*. Bristol: Intellect, 2011.

Opp, James. "The Colonial Legacies of the Digital Archive: The Arnold Lupson Photographic Collection." *Archivaria* 65, no. 1 (2008): 3–19.

Opp, James, and John C. Walsh, eds. *Placing Memory and Remembering Place in Canada*. Vancouver: UBC Press, 2010.

Owens, Kathleen. *Managing Photographic Records in the Government of Canada / La gestion des documents photographiques au gouvernement du Canada*. Ottawa: National Archives of Canada, 1993.

Osborne, Brian S. "Constructing the State, Managing the Corporation, Transforming the Individual: Photography, Immigration, and the Canadian National Railways, 1925–30." In *Picturing Place: Photography and the Geographical Imagination*, edited by Joan M. Schwartz and James R. Ryan, 162–92. London: I.B. Tauris, 2003.

Parsons, Sarah, and Jennifer Orpana, eds. *Photography and Culture* 10, no. 2 (2017). Special issue: "Seeing Family."

Payne, Carol. *A Canadian Document / Un document canadien*. Ottawa: Canadian Museum of Contemporary Photography, 1999.

———. *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941–1971*. Montreal and Kingston: McGill-Queen's University Press, 2013.

———. "Through a Canadian Lens: Discourses of Nationalism and Aboriginal Representation in Governmental Photographs." In *Canadian Cultural Poesis: Essays on Canadian Culture*, edited by Garry Sherbert, Annie Gérin, and Sheila Petty, 421–42. Waterloo: Wilfrid Laurier University Press, 2006.

———. "'You Hear It in Their Voice': Photographs and Cultural Consolidation among Inuit Youths and Elders." In *Oral History and Photography*, edited by Alexander Freund and Alistair Thomson, 97–114. London: Palgrave Macmillan, 2011.

Veronica Foster, an employee of John Inglis Co. Ltd. and known as "Ronnie, the Bren Gun Girl" posing with a finished Bren gun in the John Inglis Co. Ltd. Bren gun plant, Toronto, Ontario, Canada, 1941, photographer unknown, Library and Archives Canada, Ottawa.

Payne, Carol, and Andrea Kunard, eds. *The Cultural Work of Photography in Canada*. Montreal and Kingston: McGill-Queen's University Press, 2011.

Pederson, Diana, and Martha Phemister. "Women and Photography in Ontario, 1839–1929: A Case Study of the Interaction of Gender and Technology." In *Despite the Odds: Essays on Canadian Women and Science*, edited by Marianne Gosztonyi Ainley, 88–111. Montreal: Véhicule Press, 1990.

Racette, Sherry Farrell. "'Enclosing Some Snapshots': James Patrick Brady, Photography, and Political Activism." *History of Photography* 42, no. 3 (2018): 269–87.

———. "Haunted: First Nations Children in Residential School Photography." In *Depicting Canada's Children*, edited by Loren Lerner, 49–84. Waterloo: Wilfrid Laurier University Press, 2009.

Robertson, Peter. "Canadian Photojournalism during the First World War." *History of Photography* 2, no. 1 (1978): 37–52.

———. *Relentless Verity: Canadian Military Photographers since 1885*. Toronto: University of Toronto Press, 1973.

Savard, Dan. "Changing Images: Photographic Collections of First Peoples of the Pacific Northwest Coast Held in the Royal British Columbia Museum, 1860–1920." *BC Studies*, no. 145 (Spring 2005): 55–96.

Schwartz, Joan M. "Beyond the Gallery and the Archives." *Acadiensis* 10, no. 2 (Spring 1981): 143–52.

———. "More Than *Un Beau Souvenir du Canada*." *The Archivist*, no. 118 (1999): 6–13.

———. "The Past in Focus: Photography and British Columbia, 1858–1914." *BC Studies*, no. 52 (Winter 1981–82): 5–15.

———. "The Photographic Record of Pre-Confederation British Columbia." *Archivaria* 5 (Winter 1977–78): 17–44.

Schwartz, Joan M., ed. *History of Photography* 20, no. 2 (Summer 1996). Special issue: "Canadian Photography."

Schwartz, Joan M., and James Ryan, eds. *Picturing Place: Photography and the Geographical Imagination*. London: I.B. Tauris, 2003.

Sloan, Johanne. "Relations, 1988: Photographic, Postmodern, Feminist." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 36, no. 1 (2015): 181–201.

Silversides, Brock V. *The Face Pullers: Photographing Native Canadians, 1871–1939*. Saskatoon: Fifth House, 1994.

———. *Shooting Cowboys: Photographing Canadian Cowboy Culture, 1875–1965*. Calgary: Fifth House, 1997.

———. *Looking West: Photographing the Canadian Prairies, 1858–1957*. Calgary: Fifth House, 1999.

Skidmore, Colleen. "Photography in the Convent: Grey Nuns, Québec, 1861." *Histoire Sociale / Social History* 35, no. 70 (2002): 279–310.

———. *Rare Merit: Women in Photography in Canada, 1840–1940*. Vancouver: UBC Press, 2022.

Stanworth, Karen. *Visibly Canadian: Imaging Collective Identities in the Canadas, 1820–1910*. Montreal and Kingston: McGill-Queen's University Press, 2014.

Strathman, Nicole Dawn. *Through a Native Lens: American Indian Photography*. Norman: University of Oklahoma Press, 2020.

Sutnik, Maia-Mari. *Responding to Photography: Selected Works from Private Toronto Collections*. Toronto: Art Gallery of Ontario, 1984.

Sy, Waaseyaa'sin Christine. "On Being with (a Photograph of) Sugar Bush Womxn: Towards Anishinaabe Feminist Archival Research Methods." In *Adjusting the Lens: Indigenous Activism, Colonial Legacies, and Photographic Heritage*, edited by Sigrid Lien and Hilde Wallem Nielssen, 186–204. Vancouver: UBC Press, 2021.

Tagg, John. *The Burden of Representation: Essays on Photographies and Histories*. Minneapolis: University of Minnesota Press, 1993.

Taylor, C. James. *Negotiating the Past: The Making of Canada's National Historic Parks and Sites*. Montreal and Kingston: McGill-Queen's University Press, 1990.

Thomas, Ann. "Between a Hard Edge and a Soft Curve: Modernism in Canadian Photography." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 21, no. 1/2 (2000): 74–95.

———. *Fact and Fiction: Canadian Painting and Photography, 1860–1900 / Le réel et l'imaginaire: Peinture et photographie canadiennes, 1860–1900*. Montreal: McCord Museum of Canadian History, 1979.

———. *The Great War: The Persuasive Power of Photography*. Ottawa: National Gallery of Canada, 2014. Exhibition catalogue.

Thomson, Grace Eiko. *Shashin: Japanese Canadian Photography to 1942*. Burnaby: Japanese Canadian National Museum, 2005. Exhibition catalogue.

Tousignant, Zoë. "Magazines and the Making of Photographic Modernism in Canada, 1925–1945." PhD diss., Concordia University, 2013.

–––. "La Revue Populaire et Le Samedi: Objects of Dissemination of Photographic Modernism in Quebec, 1935-1945." *Revue de Bibliothèque et Archives nationales du Québec* 5 (2013): n.p.

–––. "The Weight of Photographic History: The Yves Beauregard Collection." *Ciel variable* 80 (2008): 47–50.

Vernon, Karina, ed. *The Black Prairie Archives: An Anthology*. Waterloo: Wilfrid Laurier University Press, 2019.

Wark, Jayne. *Radical Gestures: Feminism and Performance Art in North America*. Montreal and Kingston: McGill-Queen's University Press, 2006.

Wells, Liz, ed. *Photography: A Critical Introduction*. 5th ed. London: Routledge, 2015.

Williams, Carol J. *Framing the West: Race, Gender, and the Photographic Frontier in the Pacific Northwest*. New York: Oxford University Press, 2003.

–––. *A Bibliography on Historic and Contemporary Photography in British Columbia*. Surrey: Surrey Art Gallery, 1992.

Zaslow, Morris. *Reading the Rocks: The Story of the Geological Survey of Canada, 1842-1972*. Toronto: Macmillan Co. of Canada, in association with the Dept. of Energy, Mines and Resources, and Information Canada, 1975.

LEFT: Hayashi Studio, *Kiyoshi Shirimoto and his dog*, date unknown, digital print and scan from glass plate negative, Cumberland Museum and Archives. RIGHT: Hayashi Studio, *Japanese woman holding deer head*, before 1929, digital print taken from glass plate negative, Cumberland Museum and Archives.

ii. Canadian photo magazines
BlackFlash (Saskatoon, 1983–)
The Body Politic (Toronto, 1971–87)
Canadian Art (Toronto, 1943–2021)
Ciel variable (Montreal, 1986–)
Exchange: The Photographers Almanac (Saskatoon, 1975–76)
Image Nation (Toronto, 1970–82)
Impressions (Toronto, 1970–83)
OVO (Montreal, 1970–87)
Parachute (Montreal, 1974–2009)
Photo Communiqué (Toronto, 1979–88)
The Photographer's Gallery (Saskatoon, 1983)
La Revue Populaire (Quebec, 1907–63)
Le Samedi (Quebec, 1888–1963)
Vanguard (Vancouver, 1972–89)

Photographer Compendium

April, Raymonde (b.1953, Moncton, New Brunswick)

April was raised in eastern Quebec and studied art at Laval University. She earned recognition in the late 1970s and 1980s for her self-portraits influenced by Proust and feminist performance art. In her work she incorporates found images of her family or landscapes, and she creates narrative through a series of photographs. After her 1988 residency in Paris, April's work shifted more toward landscape and she became interested in integrating photography with text. April taught photography at Concordia University.

Image: Raymonde April, *Portrait of the artist #1*, 1980, gelatin silver print, 40.5 x 50.5 cm.

For further reading, see:

April, Raymonde. "A Fly in Paradise." In *13 Essays on Photography*, edited by Geoffrey James, 195–208. Ottawa: Canadian Museum of Contemporary Photography, 1990.

Baillargeon, Richard. "Reflecting Upon This Landscape: The Imagery of Raymonde April." In *Frame of Mind: Viewpoints on Photography in Contemporary Canadian Art*, edited by Daina Augaitis, 92–102. Banff: Walter Phillips Gallery, 1993.

Enright, Robert. "Secret-Sharer: An Interview with Raymonde April." *Border Crossings* 27, no. 4 (December 2008): 58–71.

Sloan, Johanne. "Relations, 1988: Photographic, Postmodern, Feminist." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 36, no. 1 (2015): 181–201.
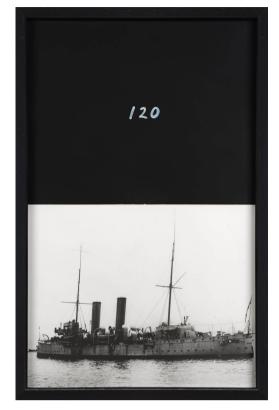
Arden, Roy (b.1957, Vancouver)

Associated with the Vancouver photo-conceptualist movement, Arden's work explores social and political issues relating to the urban environment and the history of Vancouver. His poetic sensibility is seen in the series *Fragments*, 1981–85, which consists of tightly framed images of everyday subjects, including figures from the city's artistic community. In the mid- to late 1980s, Arden made a series of archival works in which he appropriated news photographs to comment on events in Canadian history. *Rupture*, 1985, considers the class struggle at the heart of Vancouver's 1938 labour protests, while *Abjection*, 1985, is a melancholic reflection on the internment of Japanese Canadians during the Second World War. In *Komagata Maru*, 1985, Arden recalls Canada's anti-Asian immigration policies and omissions in the historical record.

Image: Roy Arden, *Komagata Maru* (detail 2), 1985, eighteen diptych panels with gelatin silver prints, exposed photo paper, white ink, 40.7 x 25.4 cm each, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver.

For further reading, see:

Arden, Roy, and Peter Culley. *Roy Arden: Fragments*. Vancouver: Presentation House Gallery, 2000.

Ferguson, Russell. "From Fragments." In *Roy Arden: Against the Day*, 68–93. Vancouver: Vancouver Art Gallery and Douglas & McIntyre, 2007.

Strom, Jordan. "Ruptures in Arrival: Art in the Wake of the *Komagata Maru*." In *In the Wake of the Komagata Maru: TransPacific Migration, Race, and Contemporary Art*, edited by Lisa Marshall with Jordan Strom, 8–15. Surrey: Surrey Art Gallery, 2015.

Wood, William. "The Difference of Times." In *SightLines: Reading Contemporary Canadian Art*, edited by Jessica Bradley and Lesley Johnstone, 329–34. Montreal: Artexte Information Centre, 1994.

Astman, Barbara (b.1950, Rochester, New York)

Astman is a Toronto-based photographer and multimedia artist known for her experimental work with photographic technologies and her feminist approach. Her Ektacolor murals of enlarged Polaroid images, such as *Untitled* (Visual Narrative Series), 1978–79, feature billboard-scale storyboards with typewritten text. Works in her Red Series, 1981, evoke personal worlds through striking self-portraits with everyday objects. Astman is a professor at OCAD University in Toronto.

Image: Barbara Astman, *Untitled* (Visual Narrative Series), 1978–79, SX-70 Ektacolor mural, 121.9 x 152.4 cm, Art Gallery of Hamilton.

For further reading, see:

Astman, Barbara, Liz Wylie, and Art Gallery of Hamilton. *Barbara Astman: Personal/Persona: A 20-Year Survey*. Hamilton: Art Gallery of Hamilton, 1995.

Enright, Robert. "The Revolutionary Two-Step: An Interview with Barbara Astman." *Border Crossings* 90, no. 1 (May 2004): 44–50.

Azuma, Kan (b.1946, Tokyo)

Azuma studied photography in Japan before moving to Canada in 1970. He lived and worked in Vancouver and Toronto. His most significant body of work in Canada is Erosion, 1973, a series of fifty landscape photographs taken at Point Pelee National Park in southwestern Ontario. After its debut in an exhibition at York University, where Azuma worked, the National Film Board of Canada purchased Erosion and toured Azuma's work in exhibitions in Canada and abroad. Little is known of Azuma's career after he returned to Japan in 1980.

Image: Kan Azuma, *Untitled* (from Erosion series), 1973, gelatin silver print, 25.3 x 25.2 cm; image: 12.5 x 18.2 cm, CMCP Collection, National Gallery of Canada, Ottawa.

For further reading, see:

Langford, Martha. "Kan Azuma and the Canadian Japanese Diaspora: Perception, Identity, and Their Erosion." In *Photography and Migration*, edited by Tanya Sheehan, 216–32. London: Routledge, 2018.

Baltzly, Benjamin (1835, Sugarcreek, Tuscarawas County, Ohio–1883, Cambridge, Massachusetts)

Baltzly was an American-born photographer who moved to Montreal shortly after the American Civil War. From 1868 to 1877 he worked for William Notman. During this time, he was assigned to the Geological Survey of Western Canada (1871) and, despite the rigours of the journey, produced a significant collection of photographs. Baltzly returned to the U.S. in 1879.

Image: Benjamin Baltzly, *Spuzzum River rapids, BC*, 1871, wet collodion negative, 25.4 x 20.3 cm, McCord Stewart Museum, Montreal.

For further reading, see:

Baltzly, Benjamin, and A.J. Birrell. *Benjamin Baltzly: Photographs and Journal of an Expedition through British Columbia*, 1871. Toronto: Coach House Press, 1978.

Cavaliere, Elizabeth. "Preface to Benjamin F. Baltzly's Journal." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 35, no. 1 (2014): 16–25.

–––. "The Journal of Benjamin F. Baltzly." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 35, no. 1 (2014): 26–129.

Barbeau, Charles Marius (1883, Ste-Marie-de-Beauce (later Sainte-Marie), Quebec–1969, Ottawa)

Barbeau was a leading anthropologist and ethnologist who worked for the Geological Survey of Canada from 1911 to 1949. He studied and collected artifacts related to Indigenous cultures and French Canadian folklore, producing a collection of thirteen thousand photographs—now in the Canadian Museum of History—and hundreds of publications. Barbeau's work, though foundational and prolific, also perpetuated colonial discourses of his time. His ethno-documentary, *Nass River Indians* (1927), and his photographs, published many years after his death in Marius Barbeau's *Photographic Collection: The Nass River* (1988), rely on the colonial concept of Indigenous people as a "vanishing race."

Image: Charles Marius Barbeau, *Ferdinand Roy's sisters baking bread in the oven, Pointe-à-la-Frégate, Québec*, 1938, black and white negative, 8.3 x 14 cm, Canadian Museum of History, Gatineau.

For further reading, see:

Jessup, Lynda. "Tin Cans and Machinery: Saving the Sagas and Other Stuff." *Visual Anthropology* 12 (1999): 49–86.

Lahoud, Pierre. "Barbeau, Le photographe-enquêteur." *Rabaska* 14 (2016): 65–78.

Nurse, Andrew, Gordon Ernest Smith, and Lynda Jessup. *Around and about Marius Barbeau: Modelling Twentieth-Century Culture*. Gatineau: Canadian Museum of Civilization, 2007.

Wakeham, Pauline. "Salvaging Sound at Last Sight: Marius Barbeau and the Anthropological 'Rescue' of Nass River Indians." *English Studies in Canada* 30, no. 3 (2004): 57–88.

Beal, William (Billy) Sylvester Alpheus (1874, Chelsea, Massachusetts–1968, The Pas, Manitoba)

Beal grew up in Minneapolis as the son of a bookseller. He trained as an engineer and immigrated to western Manitoba in 1906 for his work. Beal was deeply involved with education and community initiatives and likely taught himself photography. Between about 1915 and 1925, he took portraits and captured views of activities in his community. Although only around fifty of his glass plate negatives survive, they provide a rare record of Prairie life by a Black photographer. His camera and some of his work is in the collection of the Swan Valley Historical Museum in Manitoba.

Image: William S. Beal, *Self-portrait (Big Woody district, Swan River, Manitoba)*, c.1918, black and white glass plate negative, Collection of Robert Barrow.

For further reading, see:

Barrow, Robert, and Leigh Hambly. *Billy: The Life and Photography of William S.A. Beal*. Winnipeg: Vig Corps Press, 1988.

Cassidy, Christian. "'Every Inch a Gentleman': Early Black Settler Billy Beal Was a Ground Breaker in Many Ways." *Winnipeg Free Press*, February 18, 2018.

Fearon, Alyssa. "Why you need to know about Billy Beal, the great unsung Black photographer of early 1900s Manitoba." CBC, August 20, 2020. www.cbc.ca/arts/why-you-need-to-know-about-billy-beal-the-great-unsung-black-photographer-of-early-1900s-manitoba-1.5692446

Vernon, Karina. "William Sylvester Alpheus Beal (1874–1968)," "Big Woody," and "3 Glass-Plate Negative." In *The Black Prairie Archives: An Anthology*, edited by Karina Vernon, 62–69. Waterloo: Wilfrid Laurier University Press, 2019.

Beam, Carl (1943, M'Chigeeng, Ontario–2005, Ottawa)

Beam was a First Nations (Ojibwe) painter and mixed-media artist. He used photography, collage, archival images, and photo-transfer techniques to explore Anishinaabe experiences, histories, and traditions, as well as to critique colonialism and unravel Western assumptions. In 1986, the National Gallery of Canada purchased his work *The North American Iceberg*, 1985. It was the first contemporary artwork by an Indigenous artist to be collected by the institution.

Image: Carl Beam, *The North American Iceberg*, 1985, acrylic, photo-serigraph, and graphite on Plexiglas, 213.6 x 374.1 cm, National Gallery of Canada, Ottawa. © Estate of Carl Beam / CARCC Ottawa 2023.

For further reading, see:

Ernst, Stacy A. "Going Beyond the Archival Grid: Carl Beam and Greg Curnoe's Decolonization of a Colonizing Space." *World Art* 6, no. 1 (2016): 85–102.

Hill, Greg. *Carl Beam: The Poetics of Being*. Ottawa: National Gallery of Canada, 2010.

Benner, Ron (b.1949, London, Ontario)

Based in London, Ontario, Benner began working with black and white photographic murals in the mid-1970s and is especially known for his garden installations. His mixed-media photographic installations explore the history and politics of food. His work also addresses themes relating to colonial legacies, globalization, and industrial food production.

Image: Ron Benner, *Américan Cloisonné* (detail), 1987–88, mixed-media photographic / garden installation, variable dimensions, Civic Plant Conservatory, Saskatoon.

For further reading, see:

Benner, Ron. *Ron Benner: Gardens of a Colonial Present*. London: Museum London, 2008.

Boyd, John A. (1865, Emyvale, Ireland–1941, Toronto) and John H. Boyd (1898, Toronto–1971, Toronto)

Boyd Sr. immigrated from Ireland as a child and became a prolific and skilled amateur photographer, his passion facilitated by a career in the railway business. He penned articles for photography journals across North America and befriended and corresponded with George Eastman, founder of the Eastman Kodak Company. His photographs, including landscapes, urban scenes, and photos of military training, transportation, and leisure, are held at the Ontario Archives and at Library and Archives Canada.

John A. Boyd's son, John H. Boyd, was the first staff photographer for the Toronto-based newspaper the *Globe* (now called the *Globe and Mail*), from 1922 to 1964. A leader in the field of Canadian photojournalism, Boyd Jr. helped found the Commercial and Press Photographers Association of Canada. The City of Toronto Archives hold Boyd Jr.'s negatives from his time at the *Globe and Mail*, which capture significant moments in Toronto's history. Both Boyds were interested in the development of photographic technology. Boyd Sr. built his first camera, and Boyd Jr. is thought to be the first Canadian news photographer to use a flash and to transmit a photograph electronically.

Image: John Boyd Sr., *Playing Hockey on the St. Clair River in Sarnia*, c.1890, black and white photo print, Archives of Ontario, Toronto.

For further reading, see:

City of Toronto Archives, *Globe and Mail* Fonds 1266.

Koltun, Lilly, ed. *Private Realms of Light: Amateur Photography in Canada: 1839–1940*. Toronto: Fitzhenry & Whiteside, 1984, 306.

Lansdale, Robert. "John H. Boyd and His Camera…" *Graflex Historic Quarterly* 14, no. 2 (2009). ghq.graflex.org/GHQ-14-2.pdf.

Plummer, Kevin. "Historicist: The Two John Boyds." *Torontoist*, December 17, 2011. torontoist.com/2011/12/historicist-the-two-john-boyds/2/.

Professional Photographers of Canada, "About PPOC," accessed May 11, 2021. www.ppoc.ca/about.php.

Brooks, Reva (1913, Toronto–2004, San Miguel de Allende, Mexico)

Brooks was born Reva Silverman and was the daughter of Jewish Polish immigrants. She married landscape painter Leonard Brooks (1911–2011) in 1935. In the late 1940s, the Brooks immigrated to Mexico, where they assisted in establishing an international art colony in the town of San Miguel de Allende and hosted a circle of friends that included Marshall McLuhan and Mexican painter David Alfaro Siqueiros. There Reva Brooks developed an interest in photography and worked with a Rolleiflex to produce tightly cropped portraits, primarily of Indigenous subjects in Mexico. Photographer and editor Minor White featured one of Brooks's photographs on the cover of the influential *Aperture* magazine in 1952. In 1955, MoMA curator Edward Steichen included one of Brooks's first photographs, an image of a child who had recently died, in Steichen's *Family of Man* exhibition, the first blockbuster photography exhibition. Although Brooks stopped photographing in the mid-1960s, she was named by the San Francisco Museum of Art as one of the top fifty women photographers in 1975, and the Art Gallery of Ontario mounted a solo exhibition in 2002, shortly before her death at age ninety.

Image: Reva Brooks, *Anciana Dona Chencha (Old Dona Chencha)*, printed in 1999, gelatin silver print, image: 29.9 x 22.9 cm, edition of 25, Stephen Bulger Gallery, Toronto.

For further reading, see:

Brooks, Reva, Marilyn Westlake, and Margot Smallwood Boland. *Reva Brooks Photographs*. Toronto: M+M Art Press, 2003.

Mann, Margery, et al. *Women of Photography: An Historical Survey*. San Francisco: San Francisco Museum of Art, 1975.

"Reva Brooks: Photographer Extraordinaire." *Queen's Quarterly* 105, no. 3 (Fall 1998): 434-44.

Virtue, John. *Leonard and Reva Brooks: Artists in Exile in San Miguel de Allende*. Montreal and Kingston: McGill-Queen's University Press, 2001.

Burley, Robert (b.1957, Picton, Ontario)

Burley is a Toronto-based photographer whose work explores how nature and urban environments intersect. In the mid- to late 1980s, he produced notable series dedicated to specific locales. The Don Valley series, 1981–84, investigates an area of Toronto where parkland, transportation networks, and industry converge. In his ORD O'Hare Airfield series, 1984–88, he photographed the infrastructure of the Chicago airport and its surrounding prairie environment. Burley was one of three photographers to participate in *Viewing Olmstead*, 1989–96, a commission for the Canadian Centre for Architecture in Montreal, which explored the North American parks designed by landscape architect Frederick Law Olmsted (1822–1903). Burley is a professor at Toronto Metropolitan University.

Image: Robert Burley, *Queen Anne's Lace, O'Hare Airfield*, 1985, chromogenic print, 51 x 61 cm.

For further reading, see:

Burley, Robert. "O'Hare: Airport on the Prairie." Essay by Larry Viskochil. Chicago: Chicago Historical Society, 1988.

Lambert, Phyllis, ed. *Viewing Olmsted: Photographs by Robert Burley, Lee Friedlander and Geoffrey James*. Montreal: Canadian Centre for Architecture, 1996.

Cadieux, Geneviève (b.1955, Montreal)

Montreal-based Cadieux is known for her large-scale photographic works exploring the body. Close-up views of wounds, such as scars and bruises, refer to experiences of suffering and trauma and their manifestations on the body. Cadieux is a professor at Concordia University and in 2011 was a recipient of a Governor General's Award for Visual and Media Arts.

Image: Geneviève Cadieux, *Memory Gap, an Unexpected Beauty*, 1988, dye-coupler print and mirror on wood, assembled: 208 x 472 x 14 cm; photograph: 208 x 335 x 14 cm; mirror: 208 x 137 x 14 cm, National Gallery of Canada, Ottawa.

For further reading, see:

Cadieux, Geneviève et al. *Geneviève Cadieux*. Vancouver: Morris and Helen Belkin Art Gallery, 1999.

Cadieux, Geneviève, Annelie Pohlen, and Jan Foncé. "Geneviève Cadieux: A Situation." In *Geneviève Cadieux*. Ostfildern: Cantz Verlag, 1994.

Campeau, Michel (b.1948, Montreal)

Campeau is a Montreal photographer and one of the founders of *Groupe d'action photographique* (GAP). The collective was formed in 1971 by Campeau, Serge Laurin (1942–2017), and Roger Charbonneau (b.1947) to document Quebec society through intimate representations of community. Campeau's work explores questions related to the history and practice of photography, particularly in relation to autobiography and family, often using the book form. With GAP, Campeau participated in the documentary project that captured rural community life in Quebec, *Disraeli: une expérience humaine en photographie* (1972). Campeau has published numerous photographic books, including *Les tremblements du coeur* (1988) and *Éclipses et labyrinthes, 1988–1993* (1993).

Image: Michel Campeau, *Fête religieuse portugaise, Montréal, Québec*, from the series Week-end au Paradis Terrestre!, 1980, silver gelatin print, 40.4 x 50.5 cm. © Michel Campeau / CARCC Ottawa 2023.

For further reading, see:

Campeau, Michel. *Michel Campeau : éclipses et labyrinthes*. S.l.: s.n., 1991.

Campeau, Michel, and Richard Baillargeon. *Les tremblements du coeur*. Quebec City and Montreal: VU & Éditions Saint-Martin, 1988.

Dessureault, Pierre. "Images of Montreal: Some Notable Projects on Montreal Neighbourhoods." *Ciel Variable* 105 (Winter 2017). cielvariable.ca/en/issues/ciel-variable-105-montrealities/.

———. *Michel Campeau : les images volubiles travaux photographiques, 1971–1996 / Eloquent Images Photographic Works, 1971–1996*. Ottawa: Canadian Museum of Contemporary Photography, 1996.

Jongue, Serge. "The New Photographic Order," 33–50. In *13 Essays on Photography*, edited by Geoffrey James. Ottawa: Canadian Museum of Contemporary Photography, 1988.

Langford, Martha. "Faith, Hope and Verity: Michel Campeau's Photography and Realism." *Border Crossings* 32, no. 4 (2013): 50–59.

Szilasi, Doreen Lindsay. *Disraeli : une expérience humaine en photographie*. Quebec City: Les publications de l'Imagerie populaire, 1974.

Carr, Rosetta Ernestine (1845, Drummond Township, Ontario–1907, Ottawa)

Born in Ontario and trained in photography in the U.S. and at Notman's studio in Ottawa, Carr moved to Winnipeg in 1883 with her husband. She purchased and ran the American Art Gallery, a large commercial studio, for sixteen years, winning acclaim for her portraits of children and commissions from the government. In 1893, she won exclusive rights to photograph the Winnipeg Industrial Exhibition, which caused displeased competitors to boycott the event. In 1889, Carr sold her gallery and lived her final years in Ottawa, but many of her photographs can be found in the Archives of Manitoba in Winnipeg.

Image: Rosetta Ernestine Carr, *Manitoba University Natural Science class, senior BA*, 1893, black and white photograph, University of Manitoba, Faculty of Medicine Archives, Winnipeg.

For further reading, see:

Berry, Virginia G. "Rosetta Ernestine Watson (Carr)." In *Canada's Entrepreneurs: From the Fur Trade to the 1929 Stock Market Crash; Portraits from the Dictionary of Canadian Biography Under the Direction of John English and Réal Bélanger*, edited by J. Andrew Ross and Andrew D. Smith, 513–15. Toronto: University of Toronto Press, 2011.

Close, Susan. *Framing Identity: Social Practices of Photography in Canada, 1880–1920*. Winnipeg: Arbeiter Ring Publishing, 2007.

Cassidy, Eugene Haanel (1903, Tokyo, Japan–1980, Nevada City, California)

Cassidy was born in Japan to Canadian parents but grew up in Canada and owned a studio in Toronto in the 1930s. In his early artistic work, he aspired to capture transcendental images of the natural world. His series Plant Form, 1938, represents foliage as abstract compositions through close-up images that highlight form, pattern, and texture. His exhibition *Plant Patterns in Hawaii and Japan at the Art Gallery of Toronto* (now the Art Gallery of Ontario), 1938, was one of the AGO's earliest solo exhibitions of photographic works. In 1944 he moved to New York to work as a magazine photographer for Condé Nast.

Image: Eugene Haanel Cassidy, *Plant Form Leaves with Circular Protrusion*, 1938, chloro bromide print, 39.9 x 50.9 cm, Art Gallery of Ontario, Toronto.

For further reading, see:

Sutnik, Maia-Mari, and Ruth Bains Hartmann. *E. Haanel Cassidy: Photographs 1933–1945*. Toronto: Art Gallery of Ontario, 1981.

Clark, June (Clark-Greenberg) (b.1941, New York)

Clark grew up in Harlem in New York City and immigrated to Toronto in 1968 with her husband, who was escaping the draft during the Vietnam War. She learned photography as part of the Women's Photography Co-op based out of the Baldwin Street Gallery in the early 1970s. Clark's earliest work consisted of portraits and city scenes, including a series of photographs taken in Cuba. Around the time she entered the MFA program at York University in 1988, she began to experiment with photographic form and content. In *Formative Triptych*, 1989, Clark made photo etchings of historical photographs and then reworked those images into transparencies displayed on lightboxes. The presentation may gesture to advertising, but the accompanying text contrasts sharply with the positive messaging of marketing. Two enlarged snapshots of Clark as a child and a portrait of blues singer Bessie Smith are set beside words in which Clark meditates on the experience of racism and the complications of memory.

Image: June Clark, *Formative Triptych* (detail), 1989, three duratrans transparencies in lightboxes (each): 111.5 x 152.2 cm, Art Gallery of Ontario, Toronto. Photo of Bessie Smith © Carl Van Vechten Trust.

For further reading, see:

Lee, Yaniya. "Review: Unrequited Love." *Canadian Art*, February 19, 2021. canadianart.ca/reviews/unrequited-love/.

"Meet Toronto Artist June Clark." *AGOInsider*, November 1, 2016. ago.ca/agoinsider/meet-toronto-artist-june-clark.

"Weekly Wednesday Conversation: Artist Spotlight—June Clark." Toronto: Art Gallery of Ontario, Wednesday July 22, 2020. Video, 39:41 minutes. youtube.com/watch?v=v_hOC8We9xs&t=282s.

Cohen, Sorel (b.1936, Montreal)

Cohen is a Montreal-based photographer whose artistic practice draws on the history of art, performance, and feminist theory. Part of a broader postmodern movement in photography in the 1970s, Cohen appropriated historical artistic techniques in her series of motion studies, including *The Rite Matinal*, 1977, and *After Bacon/Muybridge*, 1980. In *An Extended and Continuous Metaphor*, 1983–86, Cohen challenges the traditionally male and female roles of artist and subject by performing both for the camera.

Image: Sorel Cohen, *An Extended and Continuous Metaphor No. 6*, 1983, three dye-coupler prints, centre panel: 179.5 x 205 cm; side panels: 119 x 119 cm each, National Gallery of Canada, Ottawa. © Sorel Cohen / CARCC Ottawa 2023.

For further reading, see:

Cohen, Sorel. *Sorel Cohen*. Montreal: Musée d'art contemporain de Montréal, 1986.

Sloan, Johanne. "Relations, 1988: Photographic, Postmodern, Feminist." *Journal of Canadian Art History* 36, no. 1 (2015): 181–201.

Comiter, Alvin (b.1948, New York)
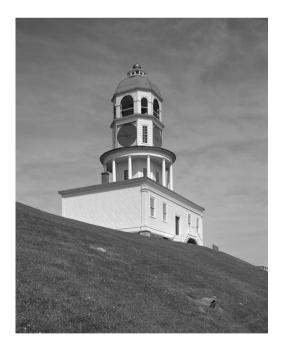
Comiter emigrated from the U.S. and taught at NSCAD University in Halifax. His detailed photographs of buildings in Nova Scotia were originally framed as part of conceptual photography's interest in typology. The series was the subject of a solo exhibition at MSVU Art Gallery in Halifax in 1989. Over time, the work has been discussed more in terms of architectural record and preservation, including in *Landmarks: Historic Buildings of Nova Scotia* (1994).

Image: Alvin Comiter, *Old Town Clock, Citadel Hill, Halifax*, 1988, gelatin silver print, 35.3 x 27.9 cm; image: 30.6 x 24.2 cm, CMCP Collection, National Gallery of Canada, Ottawa.

For further reading, see:

Comiter, Alvin. *Alvin Comiter: Photographs*. Halifax: Dalhousie Art Gallery, 1984.

Pacey, Elizabeth, and Alvin Comiter. *Landmarks: Historic Buildings of Nova Scotia*. Halifax: Nimbus, 1994.

Cousineau, Sylvain P. (1949, Arvida, Quebec–2013, London)

Cousineau lived and worked in Montreal, Ottawa, France, and England. He was a conceptual artist who produced paintings, photography, and installation art. His photographic work of the 1970s and 1980s includes a series of black and white portraits, landscapes, and street photography. In 1977 he published *Mona Nima*, a poetic and intimate collection of photographs inspired by John Max's earlier photo book, *Open Passport* (1973). *Mona Nima* is composed of thirty-four black and white images, including *The Boat*, 1972. He taught at the University of Moncton and the University of Ottawa.

Image: Sylvain P. Cousineau, *The Boat*, 1973, printed 1976, gelatin silver print, 20.3 x 25.3 cm; image: 15.8 x 23.4 cm, National Gallery of Canada, Ottawa.

For further reading, see:

Cousineau, Sylvain P. *Mona Nima*. Almonte: Powys Press, 1977.

Cousineau, Sylvain P., and Philip Fry. *Sylvain P. Cousineau: Photographs and Paintings*. Regina: Dunlop Art Gallery in collaboration with the Walter Phillips Gallery, 1980.

Hardy-Vallée, Michel. "The Photobook as Variant: Exhibiting, Projecting, and Publishing John Max's Open Passport." *History of Photography* 43, no. 4 (2019): 399–421.

Cox, Horace Gordon (H.G.) (1885, Kidderminster, England–1972, Vancouver)

An engineer by training, Cox spent almost three decades working for the British Columbia Department of Public Works. Shortly after taking up photography in 1924, he became an active member of West Coast camera clubs and of the international Pictorialist salons, and his work was included in several solo exhibitions at the Vancouver Art Gallery. His photographs share the Pictorialists' preference for soft focus and classical nudes, but they are also rigorously designed around Cox's ideas of "dynamic symmetry." Most of his photographs remained with his family after his death and his contributions were largely forgotten until a 2003 exhibition at Presentation House Gallery in Vancouver.

Image: H.G. Cox, *The Idol Worshippers (Nellie Near and Cora Pasmore)*, 1928, sepia-toned gelatin silver print.

For further reading, see:

Jeffries, Bill. "Athens on the Fraser: The Photographs of H.G. Cox." North Vancouver: Presentation House Gallery, 2003. thepolygon.ca/wp-content/uploads/2017/10/2003-H.G.-Cox-brochure.pdf.

Jefferies, Bill, et al. *H.G. Cox: British Columbia Pictorialist*. North Vancouver: Presentation House Gallery, 2004.

Cumming, Donigan (b.1947, Danville, Virginia)

Donigan Cumming is a Canadian photographer and multimedia artist who lives and works in Montreal. His early work explored the social and ethical implications of the observational image by reinterpreting the clichés of modernist photography. In his series *Reality and Motive in Documentary Photography, Parts 1-3*, 1982–86, people pose in domestic and institutional interiors, as well as suburban and cottage properties. Cumming's absurdist theatrical approach tended to emphasize the idiosyncrasies of his subjects, which provoked critical debate.

Image: Donigan Cumming, *Untitled (August 12, 1983)*, 1983, from *Reality and Motive in Documentary Photography, Parts 1-3*, 1982–86, gelatin silver print, 25.7 x 37.8 cm.

For further reading, see:

Bogardi, George. "In Camera: The Photography of Donigan Cumming." In *13 Essays on Photography*, edited by Geoffrey James et al., 66–78. Ottawa: Canadian Museum of Contemporary Photography, 1990.

Graham, Robert. "Documentary and the Powers of Description / L'autorité de la description dans le documentaire." In *Reality and Motive in Documentary Photography / La réalité et le dessein dans la photographie documentaire*, edited by Martha Langford, 6–13. Ottawa: Canadian Museum of Contemporary Photography, 1986.

Langford, Martha. "Donigan Cumming: Crossing Photography's Chalk Lines / Donigan Cumming : au mépris des frontières artificielles." In *Reality and Motive in Documentary Photography / La réalité et le dessein dans la photographie documentaire*, edited by Martha Langford, 14–36. Ottawa: Canadian Museum of Contemporary Photography, 1986.

Toussignant, Zoë. "Refuse and Refusal in the Art of Donigan Cumming." In *Body-to-Body: The Works of Donigan Cumming*. Montreal: Videographe, 2020. publications.vitheque.com/en/ap/body-to-body-the-works-of-donigan-cumming.

Curtin, Walter (1911, Vienna–2007, Toronto)

Curtin immigrated to Canada in 1952 and worked as a photojournalist and commercial photographer in Toronto. He produced photo stories for the Still Photography Division of the National Film Board of Canada (NFB), eventually shifting from an 8 x 10 to a more agile 35mm camera to capture the vitality of performance. In the 1970s he began a project documenting the classical music scene in Toronto, titled The Musicians. Photos from this project were featured in the 1982 NFB exhibition of the same name.

Image: Walter Curtin, *Fujiko Imajishi Rehearsing for a Canadian Broadcasting Commission Recording at St. James, Toronto*, 1973, printed 1974, gelatin silver print, 40.5 x 50.7 cm; image: 24 x 35.1 cm, CMCP Collection, National Gallery of Canada, Ottawa.

For further reading, see:

Curtin, Walter, and Kenneth Winters. *Curtin Call: A Photographer's Candid View of 25 Years of Music in Canada*. Toronto: Exile Editions, 1994.

Hanna, Martha. *Walter Curtin: A Retrospective*. Ottawa: Canadian Museum of Contemporary Photography, 1985.

Dally, Frederick (1838, Southwark, London, England–1914, Wolverhampton, Staffordshire, England)

Dally moved to British Columbia in 1862 during the gold rush. After working as a retailer, he embarked on a new career as a photographer. From 1866 to 1870, he ran a studio in Victoria and produced portraits, but he also travelled around B.C. to create picturesque landscapes, photographs of colonial settlements, and images of First Nations communities that would appeal to nineteenth-century consumers. Many of his images and commercial albums are now held in the B.C. Archives in Victoria and the Royal Collection Trust in London. In 1870, Dally sold off his equipment and negatives, moving to the U.S. to study dentistry; he later returned to England. Hannah and Richard Maynard were among those who purchased Dally's photographs of Indigenous subjects, which they continued to print and sell to tourists at their studio.

Image: Frederick Dally, *43 miles above Yale; an evening encampment at Boothroyds, Fraser River wagon road*, c.1867, glass plate negative, BC Archives, Royal BC Museum, Victoria.

For further reading, see:

Birrell, Andrew. "Frederick Dally: Photo Chronicler of B.C. a Century Ago." *Canadian Photography*, February 1977, 14–19.

Neering, Rosemary. "Accidental Photographer (Frederick Dally)." *Beautiful British Columbia* 38, no. 2 (Summer 1996): 18–23.

Schwartz, Joan. "Frederick Dally." In *Encyclopedia of Nineteenth-Century Photography*, edited by John Hannavy, 377. New York: Routledge, 2007.

Williams, Carol J. *Framing the West: Race, Gender, and the Photographic Frontier in the Pacific Northwest*. Oxford: Oxford University Press, 2003, 67.

de Courcy, Michael (b.1944, Montreal)

De Courcy became involved with the Vancouver artist collective Intermedia in 1968. His photographic work is conceptual, socially engaged, and often collaborative, such as *Background/Vancouver*, 1972, a photographic map of the city by a group of artists. For the landmark MoMA exhibition, *Photography into Sculpture*, 1970, de Courcy sent four hundred silkscreened boxes that were to be randomly stacked in the gallery by custodians. De Courcy co-curated and published *B.C. Almanac(h) C-B*, a collection of artists books by fifteen West Coast artists including Judith Eglington, Roy Kiyooka, N.E. Thing Co., and Christos Dikeakos.

Image: Michael de Courcy, *Silkscreened Box Untitled*, 1970–2011, 100 photo-silkscreened corrugated cardboard boxes, 30.5 x 30.5 x 30.5 cm each.

For further reading, see:

"Michael de Courcy interview with Mary Statzer." In *The Photographic Object 1970*, edited by Mary Statzer, 152. California: University of California Press, 2016.

Presentation House Gallery. *B.C. Almanac(h) C-B*. North Vancouver: Presentation House Gallery, 2015.

de Visser, John (1930, Veghel, Netherlands–2022, Cobourg, Ontario)

De Visser immigrated to Canada in 1952, where he has had a prolific career focused on Canadian landscapes, architecture, and material culture. *Maclean's* magazine was the first to publish his work, a collection of modernist colour photos of Toronto, in 1957. De Visser went on to work as a freelance photographer in Toronto while also publishing several books of his own. He participated in the National Film Board's publication *Canada: A Year of the Land* (1967). All told, his photographs have illustrated more than sixty books, including the bestselling *This Rock within the Sea* (1976) by Farley Mowat.

Image: John de Visser, spread of a photo-essay on Toronto entitled, "A New Look at a Controversial City," in *Maclean's,* October 26, 1957, 16–17.

For further reading, see:

De Visser, John. "A New Look at a Controversial City." *Maclean's*, October 26, 1957, 14–23.

–––. *Montréal, un portrait*. Toronto: Key Porter Books, 1988.

–––. *Toronto*. Toronto: Oxford University Press, 1975.

–––. *Newfoundland and Labrador*. Toronto: Oxford University Press, 1979.

Mowat, Farley. *This Rock within the Sea*. Toronto: McClelland & Stewart, 1976.

Denniston, Stan (b.1953, Victoria)

Denniston is a Toronto-based art restorer and conceptual artist who uses photography to explore historical and cultural narratives, truth and fiction, and the limits of representation. Denniston's early works delve into the practice of memory-work (*Reminders*, 1978–82) and the relationship between collective trauma, personal recollection, and the media (*Dealey Plaza/Recognition and Mnemonic*, 1983). *How to Read*, 1984–86, examined memory through travel photography.

Image: Stan Denniston, *Dealey Plaza/Recognition and Mnemonic*, 1983, colour and black and white photographs, variable dimensions, Museum London. Installation photograph at YYZ Artists' Outlet by Peter MacCallum. © Stan Denniston / CARCC Ottawa 2023.

For further reading, see:

Denniston, Stan. *Stan Denniston*. Victoria: Art Gallery of Greater Victoria, 1983. Exhibition catalogue.

Mays, John Bentley. "Denniston's Double-Takes Illustrate Visual Memory." *Globe and Mail*, April 22, 1980, 12.

Dickson, Jennifer (b.1936, Piet Retief, South Africa)

Dickson immigrated to Canada in 1969 after studying at Goldsmiths' College School of Art in London and working in a print studio in Paris. In 1969 she was elected to the Royal Academy of Arts in London. Her work combines techniques of photography, etching, photocopying, and watercolour, as well as imagery drawn from historical landscapes and classical art. The National Film Board of Canada supported two early projects: *The Secret Garden*, 1976, and *The Earthly Paradise*, 1980, which was shown in Paris.

Image: Jennifer Dickson, *THE EARTHLY PARADISE: Homage to Claude Lorraine*, 1980, mezzotint and watercolour on paper, 56.5 x 76.5 cm, Agnes Etherington Art Centre, Kingston. © Jennifer Dickson / CARCC Ottawa 2023.

For further reading, see:

Dickson, Jennifer. *The Hospital for Wounded Angels*. Erin: Porcupine's Quill, 1987.

Dikeakos, Christos (b.1946, Thessaloniki, Greece)

Dikeakos immigrated to Canada in 1956 and was involved in Vancouver's conceptual art scene in the 1960s and 1970s. Like others in this circle, he trained his camera on the city to explore ideas of place, history, urban development, and the environment. His photo book, *Instant Photo Information*, 1969, was shown as part of the exhibition, *B.C. Almanac(h) C-B*, produced by the National Film Board of Canada. He experimented with techniques and formats, including collage and panorama (*False Creek Panorama*, 1983–85).
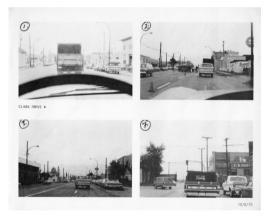
Image: Christos Dikeakos, *Instant Photo Information, BC Almanac*, c.1970, black and white photo print, Morris and Helen Belkin Art Gallery Archives, University of British Columbia, Vancouver.

For further reading, see:

Dikeakos, Christos, Scott Watson, and Robin Blaser. *Christos Dikeakos*. Vancouver: Vancouver Art Gallery, 1986. Exhibition catalogue.

Wallace, Ian. "Photoconceptual Art in Vancouver." In *13 Essays on Photography*, edited by Geoffrey James, 94–112. Ottawa: Canadian Museum of Contemporary Photography, 1988.

Wallace, Keith, Christos Dikeakos, Patricia A. Berringer, and Linda Milrod. *Christos Dikeakos: Sites and Place Names*. Vancouver: Contemporary Art Gallery, 1992.

Dille, Lutz (1922, Leipzig, Germany–2008, France)

Dille was a street photographer, photojournalist, documentary photographer, and filmmaker. During the Second World War, Dille worked as a reconnaissance photographer for Germany. Based in Canada from 1951 to 1980, he lived in Hamilton, Toronto, and Montreal, and travelled frequently, producing lively street photographs and working on commissions for the CBC and other media outlets. In 1967, the National Film Board of Canada featured his work in the exhibition *The Many Worlds of Lutz Dille*.

Image: Lutz Dille, *Jewish Market, Toronto*, 1954, gelatin silver print, 18.4 x 24.1 cm.

For further reading, see:

Dille, Lutz, and Lorraine Monk. *The Many Worlds of Lutz Dille*. Ottawa: National Film Board of Canada, 1967.

Eberle, Martin. *On the Street: Photographs of the 1950s and 1950s by Lutz Dille*. Germany: Stadtisches Museum, 2004.

Kunard, Andrea. *Photography in Canada: 1968–2000*. Ottawa: National Gallery of Canada, 2017, 68.

Payne, Carol. *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941–1971*. Montreal and Kingston: McGill-Queen's University Press, 2013, 50.

Donovan, Duncan (1857, Alexandria, Ontario–1933)

Donovan spent his career as a small-town photographer in eastern Ontario at a time when photographers were a mainstay of most communities. He started as an itinerant tintype photographer travelling by wagon to photograph in a tent at country fairs before partnering and then owning and operating his own studio for more than a quarter century. What sets Donovan apart from his contemporaries is the quality of his work. The Archives of Ontario salvaged a selection of his badly damaged plates in the 1970s and, even in contrast to modern prints, they are dramatically lit, richly textured, and economically composed.

Image: Duncan Donovan, *Untitled*, July 1907, Nor'Westers and Loyalist Museum, Williamstown.

For further reading, see:

Harper, Jennifer. *City Work at Country Prices: The Portrait Photographs of Duncan Donovan*. Toronto: Oxford University Press, 1977.

Dossetter, Edward (1843, London, England–1919, Ramsgate, Kent, England)

Dossetter was a British photographer who was active in British Columbia between 1881 and 1890. In 1881 he joined Dr. I.W. Powell, the Superintendent for Indian Affairs, on an inspection tour of First Nations villages on the West Coast, producing landscapes and portraits of Indigenous peoples and government officials. Images from this tour are held at the British Columbia Provincial Archives in Victoria.

Image: Edward Dossetter, *Kitkatla*, 1881, graphic material, BC Archives, Royal BC Museum, Victoria.

For further reading, see:

Savard, Dan. "Changing Images: Photographic Collections of First Peoples of the Pacific Northwest Coast Held in the Royal British Columbia Museum, 1860–1920." *BC Studies* 145 (Spring 2005): 55–96.

Williams, Carol J. *Framing the West: Race, Gender, and the Photographic Frontier in the Pacific Northwest*. Oxford: Oxford University Press, 2003.

Douglas, Stan (b.1960, Vancouver)

Douglas is an internationally recognized Vancouver-based artist working primarily in photography, video, and installation. His work explores moments of social transformation through the creation of speculative histories. Douglas's career began in the 1980s when he created multimedia installations using projected images (*Slideworks*, 1983; *Deux Devises*, 1983; *Onomatopoeia*, 1985–86) and video art interventions for television (*Television Spots*, 1987–88). He is the recipient of numerous honours, including the 2013 Scotiabank Photography Award, and was chosen to represent Canada at La Biennale di Venezia 59 (2022).

Image: Stan Douglas, *Onomatopoeia*, 1985–86, 5mm slides transferred to 4k video, 88-note player piano, player piano roll, optical trigger device, screen, 6:07 min each rotation, black and white, sound, one music roll, overall dimensions variable.

For further reading, see:

Christ, Hans D., and Iris Dressler, eds. *Stan Douglas: Past Imperfect—Works, 1986–2007*. Stuttgart: Hatje Cantz Verlag, 2008.

Nichols, Miriam. *Stan Douglas: Television Spots*. Vancouver: Contemporary Art Gallery, 1988.

Eglington, Judith (b.1945, Montreal)

Eglington is a photographer and filmmaker who studied art in Montreal and film in Vancouver. Her photographs are often Surrealist-inspired, as in the series Earth Visions, 1973, in which figures' heads morph in relation to their environments. She contributed to *B.C. Almanac(h) C-B*, a project commissioned by the National Film Board of Canada (NFB) and coordinated by Michael de Courcy, and which aspired to capture West Coast life in the 1970s. She is also known for her work with SX-70 Polaroid images in the early 1970s and *Athletes of the XXI Olympiad*, 1976, which was part of the NFB's *Photo 77* exhibition (1977).

Image: Judith Eglington, *Untitled*, n.d., Polaroid SX-70 film, 7.8 x 7.9 cm.

For further reading, see:

Cousineau-Levine, Penny. *Faking Death: Canadian Art Photography and the Canadian Imagination*. Montreal and Kingston: McGill-Queen's University Press, 2003, 208, 235.

Eglington, Judith. *Earth Visions*. Victoria: Martlet Press, 1973.

Langford, Martha. "Calm, Cool, and Collected: Canadian Multiculturalism (Domestic Globalism) through a Cold War Lens." *Visual Studies* 30, no. 2 (2015): 178.

Presentation House Gallery. *B.C. Almanac(h) C-B*. North Vancouver: Presentation House Gallery, 2015.

Ellisson, George William (1827–c.1879)

Ellisson (also spelled Ellison) was active first in Saint John, New Brunswick, and then in Quebec City between the late 1840s and 1860s. He started as a daguerreotypist and then turned to the wet collodion process to make ambrotypes, cartes-de-visite, and other formats. He made portraits of members of the Grey Nuns of Montreal and prominent figures, including Indigenous leader Paul Tahourencheé and Canada's first prime minister, Sir John A. Macdonald, and photographed views of Quebec City, which were sold as stereographs.

Image: George William Ellisson, *Grey Nuns*, 1861, albumen silver print, 20.2 x 17.6 cm, National Gallery of Canada, Ottawa.

For further reading, see:

Garrett, Graham. *Biographical Index of Daguerreotypists in Canada, 1839–1871*. Toronto: Archive CD Books Canada, 2017, 108-9.

Lessard, Michel. *The Livernois Photographers*. Quebec City: Musée du Québec, 1987, 56–58, 67.

Esson, James (1853, Preston [Cambridge], Ontario–1933, Toronto)

Esson learned photography from his father, George, who operated a daguerreotype studio in Preston, Ontario (now Cambridge). In 1883 James opened a successful photography studio, the Atelier, which served notable clients likely drawn to his artistic approach and use of natural light. Esson travelled across North America creating hundreds of stereoscopic views and is credited as one of the first Canadian photographers to produce what were called "Stereoscopic Gems."

Image: James Esson, *Glimpses of Toronto*, "Normal School," late nineteenth century, albumen silver print, Toronto Public Library.

For further reading, see:

Greenhill, Ralph. *Early Photography in Canada*. Toronto: Oxford University Press, 1965, 45, 48.

Schwartz, Joan. "Double Vision: The Stereo Views of James Esson." *Photo Communiqué* 1, no. 1 (March/April 1979).

–––. "James Esson." *The Canadian Encyclopedia*. Last edited March 4, 2015. thecanadianencyclopedia.ca/en/article/james-esson.

Erb, Isaac (1846, King's County, New Brunswick–1924, Saint John, New Brunswick)

Erb grew up in rural New Brunswick and opened a studio in Saint John in 1877, which he ran until his death. His services were always relatively inexpensive, and so the thousands of photographs he produced in almost fifty years offer a unique record of late nineteenth-century and early twentieth-century life in the Maritimes, from records of businesses and celebrations to street portraits of working-class people. Three thousand of Erb's plates are held in the Provincial Archives of New Brunswick.

Image: Isaac Erb, *Market Square*, 1885, gelatin silver print, 16 x 7.8 cm; on mount 17.5 x 8.6 cm, Library and Archives Canada, Ottawa.

For further reading, see:

Kelly, Grant D., and Elizabeth Suzanne McCluskey. *Saint John at Work and Play: Photographs by Isaac Erb, 1904–1924*. Fredericton: Goose Lane Editions, 1998.

Fitzpatrick, Blake (b.1955, Oshawa, Ontario)

Fitzpatrick is a photographer, curator, and researcher. His work from the mid-1980s, such as *Research Photographs*, 1984, and *Work with Artifacts*, 1985, examins the production of knowledge by exploring archival, scientific, and cultural institutions. He is a member of the Atomic Photographers Guild, a collective established in 1987 by Robert Del Tredici to call attention to the impact and legacy of the nuclear era and atomic power. Fitzpatrick is a professor at Toronto Metropolitan University.

Image: Blake Fitzpatrick, *Biomechanics Lab–Biomechanical Models*, 1984, Kodak paper, type "C" colour print, 40.6 x 50.7 cm, Robert McLaughlin Gallery, Oshawa, Ontario.

For further reading, see:

Fitzpatrick, Blake. "Atomic Photographs in a Fallout Shelter." In *The Cultural Work of Photography in Canada*, edited by Carol Payne and Andrea Kunard, 195–211. Montreal and Kingston: McGill-Queen's University Press, 2011.

Murray, Joan. *Blake Fitzpatrick: Photographs of Science*. Oshawa: Robert McLaughlin Gallery, 1988.

Fleming, Archibald Lang (1883, Greenock, Scotland–1953, Toronto)

Fleming was a missionary, photographer, and filmmaker who came to Canada in 1906. He led mission work in the Arctic and trained to become a priest in Toronto, eventually being appointed the Anglican Bishop of the Arctic in 1927. Fleming produced many photographs of Indigenous peoples, Arctic communities, and landscapes for his reports and lantern slide shows, and for publications such as *Dwellers in the Arctic Night* (1928) and *Archibald the Arctic* (1929).

Image: Archibald Lang Fleming, *Community of Akalvik, NWT*, 1930, gelatin silver print, 8.5 x 11.5 cm, General Synod Archives, Anglican Church of Canada, Toronto.

For further reading, see:

Geller, Peter G. *Northern Exposure: Photographing and Filming the Canadian North, 1920-45*. Vancouver: UBC Press, 2004, 4, 135, 176.

Foote, Lewis Benjamin (1873, Burin, Newfoundland–1957, Winnipeg)

Born in Newfoundland, Foote worked in a wide variety of jobs on the East Coast before moving to Winnipeg in 1902. There he ran a successful photography studio with another commercial photographer, George James. For more than four decades, Foote photographed many aspects of urban life, from royal visits to the construction of the legislative building. Among his best-known photographs are those of the Winnipeg General Strike (1919), showing crowds of protesters and police violence. Between 1916 and 1945, Foote photographed crime scenes as the official photographer for the Winnipeg Coroner's office. His work is held in the Archives of Manitoba.

Image: L.B. Foote, *1919 Strike June 10th Portage Avenue, at corner of Main Street Crowd outside drug store, during street demonstration Tuesday afternoon*, June 10, 1919, gelatin silver print, Winnipeg Free Press Archives.

For further reading, see:

Jones, Esyllt W. *Imagining Winnipeg: History through the Photographs of L. B. Foote*. Winnipeg: University of Manitoba Press, 2012.

Smith, Doug, and Michael Olito. *The Best Possible Face: L.B. Foote's Winnipeg*. Winnipeg: Turnstone Press, 1985.

Frank, Robert (1924, Zurich, Switzerland–2019, Mabou, Nova Scotia)

Famed Swiss-born photographer Robert Frank moved to Mabou, Cape Breton, Nova Scotia, in 1969 and split his time between there and New York for the rest of his life. Frank is best known for *The Americans*, his 1958 book of documentary photographs. After its publication, Frank moved away from straight photography into film and video, though he continued to make manipulated photographs and collage work. Frank's presence in Canada had an impact on photographers and artists, particularly as he occasionally taught filmmaking and lectured at the Nova Scotia College of Art and Design (now NSCAD University). *Sick of Goodby's*, 1978, printed 1979, was made in Mabou after the death of his daughter.

Image: Robert Frank, *Sick of Goodby's*, 1978, printed 1979, gelatin silver print, 35.3 x 27.9 cm; image: 34.4 x 23.1 cm, National Gallery of Canada, Ottawa.

For further reading, see:

Cousineau-Levine, Penny. *Faking Death: Canadian Art Photography and the Canadian Imagination*. Montreal and Kingston: McGill-Queen's University Press, 2003, 256–257.

Pollak, Benjamin. "Photography from the Inside Out: Robert Frank's Memorial Images." *Criticism* 59, no. 1 (2017): 27–48.

Gagnon, Charles (1934, Montreal–2003, Montreal)

Gagnon was a multidisciplinary artist who worked in media such as painting, collage, film, and sound in addition to photography. Many of his photographs represent natural elements—gardens, trees, plants—as disconnected from viewers or their surrounding environments, such as his Polaroid SX-70 images of a view from a window overlooking a garden. In 1979 he was one of the seven photographers selected for *The Banff Purchase* exhibition, which championed contemporary Canadian photography and sought to establish the Banff Centre as an important site for the study of the art in Canada.

Image: Charles Gagnon, *SX 70*, 1976, instant dye print (Polaroid), 10.8 x 8.8 cm; image: 7.9 x 7.8 cm, National Gallery of Canada, Ottawa.

For further reading, see:

Asselin, Olivier. "Le flâneur et l'allégorie : fragments sur les photographies de Charles Gagnon." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 20, no. 1/2 (1999): 182–203.

Banff Centre, *The Banff Purchase: An Exhibition of Photography in Canada*. Toronto: John Wiley & Sons Canada, 1979.

Cousineau-Levine, Penny. *Faking Death: Canadian Art Photography and the Canadian Imagination*. Montreal and Kingston: McGill-Queen's University Press, 2003, 76–78.

Godmer, Gilles, et al. *Charles Gagnon*. Montreal: Musée d'art contemporain de Montréal, 2001.

McManus, Karla. "Producing and Publishing *The Banff Purchase*: Nationalism, Pedagogy, and Professionalism in Contemporary Canadian Art Photography, 1979." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 36, no. 1 (2015): 77.

Gaudard, Pierre (1927, Marvelise, France–2010, France)

Gaudard immigrated to Montreal in 1952, where he established himself as a freelance photojournalist and documentary photographer. In addition to working for popular magazines such as *Time*, he produced work for the National Film Board of Canada (NFB). In 1963 a showing of Gaudard's photographs of Mexico and Guatemala was one of the first presented by the NFB in its Ottawa gallery. His socially engaged projects such as *Les ouvriers*, 1969–71, and *Les prisons*, 1975–77, explore the experiences of factory workers and prisoners respectively. After four decades of living and working in Canada, Gaudard returned to France in the 1990s.

Image: Pierre Gaudard, *7-Up, Montreal, Quebec*, 1970, gelatin silver print, 27.8 x 35.4 cm; image: 21.5 x 30.4 cm, CMCP Collection, National Gallery of Canada, Ottawa.

For further reading, see:

Dessureault, Pierre. "Pierre Gaudard: Documentary Photographer." *Ciel variable* 88 (Spring 2011): 48.

Gaudard, Pierre. *Les ouvriers*. Ottawa: National Film Board, 1971.

General Idea (active 1969–1994, Toronto)

General Idea was established in Toronto in 1969 by three conceptual artists who went by the pseudonyms A.A. Bronson (Michael Tims, b.1946), Felix Partz (Ronald Gabe, 1945–1994), and Jorge Zontal (Slobodan Saia-Levy, 1944–1994). The trio lived and worked together for twenty-five years, producing multimedia works, installations, art publications (*FILE*, 1972–89), and events (Miss General Idea Beauty Pageant) that explored themes such as fame, glamour, sexuality, and the AIDS crisis. The photographs they produced were usually part of their larger projects. In 1974 General Idea founded Art Metropole, an artist-run centre that champions art publications in any media, including print and video works.

For further reading, see:

Art Metropole. "About Art Metropole," 2020. artmetropole.com/about.

Smith, Sarah E.K. *General Idea: Life and Work*. Toronto: Art Institute of Canada, 2016.

Gibson, Tom (1930, Edinburgh, Scotland–2021, Montreal)

After a stint in the navy, Gibson immigrated to Canada, where he trained and practised as a painter in Toronto before turning to street photography in the late 1960s. Gibson was well connected both in Canada and the U.S. and showed his work in a major exhibition at the Canadian Museum of Contemporary Photography in 1993 and at the Art Gallery of Ontario in 2004. His early photographs of Pikangikum, a First Nations community in northern Ontario, and of Mexico are fairly straight documentary images whereas later works taken mostly in Toronto and Montreal are full of unusual angles and contrasts. The street photographs suggest an awareness of new directions in the work of American photographers such as Garry Winogrand and Nathan Lyons. Gibson taught in the studio art program at Concordia University from 1976.

Image: Tom Gibson, *Man and Bus*, 1974, gelatin silver print, 40.5 x 50.8 cm; image: 19.4 x 29.1 cm, CMCP Collection, National Gallery of Canada, Ottawa.

For further reading, see:

Langford, Martha. *Tom Gibson: False Evidence Appearing Real = Des apparences trompeuses*. Ottawa: Canadian Museum of Contemporary Photography, 1993.

Grant, Ted (1929, Toronto–2020, Victoria)
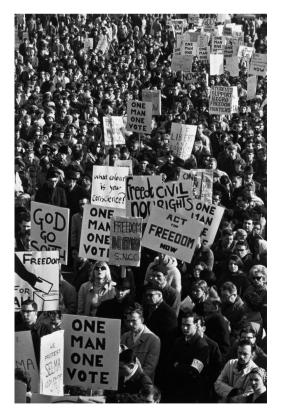
Grant began working as a photojournalist in 1951. During his long and prolific career as a freelancer, he photographed many key moments in twentieth-century history and was one of the first Canadian news photographers to use 35mm film. His best-known photographic series were often focused on medicine and sports, including a ten-year project on Dr. William Osler and coverage of numerous Olympic Games. As his career progressed, his photography was increasingly shown and collected in an art context, and his hundreds of thousands of images are held in the National Gallery of Canada and Library and Archives Canada.

Image: Ted Grant, *Civil Rights March, Ottawa*, 1965, printed 1995, gelatin silver print, 50.8 x 40.4 cm; image: 49.7 x 32.3 cm, CMCP Collection, National Gallery of Canada, Ottawa.

For further reading, see:

Grant, Ted. *Doctor's Work: The Legacy of Sir William Osler*. Richmond Hill: Firefly Books, 2003.

Kunard, Andrea, and Carol Payne. "Ted Grant: The Storyteller." *National Gallery of Canada Magazine*, August 6, 2020. www.gallery.ca/magazine/in-the-spotlight/ted-grant-the-storyteller.

Gupta, Sunil (b.1953, New Delhi)

Gupta is an internationally renowned documentary photographer whose work explores issues of queer life, race, and migration. His family immigrated to Montreal when he was in high school. While he attended Dawson College and completed a degree in accounting at Concordia University, Gupta was an avid amateur photographer. He left for New York in 1976, studied photography with Lisette Model, and never returned to live in Canada. However, he has mined his snapshots of tumultuous Montreal in the 1970s for several important projects, including *Social Security*, 1988, which explored his family's immigration experience, and *Friends & Lovers: Coming Out in Montreal in the 1970s*, 1970–75.

Image: Sunil Gupta, image from the series Social Security, 1988. © Sunil Gupta / DACS London / CARCC Ottawa 2023.

For further reading, see:

Dunster, Flora. "Do You Have Place? (Interview with Sunil Gupta)." *Third Text* 35, no. 1 (2021): 81–95.

Gupta, Sunil. *Pictures from Here*. London: Chris Boot, 2003.

Gutsche, Clara (b.1949, St. Louis, Missouri)

Gutsche immigrated to Canada from the U.S. in 1970. Her work often explores the relationship between people and their environments, and her series Milton Park, 1970–73, documents the destruction of a neighbourhood in Montreal that was cleared to make way for new development. In 1973 Gutsche helped found la Centrale Galerie Powerhouse, a feminist artist-run centre in Montreal. She teaches at Concordia University.

Image: Clara Gutsche, *Janet Symmers*, 1972, gelatin silver bromide print, selenium toned, 35.5 x 30 cm, Montreal Museum of Fine Arts. © Clara Gutsche / CARCC Ottawa 2023.

For further reading, see:

Phillips, Carol Corey. "Speaking through Silence: Female Voice in the Photography of Nina Raginsky, Clara Gutsche and Lynne Cohen." In *13 Essays on Photography*, introduction by Geoffrey James, 113–27. Ottawa: Canadian Museum of Contemporary Photography, 1990.

Viau, René. "Clara Gutsche." *Canadian Woman Studies* 2, no. 3 (1980): 74.

Hamilton, Glendenning, Thomas (T.G.) (1873, Toronto–1935, Winnipeg, Manitoba) and Lillian May Hamilton (1880, Belleville–1956, Winnipeg)

T.G. Hamilton was a medical doctor who, along with his wife Lillian, is known for using photography in psychical research. The pair became interested in paranormal phenomena after the death of one of their children in 1919. They held séances in their home, and T.G. photographed aspects of their spiritualist investigations, including telekinesis, teleplasm, trance states, and various other psychic phenomena. Lillian compiled and annotated albums describing the events in the photographs. This example features a photograph of a séance during which bell cords were rung, indicating the presence of a spirit. Following T.G.'s death in 1935, Lillian continued to hold séances, and in the 1940s she and her daughter Margaret and son James wrote about the family's investigations. The Hamilton Family Fonds are held at the University of Manitoba Archives and Special Collections.

Image: Thomas Glendenning Hamilton and Lillian Hamilton, *First Bell Cords* (annotated photo album #2), June 4, 1928, University of Manitoba Archives, Winnipeg.

For further reading, see:

Oates, Katie. "Women, Spirit Photography, and Psychical Research: Negotiating Gender Conventions and Loss." PhD diss., Western University, 2022.

Hammond, Melvin Ormand (1876, Clarkson, Ontario–1934, Toronto)

M.O. Hammond became a reporter for the *Globe* (now the *Globe and Mail*) in 1895, at the age of twenty, and began taking photographs to illustrate his stories. He later became the paper's literary editor and editor of the Saturday magazine section. Hammond was an active member of the Toronto Camera Club (1906), where he later served as president, and explored the artistic potential of photography by experimenting with Pictorialism. He is best known for his photographs of noted figures in the arts and literary scene in Toronto, as well as his images of the changing cityscape.

Image: Melvin Ormand Hammond, *Lawn Maintenance at Toronto Island*, c.1910–30, silver gelatin print on textured semi-matte paper, 29.4 x 22.4 cm, Archives of Ontario, Toronto.

For further reading, see:

Archives of Ontario. "Hammond, M.O. (Melvin Ormond), 1876-1934." Biographical sketch (fonds 1075). AIMS (Archives and Information Management System). 1888-1983. aims.archives.gov.on.ca/SCRIPTS/MWIMAIN.DLL/218446256/1/3/847?RECORD&UNION=Y.

Sutnik, Maia-Mari, et al. *Photographs by Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait.* Toronto: Art Gallery of Ontario, 1989.

Hannon, Gerald (1944, Bathurst, New Brunswick–2022, Toronto)

Hannon was a journalist and photographer who became a spokesperson for Toronto's LGBT community in the 1970s and 1980s. His photographs document the people and protests of gay liberation and humanize a community that was stigmatized and targeted by law enforcement. His work was published in the Toronto LGBT magazine *The Body Politic* (1971–87).

Image: Gerald Hannon, *Kiss-in at the corner of Yonge and Bloor, Toronto*, 1976, gelatin silver print, The ArQuives, Toronto.

For further reading, see:

Hackett, Sophie. "What It Means to Be Seen: Photography and Queer Visibility." *What It Means to Be Seen: Photography and Queer Visibility / Zanele Muholi: Faces and Phases.* Toronto: Ryerson Image Centre, 2014, 8–25. Exhibition catalogue.

Jackson, Ed, and Stan Persky, eds. *Flaunting It! A Decade of Gay Journalism from The Body Politic*. Toronto and Vancouver: Pink Triangle Press and New Star Books, 1982.

Harris, Pamela (b.1940, Erie, Pennsylvania)

Harris was born in the U.S. and came to Canada in 1967. She is a self-taught documentary photographer with a focus on community, and her major projects include Newfoundland fishing villages, an Arctic hamlet, Taloyoak (formerly Spence Bay), farm workers, nannies, grassroots feminists across Canada, and her extended family. With others, she produced The Women's Kit at the Ontario Institute for Studies in Education (OISE) and the first exhibit in Canada of photographs of women by women. In 1972–73, while photographing in Taloyoak, Nunavut, she established a community darkroom and taught darkroom skills to Inuit craftswomen who used it to document their work.

Image: Pamela Harris, *Niloulaq and Willie in the darkroom*, 1973, gelatin silver print, 20.3 x 25.4 cm, Art Gallery of Ontario, Toronto.

For further reading, see:

Hackett, Sophie, Gaëlle Morel, and students from the Toronto Metropolitan University School of Image Arts, Film and Photography Preservation and Collections Management Graduate Program. "The Darkroom Project: Taloyoak, 1972–1973." The Image Centre, 2017. theimagecentre.ca/exhibition/the-darkroom-project-taloyoak-19721973/.

Harris, Pamela. *Another Way of Being: Photographs of Spence Bay N.W.T.* Toronto: Impressions, 1976.

Harris, Pamela. *Faces of Feminism: Portraits of Women Across Canada*. Toronto: Second Story Press, 1992.

Women's Photo Co-op, ed. *Image Nation Eleven: Photographs by Women about Women*. Toronto: Coach House Press, 1971.

Hassan, Jamelie (b.1948, London, Ontario)

Hassan is a contemporary artist, curator, and activist based in London, Ontario. She works in a range of media and has incorporated photography as an important aspect of her installation-based practice since the mid-1980s. Hassan's work explores themes of colonialism and conflict through the intersections of personal and political history. She received a Governor General's Award in Visual and Media Arts in 2001.

Image: Jamelie Hassan, *Meeting Nasser*, 1985, five black and white photographs mounted on Masonite, three VCR videotapes, and two laminated sheets, dimensions variable, Art Gallery of Nova Scotia, Halifax.

For further reading, see:

Gagnon, Monika Kin. "Al Fannanah 'I Rassamah: Jamelie Hassan." *SightLines: Reading Contemporary Canadian Art*, edited by Jessica Bradley and Lesley Johnstone, 402–412. Montreal: Artexte Information Centre, 1994.

Townsend, Melanie, and Scott Watson. *Jamelie Hassan: At The Far Edge of Words*. London and Vancouver: Museum London and the Morris and Helen Belkin Art Gallery, 2009.

Heath, Dave (1931 Philadelphia–2016, Toronto)

Heath lived and worked in Philadelphia, Chicago, and New York before moving to Toronto in 1970 for a teaching position at Ryerson Polytechnical Institute (now Toronto Metropolitan University). Heath's work is concerned with psychological experience and the human condition. His acclaimed book *A Dialogue with Solitude* (1965) is a poetic meditation in the tradition of photographers of everyday life, such as Robert Frank. Heath was awarded Guggenheim Fellowships in 1963 and 1964, and explored new aesthetic possibilities in street photography. In his late career, Heath worked in colour, first with slides and Polaroid, and then with digital photography.

Image: Dave Heath, *Chicago*, December 1965, printed 1966, gelatin silver print, image: 11.6 x 17.9 cm, sheet: 12.5 x 20.3 cm, Nelson-Atkins Museum of Art, Kansas City.

For further reading, see:

Davis, Keith. "Dave Heath: In Search of Self." In *Multitude, Solitude: The Photographs of Dave Heath*, 12–69. New Haven: The Nelson-Atkins Museum of Art and Yale University Press, 2015.

Hime, Humphrey Lloyd (1833, Moy, Ireland–1903, Toronto)

Hime was the photographer for the Assiniboine and Saskatchewan Exploring Expedition (1858) led by Henry Youle Hind. Using the collodion wet plate process, Hime photographed the topography and settlements of the region, including settler and Indigenous dwellings and portraits of inhabitants. Hind used Hime's photographs to illustrate the expedition reports and press coverage. He also published a portfolio of prints to supplement his narrative account of the expedition. From 1857 to 1861, Hime was a junior partner in the Toronto-based engineering and photography firm Armstrong, Beere & Hime.

Image: Humphrey Lloyd Hime, *Fort and stores of the Honourable Hudson's Bay Company, Fort Garry at the confluence of Red River and the Assiniboine*, 1858, albumen print, image: 13 x 17.5 cm; on mount: 27.2 x 36.7 cm, Library and Archives Canada, Ottawa.

For further reading, see:

Huyda, Richard J. *Camera in the Interior, 1858: H. L. Hime, Photographer: The Assiniboine and Saskatchewan Exploring Expedition*. Toronto: Coach House Press, 1975.

Mattison, Dave. "Humphrey Hime." *Encyclopedia of Nineteenth-Century Photography*, Vol. 1, edited by John Hannavy, 664. New York: Routledge, 2008.

Holloway, Elizabeth (Elsie) (1882, St. John's, Newfoundland–1971, St. John's, Newfoundland)

Holloway first learned photography from her father, Robert, head of Methodist College, and then in 1901 studied photography in London. After his death, Elsie and her brother published a book of his work, *Through Newfoundland with the Camera* (1905), to great success, enabling them to open the Holloway Studio of St. John's in 1908. The studio offered portrait services and prints from Robert's negatives as well as an increasing stock of their own views made during travels around the region. After her brother's death during the First World War, Elsie ran the studio on her own, employing up to a dozen staff at a time, before selling it in 1946. In addition to her natural and lively portraits of children, she also photographed landscapes and major local events, including the departure of Amelia Earhart from Harbour Grace, leaving a crucial visual record of Newfoundland history.

Image: Elizabeth (Elsie) Holloway Studio, *Start of the Slide Race*, c.1910, black and white photo print, 20.5 x 15 cm, The Rooms Provincial Archives, St. John's.

For further reading, see:

Higgins, Jenny. "With the Camera: The Life of Elsie Holloway." *Newfoundland and Labrador Heritage*, video, 15 min., 2017. www.heritage.nf.ca/videos/elsie-holloway.php.

Jones, Laura. *Rediscovery: Canadian Women Photographers 1841–1941*. London: London Regional Art Gallery, 1983.

McGrath, Antonia. *Newfoundland Photography, 1849–1949*. St. John's: Breakwater Books, 1980.

Horetzky, Charles George (1838, Edinburgh–1900, Toronto)

Horetzky was born in Scotland of Ukrainian descent. He is thought to have learned photography while working for the Hudson's Bay Company at Fort William, on the Ottawa River, and Moose Factory, on James Bay, between 1858 and 1869. He was hired by Canadian Pacific to survey possible routes for the railway and is best known for photographs showing the topography and settlements of western Canada made between 1871 and 1874. He was the first survey photographer to use the dry plate process, which enabled him to work in sub-zero temperatures. Horetzky's photographs were published in George Grant's *Ocean to Ocean* (1877) and with his own writing in *Canada on the Pacific* (1874) and *Some Startling Facts Relating to the Canadian Pacific Railway and the North-West Lands* (1880).

Image: Charles Horetzky, *Canadian Pacific Railway Survey. Northwest corner of Lake Tochquonyata showing the only rough portion subject to snow slides, British Columbia*, 1874, salted paper print mounted on album page, 15.2 x 20.9 cm, Library and Archives Canada, Ottawa.

For further reading, see:

Rodger, Andrew. "Charles George Horetzky." In *Encyclopedia of Nineteenth-Century Photography*, Vol. 1, edited by John Hannavy, 714. New York: Routledge, 2008.

Silversides, Brock. *Looking West: Photographing the Canadian Prairies, 1858–1957*, 5–6. Calgary: Fifth House, 1999.

Hunt, George (1854, Fort Rupert, British Columbia–1933, Fort Rupert, British Columbia)

The son of an English fur trader and a Tlingit woman, Hunt (also named Xawe, 'Maxwalagalis, K'ixitasu, and Nołq'ołala) is one of the earliest known Indigenous photographers. He is recognized for working with anthropologist Franz Boas, serving as guide, interpreter, and collector, and photographing Kwakiutl potlatch ceremonies in the 1890s. Boas published many of Hunt's images without credit to Hunt, but archivists and historians have traced not only Hunt's photographs, but also his captions and notes. His images document both the material and built culture of Indigenous communities and the human activity within them.

Image: Oregon Columbus Hastings, *Kwakwaka'wakw (Kwakiutl) woman spinning yarn and rocking cradle using cord tied to her foot; Boas (left) and George Hunt (right) holding up backdrop, Vancouver Island*, 1894–95, glass negative, 12.7 x 17.78 cm, American Museum of Natural History, Smithsonian, New York.

For further reading, see:

Farrell Racette, Sherry. "Returning Fire, Pointing the Canon: Aboriginal Photography as Resistance." In *The Cultural Work of Photography in Canada*, edited by Carol Payne and Andrea Kunard, 70–92. Montreal and Kingston: McGill-Queen's University Press, 2011.

Jacknis, Ira. "George Hunt, Kwakiutl Photographer." In *Anthropology and Photography, 1860–1920*, edited by Elizabeth Edwards, 143–151. New Haven: Yale University Press, 1991.

Strathman, Nicole Dawn. *Through a Native Lens: American Indian Photography*. Norman: University of Oklahoma Press, 2020.

Hunter, George (1921, Regina, Saskatchewan–2013, Mississauga, Ontario)

Hunter was a documentary photographer known for his industrial landscapes. He sold his first photograph as a teenager and developed expertise in images of industry and agriculture. In addition to his corporate work, he was employed as a press photographer during the Second World War. Between 1945 and 1950, he worked with the National Film Board of Canada's Still Photography Division and completed several assignments in the North. He was appointed Canada's official photographer to the United Nations in 1948. As a full-time freelancer, he became a pioneer in aerial photography, buying and modifying a small plane so he could photograph in flight.

Image: George Hunter, *Ottawa–Plotting Air Photos at Spartan Air Service*, 1957, black and white film negative, Canadian Heritage Photography Foundation, Mississauga. © Canadian Heritage Photography Foundation.

For further reading, see:

Hunter, George. "My Story." *Canadian Nature Photographer*, May 27, 2012. https://www.canadiannaturephotographer.com/George_Hunter.html.

"The George Hunter Collection," *Canadian Heritage Photography Foundation*, n.d. https://www.thechpf.com/the-george-hunter-collection.

Hunter, George, and Steve Cameron. *George Hunter's Canada: Iconic Images from Canada's Most Prolific Photographer*. Richmond Hill: Firefly Books, 2017.

Hunter, George, and Leslie Roberts. *Canada in Colour*. Toronto: Clarke, Irwin, 1959.

Image Bank (active 1970–78, Vancouver)

Image Bank was an artistic collaboration between Michael Morris (b.1942, Sussex, England), Vincent Trasov (b.1947, Edmonton), and, until 1972, Gary Lee-Nova (b.1943, Toronto). Based in Vancouver and connected to the artist-run centre Intermedia, they explored what they described as "art mailed between artists." Image Bank sought collaboration in its quest to engage with the torrent of information and images delivered through the mass media. Their 1971 exhibition, *Image Bank Post Card Show*, displayed thousands of postcards sent in response to a call for images. Like General Idea, Image Bank turned to irony and camp, derived from queer culture and kinship, in their quest to merge art and life.

Image: Piss pic by Michael Morris contribution to Image Bank request mailing, 1972, Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver.

For further reading, see:

Watson, Scott. "In the Image Bank." In *Image Bank*, 11. Vancouver and Berlin: Morris and Helen Belkin Art Gallery, University of British Columbia, and KW Institute for Contemporary Art, 2019.

James, Geoffrey (b.1942, St. Asaph, Wales)

James was born in Wales and immigrated to Canada in 1966. In the 1980s, James photographed European gardens, villas, and countryside using a panoramic camera, producing black and white landscape images such as the series European Gardens and Villas, 1984. His exhibitions and publications also feature panoramic French and Italian landscapes that explore idyllic nature. With Robert Burley and Lee Friedlander, he contributed to *Viewing Olmsted*, 1989-96, edited by Phyllis Lambert and commissioned by the Canadian Centre for Architecture, which explored the North American parks designed by landscape architect Frederick Law Olmsted. In 1989 he was awarded a Guggenheim Fellowship and in later work he explored the human impact on various landscapes, including in a series on asbestos mining in Quebec.

Image: Geoffrey James, *Saint-Cloud*, 1984, silver print on paper, image: 8.5 x 26.5 cm; on mount: 13.5 x 31.1 cm, Winnipeg Art Gallery.

For further reading, see:

James, Geoffrey. *La Campagna Romana*. Montreal: Éditions Galerie R. Blouin, 1990.

James, Geoffrey, and Monique Mosser. *Morbid Symptoms: Arcadia and the French Revolution*. Princeton: Princeton Architectural Press, 1986.

Lambert, Phyllis, ed. *Viewing Olmsted: Photographs by Robert Burley, Lee Friedlander and Geoffrey James*. Montreal: Canadian Centre for Architecture, 1996.

Pauli, Lori, and Geoffrey James. *Utopia/dystopia: Geoffrey James*. Ottawa: National Gallery of Canada, 2008.

Jerome, James (Jim) (1949, Aklavik, Northwest Territories–1979, Inuvik, Northwest Territories)

Jerome, the first professional Gwich'in photographer in the Northwest Territories, documented traditional activities, events, daily life, and work at fish camps and in various N.W.T. communities in the 1960s and 1970s. He was born in Aklavik and raised at a Gwich'in camp called "Big Rock," near the Mackenzie River, before he was taken to Grollier Hall, a residential school in Inuvik. As a young man, Jerome trained as a welder, but he soon pursued photography, working briefly for the *Native Press* newspaper in 1977 before taking up freelance photography. At the time of his tragic death by house fire at the age of thirty, he was working on the series Portraits and History of the Dene Elders in the Mackenzie Valley. Around nine thousand negatives were recovered from his home and later donated to the NWT Archives, where they received extensive conservation treatment. The Archives partnered with the Gwich'in Social and Cultural Institute to host a series of identification workshops in 2008–09, through which over thirty-five hundred images were catalogued and made accessible online.

Image: James Jerome, *Northern Games: A crowd is gathered in front of Sir Alexander Mackenzie School in Inuvik during the 1979 Northern Games. Several women and children sit in the foreground, some are eating.*, 1979, graphic material, NWT Archives, Yellowknife.

For further reading, see:

Carrie, Jason. "Archives of the North, by the North, for the North: The Meaning, Value, and Challenges of Creating, Keeping and Running Archives in the Canadian Territories." Master's thesis, University of Manitoba / University of Winnipeg, 2020.

"Native Press Hires Two Natives." *Native Press*, April 1, 1977, 8.

NWT Archives, James Jerome fonds. gnwt.accesstomemory.org/n-1987-017.

Prince of Wales Northern Heritage Centre. "1979 James (Jim) Jerome." Northwest Territories Timeline. Accessed May 11, 2023. www.nwttimeline.ca/1975/1979Jerome.htm.

True North FM. "In Pictures: 1970s NWT through the Eyes of James Jerome." January 7, 2016. www.mytruenorthnow.com/10744/in-pictures-1970s-nwt-through-the-eyes-of-james-jerome/.

Seesequasis, Paul. "Traditional Ways." In *Canadian Geographic: Indigenous Peoples Atlas of Canada*, 2018. indigenouspeoplesatlasofcanada.ca/article/traditional-ways/.

Johnston, George (1894–1972)

Johnston was a photographer in his Tlingit community of Teslin, Yukon, from approximately 1910 to 1950. He taught himself photography, including developing his own film and making prints. He bought a car and advocated for roads to be built so he and others could more freely traverse the region. As this image of children playing "funeral" testifies, Johnston's photographs do not shy away from the harsh realities of life, but in naming the children and having them pose he also indicates his position as a deeply embedded member of his community.

In 1978, Yukon artist Jim Robb purchased many of Johnston's photographs and sold them to the Yukon Archives. The collection and Johnston's unique story inspired the George Johnston Museum of Tlingit history in the Yukon and an NFB film, *Picturing a People: George Johnston, Tlingit Photographer*, 1997. Starting in the 1980s, younger photographers and curators began to write about and exhibit his work as they built a more accessible history of Indigenous photography. Today, the George Johnston Fonds at the Yukon Archives consist of over one hundred photographs, including negatives and prints. His images can also be found in the Julie Cruikshank Fonds and the *Their Own Yukon Project* collection.

Image: George Johnston, *Five children playing funeral*, c.1930–50, black and white nitrate negative, 9.1 x 14.9 cm, Yukon Archives, Whitehorse.

For further reading, see:

Farrell Racette, Sherry. "Returning Fire, Pointing the Canon: Aboriginal Photography as Resistance." In *The Cultural Work of Photography in Canada*, edited by Carol Payne and Andrea Kunard, 74–75. Montreal and Kingston: McGill-Queen's University Press, 2011.

Geddes, Carol, dir. *Picturing a People: George Johnston, Tlingit Photographer*, video, 50 minutes. Montreal: National Film Board of Canada, 1997. www.nfb.ca/film/picturing_a_people_george_johnston/.

George Johnston Fonds. Yukon: Department of Tourism and Culture, Archival Descriptions. Last modified March 2, 2020. yukon.minisisinc.com/scripts/mwimain.dll/144/ARC/DESC/SISN%204479? SESSIONSEARCH.

Hill, Richard, and Sandra Semchuk. *Silver Drum: Five Native Photographers; George Johnston, Dorothy Chocolate, Richard Hill, Murray McKenzie, Jolene Rickard*. Hamilton: Native Indian / Inuit Photographers' Association / NIIPA, 1986.

Strathman, Nicole Dawn. *Through a Native Lens: American Indian Photography*. Norman: University of Oklahoma Press, 2020.

Kiss & Tell (founded 1984, Vancouver)

Kiss & Tell was an artist collective founded in Vancouver by three lesbian artists, Persimmon Blackridge (b.1951), Lizard Jones (b.1961), and Susan Stewart (b.1952). Their work addressed issues of censorship and lesbian sexual politics. They are best known for the 1988 exhibition *Drawing the Line: An Interactive Photo Event*, which displayed a series of approximately one hundred staged photographs by Stewart depicting Blackridge and Jones in simulated sexual positions. Women viewers were invited to respond to the photographs by leaving comments on where they would "draw the line." The exhibition travelled to fifteen cities and instigated lively debates about lesbian sexuality and desire.

Image: Kiss & Tell, photograph by Susan Stewart from the exhibition *Drawing the Line*, 1988, SFU Library Special Collections, Burnaby.

For further reading, see:

Bright, Deborah. "Mirrors and Windowshoppers: Lesbians, Photography, and the Politics of Visibility." In *Over Exposed: Essays on Contemporary Photography*, edited by Carol Squiers, 10–11. New York: New Press, 1999.

Zita Grover, Jan. "Framing the Questions: Positive Imaging and Scarcity in Lesbian Photographs." In *Stolen Glances: Lesbians Take Photographs*, edited by Tessa Boffin and Jean Fraser, 184–90. London: Pandora, 1991.

Levitt, Nina (b.1955)

Levitt studied photography at Ryerson Polytechnic Institute (now Toronto Metropolitan University) and was a member of the Toronto Photography Workshop. Her early work examined and critiqued the representation of women and sexuality in mass culture. In *Conspiracy of Silence*, 1987, Levitt re-photographed and manipulated mid-century pulp fiction covers to highlight traces of queer desire. The work was created for one of the first queer-focused exhibitions in Canada, *Sight Specific: Lesbians and Representation*, 1988, and has been included in international surveys of queer art. Levitt is a professor at York University.
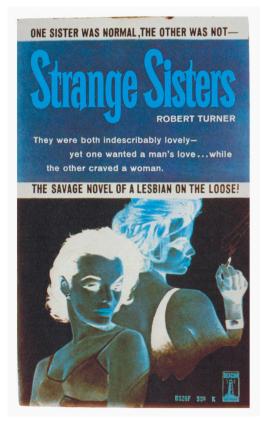

Image: Nina Levitt, *Conspiracy of Silence* (detail), 1987, five colour photographs and photograms, 76.2 x 101.6 cm, Collection of the artist.

For further reading, see:

Boffin, Tessa, and Jean Fraser. *Stolen Glances: Lesbians Take Photographs*. London: Pandora Press, 1991.

Cooper, Emmanuel. *The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West*. London: Routledge, 1995.

Fernie, Lynne, Dinah Forbes, and Joyce Mason. *Sight Specific: Lesbians & Representation*. Toronto: A Space Art Gallery, 1988.

Liverpool, Diane (b.1958, Montreal)

Liverpool studied journalism at Centennial College and worked as a reporter and photojournalist for *Contrast*, a Black community newspaper in the Bloor and Bathurst neighbourhood of Toronto, from 1979 to 1981. One of only a few Black women in the field at the time, she covered entertainment and had access to internationally recognized actors and musicians such as Harry Belafonte, Peter Tosh, and Tina Turner.

For further reading, see:

Crooks, Julie, and Karen Carter. *Ears, Eyes, Voice: Black Canadian Photojournalists, 1970s–1990s*. Toronto: BAND Gallery and Cultural Centre, 2019, 28–39.

Lockwood, Alvira (1842, Williamsburg, Ontario–1925, Ottawa)

Lockwood learned photography from her father, Joseph, who owned an Ottawa studio specializing in daguerreotype and ambrotype portraits. After her father's death in 1859, Lockwood ran the business with her mother, Melinda, and sister Maria. In a career spanning over twenty-five years, Lockwood established herself as a skilled portraitist in a male-dominated field. She closed her studio in 1884 and trained as a painter in New York and Paris. When she returned to Ottawa in 1890, she launched a thirty-year career as a painter.

Image: Alvira Lockwood, *Portrait of a man*, c.1870, carte-de-visite, 9.4 x 5.5 cm, Beinecke Rare Book and Manuscript Library, Yale University, New Haven.

For further reading, see:

Skidmore, Colleen. "Commercial Studio Photographers, 1860–1940." In *Rare Merit: Women in Photography in Canada, 1840–1940*. Vancouver: UBC Press, 2022, 196–99.

Lund, Chris (1923–1983)

Lund worked as a staff photographer for the National Film Board's Still Photography Division from the 1940s to the 1970s. He travelled throughout the country and built a significant body of work that documents Canada's considerable transformation in the postwar period. Lund often staged his pictures and showed a high degree of attention to composition.

Image: Chris Lund, *Examining new arrivals in Immigration Examination Hall, Pier 21*, March 1952, contemporary print from black and white negative, Library and Archives Canada, Ottawa.

For further reading, see:

Payne, Carol. *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941–1971*. Montreal and Kingston: McGill-Queen's University Press, 2013, 38–40.

Lunney, Gar (1920, Winnipeg–2016, Vancouver)

Lunney worked with the National Film Board's Still Photography Division from 1950 to 1964 and was a founding member of the National Press Club in Ottawa. He strived to create dramatic images arranged as a series to construct a narrative and "to get away from a straight news picture."

Image: Gar Lunney, *Governor General's Northern Tour. Three Inuit men [Daniel N. Salluviniq (Sudlovenick), Joseph Idlout, Zebeddie Amarualik] holding Brownie cameras await the arrival of the Governor General Vincent Massey at Resolute Bay, N.W.T.*, March 1956, black and white photo print, Library and Archives Canada, Ottawa. The title for this image was updated to include Salluviniq, Idllout, and Amarualik as part of the Project Naming project.

For further reading, see:

Payne, Carol. *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941–1971*. Montreal and Kingston: McGill-Queen's University Press, 2013, 40.

Lupson, Arnold (1894, England–1951)

Lupson emigrated from England to Calgary in 1919. An amateur photographer and ethnographer, he worked extensively on the Sarcee (Tsuut'ina) reserve. In his 1923 photographically illustrated account of the Sarcee, Lupson claimed to be an adopted member of the Sarcee, but the relationship was likely more complicated. Lupson also photographed the Blackfoot (Siksika), Blood, Peigan, and Stoney communities, in the form of portraits and documentary photographs of day-to-day activities. A collection of Arnold Lupson's photographs are held at the Glenbow Museum.

Image: Arnold Lupson, *Decorated Stoney teepees, Banff Indian Days*, c.1930s, gelatin silver print, Glenbow Museum, Calgary.

For further reading, see:

Opp, James. "The Colonial Legacies of the Digital Archive: The Arnold Lupson Photographic Collection." *Archivaria* 65, no. 1 (2008): 3.

Taylor, Colin F., and Hugh A. Dempsey. *With Eagle Tail: Arnold Lupson and 30 Years among the Sarcee, Blackfoot and Stoney Indians on the North American Plains*. London: Vega Books, 1999.

MacEachern, Ian (b.1942, Glace Bay, Nova Scotia)

MacEachern worked as a freelance photographer from the 1960s, often focusing on architecture and urban renewal, in Saint John, New Brunswick, and in Toronto and London, Ontario. In 1966, a local urban development organization commissioned him to study the dilapidated houses in the north end of Saint John. The images were not used as documents by the commission; however, they were published in *artscanada* the following year. In London, he photographed members of the regional art scene, including Murray Favro and Greg Curnoe.

Image: Ian MacEachern, *Hugh McIntyre, Art Pratten, John Clement, Murray Favro, Archie Leitch, Bill Exley, Greg Curnoe, John Boyle, Nihilist Spasm Band, York Hotel, London, ON*, 1968/2000, gelatin silver print, 27.9 x 35.6 cm, Museum London.

For further reading, see:

"Grass Roots Art in Canada." *artscanada* 26 (December 1969): 4–21.

Leroux, John, and Ian MacEachern. *The Lost City: Ian MacEachern's Photographs of Saint John*. Fredericton: Goose Lane Editions, 2018.

Macnamara, Charles (1881, Quebec City–1944, Arnprior, Ontario)

Macnamara lived and worked in Arnprior, Ontario. He was involved with the Pictorialist movement and experimented with alternative photographic processes and the popular Victorian genre of spirit photography. Macnamara photographed the natural life in the area in great detail, reflecting his personal interests as an amateur entomologist and naturalist. His photographs also provide an important record of the early lumber industry in Canada, as he worked in that industry for decades.

Image: Charles Macnamara, *Richard Macnamara and "ghost,"* 1894, Arnprior & McNab / Braeside Archives.

For further reading, see:

Sutnik, Maia-Mari, et al. *Photographs by Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait*. Toronto: Art Gallery of Ontario, 1989.

Man, Felix H. (1893, Freiburg, Breisgau, Germany–1985, London)

Man, born Hans Felix Sigismund Baumann, was a German photographer who contributed to the development of modern photojournalism through his picture stories. In the 1930s Man immigrated to Britain, where he contributed to the *Picture Post*. In 1933 he spent about six months in Canada on assignment for the leading German magazine *Berliner Illustrirte Zeitung*, or *BIZ*. Man travelled across the country and took hundreds of photographs, many of which present a romanticized view. A selection of his work is in the Library and Archives Canada collection.

Image: Felix H. Man, *C.P.R. (Canadian Pacific Railway)—Open observation car, the porter is selling goggles against the dust of the engine*, 1933, gelatin silver print, 22.4 x 29.6 cm, Library and Archives Canada, Ottawa.

For further reading, see:

Man, Felix H. *Man with Camera: Photographs from Seven Decades*. New York: Schocken Books, 1984.

Schwartz, Joan. "Felix Man's 'Canada': Imagined Geographies and Pre-Texts of Looking." In *The Cultural Work of Photography in Canada*, edited by Carol Payne and Andrea Kunard, 3–22. Montreal and Kingston: McGill-Queen's University Press, 2011.

Manning, Jimmy (b.1951, Kimmirut, Nunavut)

Manning is an artist based in Kinngait (formerly known as Cape Dorset), Nunavut, whose practice includes drawing, printing, carving, and photography. He turned to photography in 1968, and his work focuses on Arctic community life, including candid images of family, friends, and landscapes. Manning was an art buyer for the West Baffin Eskimo Co-operative (WBEC, now Kinngait Studios) in the 1970s before working as the manager of its printmaking studio. He often photographed the artists who worked there. Manning is the grandson of photographer Peter Pitseolak.

Image: Jimmy Manning, *Gathering/Spring Fishing* (detail), 1999, colour photograph, 76 x 114 cm, Canada Council Art Bank, Ottawa.

For further reading, see:

Brown, Beth. "Past and Future at the West Baffin Eskimo Co-op." *Up Here*, April/May 2019. uphere.ca/articles/past-and-future-west-baffin-eskimo-co-op.

"Jimmy Manning." *Inuit Art Quarterly*, n.d. www.inuitartfoundation.org/profiles/artist/Jimmy-Manning.

Mansaram, Panchal (1934, Mount Abu, Rajasthan–2020, Hamilton, Ontario)

P.Mansaram (who preferred to write his name without a space) graduated from art school in Bombay (Mumbai) and furthered his studies in the Netherlands before immigrating to Canada in 1966. In the Netherlands he became interested in collage as a way to bring together disparate media from paint, print, and photography, as well as images drawn from Indian and Western visual cultures. In Canada, P.Mansaram forged a collaborative relationship with media theorist Marshall McLuhan and produced a range of innovative collage work before it became more widely used among Canadian artists. Until 1989 P.Mansaram taught art in Hamilton, while continuing to exhibit in Canada and in India. His work is in the collection of the Royal Ontario Museum.

Image: P.Mansaram, *Boxers at the Entrance of a Toronto Subway*, 1976, paper cut-out on a gelatin silver print, 28 x 35.5 cm, Royal Ontario Museum, Toronto.

For further reading, see:

Battacharyya, Monolina. "P.Mansaram." Building Cultural Legacies Hamilton, 2019. buildingculturallegacies.ca/artist/p-mansaram/.

Dewan, Deepali. "P.Mansaram: A Canadian Artist in and of the World." *Canadian Art*, March 16, 2021. canadianart.ca/essays/p-mansaram/.

Kuskis, Alexander. "Mansaram and Marshal McLuhan: Collaboration in Collage Art." *Imaginations: Journal of Cross-Cultural Image Studies*, December 6, 2017. dx.doi.org/10.17742/IMAGE.MA.8.3.3.

Max, John (1936, Montreal–2011, Montreal)

Max was an editorial photographer in the 1950s and 1960s and worked with the National Film Board's Still Photography Division. In the late 1960s he turned his focus to artistic work. Max's best-known artwork is the 1972 series Open Passport, where he organized 162 of his personal photographs into a poetic narrative that explores human intimacy.

Image: John Max, Double-page spread of *Open Passport*, 1973, offset lithography on paper, 28.5 x 44 cm, Collection of the Estate of John Max.

For further reading, see:

Hardy-Vallée, Michel. "The Photobook as Variant: Exhibiting, Projecting, and Publishing John Max's Open Passport." *History of Photography* 43, no. 4 (2019): 399–421.

Max, John. *Open Passport: Photographs*. Ottawa: National Film Board Photo Gallery, 1972.

McCall, Helen (1899, West Howe Sound, British Columbia–1956, Dollarton, British Columbia)

McCall was a professional photographer working in the southern mainland coast region of British Columbia in the 1920s and 1930s. She specialized in scenic views, which she sold as postcards to residents and tourists. McCall also photographed events and celebrations, such as regattas and weddings. Another aspect of her enterprise involved travelling to schools along the coast to produce class photos. Her work is in the collection of the Sunshine Coast Museum and Archives in Gibsons, B.C.

Image: Helen McCall, a colourized or tinted postcard photo of the Union Steamship Company vessel S.S. *Capilano* docked at Keats Island, 1930, postcard, Sunshine Coast Museum and Archives, Gibsons, British Columbia.

For further reading, see:

Cobb, Myrna, and Sher Morgan. *Eight Women Photographers of British Columbia, 1860–1978*. Victoria: B.C. Ministry of Labour and Camosun College, 1978, 40.

McDougall, Annie (1866, Trois-Rivières, Quebec–1952, Montreal)

Before she began her almost five decades–long tenure as the librarian at the Fraser Institute in Montreal, McDougall was an avid amateur photographer. She bought one of the new hand-held cameras from William Notman in 1888 and turned the lens on her surroundings and extended family in Drummondville, Quebec. McDougall photographed her nieces and nephews, friends, landscapes, and domestic interiors with humour and a keen eye for unusual arrangements. The negatives her nephew donated to the McCord Museum provide an intimate woman's perspective of late nineteenth-century middle-class life in Quebec.

Image: Annie McDougall, *William, Jimmie, Ivan and Bruce Millar at St. Francis River, Drummondville, QC*, 1888, silver salts on glass, gelatin dry plate process, 10 x 12 cm, McCord Stewart Museum, Montreal.

For further reading, see:

Fontein, Rosina. "Annie G. McDougall, Québec." *Canadian Woman Studies* 2, no. 3 (1980): 11.

Jones, Laura. *Rediscovery: Canadian Women Photographers, 1841–1941*. London: London Regional Art Gallery, 1983.

Samson, Hélène. "Notman reçoit." *Continuité*, no. 122 (Fall 2009): 45-49.

McEachern, Susan (b.1951, Wausau, Wisconsin)

Since the 1980s, McEachern has investigated issues of gender, domesticity, and labour. Informed by feminist theory and taking her lived experience as a point of departure, her work comments on the social construction of identity and history. In series such as The Family in the Context of Childrearing, 1985, and On Living at Home, 1986–87, McEachern explores gender and the intersection of public and private space through closely cropped photographs combined with text. McEachern taught at Nova Scotia College of Art and Design/NSCAD University in Halifax from 1977 until her retirement in 2013.

Image: Susan McEachern, *Part Four: The Outside World* (detail), 1986–87, six chromogenic prints, 40.6 x 50.8 cm each, CMCP Collection, National Gallery of Canada, Ottawa.

For further reading, see:

Kunard, Andrea. *Susan McEachern: Structures of Meaning*. Ottawa: Canadian Museum of Contemporary Photography, 2004.
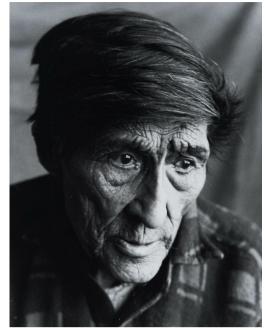
Fisher-Taylor, Gail. "At the Epicentre." In *13 Essays on Photography*, introduction by Geoffrey James, 144–160. Ottawa: Canadian Museum of Contemporary Photography, 1990.

Simon, Cheryl. "Domestic Subversion: Susan McEachern's *On Living at Home*." In *Frame of Mind: Viewpoints on Photography in Contemporary Canadian Art*, edited by Daina Augaitis, 36–47. Banff: Walter Phillips Gallery, 1993.

McKenzie, Murray (1927, Cumberland House, Saskatchewan–2007, Winnipeg)

Born to Scots-Métis and Cree parents, McKenzie was raised in northern Manitoba. At age seventeen, he was sent to a sanatorium after contracting tuberculosis. His mother gave him a Brownie camera, which he used to photograph the other patients, and following this experience, he took a photography course by correspondence. While working other jobs, McKenzie continued to photograph Indigenous people and their ways of life, exhibiting, selling images to news organizations such as the Winnipeg Free Press, and collaborating on a book about northern Manitoba. In 1985 he became the first board president of the Native Indian / Inuit Photographers' Association (NIIPA). His work toured as part of the first group exhibition, *Visions*, 1985, and as part of the second exhibition and book project, *Silver Drum*, 1986, which placed four contemporary photographers in dialogue with the work of the late George Johnston. For *Visions*, McKenzie offered this artist statement: "Photography affirms and poses questions of a community, thus playing an important role in community development. I believe strongly that photographs by Indians can reflect our unique view of the world. Not only is it possible, but it is our duty."

Murray McKenzie, *Daniel Spence, Lonesome Trapper, age 102*, 1984, black and white photograph, image: 36.5 x 28.5 cm, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau.

For further reading, see:

Chartrand, Rhéanne. "Why Not Hamilton? Shining Light on the Creation of the Native Indian/Inuit Photographers' Association." Building Cultural Legacies Hamilton, 2018. buildingculturallegacies.ca/artist/native-indian-inuit-photographers-association-niipa/.

Hill, Richard, and Sandra Semchuk. *Silver Drum: Five Native Photographers; George Johnston, Dorothy Chocolate, Richard Hill, Murray McKenzie, Jolene Rickard*. Hamilton: Native Indian / Inuit Photographers' Association / NIIPA, 1986.

Legault, Paul, et al. "Murray McKenzie Exhibition." Heritage North Museum, n.d. epe.lac-bac.gc.ca/100/205/301/ic/cdc/nilhinimuk/mainframe.htm.

Lowery, Bob. *The Unbeatable Breed: People and Events in Northern Manitoba*. Winnipeg: Prairie Publishing, 1981.

McKenzie, Murray. "Artist's Statement." In *Visions: From Contemporary Native Photographers*, 29. Hamilton: The Native Indian/Inuit Photographers' Association, 1986.

Rozyk, Amanda. "Murray McKenzie (1927–2007)." Gabriel Dumont Institute of Native Studies and Applied Research, May 2009. www.metismuseum.ca/resource.php/11395

Minden, Robert (b.1941, Toronto)

Robert Minden is a sociologist, musician, and photographer based in Vancouver. He is known for his documentary photographs from the 1970s and 1980s of the dispossessed Doukhobor communities in the Kootenays and the displaced Japanese Canadian community in the fishing village of Steveston, both in B.C. Minden collaborated with poet Daphne Marlatt on the now classic work *Steveston*, an evocation of the Japanese Canadian experience at the mouth of the Fraser River.

Image: Robert Minden, *Tsuneko and her children, Aaron and Gen*, 1974, gelatin silver print, Collection of the artist.

For further reading, see:

Marlatt, Daphne (author), and Robert Minden (photographer). *Steveston*.

Minden, Robert. *Separate from the World: Meetings with Doukhobor-Canadians in British Columbia / A l'écart du reste du monde : conversations avec des Doukhobors canadiens de la Colombie-Britannique*. Vancouver: National Film Board of Canada, 1979.

Moser, Lida (1920, New York–2014, Washington, D.C.)

Lida Moser was a freelance photographer who began her career in New York during the 1940s. She apprenticed with photographer Berenice Abbott and was a member of New York's Photo League. In the summer of 1950, *Vogue* magazine hired Moser to report on Canada. She met Paul Gouin, cultural advisor to Quebec premier Maurice Duplessis, and accompanied him on a government-sponsored tour of the province. During this visit and on a subsequent assignment for *Look* magazine, Moser photographed the people and architecture of Quebec, focusing on distinctive features of rural life. Moser had a long career as a commercial photographer and wrote several books about how to succeed in the field.

Image: Lida Moser, *At the intersection of Saint-Flavien and Couillard streets, Québec*, 1950, gelatin silver print, 26.8 x 28.6 cm, Musée national des beaux-arts du Québec, Quebec City.

For further reading, see:

Bouchard, Anne-Marie. *1950 : le Québec de la photojournaliste américaine Lida Moser*. Quebec City: Musée national des beaux-arts du Québec, 2015, 10-11.

Lee, Elizabeth. "Looking for Lida Moser." In *A Lens without Limits: The Photography of Lida Moser*, edited by Elizabeth Lee, Jacqueline Hochheiser, Kate Marra, and Monica Skelly, 6. Carlisle: Trout Gallery and Dickinson College, 2018.

Moser, Lida. *Career Photography: How to Be a Success as a Professional Photographer*. Hoboken: Prentice Hall, 1983.

–––. *Grants in Photography: How to Get Them*. Garden City: Amphoto, 1978.

Niro, Shelley (b.1954, Niagara Falls, New York)

Niro is a member of the Six Nations Reserve, Turtle Clan, Bay of Quinte Mohawk, near Brantford, Ontario, and a multidisciplinary artist. In the 1980s she explored identity and cultural memory through a series of joyful portraits of her mother and sisters. *The Rebel*, 1982, takes its title from the American Motors car of the same name and features her mother, June Chiquita Doxtater, playfully lying across the trunk. The light-hearted tone of the work was both a purposeful contrast with the negative stereotypes of Indigenous people circulating in mainstream culture and a reference to the matriarchal structure of Haudenosaunee culture. Niro was the winner of the 2017 Scotiabank Photography Award.

Image: Shelley Niro, *The Rebel*, 1987, hand-tinted photograph, 35 x 41.5 cm, courtesy of the artist.

For further reading, see:

Lennon, Madeline. *Shelley Niro: Seeing through Memory*. London: Blue Medium Press, 2014, 9–18.

Morel, Gaëlle, Wanda Nanibush, and Ryan Rice. *Shelley Niro*. Göttingen: Steidl, 2018.

Nishimura, Arthur (b.1946, Raymond, Alberta)

Nishimura's parents settled in southern Alberta in the 1910s, his father using photography to communicate with his family in Japan. Nishimura learned photography from his father and went on to teach the subject at the University of Calgary from 1971 to 2010. He uses historical wet plate processes to produce black and white photographs. Much of his work focuses on the prairie landscape and incorporates traces of industrial infrastructure and architecture.

Image: Arthur Nishimura, *Wheel of Flatland Dharma*, 1978, selenium-toned gelatin silver print on paper, 15 x 15 cm, Alberta Foundation for the Arts, Edmonton.

For further reading, see:

"Artist's Statement." Todd Schaber and Arthur Nishimura: Mystical Landscapes, Exhibition Guide, Art Gallery of Grande Prairie Travelling Exhibition Program, 2020. www.airdriepubliclibrary.ca/content/download/35198/file/Combined-EXH-ED-GUIDE-Mystical-Landscapes.pdf.

Paskievich, John (b.1947, Linz, Austria)

Paskievich's parents were displaced persons from Ukraine who immigrated to Canada when he was a child. He grew up in Winnipeg and studied photography and film at Ryerson Polytechnical Institute (now Toronto Metropolitan University). In the mid-1970s, after five years of studies and international travels, Paskievich returned to his childhood neighbourhood in the North End of Winnipeg, then populated by refugees, Eastern European immigrants, and Indigenous people, and was inspired to photograph his surroundings. He has worked as a street photographer in Winnipeg for over forty years, producing exhibitions such as *A Place Not Our Own*, 1978, and, later, *The North End*, 2007, and *The North End Revisited*, 2017, retrospectives of his early photography. His other works in photography and film explores community history and Ukrainian identity, such as his book *A Voiceless Song: Photographs of the Slavic Lands* (1983), documenting a 1980 trip to Eastern Europe and the then–Soviet Union, and a short documentary film exploring a well-established Ukrainian Canadian grocer, *Ted Baryluk's Grocery* (Michael Mirus and Paskievich, NFB, 1982).

Image: John Paskievich, *Untitled*, from the series North End, Winnipeg, 1976, silver print on paper, silver halide, 30.2 x 20.1 cm, Winnipeg Art Gallery.

For further reading, see:

Osborne, Stephen. "Invisible City: John Paskievich and the North End of Winnipeg." In John Paskievich, *The North End: Photographs by John Paskievich*, 11–12. Winnipeg: University of Manitoba Press, 2007.

Paskievich, John, and Michael Mirus, dirs. *Ted Baryluk's Grocery*. Montreal: National Film Board, 1982. Video, 10 minutes. www.nfb.ca/film/ted_baryluks_grocery/.

Penner Bancroft, Marian (b.1947, Chilliwack, British Columbia)

Penner Bancroft is a Vancouver-based artist whose work explores connections between memory, history, and place. In the late 1970s she produced *For Dennis and Susan: Running Arms to a Civil War*, 1977, an extended portrait about her sister Susan and brother-in-law Dennis, who had been diagnosed with leukemia. Penner Bancroft developed an approach to photography that emphasized relationships and daily life. In works such as *Mnemonicon (The Screen)*, 1988, and *Shift*, 1989, she introduced sculptural elements as a means of investigating gender, identity, and memory as situated concepts connected to place. She is professor emerita at Emily Carr University of Art + Design and in 2012 won the Audain Prize for Lifetime Achievement in the Visual Arts.

Image: Marian Penner Bancroft, *Mnemonicon (The Screen)* (detail), 1988, silver gelatin prints on panel, 203 x 307.5 x 4.8 cm.

For further reading, see:

Arnold, Grant. *Spiritlands: t/HERE: Marian Penner Bancroft*. Vancouver: Vancouver Art Gallery, 2012.

Langford, Martha. *Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art*, 277–84. Montreal and Kingston: McGill-Queen's University Press, 2007.

Poirier, Conrad (1912, Montreal–1968, Montreal)

Poirier was a prolific freelance photojournalist active from the 1930s through the 1950s. His photographs often pictured the lively street life of Montreal and the drama of sports. His work was published in several Montreal newspapers, including *La Presse* and the *Gazette*. His fonds are at the Archives nationales à Montréal.

Image: Conrad Poirier, *Children. A Gym in Your Own Backyard*, July 10, 1942, black and white film negative, National Library and Archives of Quebec, Montreal.

For further reading, see:

"Conrad Poirier, photo reporter [La vie de tous les jours de Montréal]." *Action nationale* 87, no. 4 (1997): 156.

Godin-Laverdière, Julie-Anne. "*Montréal érotique : pin-up et imagerie de nus chez le photographe de presse Conrad Poirier, 1912–1968.*" *Revue de bibliothèque et archives nationales du Québec* 5 (2013): n.p.
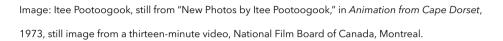
Lessard, Michel. *Montréal au XXe siècle: regard de photographe*. Montreal: Éditions de l'Homme, 1995.
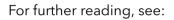
Tousignant, Zoë. "*La revue populaire et le samedi–objets de diffusion de la modernité photographique au Québec, 1935–1945.*" *Revue de bibliothèque et archives nationales du Québec* 5 (2013): n.p.

Pootoogook, Itee (1951, Lake Harbour, Northwest Territories (now Kimmirut, Nunavut)–2014)

A nephew of Peter Pitseolak, Itee Pootoogook was an artist based in Kinngait (Cape Dorset) and best known for his drawings of contemporary life in the Arctic. However, photography was always important to Pootoogook's practice, whether as final pieces or as a base for his drawings of people and places. His photographs were featured in the 1973 exhibition *Animation from Cape Dorset*, organized by the National Film Board.

Image: Itee Pootoogook, still from "New Photos by Itee Pootoogook," in *Animation from Cape Dorset*, 1973, still image from a thirteen-minute video, National Film Board of Canada, Montreal.

For further reading, see:

Campbell, Nancy. *Itee Pootoogook : Hymns to the Silence*. Fredericton: Goose Lane Editions, 2019.

Dyck, Sandra. "Itee Pootoogook: Drawing on Photographs." *Inuit Art Quarterly* 29, no. 4 (Winter 2016): 29–33.

Laurence, Robin. "Itee Pootoogook." *Border Crossings* 36, no. 3 (2017): 132.

Raginsky, Nina (b.1941, Montreal)

Nina Raginsky is a freelance photographer who worked with the National Film Board's Still Photography Division between 1963 and 1981. She is best known for distinctive portraits created in British Columbia in the 1970s, which are often frontal, full-figured, and hand-coloured. Raginsky has also worked on series on remote communities in Yukon and B.C. and taught at the Emily Carr University of Art + Design.

Image: Cover of *The Banff Purchase: An Exhibition of Photography in Canada*, 1979, featuring Nina Raginsky's photograph, *Lynn Chrisman, Vancouver Art School Student, Vancouver, British Columbia*, 1975.

For further reading, see:

Payne, Carol. *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941–1971*. Montreal and Kingston: McGill-Queen's University Press, 2013, 49.

Phillips, Carol Corey. "Speaking through Silence: Female Voice in the Photography of Nina Raginsky, Clara Gutsche and Lynne Cohen." In *13 Essays on Photography*, introduction by Geoffrey James, 113–27. Ottawa: Canadian Museum of Contemporary Photography, 1990.

Reeves, Gladys (1890, Somerset, England–1974, Edmonton) and Ernest Brown (1877, Newcastle upon Tyne, England–1951, Edmonton)

In 1908, Brown purchased an established studio in Edmonton with stock images dating back to the 1880s, and Reeves soon began working there. When the business went bankrupt in 1920, Brown undertook photographic projects in rural Alberta and became increasingly involved in socialist politics. Reeves then founded and operated a studio called the Art League. In addition to the usual portrait and commercial work, Reeves documented many important events in Edmonton's history, while also winning awards at international photo competitions. In the 1930s the pair founded the Pioneer Days Museum, a collection of natural history and material culture objects, as well as a huge number of photographs mainly taken by Brown on his hiatus from Edmonton. Through the Art League, Reeves and Brown also published "The Birth of the West" an educational series of cards composed of text and images. Brown's collection was donated to the province in 1947, and Reeves was hired to catalogue it, providing a unique, if often problematically colonial, visual archive of Alberta's history.

Image: Gladys Reeves, *Sons of England Fair, St. Albert and Edmonton, Alberta*, August 23, 1907, black and white photo print, Provincial Archives of Alberta, Edmonton.

For further reading, see:

Dyce, Matt, and James Opp. "Visualizing Space, Race, and History in the North: Photographic Narratives of the Athabasca-Mackenzie River Basin." In *The West and Beyond: New Perspectives on an Imagined Region*, edited by Alvin Finkel, Sarah Carter, and Peter Fortna, 65–93. Athabasca: Athabasca University Press, 2010.

"Interview with Gladys Reeves." *Ernest Brown: Pioneer Photographer*, directed by Tom Radford. DVD. Vancouver: Film West & Associates, 1973.

Jones, Laura. *Rediscovery: Canadian Women Photographers, 1841–1941*. London: London Regional Art Gallery, 1983.

Yaremko, Scott. "Ernest Brown's 'Birth of the West': Early Narratives of Imagined Space and Race in Western Canada." Master's thesis, University of Calgary, 2018.

Russell, James (b.1946, Los Angeles)

Russell got his start as a photographer at *Contrast* newspaper in the late 1960s. After taking a break for several years, he worked freelance for the *Toronto Sun*, the *Oakville Beaver*, the *Scarborough Mirror*, and the *Etobicoke Guardian*. From 1981 until 1991 he was a photographer for the *Toronto Star*, and in 1992 he won the Canadian Press Photographer of the Year Award. His subjects included fashion, beauty pageants, portraits, sports, and political events.

Image: James Russell, *Miss Black Ontario winner, Miss Rexdale, Rhonda Broadbent*, 1981, gelatin silver print.

For further reading, see:

Crooks, Julie, and Karen Carter. *Ears, Eyes, Voice: Black Canadian Photojournalists, 1970s-1990s*. Toronto: BAND Gallery and Cultural Centre, 2019, 50-59.

Saint-Jean, Michel (1937, Montreal–2007, Montreal)

Saint-Jean was a photographer active in Montreal from the late 1950s to the early 1970s. He worked as a freelance photojournalist and pursued independent projects, such as L'Amérique québécoise (1963–73). This ten-year documentary series captured and critiqued the modernization and commodification of, as well as the American influence in, Quebec culture. This project was chosen to represent Canada in the 1975 Rencontres internationales de la photographie in Arles, France. Saint-Jean moved to Paris in 1973.

Image: Michel Saint-Jean, *Boulevard de Maisonneuve, Montréal*, 1969, gelatin silver print, 30.5 x 40.5 cm, Montreal Museum of Fine Arts.

For further reading, see:

Allaire, Serge. "S.O.S. Christ : photographies de Michel Saint-Jean." Montreal: Galerie de l'UQAM, 1997. galerie.uqam.ca/wp-content/uploads/2018/05/1997_Saint-Jean_carnet.pdf.

Bujold, Marthe. "Problematizing Identity: The Shift in Quebecois Photography." Master's thesis, Carleton University, 2004, 32.

Chan, Yenna. "Everyday Montreal, 1972: Museum and Film Dialogues on Urban Redevelopment." PhD diss., Bard Graduate Center for the Studies in Decorative Arts, Design, and Culture, 2016, 200.

Sauer, June (b.1924, Thunder Bay, Ontario)

Born in Thunder Bay, Sauer moved in the late 1940s to Montreal, where she married commercial photographer Max Sauer. She learned photography as she worked with her husband and then ran the studio by herself after his sudden death in 1954. Sauer shifted the studio's focus from industrial to fashion photography, with a particular interest in fur. She garnered commissions from major department stores and domestic, as well as international, fur trading organizations and publications. Sauer also experimented with alternative photographic processes. In her science-fiction inspired image of three models, Sauer enhanced the modern fashions by combining collaged figures from several negatives to make them seem as though they are floating in space. The otherworldly light effects are created by solarization, which entails briefly exposing the print to light during the developing process. Sauer remains an elusive figure and her work has rarely been celebrated, exhibited, or collected. Nevertheless, her international acclaim is marked by awards, including a Merit award from the Professional Photographers of America, a rarity for both a woman and a Canadian.

Image: June Sauer, *Venus in Furs, model F. Todaxco*, c.1960, Library and Archives Canada, Ottawa.

For further reading, see:

Concordia University, "Artist Database: SAUER, June." Canadian Women Artists History Initiative, last updated June 13, 2016. cwahi.concordia.ca/sources/artists/displayArtist.php?ID_artist=5822.

Semchishen, Orest (b.1932, Mundare, Alberta)

A radiologist by profession, Semchishen practised photography in his spare time. During his studies with photographer Hubert Hohn, Semchishen embarked on a rigorous modernist project documenting the visual landscape of Alberta and particularly its architectural and religious heritage. In 1976 Hohn curated a show of Semchishen's detailed photographs of dome-topped Byzantine churches around Alberta. These were built by Ukrainian communities. including Semchishen's own, and by then mostly abandoned. Semchishen's work was part of the Banff Purchase of 1979.

Image: Orest Semchishen, *Holy Ghost Ukrainian Church, Derwent, Alberta*, 1974, printed 1990, gelatin silver print, 27.8 x 35.4 cm; image: 22.4 x 29 cm, National Gallery of Canada, Ottawa.

For further reading, see:

Hanna, Martha. *Orest Semchishen: In Plain View*. Ottawa: Canadian Museum of Contemporary Photography, 1994.

Semchishen, Orest, and Hubert Hohn. *Byzantine Churches of Alberta*. Edmonton: Edmonton Art Gallery, 1976.

Spohr, Barbara (1955, Vancouver–1987, Calgary)

Spohr lived and worked mostly in Banff and Nelson, B.C., producing a remarkably cohesive body of work in a career cut short by Hodgkin's lymphoma. She began working in photography in 1977 after training in painting and printmaking at the Alberta College of Art and Banff School. Spohr's intimate photographs capture the beauty and detail of daily life. Her later work is embellished around the edges with observations. In 1980 she attended the Apeiron Workshop in rural New York, an independent program inspired by Minor White, which featured a who's who of eminent creative photographers as instructors. Work produced at the Apeiron was purchased by famed collector Sam Wagstaff and is included in the photographs acquired from him by the Getty Museum in Los Angeles.

Image: Barbara Spohr, *Aperion*, 1980, chromogenic print, 35.2 × 35.2 cm, J. Paul Getty Museum, Los Angeles.

For further reading, see:

Alberta. Provincial Art Collections. "Spohr, Barbara." HeRMIS. Accessed May 11, 2023.
hermis.alberta.ca/afa/Details.aspx?ObjectID=1981.052.001&dv=True.

Cousineau-Levine, Penny. *Faking Death: Canadian Art Photography and the Canadian Imagination*. Montreal and Kingston: McGill-Queen's University Press, 2003, 257–59.

Lipsett, Katherine ed. *Barbara Spohr: Apparent Reasons*. Banff: Whyte Museum of the Canadian Rockies, 1995.

Squire, Lorene (1908, Harper, Kansas–1942, Pawhuska, Oklahoma)

Squire began her photography career by documenting wildfowl during the Great Depression. Two significant series were commissioned by *The Beaver* (now *Canadian History*) and Canadian Airways—the 1937 photographs of wildfowl in the marshes of Alberta, Saskatchewan, and Manitoba, and the 1938 photographs of everyday life in the Canadian Arctic. Many of these images, along with her candid writing, also appear in her book *Wildfowling with a Camera*, 1938. Squire died in a car accident in 1942, and her family donated thousands of her photographs and negatives to the Hudson's Bay Company Archives in Winnipeg.

Image: Lorene Squire, *Snow Goose family Richard's Island*, 1938, silver gelatin print, 24 x 30 cm, Hudson's Bay Company Archive, Archives of Manitoba, Winnipeg.

For further reading, see:

Johnston Hurst and Rachel Alpha. "Lorene Squire's Psychical Landscapes of Colonial/Modern Gender in the Canadian North." *History of Photography* 40, no. 4 (December 2016): 413–31.

McManus, Karla. "'These Diminished Waters': Conservation, Camera Hunting, and Settler/Indigenous Conflict in Lorene Squire's Wildfowl Photographs of Northern Canada." *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 36, no. 2 (2015): 56–91.

Staats, Greg (b.1963, Skarù:rę̨ʔ [Tuscarora] / Kanien'kehá:ka [Mohawk] Hodinöhsö:ni', Six Nations of the Grand River Territory, Ontario)

Staats is a Mohawk artist based in Toronto. He was active in the Indigenous photography movement in the 1980s and first exhibited his work with other members of the Native Indian / Inuit Photographers' Association (NIIPA). His work addresses themes of loss and renewal and explores connections between identity, memory, and cultural knowledge. Drawing on Haudenosaunee tradition, he has developed a restorative aesthetic that works toward healing and regeneration.

Image: Greg Staats, Skarù:rę̨ʔ [Tuscarora] / Kanien'kehá:ka [Mohawk] Hodinöhsö:ni', Six Nations of the Grand River Territory, Ontario, *Mary [Anderson Monture]*, 1982, toned silver print, 37 x 37 cm, Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau.

For further reading, see:

Bassnett, Sarah. "Archive and Affect in Contemporary Photography." *Photography and Culture* 2, no. 3 (November 2009): 241–46.

Chartrand, Rhéanne. *#nofilterneeded: Shining Light on the Native Indian/Inuit Photographers' Association, 1985–1992*. Hamilton: McMaster Museum of Art, 2018, 16.

Hill, Richard. *Greg Staats: Liminal Disturbance*. Hamilton: McMaster Museum of Art, 2012.

Steltzer, Ulli (1923, Frankfurt–2018, Vancouver)

Steltzer emigrated from Germany to the United States in 1953. There, she learned photography and worked first as a staff photographer for a local newspaper in Princeton, New Jersey, and then for Princeton University. In 1972 she moved to Vancouver, where she began to photograph Northwest Coast Indigenous artists. Steltzer's photographs show artists preparing materials and at work, making baskets, blankets, carvings, and more. Her portraits of artists such as Bill Reid and Robert Davidson, published in *Indian Artists at Work*, 1976, helped raise awareness of a Northwest Coast cultural revival. She travelled widely and published books on subjects that included Inuit, immigrants in the U.S., and the Guatemalan highlands.

Image: Ulli Steltzer, *Florence Davidson, weaving a cedar hat*, 1975, photo emulsion, 27.3 x 31.9 cm, Legacy Art Galleries, University of Victoria.

For further reading, see:

Cobb, Myrna, and Sher Morgan. *Eight Women Photographers of British Columbia, 1860–1978*. Victoria: B.C. Ministry of Labour and Camosun College, 1978.

Steltzer, Ulli. *A Haida Potlatch*. Foreword by Marjorie Halpin. Vancouver: Douglas & McIntyre, 1984.

———. *Indian Artists at Work*. Vancouver: J.J. Douglas, 1976.

Sugino, Shin (b.1946, Osaka, Japan)

Sugino immigrated to Toronto at the age of nineteen. He studied photography at Ryerson Polytechnical Institute (now Toronto Metropolitan University) before embarking on a long and extremely successful career as a commercial photographer and film director of photography. In 1978 Sugino provided the dramatic landscape photographs of the Rockies for a popular book written by poet Jon Whyte and the photographs for Farley Mowat's 1976 book entitled *Canada North Now*. Sugino also helped shape the Canadian photography scene in the 1970s as editor of the magazine *Impressions* (later *C Magazine*) and as a curator, including of *Exposure*, a significant survey of contemporary Canadian photography held at the Art Gallery of Ontario in 1975.

Image: Shin Sugino, *Man in a Cafe Ouarzazate*, 1975, gelatin silver print using a Pola Pan Negative, 40.6 x 50.8 cm.

For further reading, see:

Milrod, Glenda, and Shin Sugino. *Exposure: Contemporary Canadian Photography.* Toronto: Art Gallery of Ontario, 1975.

Mowat, Farley. *Canada North Now: The Great Betrayal.* With photos by Shin Sugino. Toronto: McClelland & Stewart, 1976.

Sugino, Shin, and Jon Whyte. *The Rockies: High Where the Wind Is Lonely*. Toronto: Gage, 1978.

Taconis, Krijn (Kryn) (1918, Rotterdam–1979, Toronto) and Mary Teresa (Tess) Boudreau Taconis (1919–2007, Guelph, Ontario)

During the Second World War, Kryn worked in the Ondergedoken Camera (underground camera) movement secretly photographing German abuses in the Netherlands. Kryn and Tess met in Paris in 1950 when Kryn was the first Dutch photographer invited to join Magnum, the prestigious Paris-based press agency, and Tess was working as a darkroom technician and as a caption writer for Henri Cartier-Bresson. Kryn's relationship with Magnum degraded in the wake of political fallout from a celebrated series produced during the two weeks he spent with the National Liberation Army of Algeria in 1957 documenting their battle against French colonial forces. Tess and Kryn moved to Toronto in 1959. Tess documented the lively Toronto art scene of the 1960s. Kryn worked as a freelance photojournalist on assignments across Canada and internationally during the 1960s and 1970s, and collaborated with the National Film Board's Still Photography Division, producing a lauded series on Hutterite communities in the West. In addition to making her own photographs, Tess had a paid contract with *Star Weekly* to print her husband's photographs.

Image: Tess Boudreau, *Rita Letendre*, early 1960s, gelatin silver print, 23.7 x 34.8 cm, Art Gallery of Ontario, Toronto.

For further reading, see:

Carey, Brian, and Louise Guay. *Kryn Taconis, Photojournalist*. Ottawa: National Archives of Canada, 1989, 50.

Close, Susan. "The Hidden Camera of Kryn Taconis (Photojournalist Was a Member of the Dutch Resistance Group Ondergedoken Camera)." *Queen's Quarterly* 103, no. 1 (1996): 63.

Hostetler, John A., and Gertrude Enders Huntington. *The Hutterites in North America*. With photos by Kryn Taconis. New York: Holt, Rinehart and Winston, 1967.

Lachoskyj, Cat. "Under the Light: Preserving Tess Boudreau's Negatives and Contact Sheets." Art Gallery of Ontario, July 20, 2016. ago.ca/agoinsider/under-light-preserving-tess-boudreaus-negatives-and-contact-sheets.
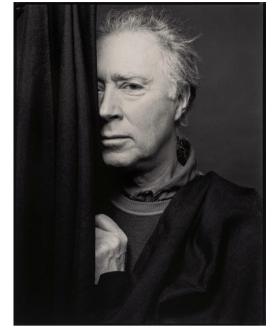
Torosian, Michael (b.1952, Fort Erie, Ontario)

Michael Torosian is a Toronto-based documentary photographer whose work explores portraiture and the human body. His series Toronto Suite, 1989, features portraits of artists represented by the Isaacs Gallery. Inspired by sixteenth-century northern Renaissance painter Hans Holbein (1497–1543), Torosian concentrated on conveying the character of his sitters, and his portrait of Michael Snow highlights that artist's deep commitment to experimentation. Torosian is also the founder of Lumiere Press, a private publisher of limited-edition, hand-crafted books on photography launched in 1986. The Lumiere Press Archives are at the Thomas Fisher Rare Book Library at the University of Toronto.

Image: Michael Torosian, *Michael Snow*, 1988, printed 1989, gelatin silver print, toned, 35.3 x 27.6 cm; image: 32.3 x 24.6 cm, National Gallery of Canada, Ottawa.

For further reading, see:

Langford, Martha. "Michael Torosian," 1043-45. *Contemporary Photographers*. Chicago: St. James Press, 1988.

Torosian, Michael, and Michael Bell. *Anatomy: An Exhibition of Photographs by Michael Torosian*. Ottawa: Carleton University Art Gallery, 1994.

Torosian, Michael, and Dennis R. Reid. *Toronto Suite*. Toronto: Lumiere Press, 1989.

Tousignant, Serge (b.1942, Montreal)

Serge Tousignant is a multimedia artist based in Montreal, associated with the emergence of contemporary art in Quebec. From the early 1970s, his experimental work explored the relationship between sculpture and photography, particularly the way photographs contextualize and decontextualize objects in space. Tousignant was a founding member of the artist-run centre Véhicule and taught at the Université de Montréal.

Image: Serge Tousignant, *Still-Life with Art Works*, 1986, chromogenic prints (Ektacolor), 1: 135.4 x 103.7 cm; image: 122.3 x 97.5 cm; 2: 135.6 x 103.8 cm; image: 122.3 x 97.4 cm; 3: 135.5 x 103.8 cm; image: 122 x 97.1 cm; 4: 135.5 x 103.7 cm; image: 122.5 x 97.2 cm, CMCP Collection, National Gallery of Canada, Ottawa.

For further reading, see:

Buquet, Jack, and Serge Tousignant. *Light Stagings: Jack Buquet and Serge Tousignant*. North Vancouver: Presentation House Gallery, 1987.

Dessureault, Pierre, and Serge Tousignant. *Serge Tousignant : parcours photographique / phases in photography*. Ottawa: Musée canadien de la photographie contemporaine, 1992.

Turofsky, Louis (Lou) (1892, Chicago–1959, Toronto) and Nathan (Nat) Turofsky (1895–1956)

Lou and younger brother Nat's parents were Jewish Russian immigrants who moved their six children from Chicago to Toronto in 1900. The brothers operated Alexandra Studios on Queen Street West from 1910. They had a wildly successful and diverse practice, including news events and street photography, but became particularly well known for their sports photography. Nat was the official photographer of the Toronto Maple Leafs. The Hockey Hall of Fame now houses many of these images in the Turofsky Collection.

Image: Lou and Nat Turofsky, *Bill Barilko scores the Stanley-cup winning goal during overtime in Game 5 of the Stanley Cup Final between the Toronto Maple Leafs and Montreal Canadiens*, April 21, 1951, Hockey Hall of Fame, Toronto, Imperial Oil – Turofsky Collection.

For further reading, see:

Podnieks, Andrew. *Portraits of the Game: Classic Photographs from the Turofsky Collection at the Hockey Hall of Fame*. Toronto: Doubleday Canada, 1997.

Turofsky, Louis J., and Nathan Turofsky. *Sports Seen: Fifty Years of Camera Work*. Toronto: Ryerson Press, 1960.

Vallée, Louis-Prudent (1837, Quebec City–1905, Quebec City)

Vallée opened a studio in 1867 along the vibrant Rue Saint-Jean in the upper town of Quebec City. He specialized in stereographs and views of the city, its architecture, and monuments. He published his *Catalogue of Photographic Views of Quebec and Vicinities* around 1878, listing the subjects of his photographs for potential clients and guiding visitors to places of interest. Vallée purchased negatives from George William Ellisson when Ellisson & Co. studio closed in 1879. Vallée catered to the city's upper class and tourists, and he was in competition with the Livernois Studio. His business declined in the 1890s and closed in 1901.

Image: Louis-Prudent Vallée, *Le Château Frontenac vu du parc Montmorency, Québec*, c.1890, albumen silver print, 17.6 x 22.6 cm, Musée national des beaux-arts du Québec, Quebec City.

For further reading, see:

Lessard, Michel. *The Livernois Photographers*. Quebec: Musée du Quebec, 1987, 67, 120, 130.

Lessard, Michel. "Louis-Prudent Vallée." In *Dictionary of Canadian Biography*. Toronto and Laval: University of Toronto / Université Laval, 1994, 13. www.biographi.ca/en/bio/vallee_louis_prudent_13E.html.

Vazan, Bill (b.1933, Toronto)

Vazan is a conceptual artist who began using photography to document his works of land art. In the mid-1970s he created photo-mosaic grids exploring historic sites and natural environments. He described these as "mental maps" and experimented with a variety of configurations, including spirals, globes, and spheres, to refer to specific places. His photoworks reveal the constraints of rationality and suggest other cosmological understandings of the world. Vazan taught at Concordia University and the Université du Québec à Montréal (UQAM) and was an important contributor to the Montreal art scene.

Image: Bill Vazan, *Lac Clair Sky Globe (Winter)*, c.1975, chromogenic prints, 23.1 x 34.7 cm each, Museum London. © Bill Vazan / CARCC Ottawa 2023.

For further reading, see:

Grande, John, and Bill Vazan. *Jumpgates: An Overview of Photoworks, 1981–1995*. Peterborough: Art Gallery of Peterborough, 1996.

Viewegar, Hugo (1873, Leipzig, Germany–1930, Edgerton, Alberta)

Viewegar was from a prosperous family and spent time in Paris, where he met Alfred Steiglitz (1864–1946) and learned the early colour, autochrome process from the Lumière brothers. He moved to Edmonton in 1912 and set up a successful studio the following year. Viewegar was interested in the expressive potential of colour and favoured a Pictorialist style in his portraiture. He also expressed the mythology of the western frontier in scenes of Mounties and in photographs of Indigenous people. His career was cut short by the start of the First World War. As a German national, his business was closed and many of his government photographs seized.

Image: Hugo Viewegar, *Hugo Viewegar's wife*, c.1913–14, autochrome photograph, Provincial Archives of Alberta, Edmonton.

For further reading, see:

Skidmore, Colleen. "Imaging the 'Wild West': Hugo Viewegar and the Autochrome in Canada." *History of Photography* 27, no. 4 (Winter 2003): 342–48.

———. "Touring an Other's Reality: Aboriginals, Immigrants, and Autochromes." *Ethnologies* 26, no. 1 (2004): 145–64.

Waugh, Frederick Wilkerson (1872, Brant County, Ontario–1924)

Waugh worked in the Anthropology division of the Geological Survey of Canada, where he conducted research and photographed Indigenous people in eastern Canada, focusing on the technology and food preparation of the Haudenosaunee (1911-18). Waugh's papers and photographs are held at the Canadian Museum of History, where in 1999 photographer Jeff Thomas curated *Emergence from the Shadow: First Peoples' Photographic Perspectives*. The exhibition placed the work of Indigenous artists and the work of several ethnographers—including Waugh—together to create a dialogue.

Image: Frederick Wilkerson Waugh, *Simon Bumberry with fishing equipment, halfway between Six Nations Indian Reserve, Ontario and Tuscarora Indian Reserve, New York*, 1912, black and white negative, 12.7 x 10.16 cm, Canadian Museum of History, Gatineau.

For further reading, see:

Thomas, Jeff. "Emergence from the Shadow: First Peoples' Photographic Perspectives." In *The Cultural Work of Photography in Canada*, edited by Carol Payne and Andrea Kunard, 212–30. Montreal and Kingston: McGill-Queen's University Press, 2011.

Waugh, F.W. *Iroquois Foods and Food Preparation*. Ottawa: Government Printing Office, 1916.

White, Judith Pauline (née Hunter) (1905, Hebron, Newfoundland–unknown)

White was an Inuk woman and an amateur photographer who photographed daily life in Labrador from the 1920s to the 1950s. She was married to Richard White, the owner of a trading post, and many of her photographs portray the activities of Inuit and Innu in the vicinity of Kauk, a settlement north of Voisey's Bay. In the 1950s White sent over two hundred photographs to American anthropologist Alika Podolinsky Webber, whom she met while Webber was conducting thesis research in Labrador. This material is now in the collection of Library and Archives Canada.

Image: Judith Pauline White, *Inuk child (Pauline White)*, c.1900–50, black and white photograph, Library and Archives Canada, Ottawa.

For further reading, see:

Campbell, Heather. "Judith-Pauline White, Nunatsiavut Photographer." Library and Archives Canada blog, July 23, 2019. thediscoverblog.com/2019/07/23/judith-pauline-white-nunatsiavut-photographer/.

Whitelaw, Brodie (1910, Meaford, Ontario–1995)

Whitelaw took up photography as a teenager in Vancouver and had a budding business under the guidance of his mentor, John Vanderpant. Whitelaw was active in the local camera club and his youthful work suggests a conscious shift from Pictorialism to a more modern geometric style. After the Depression hit, he left Vancouver for Toronto, where he was involved with the Camera Club. He worked as a commercial and advertising photographer for Milne Studios in the early 1930s and moved to the fashion and catalogue department of Pringle & Booth in the mid-1930s, where he began working in colour. After the war, he was hired by Brigden's Limited, a prominent graphic arts agency in Toronto, and became involved in professional organizing as a founding member of the Commercial and Press Photographers Association of Canada. Whitelaw had a long career creating carefully crafted images of modern Canada.

Image: Brodie Whitelaw, *Promotional photograph: Woman with Ontario travel posters*, 1930s, gelatin silver print, 20.5 x 20.5 cm, Library and Archives Canada, Ottawa.

For further reading, see:

Birrell, Andrew, et al. "On View: The Evolution of Amateur Photography." *Archivaria*, 1983: 115–35.

Rodger, Andrew C. "Brodie Whitelaw." In *Private Realms of Light: Amateur Photography in Canada, 1839–1940*, edited by Lilly Koltun, 327-28. Markham: Fitzhenry & Whiteside, 1984.

Simpson, Peter. "Beyond Commercial Impact: Photographs by Whitelaw, Metcalfe and Sauer." *National Gallery of Canada Magazine*, May 28, 2019. www.gallery.ca/magazine/in-the-spotlight/beyond-commercial-impact-photographs-by-whitelaw-metcalfe-and-sauer.

Wong, Paul (b.1954, Prince Rupert, British Columbia)

Wong is primarily known as a video artist whose experimental works explore sexuality, race, and place. However, he has worked in still photography throughout his career, including contributions to the collaborative project, *13 Cameras/Vancouver*, 1979, organized by Roy Kiyooka. In 1977, Wong collaborated on *Murder Research*, which used thirty-six photo/text panels and a video to offer a blended fact and fiction account of the murder of a young Indigenous man.

For further reading, see:

Fletcher, Kenneth, Paul Wong, and David Hlynsky. *Murder Research*. Toronto: Image Nation, 1980.

Gagnon, Jean, Elspeth Sage, and Monika Kin Gagnon. *Paul Wong: On Becoming a Man*. Ottawa: National Gallery of Canada, 1995.

Wong, Paul. *Yellow Peril Reconsidered*. Vancouver: On the Cutting Edge Publications Society, 1990. Photo, film, video.

Wood, Sally Elizabeth (Eliza) (1857, Brome, Quebec–1928)

Wood trained at William Notman's Montreal studio before returning to the Eastern Townships of Quebec to work for photographer John A. Wheeler. From 1897 through 1907, she operated her own business in Knowlton as "Miss S.E. Wood," though it was unusual to announce one's unmarried status as a woman businessowner. Wood focused on portraits and landscapes, many of which she featured in a popular series of illustrated postcards that helped encourage and shape tourism in the area.

Image: Sally Eliza Wood, *Ladies at Tea, Oranges, and Cookies, QC*, c.1900, glass negative, 12.7 x 17.8 cm, McCord Stewart Museum, Montreal.

For further reading, see:

Bureau, Lucie. *Sous l'oeil de la photographe : portraits de femmes, 1898–2003 / In the eye of women photographers: portraits of women, 1898-2003*. Val d'Or: Centre d'exposition de Val-d'Or, 2004.

Farfan, Matthew. "Sally Elizabeth Wood (1857–1928)." *Townships Heritage WebMagazine*, 2010. townshipsheritage.com/article/sally-elizabeth-wood-1857-1928.

Marcil, Madeleine. "Images de femmes : les Québécoises photographes." *Cap-aux-Diamants*, no. 21 (1990): 39–41.

NOTES

Preface

1. See: Ann Thomas and John McElhone, *The Extended Moment: Fifty Years of Collecting Photographs at the National Gallery of Canada* (Milan: 5 Continents Editions, 2018); Andrea Kunard, *Photography in Canada: 1960–2000* (Ottawa: National Gallery of Canada, 2017); Carol Payne, *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941–1971* (Montreal and Kingston: McGill-Queen's University Press, 2013).

2. To mention only a few, these include studies on how photography has influenced ideas about space and place, how photography contributed to imperial ideology in the Pacific Northwest, photography's role in Toronto's liberal reform movement, the activities of the Native Indian / Inuit Photographers' Association, and women's contributions to photography. See: Joan M. Schwartz and James Ryan, eds., *Picturing Place: Photography and the Geographical Imagination* (London: I.B. Tauris, 2003); Carol J. Williams, *Framing the West: Race, Gender, and the Photographic Frontier in the Pacific Northwest* (New York: Oxford University Press, 2003); Sarah Bassnett, *Picturing Toronto: Photography and the Making of a Modern City* (Montreal and Kingston: McGill-Queen's University Press, 2016); Rhéanne Chartrand, *#nofilterneeded: Shining Light on the Native Indian / Inuit Photographers' Association, 1985–1992* (Hamilton: McMaster Museum of Art, 2018); Colleen Skidmore, *Rare Merit: Women in Photography in Canada, 1840–1940* (Vancouver: UBC Press, 2022).

3. Ralph Greenhill, *Early Photography in Canada* (Toronto: Oxford University Press, 1965); Ralph Greenhill and Andrew Birrell, *Canadian Photography, 1839–1920* (Toronto: Coach House Press, 1979). See Dee Psalla, "Ralph Greenhill," *The Canadian Art Database, The Centre for Contemporary Canadian Art*, 2005, http://ccca.concordia.ca/bios/greenhill_bio.html.

4. Lilly A. Koltun, ed., *Private Realms of Light: Amateur Photography in Canada, 1839–1940* (Toronto: Fitzhenry and Whiteside, 1984).

5. Joan M. Schwartz, ed., "Canadian Photography," special issue of *History of Photography* 20, no. 2 (Summer 1996); Joan M. Schwartz, "Canada," in *The Oxford Companion to the Photograph*, ed. Robin Lenman and Angela Nicholson (Oxford: Oxford University Press, 2004), 101–4.

6. Andrea Kunard, "Canada," in *Encyclopedia of Nineteenth-Century Photography*, Vol. 1, ed. John Hannavy (New York: Routledge, 2008), 261–65.

7. Martha Langford, "A Short History of Photography, 1900–2000," in *The Visual Arts in Canada*, ed. Anne Whitelaw, Brian Foss, and Sandra Paikowsky (Toronto: Oxford University Press, 2010), 278–311.

8. Carol Payne and Andrea Kunard, eds., *The Cultural Work of Photography in Canada* (Montreal and Kingston: McGill-Queen's University Press, 2011).

Historical Overview

1. On Toronto, see Lilly Kolton, "Pre-Confederation Photography in Toronto," *History of Photography* 2, no. 3 (1978): 249–63.

2. Jim Burant, "Pre-Confederation Photography in Halifax, Nova Scotia," *Journal of Canadian Art History / Annales d'histoire de l'art canadien* 4, no. 1 (1977): 25–44.

3. Nicole Cloutier, "Les Disciples de Daguerre à Québec, 1839–1855," *Journal of Canadian Art History* 5, no. 1 (1980): 33–38; Kolton, "Pre-Confederation Photography in Toronto," 249–63.

4. *Quebec Mercury*, August 19, 1841, quoted in Joan Schwartz, "Agent of Sight, Site of Agency: The Photograph in the Geographical Imagination," (Ph.D. dissertation, Queen's University, Kingston, 1998), 241.

5. Naomi Rosenblum, *A History of Women Photographers* (New York: Abbeville, 1994); Liz Heron and Val Williams, eds., *Illuminations: Women Writing on Photography from the 1850s to the Present* (Durham: Duke University Press, 1996).

6. Carol J. Williams, "Indigenous Uses of Photography," *Framing the West: Race, Gender, and the Photographic Frontier in the Pacific Northwest* (New York: Oxford University Press, 2003), 138–39.

7. Donald B. Smith, "George Henry (Maungwadaus)," *The Canadian Encyclopedia*, December 2013, https://www.thecanadianencyclopedia.ca/en/article/george-henry; Brian Carey, "Daguerreotypes in the National Archives of Canada," *History of Photography* 12, no. 1 (1988): 56–58.

8. Graham W. Garrett, *Biographical Index of Daguerreotypists in Canada, 1839–1871* (Toronto: Archive CD Books Canada, 2017), 255; Andrea Kunard, "Canada," *Encyclopedia of Nineteenth-Century Photography*, Vol. 1, ed. John Hannavy (New York: Routledge, 2008), 261.

9. Mary Warner Marien, *Photography: A Cultural History*, 4th ed. (New York: Pearson, 2013), 44; Pierre-Gustave Joly de Lotbinière, *Voyage en Orient (1839–40): Journal d'un Voyageur Curieux du Monde et d'un Pionnier de la Daguerréotypie*, transcribed by Georges Aubin and Renée Blanchet, annotated by Jacques Désautels (Montréal: Presses de l'Université Laval, 2011).

10. Ralph Greenhill, *Early Photography in Canada* (Toronto: Oxford University Press, 1965), 33.

11. Michel Lessard, *The Livernois Photographers* (Quebec City: Musée du Québec, 1987), 67–77, 130.

12. Colleen Skidmore, "Notman's Printing Room, 1860–80," in *Rare Merit: Women in Photography in Canada, 1840–1940* (Vancouver: UBC Press, 2022), 59–81.

13. Skidmore, "The Maynard Studio, 1862–1912," in *Rare Merit*, 83–115.

14. Lessard, *The Livernois Photographers*, 132–33.

15. Sarah Parsons, *William Notman: Life & Work* (Toronto: Art Canada Institute, 2014).

16. Parsons, *William Notman: Life & Work*, 14.

17. Robert Wilson, "The Maple Box: Stereoviews from William Notman, around 1860," *McCord Museum*, accessed July 9, 2021, collections.musee-mccord-stewart.ca/collections.

18. Settler colonialism is a distinct form of colonization in which settlers displace Indigenous people from their land and establish an oppressive governing structure that seeks to eradicate or assimilate all aspects of Indigenous life into a new dominant culture. Patrick Wolfe, *Settler Colonialism and the Transformation of Anthropology: The Politics and Poetics of an Ethnographic Event* (London: Cassell, 1999), 1–2.

19. For a seminal discussion on how the evidential authority of photography was established during the nineteenth century, see John Tagg, *The Burden of Representation: Essays on Photographies and Histories* (Minneapolis: University of Minnesota Press, 1993), 60–116.

20. C. Vodden, L. Frieday, and Niko Block, "Geological Survey of Canada," *The Canadian Encyclopedia*, accessed July 17, 2021, https://www.thecanadianencyclopedia.ca/en/article/geological-survey-of–canada.

21. Andrew Birrell, *Into the Silent Land: Survey Photography in the Canadian West, 1858–1900* (Ottawa: National Photography Collection, 1975); Ralph Greenhill and Andrew Birrell, *Canadian Photography, 1839–1920* (Toronto: Coach House Books, 1979), 84–85; Kunard, "Canada," 262.

22. Benjamin Baltzly and A. J. Birrell, *Benjamin Baltzly: Photographs and Journal of an Expedition through British Columbia, 1871* (Toronto: Coach House Press, 1978); Williams, *Framing the West*, 56.

23. Morris Zaslow, *Reading the Rocks: The Story of the Geological Survey of Canada, 1842–1972* (Toronto: Macmillan Company of Canada, 1975), 276.

24. Birrell, *Into the Silent Land*, n.p.; Greenhill and Birrell, *Canadian Photography*, 88–89; Kunard, "Canada," 264.

25. On the intersecting roles of cartography and photography in liberal governance, see Sarah Bassnett, *Picturing Toronto: Photography and the Making of a Modern City* (Montreal: McGill-Queen's University Press, 2016), 27–30. On the British Engineer Corp, see Williams, *Framing the West*, 52–53.

26. Birrell, *Into the Silent Land,* n.p.; Kunard, "Canada," 264.

27. Lori Pauli, *Paul-Émile Miot: Early Photographs of Newfoundland*, exhibition organized and circulated by Library and Archives of Canada, in collaboration with the National Gallery of Canada from October 4, 2013 to February 2, 2014, https://www.gallery.ca/magazine/exhibitions/paul-emile-miot-early-photographs-of-newfoundland.

28. Douglas Wamsley and William Barr, "Early Photographers of the Canadian Arctic and Greenland," *Imaging the Arctic*, ed. J.C.H. King and Henrietta Lidchi (Vancouver: UBC Press, 1998), 44–45.

29. The photographs given to Queen Victoria are in the Royal Collection Trust, www.rct.uk/collection.

30. Parsons, *William Notman: Life & Work*.

31. Greenhill and Birrell, *Canadian Photography*, 49.

32. Birrell, *Into the Silent Land*, n.p.

33. Williams, *Framing the West*, 56–59.

34. Williams, *Framing the West*, 39–41, 84.

35. Andrea Kunard, "Assembling Images: The Interplay of Personal Expression and Societal Expectation in the Nineteenth-Century Photographic Album," *Raven Papers: Remembering Natalie Luckyj* (1945–2002), ed. Angela Carr (Ottawa: Penumbra Press, 2010), 116–32.

36. Rachel Alpha Johnston Hurst, "Colonial Encounters at the Turn of the Twentieth Century: 'Unsettling' the Personal Photograph Albums of Andrew Onderdonk and Benjamin Leeson," *Journal of Canadian Studies / Revue d'études canadiennes* 49, no. 2 (2015): 227–67.

37. Nancy Micklewright, "Lady Brassey's Canadian Visit, 1872," *History of Photography* 20, no. 2 (June 1996): 150–52.

38. Annie Brassey, *A Cruise on the Eothen*, 1872 (London: n.p., 2018), 45.

39. Robert Evans, "Colonizing Images: The Roles of Collected Photographs in Colonial Discourse," in *The Cultural Work of Photography in Canada*, ed. Carol Payne and Andrea Kunard, 93–105.

40. Algoma University Archive, Edward Wilson fonds, http://archives.algomau.ca/main/book/export/html/20113.

41. See Sherry Farrell Racette, "Haunted: First Nations Children in Residential School Photography," in *Depicting Canada's Children*, ed. Loren Lerner. (Waterloo: Wilfrid Laurier University Press, 2009); and Carol Williams, "Reading a Regional Colonial Photographic Archive: Residential Schools in Southern

Alberta, 1880–1974" in *Adjusting the Lens: Indigenous Activism, Colonial Legacies, and Photographic Heritage*, ed. Sigrid Lien and Hilde Wallem Nielssen (Vancouver: UBC Press, 2021), 23–53.

42. Brock Silversides, *Looking West: Photographing the Canadian Prairies, 1858–1957* (Calgary: Fifth House Publishers, 1999), 8–9; "Captain James Peters: War Correspondent and Photographer," Library and Archives Canada, *The Discoverer Blog*, February 19, 2016, https://thediscoverblog.com/2016/02/19/captain-james-peters-war-correspondent-and-photographer/.

43. Silversides, *Looking West: Photographing the Canadian Prairies*, 8–9.

44. Ishbel Gordon, *Through Canada with a Kodak* (Edinburgh: W.H. White, 1893).

45. Diana Pedersen and Martha Phemister, "Women and Photography in Ontario, 1839–1929: A Case Study of the Interaction of Gender and Technology," *Despite the Odds: Essays on Canadian Women and Science*, ed. Marianne Gosztonyi Ainley (Montreal: Véhicule Press, 1990), 103–5.

46. Pedersen and Phemister, "Women and Photography in Ontario," 106.

47. John Tagg, "Evidence, Truth and Order: Photographic Records and the Growth of the State," *The Burden of Representation* (Minneapolis: University of Minnesota Press,1993), 60–65.

48. Williams, *Framing the West*, 53–55, 173–75.

49. Williams, *Framing the West*, 12.

50. R.C. Macleod, updated by Peter Diekmeyer, "Royal Canadian Mounted Police," *The Canadian Encyclopedia*, accessed July 24, 2021, https://www.thecanadianencyclopedia.ca/en/article/royal-canadian-mounted-police.

51. Williams, *Framing the West*, 28.

52. Susan Close, *Framing Identity: Social Practices of Photography in Canada (1880–1920)* (Winnipeg: Arbeiter Ring Publishing, 2007), 65–69.

53. Keith Bell, "Representing the Prairies: Private and Commercial Photography in Western Canada, 1880–1980," *13 Essays on Photography*, intro. by Geoffrey James (Ottawa: Canadian Museum of Contemporary Photography, 1990), 15.

54. Bell, "Representing the Prairies," 15–20; Andrea Kunard, "Canada," 265.

55. Bell, "Representing the Prairies," 15–24.

56. Joseph Burr Tyrrell, "Concentration of Gold in the Klondike," *Economic Geology* 2, no. 4 (1907): 343–49.

57. Graham Wilson, *The Klondike Gold Rush: Photographs from 1896–1899* (Whitehorse: Wolf Creek Books, 1997).

58. Charles Baudelaire, the Parisian poet and art critic, famously challenged the idea that photography was an art form in his essay, "The Modern Public and Photography," published in 1859. Elizabeth Eastlake, an English art critic, explained her views in "Photography," published in 1857 in the *Quarterly Review*, a popular journal on literature, art, and politics.

59. Ann Thomas, "Between a Hard Edge and a Soft Curve: Modernism in Canadian Photography," *Journal of Canadian Art History / Annales d'histoire de l'art canadien* 21, no. 1–2 (2000): 76–78.

60. Walter Benjamin, "Little History of Photography," *Walter Benjamin: Selected Writings, volume 2: 1927–1934*, ed. Michael W. Jennings, Howard Eiland, and Gary Smith, trans. Rodney Livingstone (Cambridge: The Belknap Press of Harvard University Press, 1999), discussed in Bassnett, *Picturing Toronto*, 131.

61. Andrea Kunard, "A Harmony of the Arts: The Diverse Expressions of Pictorialism," *Artists, Architects, and Artisans: Canadian Art 1890–1918*, ed. Charles C. Hill (Ottawa: National Gallery of Canada, 2013), 216–39.

62. Lilly Koltun, "Art Ascendant, 1900–1914," in *Private Realms of Light: Amateur Photography in Canada, 1839–1940*, ed. Lilly Koltun (Markham: Fitzhenry and Whiteside, 1984), 32–70.

63. Kunard, "A Harmony of the Arts," 217.

64. Koltun, "Art Ascendant," 220; Bassnett, *Picturing Toronto*, 132–33.

65. Kunard, "A Harmony of the Arts," 221.

66. Bassnett, *Picturing Toronto*, 133.

67. Bassnett, *Picturing Toronto*, 149–50.

68. Kunard, "A Harmony of the Arts," 223.

69. Sheryl Salloum, *Underlying Vibrations: The Photography and Life of John Vanderpant* (Victoria: Horsdal & Schubart, 1995), 23–27.

70. Thomas, "Between a Hard Edge and a Soft Curve," 85.

71. Karin Becker, "Photojournalism and the Tabloid Press," *The Photography Reader*, ed. Liz Wells (London: Routledge, 2003), 296. The rotogravure process produced detailed, high-quality photographs on inexpensive newsprint.

72. Kevin G. Barnhurst and John Nerone, *The Form of News: A History* (New York: Guilford Press, 2001), 117.

73. Bassnett, *Picturing Toronto*, 106–13.

74. Gisèle Freund, *Photography and Society* (Boston: Godine Press, 1980), 103.

75. Laura Vitray, John Mills Jr., and Roscoe Ellard, *Pictorial Journalism* (New York: McGraw–Hill, 1939), 127; Aaron J. Ezickson, *Get That Picture! The Story of the News Cameraman*. (New York: National Library Press, 1938), 72–73.

76. Alexander Alland, *Jessie Tarbox Beals: First Woman News Photographer* (New York: Graphic Press, 1978), 43–45.

77. Brian S. Osborne, "Constructing the State, Managing the Corporation, Transforming the Individual: Photography, Immigration and the Canadian National Railways, 1925–30," *Picturing Place: Photography and the Geographical Imagination*, ed. Joan Schwartz and James Ryan (London: Routledge, 2003), 164–66.

78. Bassnett, *Picturing Toronto*, 75–99.

79. Bassnett, *Picturing Toronto*, 100–127.

80. Arlene Chan, "Chinese Immigration Act," *The Canadian Encyclopedia*, accessed July 24, 2021, https://www.thecanadianencyclopedia.ca /en/article/chinese-immigration-act.

81. Lily Cho, *Mass Capture: Chinese Head Tax and the Making of Non-Citizens* (Montreal: McGill-Queen's University Press, 2021): 3-29. There was a virtual ban on Chinese immigration from 1923 to 1947. The federal government issued an apology for the head tax and the Exclusion Act in 2006.

82. Peter Robertson, "Canadian Photojournalism during the First World War," *History of Photography* 2, no. 1 (1978): 42–46; Peter Robertson, *Relentless Verity: Canadian Military Photographers Since 1885* (Toronto: University of Toronto Press and the Public Archives of Canada, 1973).

83. Ann Thomas, "World War I: The War of the Camera," *The Great War: The Persuasive Power of Photography* (Ottawa: National Gallery of Canada, 2014), 24–28.

84. Thomas, "World War I: The War of the Camera," 14–16.

85. Thomas, "World War I: The War of the Camera," 20–26; Robertson, "Canadian Photojournalism during the First World War," 49.

86. Carol Payne, *The Official Picture: The National Film Board of Canada's Stills Photography Division and the Image of Canada, 1941–71* (Montreal: McGill-Queen's University Press, 2013), 23–27.

87. Payne, *The Official Picture*, 26–29.

88. Kirsten McAllister, "Photographs of a Japanese Canadian Internment Camp: Mourning Loss and Invoking a Future," *Visual Studies* 21, no. 2 (2006): 133–56; Daphne Marlatt, ed., and Robert Minden, *Steveston Recollected: A Japanese-Canadian History* (Victoria: Provincial Archives of British Columbia, 1975).

89. Sarah Parsons, "'Planted There Like Human Flags': Photographs of Inuit in the High Arctic and Cold War Anxiety, 1951–1956," in *Cold War Camera*, ed. Thy Phu, Erina Duganne, and Andrea Noble (Durham: Duke University Press, 2023), 239–62.

90. Richard Harrington, *The Face of the Arctic* (London: Hodder and Stoughton, 1954), 135–43.

91. Eric Sandeen, "'The Show You See With Your Heart': *The Family of Man* on Tour in the Cold War World." *The Family of Man 1955–2001. Humanism and Postmodernism: A Reappraisal of the Photo Exhibition by Edward Steichen*, ed. Jean Back (Marburg: Jonas Verlag, 2004), 101–21.

92. Payne, *The Official Picture*, 146–48.

93. Johanne Sloan, "Postcards and the Chromophilic Visual Culture at Expo 67," *Expo 67: Not Just a Souvenir*, ed. Rhona Richman Kenneally and Johanne Sloan (Toronto: University of Toronto Press, 2010), 181–83.

94. Payne, *The Official Picture*, 145–55.

95. Sophie Hackett, "What It Means to Be Seen: Photography and Queer Visibility," *What It Means to Be Seen: Photography and Queer Visibility* and *Zanele Muholi: Faces and Phases* (Toronto: Ryerson Image Centre, 2014), 8–25.

96. Sophie Hackett, "Social Subjects," *Outsiders: American Photography and Film, 1950s–1980s*, ed. Sophie Hackett and Jim Shedden (Toronto: Art Gallery of Ontario, 2016), 18–19.

97. Serge Jongué, "The New Photographic Order," *13 Essays on Photography*, ed. James Geoffrey (Ottawa: Canadian Museum of Contemporary Photography, 1990), 38–39, 49–50.

98. Andrea Kunard, *Michael Semak* (Ottawa: Canadian Museum of Contemporary Photography, 2005), 10–17.

99. Pamela Harris, *Faces of Feminism: Portraits of Women Across Canada* (Toronto: Second Story Press, 1992).

100. Andrea Kunard, *Photography in Canada, 1960–2000* (Ottawa: National Gallery of Canada, 2017), 11–23.

101. Ian MacEachern, *artscanada* 1967; John Leroux, *The Lost City: Ian MacEachern's Photographs of Saint John* (Fredericton: Goose Lane Editions, 2018). The series was shown in an exhibition of the same name, organized by the Beaverbrook Art Gallery.

Key Photographers: Vikky Alexander

1. Daina Augaitis, "Vikky Alexander: Extreme Beauty," in *Vikky Alexander: Extreme Beauty*, ed. Daina Augaitis (Vancouver: Vancouver Art Gallery, 2019), 17–34.

2. Nancy Tousley, "Allegory and Paradox in Vikky Alexander's 'Nature,'" in *Vikky Alexander: Extreme Beauty*, 71–74.

Key Photographers: Jessie Tarbox Beals

1. Laura Wexler, "The Missing Link," in *Tender Violence: Domestic Visions in an Age of US Imperialism* (Chapel Hill: University of North Carolina Press, 2001), 262–90.

2. Wexler, "The Missing Link"; James Gilbert, *Whose Fair?: Experience, Memory, and the History of the Great St. Louis Exposition* (Chicago: University of Chicago Press, 2009).

3. Beverly W. Brannan, "Jesse Tarbox Beals (1870–1942): Biographical Essay," *The Library of Congress: Prints and Photographs Reading Room*, January 2011, https://loc.gov/rr/print/coll/womphotoj/bealsessay.html; Alexander Alland, "'The Picture Taken Lady'—Jessie Tarbox Beals," *Nieman Reports* 34, no. 2 (1980): 65–69.

Key Photographers: Claire Beaugrand-Champagne

1. Serge Allaire, *Une Tradition Documentaire au Québec? Quelle Tradition? Quel Documentaire?: Claire Beaugrand-Champagne, Michel Campeau, Alain Chagnon, Serge Clément, Pierre Gaudard, Clara Gutsche, Brian Merrett, David Miller, Michel Saint-Jean, Gabor Szilasi* (Montreal: Vox Populi, 1993); Serge Jongue, "The New Photographic Order," *13 Essays on Photography*, ed. Geoffrey James (Ottawa: Canadian Museum of Contemporary Photography, 1988), 33–50.

2. Doreen Lindsay Szilasi, *Disraeli: Une Expérience Humaine en Photographie*, (Quebec City: Les Publications de l'Imagerie Populaire, 1974); Claire Beaugrand-Champagne, *Émouvantes Vérités* (Montreal: Les Éditions de l'Homme, 2016).

Key Photographers: Roloff (Wilfred Roy) Beny

1. Edward Tompkins, "Roloff Beny: Forgotten Portraits of the Modern Age," *Queen's Quarterly* 103, no. 2 (1996): 340–51.

2. "Roloff Beny Is Dead at 60; Painter and Photographer," *New York Times*, March 17, 1984, section 1, 17.

3. Roloff Beny, *Pleasure of Photography: The World of Roloff Beny* (Ottawa: National Gallery of Canada, 1966).

Key Photographers: James Patrick Brady

1. Sherry Farrell Racette, "'Enclosing Some Snapshots': James Patrick Brady, Photography, and Political Activism," *History of Photography* 42, no. 3 (2018): 275.

2. Racette, "'Enclosing Some Snapshots,'" 270–72, 287.

3. Racette, "'Enclosing Some Snapshots,'" 275.

4. Racette, "'Enclosing Some Snapshots,'" 279–80; Sherry Farrell Racette, "Returning Fire: Pointing the Canon: Aboriginal Photography as Resistance," in *The Cultural Work of Photography in Canada*, 77–78.

Key Photographers: Edward Burtynsky

1. Lori Pauli, "Seeing the Big Picture," in *Manufactured Landscapes: The Photographs of Edward Burtynsky*, with essays by Mark Haworth-Booth and Kenneth Baker and an interview by Michael Torosian (Ottawa and New Haven: National Gallery of Canada and Yale University Press, 2003), 22–26.

Key Photographers: Sidney Carter

1. David Calvin Strong, "Photography Into Art: Sidney Carter's Contribution to Pictorialism," *Journal of Canadian Art History* 17, no. 2 (1996): 6–27, 8.

2. David Calvin Strong, "Sidney Carter and Alfred Stieglitz: The Canadian Pictorialist Exhibition (1907)," *History of Photography* 20, no. 2 (1996): 160–62.

3. *Catalogue of the International Exhibition, Pictorial Photography*, Buffalo Fine Arts Academy, 1910, https://library.si.edu/digital-library/book/catalogueofinter00buff.

Key Photographers: Lynne Cohen

1. David Mellor, "Welcome to Limbo," *Occupied Territory* (New York: Aperture, 1987), 20.

2. For further reading on the work of Lynne Cohen, see Lynne Cohen et al., *Lynne Cohen: L'endroit du décor / Lost and Found* (Limoges: FRAC Limousin, 1992); and Ann Thomas, *No Man's Land: The Photography of Lynne Cohen* (New York: Thames & Hudson, 2001).

Key Photographers: Carole Condé and Karl Beveridge

1. Greig de Peuter and Nicole Cohen, "The Art of Collective Bargaining: An Interview with Carole Condé and Karl Beveridge," *Canadian Journal of Communications* 40, no. 2 (2015): 333–46, 334.

2. Martha Langford, "Workers in Progress: The Art of Carole Condé and Karl Beveridge," *Border Crossings* 3 (August 2006): 98–103.

3. Condé and Beveridge, "Carole Condé and Karl Beveridge: Art and Activism Collide in the Provocative Photographs of Carole Condé and Karl Beveridge." May 19, 2021, https://ago.ca/agoinsider/carole-conde-and-karl-beveridge.

Key Photographers: Evergon
1. Martha Hanna, *Evergon 1971–1987* (Ottawa: Canadian Museum of Contemporary Photography, 1988), 9.

2. Sheilah Wilson, "An Interview with Evergon," *Blackflash* 32, no. 1 (2014): 46–51, 48.

Key Photographers: Rosemary Gilliat Eaton
1. Paul Seesequasis, *Blanket Toss Under Midnight Sun: Portraits of Everyday Life in Eight Indigenous Communities* (Toronto: Knopf, 2019), 15.

2. Danielle Siemens, *Photographic Encounters in the North: Rosemary Gilliat Eaton's 1960 Trip to the Eastern Canadian Arctic* (Master's thesis, Carleton University, Ottawa, 2016), http://curve.carleton.ca/system/files/etd/a5e1b888-e637-45ec-b720-0153865efcad/etd_pdf/b70079de047b24d6b4f5a685ec16a395/siemens-photographicencountersinthenorthrosemarygilliat.pdf.

3. Carol Payne, *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941–1971* (Montreal and Kingston: McGill-Queen's University Press, 2013); Cole Harbour Heritage Farm Museum, "Rosemary Eaton, An Activist for Heritage & Environment," *Community Stories: Virtualmuseum.ca*, n.d.

4. Danielle Siemens, "A Decade in the Woods: Rosemary Gilliat Eaton's Winter Cabin in Gatineau Park," *Up the Gatineau!* 44 (Gatineau Valley Historical Society, 2018), 2018: 1–17, https://www.gvhs.ca/publications/utga-decade.html.

Key Photographers: William Arthur Scott Goss
1. Sarah Bassnett, *Picturing Toronto: Photography and the Making of a Modern City* (Montreal: McGill-Queen's University Press, 2016), 21–49, 75–99.

2. Bassnett, *Picturing Toronto*, 128–50.

Key Photographers: Angela Grauerholz
1. Martha Hanna, "Collective Images / Imaging Collections," in *Angela Grauerholz: The Inexhaustible Image… Épuiser l'Image*, ed. Martha Hanna with contributions by Marnie Fleming and Olivier Asselin (Ottawa: Canadian Museum of Contemporary Photography and the National Gallery of Canada, 2010), 23–34.

2. At the time she was interested in Walter Benjamin's concept of the optical unconscious. Hanna, "Collective Images," *Angela Grauerholz*, 25–28.

Key Photographers: Mattie Gunterman
1. Henri Robideau, *Flapjacks & Photographs: The Life Story of the Famous Camp Cook and Photographer Mattie Gunterman* (Vancouver: Polestar Press, 1995).

2. Robideau, *Flapjacks & Photographs*, 13.

3. Susan Close, *Framing Identity: Social Practices of Photography in Canada, 1880–1920* (Winnipeg: Arbeiter Ring Publishing, 2007).

4. "Mattie Gunterman Collection," *ARCA: Discover BC's Digital Treasures*, n.d., https://arcabc.ca/islandora/object/vpl%3Amadeline_gunterman_collection.

Key Photographers: Richard Harrington
1. Martha Langford, "Migrant Mothers: Richard Harrington's Indigenous 'Madonnas,'" *History of Photography* 40, no. 1 (2016): 28–48, 30; see also Martha Langford, "Richard Harrington's Guide: Universality and Locality in a Canadian Photographic Document," in *Photography, History, Difference*, ed. Tanya Sheehan (Lebanon: Dartmouth College Press, 2015), 33–56.

2. Richard Harrington, *The Face of the Arctic: A Cameraman's Story in Words and Pictures of Five Journeys into the Far North* (New York: Schuman, 1952); Trevor Lloyd, "Portrait of a Harsh Land and a Needy People," *New York Times*, November 30, 1952, Section BR, 7.

3. Angèle Alain and Beth Greenhorn, "Project Naming and Canada's North," *Library and Archives Canada*, podcast, 24:26, February 9, 2012, https://www.youtube.com/watch?v=GMXvOQ2m4VI.

4. Alex Brockman, "'It's Amazing to Me': Meet the Inuk Elder in This Photo Shared Around the World," *CBC News*, May 6, 2019, https://www.cbc.ca/news/canada/north/jordan-konek-grandmother-arviat-photo-1.5118410.

Key Photographers: Hayashi Studio
1. Patricia E. Roy, "The Japanese in British Columbia," in *Shashin: Japanese Canadian Photography to 1942*, ed. Grace Eiko Thomson (Burnaby: Japanese Canadian National Museum, 2005), 7.

2. Grace Eiko Thomson, "Shashin: Japanese Canadian Photography to 1942," in *Shashin: Japanese Canadian Photography to 1942*; see also Hayley Gray, *Hayashi Studio* (Storyhive), film, 25 min. 14 sec., https://www.youtube.com/watch?v=dSTkdp9M18s.

3. Thomson, "Shashin: Japanese Canadian Photography to 1942," 19.

Key Photographers: Alexander Henderson
1. S.G. Triggs, "Alexander Henderson: Nineteenth-Century Landscape Photographer," *Archivaria* no. 5 (1977–78): 45–53.

2. Anthony W. Lee, *The Global Flows of Early Scottish Photography: Encounters in Scotland, Canada, and China* (Montreal: McGill-Queen's University Press, 2019), 122-25.

3. Alexander Henderson, *Photographic Views and Studies of Canadian Scenery* (Montreal: self-pub., 1865); Joan Schwartz, "Henderson, Alexander," *The Oxford Companion to the Photograph* (Oxford: Oxford University Press, 2005), n.p.; Louise Guay, "Alexander Henderson, Photographer," *History of Photography* 13, no. 1 (1989): 79–94.

4. David Harris discusses Henderson's skill as a marketer in "Alexander Henderson's 'Snow and Flood after Great Storms of 1869,'" *RACAR: Revue d'art Canadienne / Canadian Art Review* 16, no. 2 (1989): 155–272.

5. Helene Samson, ed., *Alexander Henderson: Art and Nature* (Paris: Editions Hazan, 2022).

6. According to S.G. Triggs, the museum built up the collection by adding to some prints held in the Notman archives and a few negatives and many prints collected by David McCord, purchases of prints, the acquisition of two complete albums, and what remained of the Henderson family archives. See: Triggs, "Alexander Henderson: Nineteenth-Century Landscape Photographer," 52.

Key Photographers: Ulrich (Fred) Herzog
1. In a 2012 interview, eighty-one-year-old Herzog discussed what he called the "so-called Holocaust." He later apologized and indicated he had been mistaken. See Marsha Lederman, "The Collision: Fred Herzog, the Holocaust and Me," *Globe and Mail*, May 5, 2012, https://www.theglobeandmail.com/arts/the-collision-fred-herzog-the-holocaust-and-me/article4104746/.

2. Meeka Walsh (introduction) and Robert Enright (interview), "Colour His World: The Photography of Fred Herzog," *Border Crossings* (September 2011): 45–59.

3. Fred Herzog, "Exploring Vancouver in the Fifties and Sixties," *West Coast Line* 39, no. 2 (2005): 160; Jeff Wall, "Vancouver Appearing and Not Appearing in Fred Herzog's Photographs," *AA Files* 64 (2012): 15–20.

4. Walsh and Enright, "Colour His World."

Key Photographers: Thaddeus (Tadeusz) Holownia
1. Peter Sanger, *Lightfield: The Photography of Thaddeus Holownia* (Kentville: Gaspereau Press, 2018), 30.

2. Geordie Miller, "A Fast Shutter for Slow Violence: The Art of Thaddeus Holownia," *Canadian Art*, February 28, 2017, https://canadianart.ca/reviews/thaddeus-holownia/.

3. Carol Payne, *Extended Vision: The Photography of Thaddeus Holownia, 1975–1997* (Ottawa: Canadian Museum of Contemporary Photography, 1998).

Key Photographers: C.D. (Chow Dong) Hoy
1. Faith Moosang, *First Son : Portraits by C.D. Hoy* (Vancouver: Presentation House Gallery, 1999).

Key Photographers: William James
1. Christopher Hume, *William James' Toronto Views: Lantern Slides from 1906–1939* (Toronto: James Lorimer, 1999), 5–11.

2. Linda Price, "William James: Pioneer Press Photographer," exhibition pamphlet, City of Toronto Archives, The Market Gallery (November 21, 1981–January 17, 1982), n.p. Also see Sarah Bassnett, *Picturing Toronto: Photography and the Making of a Modern City* (Montreal: McGill-Queen's University Press, 2016), 107–13.

3. Obituary, William James, *Toronto Star*, November 18, 1948.

4. Price, "William James: Pioneer Press Photographer."

5. William James, "The Peculiarities of Photography," *Toronto Saturday Night*, December 29, 1909, 25.

6. Price, "William James: Pioneer Press Photographer."

7. Obituary, William James.

8. Hume, *William James' Toronto Views*, 10–11.

Key Photographers: Yousuf Karsh
1. "Yousuf Karsh—A Chronology," *Yousuf Karsh: Heroes of Light and Shadow*, ed. Dieter Vorsteher and Janet Yates (Toronto: Stoddart, 2001), 223–24; Yousuf Karsh, *Karsh: A Biography in Images* (Boston: Museum of Fine Arts, 2003).

2. See Rosemary Donegan, "Karsh's Working Man: Industrial Tensions and Cold War Anxieties," *Yousuf Karsh*, ed. Vorsteher and Yates, 153–61; James Opp, "Picturing Communism: Yousuf Karsh, Canadair, and Cold War Advertising," *The Cultural Work of Photography in Canada*, ed. Carol Payne and Andrea Kunard (Montreal: McGill-Queens University Press, 2011), 120–35.

3. See Mary Panzer, "What Makes a Photograph Great?" *Yousuf Karsh*, ed. Vorsteher and Yates, 217–18.

Key Photographers: Minna Keene and Violet Keene Perinchief
1. Andrew Rodger, "Minna Keene, F.R.P.S.," *The Archivist* 14, no. 1 (January–February 1987): 12–13.

2. Malcolm Corrigall, "Minna Keene: A Neglected Pioneer," *Image & Text* 32 (2018): 21.

3. Corrigall, "Minna Keene: A Neglected Pioneer," 21.

4. Rodger, "Minna Keene, F.R.P.S.," 12–13.

5. Laura Jones, *Rediscovery: Canadian Women Photographers, 1841-1941*, May 13–June 27, 1983 (London: London Regional Art Gallery, 1983); Everett Roseborough, "Recollections and a Chronology of Violet Keene," *Photographic Canadiana* 15, no. 4 (January–February 1990): 5–8.

Key Photographers: Roy Kiyooka
1. John O'Brian, ed., *All Amazed: For Roy Kiyooka* (Vancouver: Arsenal Pulp Press, 2002); *Roy Kiyooka* (Vancouver: Artspeak Gallery and the Or Gallery, 1991).

2. Felicity Tayler, "Serial Positionings: Roy K. Kiyooka's 'Conceptual Art Trips,'" *Journal of Canadian Art History* 36, no. 1 (2015): 129–52.

3. Andrew Smith, "Exhibition Needs Reason to Exist," *Georgia Straight*, November 17–24, 1978, 23.

Key Photographers: Suzy Lake
1. Georgiana Uhlyarik, "Home in Toronto," in *Introducing Suzy Lake*, ed. Georgiana Uhlyarik (Toronto: Art Gallery of Ontario, 2014), 127–39.

2. Sophie Hackett, "A New Scene in Montreal," in *Introducing Suzy Lake*, ed. Uhlyarik, 59–106.

3. This group founded the Toronto Photographers' Co-operative (now Gallery TPW). Erin Silver, *Suzy Lake: Life & Work* (Toronto: Art Canada Institute, 2020).

Key Photographers: Thomas Henry (Michel) Lambeth
1. Michael Tarosian, *Michel Lambeth: Photographer* (Ottawa: Public Archives Canada, 1986).

2. Maia-Mari Sutnik, "Michel Lambeth (1923–1977): An Enduring Presence," in *Michel Lambeth: Photographer* (Toronto: Art Gallery of Ontario, 1998), 17.

3. Donnalu Wigmore and John Parry, *Isaacs Seen: 50 Years on the Art Front, a Gallery Scrapbook* (Toronto: Justina M. Barnicke Gallery, Hart House, 2005).

Key Photographers: Livernois Studio
1. Michel Lessard, *The Livernois Photographers* (Quebec City: Musée du Québec, 1987), 71.

2. Colleen Skidmore, "The Livernois Studio, 1854–74," *Rare Merit: Women in Photography in Canada, 1840–1940* (Vancouver: UBC Press, 2022), 37–57.

3. H.V. Nelles, "Souvenirs de Quebec," in *The Art of Nation-Building: Pageantry and Spectacle at Quebec's Tercentenary* (Toronto: University of Toronto Press, 2019), 253–84.

Key Photographers: Ken Lum
1. Charles Reeve, "'Melly Shum Hates Her Job' But Europeans Love This Work by Canadian Artist Ken Lum," *The Conversation: Canada*, November 11, 2020, https://theconversation.com/melly-shum-hates-her-job-but-europeans-love-this-work-by-canadian-artist-ken-lum-149120.

2. Reeve, "'Melly Shum Hates Her Job.'"

3. Kitty Scott, "Ken Lum Works with Photography," in *Ken Lum Works with Photography* (Ottawa: National Gallery of Canada, 2002), 11–30.

4. Grant Arnold, "Ken Lum: The Subject in Question," in *Ken Lum* (Vancouver: Vancouver Art Gallery, 2011), 17–55.

5. Okwui Enwezor, "Social Mirrors: On the Dialectic of the Abstract and Figural in Ken Lum's Work," *Ken Lum* (Vancouver: Vancouver Art Gallery, 2011), 61-92.

Key Photographers: Arnaud Maggs

1. Maia-Marie Sutnik, "Portraits by Arnaud Maggs," in *Arnaud Maggs, Works 1976–1999* (Toronto: Power Plant Contemporary Art Gallery, 1999), 9–17.

2. Philip Monk, "Life's Traces," in *Arnaud Maggs, Works 1976–1999*, 19–30. See also Anne Cibola, *Arnaud Maggs: Life & Work* (Toronto: Art Canada Institute, 2022); Maia-Mari Sutnik and Sophie Hackett, *Arnaud Maggs: Scotiabank Photography Award 2012* (Göttingen: Steidl, 2013).

3. Sutnik, "Portraits by Arnaud Maggs," 15.

Key Photographers: Hannah Maynard

1. Carol J. Williams, *Framing the West: Race, Gender, and the Photographic Frontier in the Pacific Northwest* (Oxford: Oxford University Press, 2003), 126; also see Colleen Skidmore, "The Maynard Studio, 1862–1912," in *Rare Merit: Women in Photography in Canada, 1840-1940* (Vancouver: UBC Press, 2022), 83–115.

2. Williams, *Framing the West*, 135.

3. Monique L. Johnson, "Montage and Multiples in Hannah Maynard's Self-Portraits," *History of Photography* 41, no. 2 (2017): 159-70; see also Claire Weissman Wilks, *The Magic Box: The Eccentric Genius of Hannah Maynard* (Toronto: Exile Editions, 1980).

4. Jennifer Salahub, "Hannah Maynard: Crafting Professional Identity," in *Rethinking Professionalism: Women and Art in Canada, 1850–1970*, ed. Kristina Huneault and Janice Anderson (Montreal: McGill-Queen's University Press, 2012), 136.

Key Photographers: Samuel McLaughlin

1. Joan M. Schwartz, "Samuel McLaughlin," *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York: Routledge, 2007), 913; Richard J. Huyda, "Canadian Portfolios and Albums: Nineteenth Century Records and Curiosities," *Canadian Perspectives: A National Conference on Canadian Photography*, March 1–4, 1979, transcript, 39–52; Michel Lessard, "Une Première au Canada: Le Portfolio Photographique de Samuel McLaughlin," *Cap-aux-Diamants* 3, no. 2 (1987): 9–12, https://www.erudit.org/fr/revues/cd/1987-v3-n2-cd1039400/6686ac/.

2. For a digitized copy, see: https://www.bibliotheque.assnat.qc.ca /DepotNumerique_v2/AffichageFichier.aspx?idf=152510.

Key Photographers: Geraldine Moodie
1. Dorothy Harley Eber, *When the Whalers Were up North: Inuit Memories from the Eastern Arctic* (Kingston: McGill-Queen's University Press, 1989), 116.

2. Her grandmother, writer Susanna Moodie, wrote *Roughing It in the Bush* (1852) and taught her daughter Agnes to paint flowers. In turn, Agnes worked as an illustrator and engaged Geraldine to help her colour the illustrations for a book of wildflowers authored by one of Agnes's aunts.

3. Donny White, "In Search of Geraldine Moodie: A Project in Progress," in *Imaging the Arctic*, ed. J.C.H. King and Lidchi Henrietta (Seattle: University of Washington Press, 1998), 90. See also Donny White, *In Search of Geraldine Moodie* (Regina: Canadian Plains Research Centre, University of Regina, 1998); Colleen Skidmore, "The Moodie Studio, 1895–1905," in *Rare Merit: Women in Photography in Canada* (Vancouver: UBC Press, 2022), 117–41.

4. White, "In Search of Geraldine Moodie," 93.

Key Photographers: Harold Mortimer-Lamb
1. Ariane Isler-de Jongh, "The Night Photography of Harold Mortimer Lamb," *History of Photography* 20, no. 2 (1996): 157–59.

2. Robert Amos, *Harold Mortimer Lamb: The Art Lover* (Victoria: TouchWood Editions, 2013); Maria Tippett, "Review: Harold Mortimer-Lamb: The Art Lover," *BC Studies* no. 184 (Winter 2014–15): 150–52.

Key Photographers: N.E. Thing Co.
1. David Moos, "Locating Iain Baxter&," in *Iain Baxter& Works 1958–2011*, ed. David Moos (Toronto: Art Gallery of Ontario, 2011), 53–59.

2. Michael Darling, "Iain Baxter&'s Proto-Eco-Art Campaign," in *Iain Baxter& Works 1958–2011*, ed. Moos, 69–79.

Key Photographers: William Notman
1. See Hélène Samson and Suzanne Sauvage, eds., *Notman: Visionary Photographer* (Paris: McCord Museum, Montreal and Editions Hazan, 2016).

2. Colleen Skidmore, "'All That Is Interesting in the Canadas': William Notman's Maple Box Portfolio of Stereographic Views, 1860," *Journal of Canadian Studies* 32 (1997–98): 69–90.

Key Photographers: Peter Pitseolak
1. Dorothy Harley Eber, "Peter Pitseolak, An Historian for Seekooseelak," in *Peter Pitseolak (1902–1973), Inuit Historian of Seekooseelak: Photographs and Drawings from Cape Dorset, Baffin Island*, by David Bellman (Montreal: McCord Museum, 1980), 13; Amy Adams, "Arctic and Inuit Photography Part Two: Through the Looking Glass," *Inuit Art Quarterly* 15, no. 3 (Fall 2000): 4–15.

2. Eber, "Peter Pitseolak," 12, 19.

3. Eber, "Peter Pitseolak," 16.

Key Photographers: Mary T.S. Schäffer

1. Colleen Skidmore, *Searching for Mary Schäffer: Women Wilderness Photography* (Edmonton: University of Alberta Press, 2017).

2. S. Brown, *Alpine Flora of the Canadian Rocky Mountains* (Philadelphia: GP Putnam, 1907), https://digital.library.yorku.ca/yul-201421/alpine-flora-canadian-rocky-mountains.

3. Skidmore, *Searching for Mary Schäffer*, 158.

4. Mary T.S. Schäffer, *Old Indian Trails: Incidents of Camp and Trail Life, Covering Two Years' Exploration through the Rocky Mountains of Canada* (New York: G.P. Putnam's Sons, 1911).

Key Photographers: Michael Semak

1. Quoted in Andrea Kunard, *Michael Semak* (Ottawa: CMCP, 2005), 9.

Key Photographers: Sandra Semchuk

1. Pierre Dessureault, *How Far Back Is Home… Sandra Semchuk* (Ottawa: Museum of Contemporary Canadian Photography, 1995).

2. Sandra Semchuk, *Excerpts from a Diary*, exhibition at Mendel Art Gallery, February 24–April 4, 1982 (Saskatoon: Mendel Art Gallery, 1982).

Key Photographers: Michael Snow

1. Robert Enright, "The Lord of the Missed Rules: An Interview with Michael Snow," *Border Crossings* 26, no. 2 (May 2007), https://bordercrossingsmag.com/article/ /the-lord-of-missed-rules-an-interview-with-michael-snow.

2. Michael Snow, "On My Photographic Works," in *Michael Snow Photo-Centric*, ed. Adelina Vlas (New Haven: Yale University Press with the Philadelphia Museum of Art, 2014), 54.

3. Dennis Reid, Michael Snow, Philip Monk, and Louise Dompierre, *Visual Art, 1951–1993: Exploring Plane and Contour: The Drawing, Painting, Collage, Foldage, Photo-work, Sculpture and Film of Michael Snow From 1951 to 1967* (Toronto: Art Gallery of Ontario, 1994).

Key Photographers: Gabor Szilasi

1. "Interview with Gabor Szilasi, December 5, 1979, Montréal," *Environments* (Ottawa: National Film Board of Canada, 1980).

2. David Harris, *Gabor Szilasi: Photographies, 1954–1996* (Montreal: McGill-Queen's University Press, 1997).

3. David Harris, *Gabor Szilasi: The Eloquence of the Everyday* (Joliette: Musée d'art de Joliette, 2009); Zoë Tousignant, *Gabor Szilasi: The Art World in Montreal, 1960–1980* (Montreal: McCord Museum, 2019).

Key Photographers: Sam Tata

1. Interview with Sam Tata by John K. Grande (Montreal, Canada, July 18th, 1988), published in French as "Pour Reussir un Portrait," Vie des Arts 41, no. 168 (fall 1997): 26–29. English translation available at Virtual Shanghai, an online research project led by Christian Henriot and focused on historical images of Shanghai, funded by Institut d'Asie Orientale (CNRS-University of Lyon) and the Center for Chinese Studies of the University of California, Berkeley. (https://www.virtualshanghai.net/References/Biography?ID=12).

2. Pierre Dessureault, *The Tata Era* (Ottawa: Canadian Museum of Contemporary Photography, 1988); Sam Tata, *A Certain Identity: 50 Portraits* (Ottawa: Deneau, 1983); Sam Tata, *Shanghai 1949: The End of an Era* (Toronto: Deneau Publishers, 1990).

Key Photographers: Jeff Thomas

1. Anishnaabe cultural theorist Gerald Vizenor coined the term "survivance" to reject the idea of Indigenous people as victims and instead to emphasize the ongoing vitality of Indigenous cultures. See Vizenor, *Manifest Manners: Narratives on Postindian Survivance* (Lincoln: University of Nebraska Press, 1999).

2. Richard Hill, "Working Histories," in *Jeff Thomas: A Study in Indianness* (Toronto: Gallery 44 Centre for Contemporary Photography, 2004), 8–19.

3. Ali Kazimi, director, *Shooting Indians: A Journey with Jeffery Thomas*, documentary film, 56 min. (Toronto: Vtape, 1997); Tanya Harnett and Jeff Thomas, "A Conversation with Tanya Harnett and Jeff Thomas," *Auto/Biography Studies* 31, no. 3 (2016): 445–63.

4. Hill, "Working Histories," 48.

Key Photographers: William James Topley

1. Geneviève Morin and Emma Hamilton-Hobbs, "William Topley: Exposure on Ottawa," *Library and Archives Canada*, podcast, 40:57 min., February 23, 2017.

2. Emma Hamilton-Hobbs, "From Friendless Women to Fancy Dress Balls: William James Topley's Photographic Portraits," (Master's thesis, Carleton University, Ottawa, 2014), https://curve.carleton.ca/0faecfaa-039a-46e5-9591-0c2e7705b819.

Key Photographers: Larry Towell

1. Grant Arnold, *Larry Towell: Gifts of War* (Windsor: Art Gallery of Windsor, 1988), n.p.

2. Larry Towell, *House on Ninth Street* (Dunvegan: Cormorant Books, 1994).

Key Photographers: John Vanderpant

1. Sheryl Salloum, *Underlying Vibrations: The Photography and Life of John Vanderpant* (Nanoose Bay: Heritage House Publishing, 2000).

2. Melissa K. Rombout, "John Vanderpant: A Modernist Vision of Canada," *History of Photography* 20, no. 2 (1996): 129-37.

3. Jill Delaney, "John Vanderpant's Canada," in *The Cultural Work of Photography in Canada*, ed. Carol Payne and Andrea Kunard (Montreal: McGill-Queen's University Press, 2011), 57–69.

Key Photographers: Jeff Wall

1. Achim Hochdörfer, "Jeff Wall's Historicizing Confrontation with Conceptual Art," in *Jeff Wall: Photographs* (Vienna: MUMOK, Museum Moderner Kunst Stiftung Ludwig Wien, 2003), 34–47; Kaja Silverman, "Total Visibility," in *Jeff Wall: Photographs*, 60–109.

2. Peter Galassi, "Unorthodox," in *Jeff Wall* (New York: Museum of Modern Art, 2007), 24–25, 30, 36.

3. Jeff Wall, *Jeff Wall: Selected Essays and Interviews* (New York: Museum of Modern Art, 2007).

Key Photographers: Ian Wallace

1. Ian Wallace, "The Modernity Thesis and the Crisis in Representation," in *Ian Wallace: At the Intersection of Painting and Photography*, ed. Diana Augaitis (London: Black Dog, 2012), 41; Christos Dikeakos, *Ian Wallace: Selected Works, 1970–1987* (Vancouver: Vancouver Art Gallery, 1988). For an international perspective on his work, see Monika Szewczyk et al., *Ian Wallace: a Literature of Images* (Zürich: Kunsthalle Zürich, 2008).

2. Grant Arnold, "Ian Wallace: An Annotated Chronology," in *Ian Wallace: At the Intersection of Painting and Photography*, 316–32. See also: Daina Augaitis, "Ian Wallace: Framing a Practice," in *Ian Wallace: At the Intersection*, 16–31.

3. Ian Wallace, "Photoconceptual Art in Vancouver," in *13 Essays on Photography* (Ottawa: Canadian Museum of Photography, 1988), 94–112.

Key Photographers: Margaret Watkins

1. Ann Thomas, "Between a Hard Edge and a Soft Curve: Modernism in Canadian Photography," *Journal of Canadian Art History / Annales d'histoire de l'art Canadien* 21, no. 1/2 (2000): 86.

2. Mary O'Connor and Kathleen Tweedie, *Seduced by Modernity: The Photography of Margaret Watkins* (Kingston: McGill-Queen's University Press, 2007), 37; Lori Pauli, with an introduction by Joseph Mulholland, *Margaret Watkins: Domestic Symphonies* (Ottawa: National Gallery of Canada, 2012).

3. *Margaret Watkins in Moscow and Leningrad 1933*, The Hidden Lane Gallery, Glasgow, January 22, 2013.

Key Photographers: Edith S. Watson

1. Victoria Hayward, *Romantic Canada* (Toronto: Macmillan, 1922). To view an online version of this publication, visit: https://digital.library.upenn.edu /women/hayward/canada/canada.html. See also: Anna Carlevaris, "Edith S.

Watson and Romantic Canada (1922)," *History of Photography* 20, no. 2 (1996): 163–65; Colleen Skidmore, "Travel, Photography, and Photojournalism, 1872–1940," in *Rare Merit: Women in Photography in Canada, 1840–1940* (Vancouver: UBC Press, 2022), 171–77.

2. Frances Rooney, *Working Light: The Wandering Life of Photographer Edith S. Watson* (Montreal: McGill-Queen's University Press, 1996); Skidmore, *Rare Merit*, 171–77.

3. Margaret Warner Morley, *Down North and Up Along* (New York: Dodd Mead, 1900) [with photographs by Edith S. Watson, her sister Amelia Watson, and their friend Fred Warner]. To view this document via Canadiana.ca, see: https://canadiana.ca/view/oocihm.08007/12?r=0&s=1.

4. Frances Rooney, *Working the Rock: Newfoundland and Labrador in the Photographs of Edith S. Watson, 1890–1930* (Portugal Cove-St. Philip's: Boulder Publications, 2017).

5. Rooney, *Working the Rock*, 17; Skidmore, *Rare Merit*, 173–74.

Institutions

1. W.B. Smith, *The Photographic Art Journal* 3 (May 1852): 320.

2. Notman and Wilson's work with the journal became a stepping-stone to a more official collaboration in the form of the Centennial Photographic Company, which secured a monopoly on photographs taken at the 1877 Centennial exhibition in Philadelphia, including the rights to create the picture identification cards required of every visitor and exhibitor.

3. "Our Photo Album," *St. Louis and Canadian Photographer* 6, no. 2 (1888): 59.

4. M.P. Simons, *Anthony's Photographic Bulletin* (October 1, 1873): 305–20, 318.

5. W. Jerome Harrison and Arthur H. Elliott, eds., *International Annual of Anthony's Photographic Bulletin* 2 (New York and London: E & H. T. Anthony & Co., 1889), 447–54.

6. W.B. Smith, *The Photographic Art Journal* 2 (October 1851): 254.

7. See Richard Rydell, *All the World's a Fair: Visions of Empire at American International Expositions, 1876–1916* (Chicago: University of Chicago Press, 1984).

8. Hugh W. Diamond, "Dublin Exhibition: The Report of the Jury and List of Awards," *The Journal of the Photographic Society of London* 10, 170. It is possible these were the views submitted by Livernois since the studio did a number of commissions for the Quebec Board of Works, including two albums on railway construction shown in the Paris International Exhibition in 1878. See Michel Lessard, *Les Livernois Photographes* (Quebec City: Musée du Québec, 1987), 28. See also Brendan Cull, "Early Canadian Botanical Photography at the Exposition Universelle, Paris 1867," *Scientia Canadensis* 39, no. 1 (2016): 27–50.

9. Lessard, *Les Livernois Photographes*, 119; Diamond, "Dublin Exhibition: The Report of the Jury and List of Awards," 170.

10. "Photography at the International Exhibition," *The Journal of the Photographic Society of London* 8, 123 (London: Taylor & Francis, July 15, 1862): 79–86, 81.

11. Lessard, *Les Livernois Photographes*, 28.

12. "Regina's Fair: North West Products Astonish the British Farmers," *The Leader* (Regina), October 14, 1890, 1.

13. The Toronto Camera Club has an extensive collection of records, which are currently held at Library and Archives Canada in Ottawa.

14. L.A. Koltun and Andrew Birrell, *Private Realms of Light: Amateur Photography in Canada, 1839–1940* (Markham: Fitzhenry & Whiteside, 1984), 93–94.

15. Bassnett, *Picturing Toronto*, 43–44.

16. Koltun and Birrell, *Private Realms of Light*, 78. Koltun and Birrell also relay that the Canadian Photographic Standard advised that every amateur in Montreal should join the Montreal Camera Club because "apart from the immense advantages in a photographic point, its social standing is of the very highest character," 22.

17. See Grace Eiko Thomson, *Shashin: Japanese Canadian Photography to 1942* (Burnaby: Japanese Canadian National Museum, 2005). To the south of Vancouver in Seattle, prominent Japanese American doctor Kyo Koike helped to establish a camera club in 1924 "as a means of connecting immigrant Japanese and American Pictorialist photographers through club activities, exhibitions, etc." See: "Kyo Koike photograph collection, approximately 1920-1940," *Archives West*, n.d., http://archiveswest.orbiscascade.org/ark:/80444/xv57546.

18. Diana Pederson and Martha Phemister, "Women and Photography in Ontario, 1839–1929: A Case Study of the Interaction of Gender and Technology," *Despite the Odds: Essays on Canadian Women and Science*, ed. Marianne Gosztonyi Ainley (Montreal: Véhicule Press, 1990), 42.

19. Andrew Oliver, *The First Hundred Years: An Historical Portrait of The Toronto Camera Club* (Gormley: Aurora Nature Photography and Pub., 1988), 13.

20. Koltun and Birrell, *Private Realms of Light*, 29.

21. Oliver, *The First Hundred Years*, 12.

22. Koltun and Birrell, *Private Realms of Light*, 36.

23. Koltun and Birrell, *Private Realms of Light*, 33. See also Ann Thomas, "Between a Hard Edge and a Soft Curve: Modernism in Canadian Photography," *Journal of Canadian Art History* 211, 1/2 (2000): 74–95, 76.

24. Lilly Koltun, "Art Ascendant, 1900–1914," Koltun and Birrell, *Private Realms of Light*, 44.

25. Zoë Tousignant, "Leaping Forward : The Montreal Museum of Fine Art's New Photographic Collecting Practices," *Ciel Variable*, no. 89 (October 24, 2011): 51–56.

26. Andrea Kunard, "The Role of Photography Exhibitions at the National Gallery of Canada (1934–1960)," *Journal of Canadian Art History* 30, no. 1/2 (January 2009): 28–59, 30.

27. Anne Kavanagh, "Private Collection & Public Exhibition: The Art Gallery of Ontario's Responding to Photography," (Master's thesis, Ryerson University, Toronto, 2014), https://doi.org/10.32920/ryerson.14657133.v1.

28. For more information about the predecessors and the NFB, see Paul Couvrette, "National Film Board: Stills Division, Past & Present," *Transcript of Canadian Perspectives: A National Conference on Canadian Photography, March 1–4, 1979*, ed. Phil Bergerson (Toronto: Ryerson Polytechnical Institute, 1979), 254–84.

29. See Carol Payne, *The Official Picture: the National Film Board of Canada's Still Photography Division and the Image of Canada, 1941–1971* (Montreal: McGill-Queen's University Press, 2013), 9-10.

30. Carol Payne and Andrea Kundard, "Writing Photography in Canada," in *The Cultural Work of Photography in Canada* (Montreal: McGill-Queen's University Press, 2011), 235–36; Martha Langford, "Introduction," in *Contemporary Canadian Photography from the Collection of the National Film Board* (Edmonton: Hurtig, 1984), 7–16.

31. "Literati: Star Weekly at Million," *Variety* (June 29, 1960), 77.

32. Maia-Mari Sutnik, "Michel Lambeth (1923–1977), An Enduring Presence," in *Michel Lambeth: Photographer* (Toronto: Art Gallery of Ontario, 1998), 17.

33. Carol Payne, *The Official Picture*, 124.

34. Marc Mayer, "Foreword," in *The Extended Moment: Fifty Years of Collecting Photographs at the National Gallery of Canada*, Ann Thomas and John McElhone (Ottawa: National Gallery of Canada, 2018), 9.

35. "Our Mandate," *Library and Archives Canada*, 2022, https://library-archives.canada.ca/eng/corporate/about-us/mandate/Pages/mandate.aspx

36. Carol Payne and Andrea Kunard, "Writing Photography in Canada," 231. Payne and Kunard argued "much writing on nineteenth and early twentieth

century photography has been the work of archivists whose objects of study and approach to the discipline have been shaped by the archive itself."

37. Ann Thomas, "In the Right Light, At the Right Time," in *The Extended Moment: Fifty Years of Collecting Photographs at the National Gallery of Canada*, Thomas and McElhone, 14.

38. Thomas and McElhone, *The Extended Moment*, 16.

39. Thomas and McElhone, *The Extended Moment*, 23.

40. Thomas and McElhone, *The Extended Moment*, 21.

41. Phyllis Lambert, architect and member of the Bronfman family, gifted over 500 works, including daguerreotypes and 279 Walker Evans prints, and annual financial support for acquisitions. See Thomas and McElhone, *The Extended Moment*, 19.

42. Daile Kaplan, *Pop Photographica: Photography's Objects in Everyday Life, 1842–1969*, with an introduction by Maia-Mari Sutnik (Toronto: Art Gallery of Ontario, 2003).

43. The gallery spent $120,000 for just over 150 photographs. At the time, critic Nancy Tousley pointed out that it was extraordinary "that this much money has been spent in the service of only seven photographers at this point in the development of photography in Canada." See: Nancy Tousley, "The Banff Purchase," *Vanguard* 8, no. 8 (October 1979).

44. Karla McManus, "Producing and Publishing: The Banff Purchase: Nationalism, Pedagogy, and Professionalism in Contemporary Canadian Art Photography, 1979 / Production et Publication Du livre: The Banff Purchase: Nationalisme et Pédagogie," *Journal of Canadian Art History* 36, no. 1 (2015): 76–101.

45. Andrew Birrell, "Criteria for Collecting: The Public Archive," in *Transcript of Canadian Perspectives*, 246–47.

46. Birrell, "Criteria for Collecting: The Public Archive," 246–47.

47. Idlout was featured in Douglas Wilkinson's widely circulated NFB documentary, *Land of the Long Day* (1952), and a photograph of Idlout and his family by Wilkinson was engraved on the Canadian $2 bill from 1975 to the late 1980s. See Carol Payne, "Inuit, the Crown, and Racialized Visuality: Photographs from the 1956 Canadian Governor General's Artic Tour," *Photography and Culture* (2022).

48. See Carol Payne, with contributions by Beth Greenhorn, Piita Irniq, Manitok Tompson, Deborah Kigjugalik Webster, Sally Kate Webster, and Christina Williamson, "Disruption and Testimony: Archival Photographs, Project Naming, and Inuit Memory in Nunavut," in *Adjusting the Lens: Indigenous Activism,*

Colonial Legacies, and Photographic Heritage, ed. Sigrid Lien and Hilde Wallem Nielssen (Vancouver: UBC Press, 2021), 125–42.

49. Payne, *The Official Picture*, 180–87.

50. See Andrea Kunard, "Promoting Culture through Photography in the National Gallery of Canada and the Still Photography Division of the National Film Board of Canada," ProQuest Dissertations Publishing, 2004.

51. Thomas and McElhone, *The Extended Moment*, 21.

52. Thomson, *Shashin*; *Hayashi Studio*, video, 25:15 min., directed by Hayley Gray (Vancouver: Scopitone Films, 2019).

53. Henry Bishop and Frank Boyd, *A Black Community Album Before 1930* (Dartmouth Black Cultural Centre for Nova Scotia and Halifax: Art Gallery of Mount Saint Vincent University, 1983). For an overview of the history of Black settlement in Nova Scotia, see: "Our History," *Black Cultural Centre for Nova Scotia*, 2021, bccns.com/our-history/.

54. For a wider context, see Zoë Tousignant, "Canadian Photography Magazines, 1970–1990: Reconsidering a History of Photography in Print," *Ciel variable* 105 (Winter 2017): 44–51.

55. Johanne Sloan, "Relations, 1988: Photographic, Postmodern, Feminist / Relations, 1988: Photographique, Postmoderne, Féministe," *Journal of Canadian Art History / Annales D'histoire De L'art Canadien* 36, 1 (2015): 181–201.

56. Sloan, "Relations, 1988," 192.

57. Sloan, "Relations, 1988," 196.

58. Rickard's concept of visual sovereignty has been hugely influential in the field. See Jolene Rickard, "Sovereignty: A Line in the Sand," in *Strong Hearts: Native American Visions and Voices*, *Aperture* 139 (Spring 1995): 51–59.

59. Erin Szikora, "Visual Sovereignty and the Making of NIIPA: Tracing an Archival History of the Native Indian/Inuit Photographers' Association (1985-2005/2006)," (Master's thesis, OCADU, Toronto, 2020), 11.

60. Graham Rockingham, "Hamilton Group Was Key to Giving Indigenous Photography a National Perspective," *Hamilton Spectator*, January 11, 2018, https://www.thespec.com/opinion/2018/01/11/hamilton-group-was-key-to-giving-indigenous-photography-a-national-perspective.html; Yvonne Maracle, "Native Indian/Inuit Photographers' Assn," *Canadian Woman Studies* 10, 2/3 (1989): 158; Rhéanne Chartrand, "Why Not Hamilton: Shining Light on the Creation of the Native Indian/Inuit Photographer's Association," *Building Cultural Legacies Hamilton*, 2018, https://buildingculturallegacies.ca/artist/native-indian-inuit-photographers-association-niipa/.

61. Claudia Beck, "The Condition of the Photographic Market Place in Canada," in *Transcript of Canadian Perspectives*, 195–201; Patrick Close, "Parallel Galleries in Canada with Special Reference to Photography," in *Transcript of Canadian Perspectives*, 202–21.

62. Claudia Beck, "The Condition of the Photographic Market Place in Canada," 195–201; Close, "Parallel Galleries in Canada with Special Reference to Photography," 202–21.

63. Michel Semak, ed., "Editorial," *Impressions* 9 (Toronto: York University, 1974): 4.

64. See Garry Neill Kennedy, *The Last Art College: Nova Scotia College of Art and Design, 1968-1978* (Cambridge: MIT Press, 2012).

65. Millie McKibbon, "Photography and the Public Gallery in Canada," in *Transcript of Canadian Perspectives*, 232.

Genres & Critical Issues

1. On the way portraits constitute social subjects and define and regulate social domains, see Allan Sekula, "The Body and the Archive," *October* 39 (Winter 1986), https://doi.org/10.2307/778312, and John Tagg, *The Burden of Representation: Essays on Photographies and Histories* (Minneapolis: University of Minnesota Press, 1993). On practices in Canada, see Sarah Bassnett, *Picturing Toronto: Photography and the Making of a Modern City* (Montreal: McGill-Queen's University Press, 2016), chapter 5.

2. In a 1960 CBC interview, Marshall noted that she had not experienced prejudice in Canada or Europe, but had in the U.S. However, in addition to questions about her experience of prejudice, the interviewer also subjected Marshall to questions about how she manages her strong emotions and whether she will continue to offer her voice and, on TV, her body to the Canadian public. Allan Anderson, "Assignment: Phyllis Marshall," August 5, 1960, 7:31, https://www.cbc.ca/player/play/1539501133.

3. Sarah Parsons, "Women in Fur: Empire, Power and Play in a Victorian Photography Album," *British Art Studies*, Issue 18 (November 2020), https://www.britishartstudies.ac.uk/issues/issue-index/issue-18/women-in-fur.

4. Carol J. Williams, *Framing the West: Race, Gender, and the Photographic Frontier in the Pacific Northwest* (Oxford: Oxford University Press, 2003), 135.

5. See Faith Moosang, "The Frontier Portraits of C.D. Hoy: A Chinese Canadian Photographer's Tribute to His Community," Art Canada Institute, https://www.aci-iac.ca/the-essay/through-the-lens-of-cd-hoy/.

6. Sekula, "The Body and the Archive," 6.

7. See *Photographs Objects Histories: On the Materiality of the Image*, ed. Elizabeth Edwards and Janice Hart (London: Routledge, 2004).

8. Lu's photograph and the family's oral history was collected as part of the Family Camera Network, a collaborative project led by Professor Thy Phu: http://familycameranetwork.org/. See also Thy Phu, Elspeth H. Brown, and Deepali Dewan, "The Family Camera Network," *Photography and Culture* 10, no. 2 (2017): 147–63.

9. bell hooks, "In Our Glory: Photography and Black Life," in *Art on My Mind: Visual Politics* (New York: The New Press, 1995), 54–64, 59.

10. See Elspeth H. Brown and Thy Phu, eds., *Feeling Photography* (Durham: Duke University Press, 2014).

11. Roland Barthes, *Camera Lucida: Reflections on Photography*, 1980, translated by Richard Howard (New York: Hill and Wang, 1981), 21.

12. Marianne Hirsch, "Introduction: Familial Looking," *The Familial Gaze*, ed. Marianne Hirsch (Hanover: Dartmouth College, 1999), xi–xxv, xiii.

13. Marianne Hirsch, *Family Frames: Photography, Narrative and Postmemory* (Cambridge: Harvard University Press, 1997), 7.

14. See also Henry Bishop and Frank Boyd, *A Black Community Album Before 1930* (Dartmouth: Black Cultural Centre for Nova Scotia and Halifax: Art Gallery of Mount Saint Vincent University, 1983). On visual culture of segregation in Nova Scotia, see Gabrielle Moser, "Familial Ties and Citizen Claims: Photography and Early Civil Rights Activism in African–Canadian Newspapers," *Visual Studies* (2020), https://doi.org/10.1080/1472586X.2020.1827973.

15. Julie Crooks, "The Bell-Sloman Collection at Brock University: A Fugitive Archive," *Photography and Culture* 10, no. 2 (2017), 173–80, 173. See The Rick Bell Family Archives, https://exhibits.library.brocku.ca/s/rick_bell_family/page /welcome. The archive was also a major source for *Free Black North*, Art Gallery of Ontario, curated by Julie Crooks, April 29–October 1, 2017.

16. Martha Langford, *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (Montreal: McGill-Queen's University Press, 2001), 5.

17. In 2016, the Corry albums were accessioned into the collection of the Royal Ontario Museum along with an oral history interview with Corry's niece as part of the Family Camera Network research project directed by Professor Thy Phu: http://familycameranetwork.org/. Both authors of this book were also on the steering team of that project. See more images: https://theimagecentre.ca /exhibition/soon-we-were-en-route-again/.

18. Julia Lum, "'Familial Looking': Chinese Canadian Vernacular Photography of the Exclusion Period (1923–1967)," *Visual Studies* 32, no. 2 (2017): 111–23, https://doi.org/10.1080/1472586X.2017.1326838.

19. Lum, "'Familial Looking,'" 115.

20. See Laura Wexler, "The State of the Album," *Photography & Culture* 10, no. 2 (2017): 99–103. Canadian government policies largely restricted Chinese immigration to male labourers before suspending almost all immigration from China using the Exclusion Act of 1923–1946.

21. Kirsten Emiko McAllister, "A Story of Escape: Family Photographs from Japanese Canadian Internment Camps," in *Locating Memory: Photographic Acts*, ed. Annette Kuhn and Kirsten Emiko McAllister (New York: Berghahn Books, 2006), 81–110, 88.

22. Kirsten Emiko McAllister, "Family Photography and Persecuted Communities: Methodological Challenges: Family Photography and Persecuted Communities," *The Canadian Review of Sociology* 55, no. 2 (2018): 166–89, 168. After interviewing Mary Katsuno who was interned at East Lillooet, McAllister concludes that "photographing smiling friends and social groups was a social act that affirmed the very relations, the identities, and bonds the government tried to destroy." McAllister, "Family Photography," 183.

23. McAllister, "Family Photography," 167.

24. For an extensive discussion of the relationship between art and photography in nineteenth century Canada, see Ann Thomas, *Canadian Painting and Photography, 1860–1900* (Montreal: McCord Museum, 1979).

25. With the arrival of hand-held cameras at the end of the nineteenth century, artists frequently used photography as a tool of their own painting practice. See Dennis Reid, "Photographs by Tom Thomson," *National Gallery of Canada Bulletin* 16 (1970): 2–36.

26. Ann Thomas, "Between a Hard Edge and a Soft Curve: Modernism in Canadian Photography," *Journal of Canadian Art History / Annales d'histoire de l'art canadien* 21, no. 1–2 (2000): 74–95.

27. Thomas, "Between a Hard Edge," 85.

28. Canada Council for the Arts, 16th Annual Report, 1972–1973.

29. Michael Snow, "On My Photographic Works," in *Michael Snow Photo-Centric*, ed. Adelina Vlas (New Haven: Yale University Press with the Philadelphia Museum of Art, 2014), 53.

30. Abigail Solomon-Godeau, "Framing Landscape Photography," *Photography After Photography: Gender, Genre, History*, ed. Sarah Parsons (Durham: Duke University Press, 2017), 107–22.

31. David Mattison, "Alexander Henderson," *Encyclopedia of Nineteenth-Century Photography*, 648.

32. See Robin Kelsey's discussion of American geological surveys in *Archive Style: Photographs and Illustrations for US Surveys, 1850–1890* (Berkeley: University of California Press, 2007).

33. James Ryan, "Framing the View," in *Picturing Empire: Photography and the Visualization of the British Empire* (Chicago: University of Chicago Press, 1997), 46.

34. Sophie Hackett, "Far and Near: New Views of the Anthropocene," in *Anthropocene*, ed. Sophie Hackett, Andrea Kundard, and Urs Stahel (Toronto: Art Gallery of Ontario and Goose Lane Editions, 2018), 22-23.

35. Allan Sekula, "Geography Lesson: Canadian Notes," *Assemblage* 6, no. 6 (1988): 25–47.

36. Felicity Tayler, "Serial Positionings: Roy Kiyooka's 'Conceptual Art Trips,'" *Journal of Canadian Art History* 36, no. 1 (2015): 129–53.

37. Andrea Kunard, *Photography in Canada, 1960–2000* (Ottawa: National Gallery of Canada, 2017), 54–55.

38. On photography as evidence, see John Tagg, "Evidence, Truth and Order: Photographic Records and the Growth of the State," *The Burden of Representation*, 60-65.

39. On photography and the urban reform movement in Toronto, see Bassnett, *Picturing Toronto*.

40. Kevin Barnhurst and John Nerone, *The Form of News: A History* (New York: The Guildford Press, 2001), 117.

41. Paul Rutherford, *A Victorian Authority: The Daily Press in Nineteenth-Century Canada* (Toronto: University of Toronto Press, 1982), 101; Minko Sotiron, *From Politics to Profit: The Commercialization of Canadian Daily Newspapers, 1890–1920* (Montreal: McGill-Queen's University Press, 1997), 63–64.

42. Bassnett, "Framing Citizenship," *Picturing Toronto*, 113-18.

43. Colleen Skidmore, "Travel, Photography, and Photojournalism, 1872–1940," in *Rare Merit: Women in Photography in Canada, 1840-1949* (Vancouver: UBC Press, 2022), 171–75.

44. Ian Aitken, *Film and Reform: John Grierson and the Documentary Film Movement* (London: Routledge, 1990).

45. Carol Payne, *The Official Image: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941-1971* (Montreal: McGill-Queen's University Press, 2013), 5–13.

46. Payne, *The Official Image*, 80–83.

47. Payne, *The Official Image*, 83.

48. Payne, *The Official Image*, 37–45.

49. Payne, *The Official Image*, 32–33.

50. Martha Langford, "Introduction," in *Contemporary Canadian Photography from the Collection of the National Film Board* (Ottawa: National Film Board of Canada Still Photography Division and Hurtig Publishers, 1984), 13.

51. Payne, *The Official Image*, 111.

52. Sarah Stacy, "The Economic Nationalism of Weekend Magazine," *The Cultural Work of Photography in Canada*, ed. Kunard and Payne (Montreal: McGill-Queen's University Press, 2011), 141–43.

53. See Zoë Tousignant, *Disreali Revisited* (Montreal: McCord Museum, 2022), https://www.musee-mccord-stewart.ca/en/exhibitions/disraeli-revisited-chronicle-quebec-photographic-event/.

54. Julie Crooks, *Ears, Eyes, Voice: Black Canadian Photojournalists, 1970s–1990s* (Toronto: BAND Gallery and Cultural Centre, 2019), 8–9.

55. Williams, *Framing the West*, 66–67.

56. Williams, *Framing the West*, 13.

57. Williams, *Framing the West*, 12–13.

58. Ibram X. Kendi writes about the social construction of race in *Stamped from the Beginning: The Definitive History of Racist Ideas in America* (New York: Bold Type Books, 2016).

59. Linda Riley, ed., Marius Barbeau's *Photographic Collection: The Nass River* (Hull: National Museums of Canada, 1988). Also see Elizabeth Edwards, ed. *Photography and Anthropology, 1860–1920* (London: Royal Anthropological Institute, 1992).

60. Sandra Semchuk, "The Silver Drum," *Silver Drum: Five Native Photographers* (Hamilton: Native Indian / Inuit Photographers' Association, 1986), 34.

61. Brenda Mitten, "Connections," in *Silver Drum: Five Native Photographers*, 14–15.

62. Richard Hill, "Photography's Next Era," in *Silver Drum: Five Native Photographers*, 22.

63. Lee-Ann Martin, "Contemporary First Nations Art Since 1970: Individual Practices and Collective Activism," in *The Visual Arts in Canada: The Twentieth Century*, ed. Anne Whitelaw, Brian Foss, and Sandra Paikowsky (Oxford: Oxford University Press, 2011), 381.

64. Rhéanne Chartrand, *#nofilterneeded: Shining Light on the Native Indian/Inuit Photographers' Association, 1985–1992* (Hamilton: McMaster Museum of Art, 2018), exhibition catalogue.

65. Chartrand, *#nofilterneeded*, 16–17, 35.

66. Hill, "Photography's Next Era," 20–21.

67. Michel Lessard, *The Livernois Photographers* (Quebec City: Musée du Québec, 1987), 119–21.

68. Anandi Ramamurthy, "Spectacles and Illusions: Photography and Commodity Culture," *Photography: A Critical Introduction*, ed. Liz Wells (London: Routledge, 2015), 246.

69. Gordon H. Skilling, *Canadian Representation Abroad, From Agency to Embassy* (Toronto: Ryerson Press, 1945), 15–17.

70. Skilling, *Canadian Representation Abroad*, 15.

71. Brock Silversides, *Looking West: Photographing the Canadian Prairies, 1858–1957* (Calgary: Fitzhenry & Whiteside, 1999), 17.

72. For example, see Ernest E. Fligg, "Toronto Illustrated: Together with a Historical Sketch of the City, 100 Full Page Illustrations from Most Recent Photographs," 1906. City of Toronto Archives, Fonds 2, Series 1099, pamphlets and ephemera, box 390903, folio 6, item 897.

73. Brian Osborne, "Constructing the State, Managing the Corporation, Transforming the Individual: Photography, Immigration, and the Canadian National Railways, 1925-30," *Picturing Place: Photography and the Geographical Imagination*, ed. Joan Schwartz and James Ryan (London: I.B. Tauris, 2003), 164-65.

74. Jill Delaney, "John Vanderpant's Canada," in *The Cultural Work of Photography in Canada*, ed. Andrea Kunard and Carol Payne (Montreal: McGill-Queen's, 2011), 57-69.

75. Malcolm Corrigall, "Minna Keene: A Neglected Pioneer," *Image & Text* 32 (2018): 21.

76. Delaney, "John Vanderpant's Canada," 62-67.

77. Patricia Johnston, *Real Fantasies: Edward Steichen's Advertising Photography* (Berkeley: University of California Press, 1997), 25-28.

78. Elspeth Brown, *The Corporate Eye: Photography and the Rationalization of American Commercial Culture* (Baltimore: John Hopkins University Press, 2005), 169-72.

79. Mary Warner Marien, *Photography: A Cultural History*, 4th ed. (New York: Pearson, 2015), 165.

80. Mary Elizabeth O'Connor and Katherine Tweedie, *Seduced by Modernity: The Photography of Margaret Watkins* (Montreal: McGill-Queen's University Press, 2007), 130–50.

81. Cassandra Getty, "The Industrial Portraits of Yousuf Karsh," *Yousuf Karsh: Industrial Images* (Windsor: Art Gallery of Windsor, 2007), 15–52.

82. Quoted in Getty, "The Industrial Portraits of Yousuf Karsh," 28.

83. Kitty Scott, "Ken Lum Works with Photography," in *Ken Lum Works with Photography* (Ottawa: National Gallery of Canada, 2002), 11–30.

Techniques & Technologies

1. Marcy Dinius, "Daguerreotype," in *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy (New York: Routledge, 2008), 367.

2. Erika Piola, "Morse, Samuel Finley Breese (1791–1871)," in *Encyclopedia of Nineteenth-Century Photography*, 938.

3. Diana Pedersen and Martha Phemister, "Women and Photography in Ontario, 1839–1929: A Case Study of the Interaction of Gender and Technology," in *Despite the Odds: Essays on Canadian Women and Science*, ed. Marianne Gosztonyi Ainley (Montreal: Véhicule Press, 1990), 90.

4. Jim Burant, "Pre-Confederation Photography in Halifax, Nova Scotia," *Journal of Canadian Art History / Annales d'Histoire de l'Art Canadien* 4, no. 1 (1977): 25–44; Andrea Kunard, "Canada," in *Encyclopedia of Nineteenth-Century Photography*, 261–62.

5. Brian Carey, "Daguerreotypes in the National Archives of Canada," *History of Photography* 12, no. 1 (1988): 46.

6. Ralph Greenhill and Andrew Birrell, *Canadian Photography, 1839–1920* (Toronto: Coach House Press, 1979), 42.

7. Brian Clark Green, "Wet Collodion Negative," in *Encyclopedia of Nineteenth Century Photography*, 1485–86.

8. Lynn Ann Davis, "Wet Collodion Positive Processes," in *Encyclopedia of Nineteenth Century Photography*, 1486–88.

9. Mark Osterman, "Introduction to Photographic Equipment, Processes and Definitions of the 19th Century," *The Focal Encyclopedia of Photography*, 4th ed., ed. Michael R. Peres (Amsterdam: Elsevier/Focal Press, 2007), 65.

10. Caryn E. Neumann, "Albumen Printing," in *Encyclopedia of Nineteenth Century Photography*, 24.

11. Hope Kingsley, "Gelatine Silver Print," in *Encyclopedia of Nineteenth Century Photography*, 573.

12. Kunard, "Canada," in *Encyclopedia of Nineteenth-Century Photography*, 262.

13. Laura Claudet, "Stereoscopy," in *Encyclopedia of Nineteenth-Century Photography*, 1338.

14. Julie Crooks, "Exerting and Cultivating Selves: Nineteenth-Century Photography and the Black Subject in Southern Ontario," in *Towards an African Canadian Art History: Art, Memory, and Resistance*, ed. Charmaine A. Nelson (Concord: Captus Press, 2019), 73–74.

15. John McElhone, "Processes and Formats," in *The Extended Moment: Fifty Years of Collecting Photographs at the National Gallery of Canada* (Ottawa: National Gallery of Canada, 2018), 266.

16. Phillipe Maurice, "Tintype (Ferrotype, Melainotype)," in *Encyclopedia of Nineteenth Century Photography*, 1390.

17. *Free Black North* was curated by Julie Crooks and was shown at the Art Gallery of Ontario from April 29 to October 1, 2017.

18. Dave Mattison, "Humphrey Lloyd Hime," in *Encyclopedia of Nineteenth Century Photography*, 664.

19. Anthony Hamber, "Books Illustrated with Photographs: 1860s," in *Encyclopedia of Nineteenth-Century Photography*, 189.

20. Elizabeth Knazook, "Where the Album Ends and the Book Begins: Extra-Illustrating the Work of James MacPherson LeMoine in Nineteenth-Century Quebec," *Journal of Illustration* 8, no. 1 (August 2021): 107–39.

21. Hope Kingsley, "Carbon Prints," in *Encyclopedia of Nineteenth-Century Photography*, 270–71.

22. Rolf Sachsse, "Half-Tone Printing," in *Encyclopedia of Nineteenth-Century Photography*, 632.

23. Kunard, "Canada," 265.

24. John Ward, "Dry Plate Negatives: Gelatine," in *Encyclopedia of Nineteenth-Century Photography*, 438.

25. Brock Silversides, *Looking West: Photographing the Canadian Prairies, 1858–1957* (Calgary: Fitzhenry & Whiteside, 1999), 5–6.

26. Jeffrey Murray, "Édouard Deville," in *Encyclopedia of Nineteenth-Century Photography*, 415; Andrew Birrell, *Into the Silent Land*, n.p.

27. Kunard, "Canada," 265; Jacqueline McIsaac, "Cameras in the Countryside: Recreational Photography in Rural Ontario, 1851–1920," *Canadian Journal of Science, Technology, and Medicine* 36, no. 1 (2013): 11–13, 19; Silversides, *Looking West*, 16–18.

28. Pedersen and Phemister, "Women and Photography in Ontario," 102–3.

29. Colleen Skidmore, "Women Workers in Notman's Studio, 'Young Ladies of the Printing Room,'" *History of Photography* 20, no. 2 (1996): 122–28.

30. Silversides, *Looking West*, 15.

31. Colleen Marie Skidmore, *Searching for Mary Schäffer: Women Wilderness Photography* (Edmonton: University of Alberta Press, 2017), 10–12.

32. Silversides, *Looking West*, 15–16.

33. Michael Pritchard, "Artificial Lighting," in *Encyclopedia of Nineteenth-Century Photography*, 84.

34. Sarah Bassnett, *Picturing Toronto: Photography and the Making of a Modern City* (Montreal and Kingston: McGill-Queen's University Press, 2016), 25–26.

35. For example, see Grace Eiko Thomson, *Shashin: Japanese Canadian Photography to 1942* (Burnaby: Japanese Canadian National Museum, 2005).

36. Robert Barrow and Leigh Hambly, *Billy: The Life and Photography of William S. A. Beal* (Winnipeg: Vig. Corps Press, 1988); Christian Cassidy, "'Every Inch a Gentleman': Early Black Settler Billy Beal Was a Ground Breaker in Many Ways," *Winnipeg Free Press*, February 18, 2018.

37. Colin Harding, "Camera Design: 5 Portable Hand Cameras (1880–1900)," in *Encyclopedia of Nineteenth-Century Photography*, 250; Colin Harding, "Roll Film," in *Encyclopedia of Nineteenth-Century Photography*, 1206–7.

38. Pedersen and Phemister, "Women and Photography in Ontario," 103.

39. Pedersen and Phemister, "Women and Photography in Ontario," 103–5.

40. Pedersen and Phemister, "Women and Photography in Ontario," 108.

41. Pedersen and Phemister, "Women and Photography in Ontario," 110.

42. Ann Thomas, "World War: The War of the Camera," in *The Great War: The Persuasive Power of Photography* (Ottawa: National Gallery of Canada, 2014), 12–16.

43. Thomas, "World War: The War of the Camera," 32–34.

44. Ron Nelson Photography Ltd. Fonds, AFC 450, Archives and Special Collections, Western University.

45. McElhone, "Processes and Formats," 296.

46. Colleen Skidmore, "Imaging the 'Wild West': Hugo Viewegar and the Autochrome in Canada," *History of Photography* 27, no. 4 (winter 2003): 342–48.

47. Robert Hirsch, *Exploring Colour Photography: A Complete Guide* (London: Laurence King, 2005), 25–26.

48. David Campany, "Kodachrome Red: Fred Herzog, Tod Papageorge, and Harry Gruyaert," *RVM Magazine* 1, The Red Issue (2018).

49. Jon A. Kapecki, "Color Photography," in *Focal Encyclopedia of Photography*, 698.

50. McElhone, "Processes and Formats," 302.

51. McElhone, "Processes and Formats," 298.

52. McElhone, "Processes and Formats," 306.

GLOSSARY

albumen
A coating consisting of a combination of egg whites and salt, applied to glass (for photographic negatives) or, more commonly, paper (for photographic prints), and then sensitized with a silver nitrate solution. Albumen prints were common from the 1850s to the 1890s and were preferred to salt prints for their clarity.

aquatint
An intaglio printing technique in which an engraved copperplate is immersed in an acid bath to create sunken areas that hold ink. A variation of etching, aquatints resemble watercolour drawings because of the possible tone gradations.

Art Association of Montreal (AAM)
Founded in 1860 as an offshoot of the Montreal Society of Artists (itself dating to 1847), the Art Association of Montreal became the Montreal Museum of Fine Arts in 1947. The MMFA is now a major international museum, with more than 1 million visitors annually.

Art Gallery of Ontario (AGO)
Founded in 1900 as the Art Museum of Toronto—and later named the Art Gallery of Toronto—the Art Gallery of Ontario is a major collecting institution in Toronto, Ontario, holding close to 95,000 works by Canadian and international artists.

artist-run gallery/centre
A gallery or other art space developed and run by artists. In Canada these include YYZ and Art Metropole in Toronto, Forest City Gallery in London, and Western Front in Vancouver, and formerly Véhicule Art Inc. in Montreal, The Region Gallery in London, and Garret Gallery in Toronto. These not-for-profit organizations exist outside the commercial and institutional gallery system. They aim to support avant-grade practices and emerging artists, foster dialogue between creators, and cultivate the production and exhibition of new artworks.

Arts and Crafts
A precursor to modernist design, this decorative arts movement developed in the mid-nineteenth century in England in response to what its proponents saw as the dehumanizing effects of industrialization. Spearheaded by William Morris, the Arts and Crafts movement valued craftsmanship and simplicity of form and frequently incorporated nature motifs in the design of ordinary objects.

artscanada
The national visual-arts periodical *Canadian Art* underwent several name changes from the time of its foundation in 1940. First called *Maritime Art*, it became *Canadian Art* in 1943; in 1967, its editor changed its name to *artscanada*. It became *Canadian Art* again in 1983. The magazine ceased operations in 2021.

Atget, Eugène (French, 1857–1927)

A photographer best known for his images of Paris on the cusp of the modern era. His photographs of Parisian city streets, architecture, and landmarks were influential for avant-garde artists like the Surrealists who were interested in the creative potential of his documentary works.

autochrome process

The first fully practical and widely successful process for colour photography, patented by the Lumière brothers in 1903 and commercially available by 1907. The autochrome process involved a single glass plate, which was treated with microscopic grains of dyed potato starch and then coated in a black and white panchromatic silver halide emulsion. Once the plate was exposed, a colour image with a distinctive granular texture would appear. The technique was popular for thirty years and was then replaced by roll film colour processes.

Baudelaire, Charles (French, 1821–1867)

An influential poet and art critic who inspired the Symbolist movement and revelled in the sensual contradictions between the ruins of urban life and beauty, Baudelaire is perhaps best known for his 1857 poetry collection *Les fleurs du mal*, which explored taboos around bourgeois values. He is associated with philosopher and cultural critic Walter Benjamin and the figures of the *flâneur* and the bohemian.

BAXTER&, IAIN (Canadian, b. 1936)

A seminal figure in the history of Conceptual art in Canada. In 1966, he co-founded, with Ingrid Baxter, the N.E. Thing Co. Conceptual artists' collective, and that same year launched the gallery and the visual arts program at Simon Fraser University in Burnaby, B.C. His work typically incorporates photography, performance, and installations. In 2005, Iain Baxter changed his name to IAIN BAXTER& to reflect his non-authorial approach to art production.

Beuys, Joseph (German, 1921–1986)

A versatile visual artist, performer, teacher, and political activist whose "expanded concept of art," as he put it, held that every individual could act creatively and that creativity could infuse every aspect of life. Animals are an important theme in Beuys's frequently Symbolist and expressionistic works. He also made use of felt and fat in his artworks, as these materials held deep significance for him.

Bobak, Molly Lamb (Canadian, 1920–2014)

Vancouver-born artist Molly Lamb Bobak studied with Jack Shadbolt at the Vancouver School of Art. She served in the Canadian Women's Army Corps during the Second World War and, in 1945, became the first woman to be named an Official War Artist. Her work includes both delicate floral studies in watercolour and depictions of interiors and of the crowds that animate scenes of regional life rendered in oil. In the 1950s and 1960s she gave televised art courses that were broadcast on various regional networks. (See *Molly Lamb Bobak: Life & Work* by Michelle Gewurtz.)

Brymner, William (Scottish/Canadian, 1855–1925)
A painter and influential teacher who contributed greatly to the development of painting in Canada, Brymner instructed at the Art Association of Montreal. Several of his students, including A.Y. Jackson, Edwin Holgate, and Prudence Heward, became prominent figures in Canadian art. (See *William Brymner: Life & Work* by Jocelyn Anderson.)

cabinet card
A card-mounted photograph used almost exclusively for portraiture, similar in style and purpose to cartes-de-visite but larger and popularized later. Cabinet card prints were originally albumen but were later produced using gelatin silver, collodion, platinum, or carbon processes.

calotype
The first negative/positive photographic process, developed by British inventor William Henry Fox Talbot in the 1830s and patented in 1841. (It was also known as Talbotype.) Sensitized paper is exposed to light in a camera, creating a latent image. The image is then chemically developed and fixed as a negative from which multiple positive prints can be made. Because of its reproducibility, the calotype provided the basis for more subsequent photographic processes than the daguerreotype did.

Canada Council for the Arts
A Crown corporation created in 1957 by the parliamentary Canada Council for the Arts Act. The Canada Council exists to encourage art production and to promote the study and enjoyment of art in Canada. It provides support to artists and arts organizations from across all artistic disciplines, including visual art, dance, music, and literature.

CARFAC (Canadian Artists' Representation)
A national non-profit artists' organization that serves to protect the economic and intellectual property rights of its members and to promote the visual arts in Canada. CARFAC was founded in 1968 by London artists Jack Chambers, Tony Urquhart, and Kim Ondaatje; it currently has around four thousand members.

Carr, Emily (Canadian, 1871–1945)
A pre-eminent B.C.–based artist and writer, Carr is renowned today for her bold and vibrant images of both the Northwest Coast landscape and its Native peoples. Educated in California, England, and France, she was influenced by a variety of modern art movements but ultimately developed a unique aesthetic style. She was one of the first West Coast artists to achieve national recognition. (See *Emily Carr: Life & Work* by Lisa Baldissera.)

carte-de-visite
A card-mounted photograph, roughly the size and shape of a playing card, produced in multiple using a multi-lens camera. Patented by A.A.E. Disdéri in Paris in 1854, cartes-de-visite were largely intended as photographic calling cards; they depicted sitters according to nearly universal conventions.

composite photograph
Created by photographers using a cut-and-paste technique, primarily in the nineteenth century—when exposure times were long and outdoor photography was difficult—composite photographs were a means of guaranteeing that each figure in a group photograph was sharp, visible, well posed, and had a pleasing facial expression.

Conceptual art
Traced to the work of Marcel Duchamp but not codified until the 1960s, "Conceptual art" is a general term for art that emphasizes ideas over form. The finished product may even be physically transient, as with land art or performance art.

cyanotype
An iron-based process for positive printing invented by Sir John Herschel in 1842. Cyanotypes are slow-reacting, highly sensitive to light, and result in prints in a hue reminiscent of Prussian blue. The process was taken up primarily by botanical illustrators such as Anna Atkins, one of the first women photographers and the author of the first book containing photographic illustrations, *Photographs of British Algae: Cyanotype Impressions* (1843).

daguerreotype
Among the earliest type of photograph, the finely detailed daguerreotype image is formed on the mirrored surface of a sheet of silver-plated copper. The process is extremely complex and finicky, but these photographs were nonetheless phenomenally popular from the time of their invention, by Louis Daguerre in 1839, up until the 1850s.

Delacroix, Eugène (French, 1798–1863)
A leading French Romantic painter whose use of rich, sensual colours influenced the Impressionists and Post-Impressionists. Following the Romantic tradition, Delacroix portrayed exoticized Moroccan subjects and dramatic scenes from history and contemporary events. His frenzied brushwork conveyed tragedy and emotion. Among his most well-known paintings is *Liberty Leading the People*, 1830.

dry plate process
Developed in 1871 by Richard Leach Maddox, and improved upon by Richard Kennett and Charles Bennett in 1873 and 1878, the dry plate process revolutionized photography with its convenience by comparison to the wet collodion process that preceded it. Rather than needing to be exposed, sensitized, and developed while still wet, the dry plate process allowed a silver bromide gelatin emulsion to dry on glass plates that could then be transported and exposed at a later time.

dye transfer printing
A photographic process whereby colours are printed separately and then layered and combined to create a final saturated image. An early version of the process was first used by Technicolor in the late 1920s; the dye transfer materials were manufactured by the Eastman Kodak Company, who improved

and commercialized the process in 1946. In the postwar years it was used widely in commercial photography and advertising.

Emily Carr University of Art + Design
Originally founded in 1925 by the British Columbia Art League as the Vancouver School of Decorative and Applied Arts, the school changed its name to the Vancouver School of Art in 1936. In 1980 it became the Emily Carr College of Art and, in 2008, obtained university status as the Emily Carr University of Art + Design.

Emma Lake Artists' Workshops
An annual two-week summer program established by Canadian artists Arthur McKay (1926–2000) and Kenneth Lochhead (1926–2006) in 1955. The goal of the workshops was to connect Saskatchewan artists with the greater art world by inviting art theorists, critics, and artists to conduct workshops at the remote location of Emma Lake in northern Saskatchewan. Throughout the years, the workshop leaders included influential figures such as Clement Greenberg, Barnett Newman, and Will Barnet.

Expo 67
The world's fair of 1967, held in Montreal, was a celebration of Canada's Centennial. With sixty-two participating nations and attendance of more than 50 million people, Expo solidified Montreal's reputation as an international city and Canada's as a place for innovation.

Fraser, John Arthur (British/Canadian, 1838–1898)
A painter, photographer, illustrator, and art teacher born in England. Upon immigrating to Canada around 1860, Fraser began painting studio backdrops for the photographer William Notman, becoming a partner in Notman's Toronto firm in 1867.

Gagnon, Charles (Canadian, 1934–2003)
A Montreal artist who worked across a variety of media, including film, photography, collage, and box constructions, as well as painting. From 1956 to 1960 Gagnon studied in New York, immersing himself in the city's avant-garde world of experimental art. Once he was back in Montreal his painting, especially his use of hard edges, was often associated with that of his Plasticien contemporaries.

gelatin silver prints
The dominant process used to create black and white images for more than a century. Gelatin prints, in which light-sensitive silver salts are bound by a gelatin solution, began to replace albumen prints in the 1890s. Their stability and ease of manufacture contributed to their success, and the characteristic smooth image surface was valued by both amateur and professional photographers.

glass negative
From the 1850s to the early twentieth century, glass was commonly used in photography as a support for light-sensitive emulsions, such as those made from albumen, collodion, and gelatin. These were used to coat the glass, or plate, which was then placed in the camera.

Greenberg, Clement (American, 1909–1994)

A highly influential art critic and essayist known primarily for his formalist approach and his contentious concept of modernism, which he first outlined in his 1960 publication "Modernist Painting." Greenberg was, notably, an early champion of Abstract Expressionists, including Jackson Pollock and the sculptor David Smith.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, the Group of Seven was active between 1920 (the year of the group's first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren S. Harris, A.Y. Jackson, Frank H. Johnston, Arthur Lismer, J.E.H. MacDonald, and F.H. Varley.

halftone printing

A photomechanical process to reproduce photographs in print, developed in the mid- to late-1800s by inventors including Canadian William Leggo, as well as Charles-Guillaume Petit, Frederic Ives, and Georg Meisenbach. It involves using a screen to translate a photographic image into a pattern of dots. The process revolutionized the illustrated press as, for the first time, photographs could be reproduced on the same page as type. The first commercially printed halftone photograph was published in Canada: an image of Prince Arthur on the cover of the *Canadian Illustrated News* on October 30, 1869.

Impressionism

A highly influential art movement that originated in France in the 1860s, Impressionism is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

Isaacs Gallery

A Toronto art gallery opened in 1955 by Avrom Isaacs. Originally called the Greenwich Gallery, it supported emerging Canadian artists—including Michael Snow, Graham Coughtry, Joyce Wieland, and Robert Markle—and hosted poetry readings, experimental music performances, and film screenings.

Judd, Donald (American, 1928–1994)

Sculptor, critic, and a leading Minimalist artist, though he renounced the term, Judd is known for creating "specific objects," on which he wrote a manifesto in 1964, and for rejecting what he saw as the illusionism of two-dimensional media. Judd's objects, many of which take the box form, embody rigorously repetitive structures enforced by industrial materials and processes. In these works, the artist's emotion is completely removed to consider the object's influence on its environment.

Kennedy, Garry Neill (Canadian, 1935–2021)

Born in St. Catharines, Ontario, and based in Halifax, Kennedy was a pioneering Conceptual artist and distinguished art educator and arts administrator. He was president of the Nova Scotia College of Art and Design University (1967–90), which he transformed from a conservative institution into a leading centre for Conceptual art. As an artist, he is widely known for his paintings investigating institutional power within and beyond the art world.

Kertész, André (Hungarian/American, 1894–1985)

Born in Hungary, Kertész moved to the United States in 1936 and became known for combining documentary photography and photojournalism with artistic and formalist tendencies. He worked for major publications including *Collier's*, *Harper's Bazaar*, and *Condé Nast* before breaking out on his own.

Kodak

The Eastman Kodak Company was founded in New York by American inventor George Eastman, with successive firms throughout the 1880s becoming the Eastman Kodak Company—its name to this day—in 1892. Eastman democratized photography by inventing the Kodak camera; released in 1888, it was the first portable device equipped with a preloaded roll of film. Over the course of its history the company has introduced revolutionary photographic technology in the form of other cameras, including the Brownie and the first digital camera, and colour film, including Kodachrome and Ektachrome.

Lake, Suzy (Canadian, b.1947)

Born in Detroit, Lake immigrated to Canada in 1968. In the Montreal art scene she quickly became known for her conceptual work and for experimenting with play, performance, and photographic self-portraiture. She is the co-founder of the celebrated artist-run centre Véhicule Art Inc. in Montreal, and she eventually moved to Toronto, where she achieved critical success. (See *Suzy Lake: Life & Work* by Erin Silver.)

landscape painting

The representation of natural scenery, including rivers, mountains, forests, and fields, landscape painting emerged as a genre in Chinese art in the fourth century. In Europe, landscapes began as background elements in portraits or other figurative paintings, becoming subjects in their own right around the sixteenth century.

Library and Archives Canada

Located in Ottawa, Library and Archives Canada (LAC) is a federal institution responsible for the collection and preservation of the nation's documentary heritage. Previously two separate entities—the National Archives of Canada and the National Library of Canada—in 2004 the institutions were combined. The LAC holds more than 19 million books, 21 million photographs, and 350,000 works of art and is the world's fifth largest library.

Lower Canada

From 1791 to 1840, part of present-day Quebec was a British colony known as Lower Canada. In 1841 Lower Canada was renamed Canada East when the

Province of Canada was formed. It would become Quebec following Canadian Confederation in 1867.

Lyall, Laura Muntz (Canadian, 1860–1930)

A painter specializing in evocative portraits of motherhood and childhood, Lyall was one of the first women artists in Canada to receive international attention. She trained with J.W.L. Forster in Hamilton and at the Académie Colarossi in Paris. Lyall's works convey intimate and sympathetic family scenes with a rich sense of colour and light.

Macdonald, Jock (British/Canadian, 1897–1960)

A painter, printmaker, illustrator, teacher, and a pioneer in the development of abstract art in Canada. Macdonald began as a landscape painter but became interested in abstraction in the 1940s, influenced by Hans Hofmann and Jean Dubuffet. Macdonald was one of the founders of Painters Eleven in 1953. (See *Jock Macdonald: Life & Work* by Joyce Zemans.)

McCord Stewart Museum

A Montreal museum of local and national history, opened in 1921. Included in the McCord's diverse collection is the Notman Photographic Archives: approximately 1.3 million photographs by William Notman, his studio employees, and other photographers from the 1840s to the present, as well as photographic equipment and related material.

McLuhan, Marshall (Canadian, 1911–1980)

A media theorist and public intellectual, Marshall McLuhan became an international star with his 1964 book *Understanding Media* and garnered a committed following within the 1960s counterculture. His phrase "the medium is the message" has reached the status of popular aphorism. He developed and directed the Centre for Culture and Technology (now the McLuhan Program in Culture and Technology) at the University of Toronto.

modernism

A movement extending from the mid-nineteenth to the mid-twentieth century across artistic disciplines, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society. Modernist movements in the visual arts have included Gustave Courbet's Realism, and later Impressionism, Post-Impressionism, Fauvism, Cubism, and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

Moore, Henry (British, 1898–1986)

One of the twentieth century's most important sculptors, Henry Moore was influenced by non-European sculpture; later he also drew from natural sources, such as bones and pebbles. His technique most often involved carving directly into his material, whether wood, stone, or plaster.

Morris, Michael (British/Canadian, b. 1942)

A versatile artist who has worked under multiple pseudonyms (including Marcel Dot and Marcel Idea) and in various media, including paint and video. Morris

often works collaboratively and has emphasized the importance of artists' networks throughout his career. Exemplifying this tendency is the Image Bank, a system for the exchange of information and ideas between artists, which he co-founded with Vincent Trasov in 1969. He (as Marcel Dot) was crowned Miss General Idea in 1971 in *The 1971 Miss General Idea Pageant*, 1971, an elaborate performance staged by General Idea at the Art Gallery of Ontario in Toronto.

Morris, William (English, 1834–1896)

William Morris was a draftsman, poet, novelist, translator, painter, and theoretician who upset the Victorian world with his aesthetic ideals and socialist politics. He rejected the mechanization of life and instead embraced craft techniques and collective work. His aesthetics and vision for art fundamentally influenced the Arts and Crafts movement in England and across the channel. His company, Morris & Company, created many innovative designs in decoration and textiles, marking a significant turning point in the history of design.

Museum of Modern Art

Created by three patrons of the arts—Mary Quinn Sullivan, Abby Aldrich Rockefeller, and Lillie P. Bliss—along with a larger board of trustees, the Museum of Modern Art (MoMA) opened in New York City in 1929. An alternative to traditional museum models, MoMA offered public access to contemporary art. The museum's first director, Alfred H. Barr, Jr., shaped its influential place in the American art world and the way that American art history is constructed through exhibitions of contemporary works of art. MoMA moved to its present location on 53rd Street in Manhattan in 1939.

National Film Board (NFB) Still Photography Division

Between 1941 and 1971, the National Film Board, widely known for producing documentary, animated, and feature films, also functioned as the nation's official photographer. Funded by the federal government, the Still Photography Division commissioned photographers to produce approximately 250,000 images that captured communities, labour, and cultural traditions across the country.

National Film Board of Canada

Founded in Ottawa in 1939, the National Film Board of Canada (NFB) is a federal agency that creates, conserves, and distributes the nation's audiovisual heritage. The NFB has produced more than 13,000 individual documentaries, animated films, and other works that have garnered more than 7,000 awards, both nationally and internationally.

National Gallery of Canada

Established in 1880, the National Gallery of Canada in Ottawa holds the most extensive collection of Canadian art in the country as well as works by prominent international artists. Spearheaded by the Marquis of Lorne (Canada's Governor General from 1878 to 1883), the gallery was created to strengthen a specifically Canadian brand of artistic culture and identity and to build a national collection of art that would match the level of other British Empire institutions. Since 1988, the gallery has been located on Sussex Drive in a building designed by Moshe Safdie.

Newman, Barnett (American, 1905–1970)
A key proponent of Abstract Expressionism, known primarily for his colour-field paintings. In his writing from 1940, Newman argued argue for a break from European artistic traditions in favour of adopting techniques and subject matter more suited to the troubled contemporary moment, and for the expression of truth as he saw it.

NSCAD University
Founded in 1887 as the Victoria School of Art and Design, and renamed as the Nova Scotia College of Art (1925) and the Nova Scotia College of Art and Design (1969) before becoming NSCAD University in 2003, the institution is among the leading art schools in Canada. Initially dedicated to traditional landscape painting, the institution developed a more progressive curriculum after Group of Seven member Arthur Lismer served as its principal (1916–19). Assuming the role of president in 1967, Garry Neill Kennedy spearheaded NSCAD's transformation into a world-renowned centre for Conceptual art in the 1970s.

Painters Eleven
An artists' group active from 1953 to 1960, formed by eleven Abstract Expressionist Toronto-area painters, including Harold Town, Jack Bush, and William Ronald. They joined together in an effort to increase their exposure, given the limited interest in abstract art in Ontario at the time.

photographic lantern slide
Invented in 1848 by brothers William and Frederick Langenheim, photographic lantern slides were positive photographs produced on a glass base that could be viewed with the aid of a "magic lantern," a device that predates the slide projector.

Pictorialism
An international movement that flourished from the 1880s to the first decades of the twentieth century and promoted the idea of photography as art rather than as a scientific or documentary tool. Pictorialists experimented with a variety of photographic techniques to achieve artistic effects. Their photographs are broadly characterized by soft focus and diffuse lighting.

picturesque
A term developed in late eighteenth-century Britain that refers to a particular variety of landscape and to a style of painting and design. The wilder areas of the British Isles, for example, were understood as perfectly "picturesque." It draws from contemporary notions of the sublime and the beautiful.

platinum process
A photographic process whereby iron salts and platinum salts are used to create light-sensitive paper that is then exposed and developed as a print. Popular from the 1870s through to the early twentieth century, platinum prints (also called "platinotypes") are characterized by their subtle tones and permanence— both of which result from the fact that the image is absorbed directly onto the paper rather than suspended in an emulsion, as in the silver print process.

post-structuralist theory

A body of critical cultural theory that rose to prominence during the second half of the twentieth century. Post-structuralism is interested in how knowledge is produced, and its theories are premised on a rejection of the existence of universal truths. It posits that knowledge is not fixed or absolute, but instead depends upon one's social, cultural, and political positioning. The work of French theorist Jacques Derrida has been particularly influential to post-structuralist thought, especially for theorists contesting dominant and hegemonic claims about concepts such as gender, sex, race, and class.

postmodernism

A broad art historical category of contemporary art that uses traditional and new media to deconstruct cultural history and deploys theory in its attack on modernist ideals. Canadian postmodern artists include Janice Gurney, Mark Lewis, Ken Lum, and Joanne Tod.

Quiet Revolution

During the 1960s, Quebecois society underwent a rapid change. Following the 1960 provincial election, which brought Jean Lesage's Liberal government to power, Quebec opened up to political and social reforms. A new Quebec identity replaced the more common French Canadian identity and, in addition, the Catholic Church's influence began to diminish. The idea of an independent and autonomous Quebec state was introduced to the international scene.

Ray, Man (American, 1890–1976)

Born Emmanuel Radnizky, Man Ray was a Dada and Surrealist artist and photographer and the only American associated with both groups. After working with Marcel Duchamp in New York City, Ray moved to Paris, where he began his experiments in photography and developed cameraless photographs (photograms or rayographs) by placing objects on light-sensitive paper. He also created ready-mades and films and published photographic portraits in fashion magazines and collaborated with the photographer Lee Miller, the subject of much of his work in the 1930s.

residential school system

Established by the Canadian government in the 1880s and often administered by churches, residential schools continued into the 1990s. The system removed and isolated Indigenous children from their homes, families, traditions, and cultures so that they could be assimilated into the dominant colonial culture. Children were indoctrinated into Euro-Canadian and Christian ways of living and forbidden from practising their cultures or speaking their languages; curricula focused less on academic advancement than on training for manual labour in agricultural, industrial, and domestic settings. Many children were subjected to horrendous physical, sexual, emotional, and/or psychological abuse.

Romantic tradition

A multi-faceted movement that affected most areas of eighteenth- and nineteenth-century Western culture, including art, literature, and philosophy. Romanticism privileged the emotional and the subjective; it arose in opposition to Enlightenment-era rationalism.

Rosler, Martha (American, b.1943)

Employing a range of media, Rosler creates art that engages with political and social issues, in particular as they relate to women. Her photomontages concerning the Vietnam War placed images of soldiers and warfare in domestic spaces as depicted in magazines, revealing connections between foreign conflict and consumer culture at home. Many of Rosler's other works address the politics of housing and ownership. She was born in Brooklyn, where she lives and works.

Sargent, John Singer (American, 1856–1925)

Renowned for his portraits of high society in Paris, London, and New York, John Singer Sargent was an American painter who spent most of his life abroad. Influenced by the Impressionists, he sought to offer a glimpse into the personality of his subjects in the portraits he created, a strategy that was not always well received. *Madam X*, 1884, typifies Sargent's style and is considered his best-known work. In 1910 he gave up portraiture to focus exclusively on murals and watercolour landscapes.

Snow, Michael (Canadian, 1928–2023)

The paintings, films, photographs, sculptures, installations, and musical performances of artist Michael Snow kept him in the spotlight for more than sixty years. Snow's Walking Woman series of the 1960s holds a prominent place in Canadian art history. His contributions to visual art, experimental film, and music have been recognized internationally. (See *Michael Snow: Life & Work* by Martha Langford.)

stereograph; stereoscopic photographs

A photographic form that was phenomenally popular from the mid-1850s into the twentieth century. A stereograph consists of two nearly identical photographs, typically mounted side by side on cardstock, which when viewed through a stereoscope blend into each other to create a three-dimensional effect.

Stieglitz, Alfred (American, 1864–1946)

Educated in Germany, Stieglitz began his career as a photographer in the Pictorialist style. He was also a critic, the editor and publisher of the periodical *Camera Work*, and a gallerist whose influence shaped the development of photography as a fine art in the United States in the twentieth century. In 1917 his work turned toward an attempt to transparently capture the shifting, fast-paced reality of modernity. His serial portrait of his wife, the painter Georgia O'Keefe, exemplifies this late style.

still life

The still life is an important genre in Western art and includes depictions of both natural and manufactured objects. Often used to emphasize the ephemerality of human life in the *vanitas* and *memento mori* paintings of the seventeenth century, the still life was at the bottom of the hierarchy of styles established by the French Academy.

The Image Centre
An exhibition and research institution dedicated to photography, affiliated with Toronto Metropolitan University (formerly Ryerson University). The Image Centre also houses a permanent photography collection and several artist archives at its Peter Higdon Research Centre, including, most notably, the Black Star Collection of twentieth-century photo-reportage.

The Indian Act of 1876
The principal statute through which Canada's federal government administers "Indian status," local First Nations governments, and reserve land and communal monies. The Act consolidated previous colonial ordinances that aimed to eradicate First Nations culture in favour of assimilation into Euro-Canadian society. The Act has been amended several times, most significantly in 1951 and 1985, with changes mainly focusing on the removal of particularly discriminatory sections. The Indian Act pertains only to First Nations peoples, not to the Métis or Inuit. It is an evolving, paradoxical document that has enabled trauma, human rights violations, and social and cultural disruption for generations of First Nations peoples. The Act also outlines governmental obligations to First Nations peoples and determines "status"—a legal recognition of a person's First Nations heritage, which affords certain rights such as the right to live on reserve land.

Toronto Photographers Workshop (TPW)
An artist-run centre founded in 1977 by Hamilton-based photographer Jim Chambers. Originally named the Toronto Photographers' Co-operative, the Toronto Photographers Workshop (TPW) is dedicated to exhibiting contemporary still and time-based images that push lens-based art in new directions.

Tousignant, Serge (Canadian, b.1942)
A Montreal-based artist whose interdisciplinary practice has focused on photographic experimentation since the early 1970s. Tousignant co-founded the avant-garde artist-run gallery Véhicule Art in 1972 and was a crucial figure in the development of Montreal's Conceptual art movement. His photography-based work is largely concerned with light, perspective, optical illusions, and geometric abstraction.

Trasov, Vincent (Canadian, b.1947)
A painter, video artist, and performance artist interested in networks of artistic exchange. Trasov's work is often collaborative and media-based; he co-founded the Image Bank with Michael Morris in 1969 and also collaborated with several artists (including Morris) to found the Western Front Society, a Vancouver artist-run centre, in 1973. The following year he ran for mayor of Vancouver as his alter ego, Mr. Peanut.

Upper Canada
From 1791 to 1840, present-day Ontario was a British colony known as Upper Canada. In 1841, Upper Canada was renamed Canada West when the Province of Canada was formed. It would become Ontario following Canadian Confederation in 1867.

Vancouver Art Gallery

The Vancouver Art Gallery, located in Vancouver, British Columbia, is the largest art gallery in Western Canada. It was founded in 1931 and is a public, collecting institution focused on historic and contemporary art from British Columbia, with a particular emphasis on work by First Nations artists and, through the gallery's Institute of Asian Art, on art from the Asia Pacific Region.

Vancouver photo-conceptualism

Also known as the Vancouver School, the term originated in the 1980s in reference to a group of artists in Vancouver, including Jeff Wall, Roy Arden, Stan Douglas, Ian Wallace, Ken Lum, and Rodney Graham, who diversely incorporated conceptual art's concerns into their photographic practices. These include Wall's staged tableaux, Douglas's historical recreations, and Lum's pairings of photographs and text. The movement, while not always embraced by those who fall under its label, has had an international impact on contemporary photography.

Varley, F.H. (Frederick Horsman) (British/Canadian, 1881–1969)

A founding member of the Group of Seven, known for his contributions to Canadian portraiture as well as landscape painting. Originally from Sheffield, England, Varley moved to Toronto in 1912 at the encouragement of his friend Arthur Lismer. From 1926 to 1936 he taught at the Vancouver School of Decorative and Applied Arts, now known as Emily Carr University of Art + Design.

Vazan, Bill (Canadian, b.1933)

A leading figure in the Land art and Conceptual art movements in Montreal in the 1960s. Born in Toronto, Vazan studied fine arts at the Ontario College of Art in Toronto, the École des Beaux-Arts in Paris, and Sir George Williams University (now Concordia University) in Montreal. Vazan is known for his Land art installations, stone sculptures, and Conceptual photography, which explore how cosmology and geography inform our understanding of the world.

Walker, Horatio (Canadian, 1858–1938)

Although born and raised in rural Ontario, Walker specialized in paintings of French rural life, especially on Île d'Orléans, Quebec, where he lived for many years and where he took up permanent residence in 1928. His widely admired art drew upon Jean-François Millet's depictions of the rural poor in France and the naturalism of the Barbizon school. Walker was a founding member of the Canadian Art Club in 1907, serving as the club's president in 1915.

wet collodion process

A photographic process introduced by Frederick Scott Archer in 1851 and popular until the 1880s. It is typically used in the production of negatives. Collodion, a substance derived from nitrocellulose, was combined in a liquid base with chemical salts, then poured onto a glass plate and sensitized; the plate had to be exposed and developed immediately.

Wieland, Joyce (Canadian, 1930–1998)

A central figure in contemporary Canadian art, Wieland engaged with painting, filmmaking, and cloth and plastic assemblage to explore with wit and passion

ideas related to gender, national identity, and the natural world. In 1971 she became the first living Canadian woman artist to have a solo exhibition at the National Gallery of Canada in Ottawa. (See *Joyce Wieland: Life & Work* by Johanne Sloan.)

About the Authors

Sarah Bassnett

Sarah Bassnett is a Professor of art history at Western University, where she specializes in the history of photography and photo-based contemporary art. Her research focuses on the intersections of photography and social change, especially as it relates to issues of power and resistance. Her award-winning book, *Picturing Toronto: Photography and the Making of a Modern City* (McGill-Queen's University Press, 2016), examines photography's role in the liberal reform of early twentieth-century Toronto. Her research has been published in numerous academic journals including *History of Photography, Photography & Culture*, *photographies*, and *Panorama*. Her current SSHRC-funded project investigates how stories of forced migration are told through photography.

"I've always been fascinated by how photography shapes our relationships to each other and the world. In working on this book with Sarah Parsons, I was interested in bringing to light the way critical issues in the field relate to the Canadian context."

Sarah Parsons

Sarah Parsons is Associate Professor of art history at York University in Toronto. She is the author of *William Notman: Life & Work* (Art Canada Institute, 2014) and editor of a book of essays by Abigail Solomon-Godeau, *Photography After Photography: Gender, Genre, History* (Duke University Press, 2017). She has written a series of essays on the transnational circulation of Canadian photographs, which have appeared in the journals *British Art Studies* (2020) and *American Art* (2023) as well as in the edited volume *Cold War Camera* (Duke University Press, 2022). Her current SSHRC-funded research project, *Feeling Exposed: Photography, Privacy, and Visibility in Nineteenth-Century North America* will culminate in a book and a co-curated exhibition at The Image Centre at Toronto Metropolitan University in 2024. She is also an editor of the journal *Photography & Culture*.

"Photographs have become such an integral part of our public and personal lives. As a result, there are many different possible histories of photography. Sarah Bassnett and I were keen to capture that diversity in this multifaceted history of photography as shaped by Canada and Canadians."

COPYRIGHT & CREDITS

Acknowledgements

Image Sources

American Art, Forth Worth, Texas (Selena Capraro); Archives of Manitoba, Winnipeg (Jason Martin, Vince Teetaert); Archives of Ontario, Toronto (Roberto Lima); Arnprior & McNab/Braeside Archives, Arnprior (Emma Carey, Laurie Dougherty); The ArQuives, Toronto (Daniel Payne, Lucie Handley-Girard); Art Gallery of Greater Victoria (Stephen Topfer); Art Gallery of Hamilton (Andrea Howard); Art Gallery of Ontario, Toronto (Alexandra Cousins, Amy Furness, Tracy Mallon-Jensen); Art Windsor-Essex, Windsor (Nicole McCabe); Art in America – Bloomberg Holdings, Art Museum at the University of Toronto; BAND Gallery, Toronto (Claudia Pensa Bowen); Barkerville Historic Town Archives (Mandy Kilsby); Black Cultural Centre for Nova Scotia, Cherry Brook; BlackFlash Magazine, Saskatoon (Maxine Proctor); Boston Public Library; The Brechin Group Inc., Ottawa (Jacqueline Vincent); British Columbia Archives – Royal BC Museum, Victoria (Kelly-Ann Turkington); British Museum, London, U.K. (Lucia Rinolfi); Brock University Archives, St. Catharines; Canadian Heritage Photography Foundation, Mississauga (Gary Landa); Canadian Museum of History, Gatineau (Shannon Mooney, Dominique Taylor); Canadian Press Images (Andrea Gordon); Canadian War Museum, Ottawa (Shannyn Johnson, Erin Wilson); Carleton University Corporate Archives, Ottawa (Shannon Hodge); Catriona Jeffries Gallery, Vancouver (Asia Jong, Steven Cottingham); Ciel Variable, Montreal; City of Toronto Archives (Paul Sharkey, Ariella Elema); Cole Harbour Regional Museum and Farm Archives (Heather Adams); Copyright Visual Arts, Ottawa and Montreal (Marcia Lea, Bernard Guerin, Jane Labiak); Cumberland Museum and Archives (Lia Tarle); diChroma Photography, Madrid, Spain (Anne Morin); Don's Photo, Winnipeg (Natalia Medianets); Equinox Gallery, Vancouver (Chantelle Fawcett); Estate of Carl Beam (Anong Beam); Estate of Tess Boudreau Taconis (Lucy Medland); Estate of Lynne Cohen (Andrew Lugg); Estate of Sylvain P. Cousineau (Penny Cousineau-Levine, Zöe Cousineau, Dylan Cousineau); Estate of Charles Gagnon (Eames Gagnon); Estate of Fred Herzog; Estate of Yousuf Karsh (Julie Grahame); Estate of Minna Keene and Violet Keene Perinchief (Tom Sturrup); Estate of Roy Kiyooka (Fumiko Kiyooka); Estate of Arnaud Maggs; Estate of Panchal Mansaram (Mila Mansaram); Estate of Murray McKenzie (Debra Barrett, Sara McKenzie); Estate of Michael Morris (Rahmi Emin); Estate of Harold Mortimer-Lamb (Anny Scoones); Estate of Lida Moser (Eric Denker); Estate of Michel Saint-Jean; Estate of Michael Semak; Estate of Barbara Spohr; Estate of Ulli Steltzer (Michael Steltzer); Estate of Margaret Watkins (Joseph Mulholland, Glasgow, Scotland); Family of Beverly Brown; Family of Ron Nelson (Martha Nelson, Rob Nelson); Family of Sam Tata; Feminist Art Conference, Toronto (Ilene Sova); General Synod Archives, Anglican Church of Canada, Toronto (Laurel Parson); George Eastman Museum, Rochester, New York (Bruce Barnes, David Howe, Alice Wynd, Alma Omerhodzic); Getty Images; Glenbow Western Research Centre, University of Calgary (Chelsea Ambler, Rowena Johnson); Glenbow Museum and Archives, Calgary (Nadia Singleton); Hidden Lane Gallery, Glasgow, Scotland; Historical Society of Ottawa; Hockey Hall of Fame, Toronto (Craig Campbell); The Image Centre, Toronto (Paul Roth, Anna Jedrzejowski, Chantal Wilson); Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau (Kevin Sakolinsky); Isabella Stewart Gardner Museum, Boston (Maggie Goldstein); J. Paul Getty Museum, Los Angeles (Jacklyn Burns); Japanese Canadian Artist Directory (Yukari Peerless); Kodak Brand Studio; Kule Folklore Centre – Bohdan Medwidsky Ukrainian Folklore Archives, University of Alberta, Edmonton (Nataliia Yesypenko); Lakehead University Archives, Thunder Bay;

Eglington, Evergon, Alyssa Fearon, Robert Frank Foundation, Cees van Gemerden, Michelle Gewurtz, Angela Grauerholz, Sunil Gupta, Clara Gutsche, Pamela Harris, Jamelie Hassan, Thaddeus Holownia, Susan Hopkins, Geoffrey James, Sam Kanga, Gemey Kelly, Suzy Lake, Jeanette Langmann, Ruth Less, Nina Levitt, Keith Lock, Henry Lu, Ken Lum, Ian MacEachern, Rod MacIvor, Doug Maclean, Susan McEachern, Robert Minden, Murray Mosher, Claire Mulholland, Andrea Nelson, Jaime Nesrallah, Linh Nguyen, Shelley Niro, Arthur Nishimura, Irv Osterer, John Paskievich, Marian Penner Bancroft, Pauline Petit, James Russell, Michael Schreier; Allan Sekula Studio (Ina Steiner); Orest Semchishen, Sandra Semchuk, Michael Snow Studio (Peggy Gale, Mani Mazinani); Greg Staats, Susan Stewart, Shin Sugino, Maia Sutnik, Andrea Szilasi, Gabor Szilasi, Norman Takeuchi, Michael Torosian, Serge Tousignant, Larry Towell, Ann Thomas, Jeff Thomas, Bill Vazan, Jeff Wall, Ian Wallace, Paul Wong.

ACI recognizes the additional private collectors who have given permission for their works to be published in this edition.

Credits for Cover Images

Chinese man in Revolutionary background, 1912, by C.D. Hoy. (See below for details.)

Nickel Tailings #34, Sudbury, Ontario, 1996, by Edward Burtynsky. Courtesy of Edward Burtynsky / Nicholas Metivier Gallery, Toronto. © Edward Burtynsky.

The Rebel, 1987, by Shelley Niro. (See below for details.)

Spring inundation on Saint Lawrence River near Montreal, Quebec, c.1865, by Alexander Henderson. (See below for details.)

Credits for Banner Images

Preface: Sunil Gupta, *Sunil with Fakroon*, 1975. (See below for details.)

Historical Overview: Hugh Lee Pattinson, *The Horseshoe Falls, part of Niagara Falls*, 1840. (See below for details.)

Key Photographers: Margaret Watkins, *"The Well Groomed Woman's Manicure,"* Cutex advertisement (detail), 1925. (See below for details.)

Institutions: Michel Lambeth, *Union Station*, 1957. (See below for details.)

Genres & Critical Issues: George Hunter, *Dofasco and Stelco Steel Mills, Hamilton, Ontario*, 1954. (See below for details.)

Techniques & Technologies: Evergon, *Homage to the Old Man in Red Turban – The Burning of the Heretics*, 1985. (See below for details.)

Sources & Resources: Edward Burtynsky, *Railcuts #8 (Red hill, C.N. train) C.N. Track, Thompson River, British Columbia*, 1985. (See below for details.)

Where to See: View of the *People Tree* at Expo 67 in Montreal, 1967. (See below for details.)

Copyright & Credits: Rosemary Gilliat Eaton, *Inuk woman, Annie Jonas, carrying a baby, Joseph Jonas, on her back, Kuujjuaq, Quebec*, c.June–September, 1960. (See below for details.)

Credits for Images

Abraham Plante, Trapper, 1930s, by James Brady. Collection of the Glenbow Museum, Calgary (PA-2218-26). Courtesy of the Glenbow Museum.

Administrative routine is handled in the camp Commission offices by second-generation Japanese, 1943, by Jack Long. Collection of Library and Archives Canada, Ottawa (5078613). Courtesy of Library and Archives Canada.

Advertisement for the Kodak Camera, 1890, by Eastman Company. Collection of the George Eastman Museum, Rochester, New York (2003.1266.0032). Courtesy of the George Eastman Museum.

Advertisement for Mrs. Fletcher's services as a "Professor and Teacher of the Photogenic Art," featured in the *Montreal Transcript*, September 16, 1841. Courtesy of Luminous-lint.

Advertisement for Vallée's *Views of Quebec*, 1878, by Louis-Prudent Vallée. Collection of Musée national des beaux-arts du Québec, Quebec City, Gift of the Michel Lessard collection (2006.1413). Courtesy of Musée national des beaux-arts du Québec.

African Appeal, Phyllis Marshall, c.1935, by Violet Keene Perinchief. Collection of the Image Centre, Toronto, Gift of the Sturrup Family, 2020. Courtesy of the Image Centre. © Estate of Minna Keene and Violet Keene Perinchief.

Aggeok Pitseolak, Ashevak, Johnniebo and an Inuit woman dragging a dead seal, c.1940–60, by Peter Pitseolak. Collection of the Canadian Museum of History, Gatineau (2000-330). Courtesy of the Canadian Museum of History.

Aggeok Pitseolak wearing a beaded amauti, c.1940-60, by Peter Pitseolak. Collection of the Canadian Museum of History, Gatineau (2000-684). Courtesy of the Canadian Museum of History.

Agnes Street Poulterer's Establishment, 1910, by William James. Collection of the City of Toronto Archives (Fonds 1244, Item 73-49). Courtesy of the City of Toronto Archives.

Alariak gathering wood. Although her name was Alariak, everybody called her Alanaaq, 1949-50, by Richard Harrington. Collection of Library and Archives Canada, Ottawa (3193993). Courtesy of Library and Archives Canada and Stephen Bulger Gallery.

Album-page showing elephant riding in Sri Lanka, 1957-59, by Margaret Corry. Collection of the Royal Ontario Museum, Toronto. Courtesy of ROM (Royal Ontario Museum), Toronto, Canada. © ROM.

Album-page showing scenes during a drive through the Trincomalee hills in Sri Lanka, 1957-59, by Margaret Corry. Collection of the Royal Ontario Museum, Toronto. Courtesy of ROM (Royal Ontario Museum), Toronto, Canada. © ROM.

Américan Cloisonné (detail), 1987-88, by Ron Benner. Collection of the Civic Plant Conservatory, Saskatoon. Courtesy of the artist. © Ron Benner. Photo credit: Brenda Pelkey.

Amrita and Mrs. Sondhi, 1986, by Ken Lum. Collection of the National Gallery of Canada, Ottawa, Gift of Ydessa Hendeles, Toronto, 1993 (37583). Courtesy of the artist. © Ken Lum.

Anciana Dona Chencha (Old Dona Chencha), printed in 1999, by Reva Brooks. Courtesy of Stephen Bulger Gallery, Toronto. © Estate of Reva Brooks.

André Kertész, 144 Views, December 8, 1980, by Arnaud Maggs. Collection of the National Gallery of Canada, Ottawa, Purchased 1993 (37045). Courtesy of the National Gallery of Canada. © Estate of Arnaud Maggs. Photo credit: NGC.

Andrea Szilasi in her bedroom, Westmount, Quebec, 1979, 1979, by Gabor Szilasi. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1980 (EX-80-131). Courtesy of the artist. © Gabor Szilasi.

Angels, Saint-Jean-Baptiste Day, Montreal, Quebec, 1962, by Sam Tata. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1966 (EX-66-324). Courtesy of the National Gallery of Canada. © Estate of Sam Tata. Photo credit: NGC.

Aperion, 1980, by Barbara Spohr. Collection of the J. Paul Getty Museum, Los Angeles (84.XP.674.14). Courtesy of the J. Paul Getty Museum. © Estate of Barbara Spohr.

Are You Talking to Me? #3, 1979, by Suzy Lake. Collection of the Art Gallery of Ontario, Toronto, Purchased with the assistance of Art Toronto 2009 Opening Night Preview and the David Yuile and Mary Elizabeth Hodgson Fund and Greg Latremoille, 2009 (2009/101.1-.7). Courtesy of Suzy Lake. © Suzy Lake.

Around the Camp Fire, Caribou Hunting series, Montreal, 1866, by William Notman. Collection of the McCord Stewart Museum, Montreal, Purchase from Associated Screen News Ltd. (VIEW-596.A). Courtesy of the McCord Stewart Museum.

Art is Political, 1975, by Carole Condé and Karl Beveridge. Courtesy of the artists. © Carole Condé and Karl Beveridge / Visual Arts-CARCC, 2023.

Ashevak Ezekiel and Kooyoo Pitseolak leaving on the dog sled, c.1940–60, by Peter Pitseolak. Collection of the Canadian Museum of History, Gatineau (2000-1625). Courtesy of the Canadian Museum of History.

At the Crosswalk I, 1988, by Ian Wallace. Collection of the National Gallery of Canada, Ottawa, Purchased 1990 (30721.1-4). Courtesy of Catriona Jeffries Gallery, Vancouver.

At the intersection of Saint-Flavien and Couillard streets, Québec, 1950, by Lida Moser. Collection of Musée national des beaux-arts du Québec, Quebec City, Gift of François and Didier Morelli (2017.314). Courtesy of Musée national des beaux-arts du Québec. © Estate of Lida Moser.

Atlantic, 1967, by Michael Snow. Collection of the Art Gallery Ontario, Toronto, Purchased 1980 (79/339). Courtesy of the Art Gallery of Ontario. © Estate of Michael Snow.

Attendees of the *VISIONS* conference, 1985, photograph by Cees van Gemerden. Courtesy of the McMaster Museum of Art, Hamilton. © Cees van Gemerden.

Authorization, 1969, by Michael Snow. Collection of the National Gallery of Canada, Ottawa, Purchased 1969 (15839). Courtesy of the Estate of Michael Snow. © Estate of Michael Snow. Photo credit: NGC.

Baba's Garden, Hafford, Saskatchewan 1985-1986, 1985–86, by Sandra Semchuk. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1986 (EX-86-353.1-17). Courtesy of the artist. © Sandra Semchuk.

Barkerville's Hotel de France, before the fire of September 16, 1868, before September 1868, by Frederick Dally. Collection of BC Archives, Royal BC Museum, Victoria (A-02051). Courtesy of BC Archives, Royal BC Museum.

Bathroom, Lotbinière, 1977, printed 1979, by Gabor Szilasi. Collection of the National Gallery of Canada, Ottawa, Gift of Evelyn Coutellier, Brussels, 1988 (36096.18). Courtesy of the artist. © Gabor Szilasi.

Bear at Higgins Street, Winnipeg, Manitoba, 1989, by Jeff Thomas. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 2001 (2001.46). Courtesy of the artist. © Jeff Thomas.

Bear Portraits, Culture Revolution, Toronto, Ontario, 1984, by Jeff Thomas. Courtesy of Stephen Bulger Gallery, Toronto. © Jeff Thomas.

Beatrice Lillie, 1948, by Yousuf Karsh. Collection of the National Portrait Gallery, London, U.K., Given by the photographer, Yousuf Karsh, 1984 (NPG P248). Courtesy of the Estate of Yousuf Karsh. © Estate of Yousuf Karsh.

Belvidère Lodge, from the illustrated book *Maple Leaves: Canadian History and Quebec Scenery*, 1865, by Jules-Isaïe Benoît Livernois. Collection of Musée national des beaux-arts du Québec, Quebec City, Purchased 1957, Transferred to the Library of the Musée national des beaux-arts du Québec in 1995 (1995.599.03). Courtesy of Musée national des beaux-arts du Québec.

Bert General, my step-grandfather, husking white corn, Smooth Town, Six Nations Reserve, 1980, by Jeff Thomas. Courtesy of Stephen Bulger Gallery, Toronto. © Jeff Thomas.

Between Dreaming & Living #5, 1985, by Vikky Alexander. Collection of the International Center of Photography, New York, Gift of the artist, 2000 (781.2). Courtesy of Tara Downs Gallery, New York. © Vikky Alexander.

Bill Barilko scores the Stanley-cup winning goal during overtime in Game 5 of the Stanley Cup Final between the Toronto Maple Leafs and Montreal Canadiens, April 21, 1951, by Lou and Nat Turofsky. Collection of the Hockey Hall of Fame, Toronto, Imperial Oil – Turofsky Collection (000008494). Courtesy of the Hockey Hall of Fame.

Biomechanics Lab–Biomechanical Models, 1984, by Blake Fitzpatrick. Collection of the Robert McLaughlin Gallery, Oshawa, Purchased 1989 (1989FB41). Courtesy of the Robert McLaughlin Gallery. © Robert McLaughlin Gallery.

Birds in Flight, Straits of Juan de Fuca, 1965, by Roloff Beny. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1966 (66-5637). Courtesy of the National Gallery of Canada. © Library and Archives Canada. Photo credit: NGC.

Black Man Pender, 1958, by Fred Herzog. Courtesy of Equinox Gallery, Vancouver. © Estate of Fred Herzog.

Bloor Street Viaduct, Deck Looking West, July 18, 1917, by Arthur Goss. Collection of the City of Toronto Archives (Fonds 200, Series 372, Subseries 10, Item 841). Courtesy of the City of Toronto Archives.

The Bluffs, Toronto, c.1918, by Arthur Goss. Collection of Library and Archives Canada, Ottawa (3532255). Courtesy of Library and Archives Canada.

The Boat, 1973, printed 1976, by Sylvain P. Cousineau. Collection of the National Gallery of Canada, Ottawa, Gift of Evelyn Coutellier, Brussels, 1988 (36036). Courtesy of the National Gallery of Canada. © Estate of Sylvain Cousineau. Photo credit: NGC.

Boon Hui, 1987, by Ken Lum. Collection of the National Gallery of Canada, Ottawa, Gift of Ydessa Hendeles, Toronto, 1993 (37584). Courtesy of the artist. © Ken Lum.

Boulevard de Maisonneuve, Montréal, 1969, by Michel Saint-Jean. Collection of the Montreal Museum of Fine Arts, Gift of the heirs of Lucile Bélanger and Michel Saint-Jean (2017.726). Courtesy of the Montreal Museum of Fine Arts. © Estate of Michel Saint-Jean.

Boulevard du Temple, Paris, c.1838, by Louis-Jacques-Mandé Daguerre. Courtesy of Wikimedia Commons.

The Bounce, Montreal Snowshoe Club, QC, 1886, by Wm. Notman & Son. Collection of the McCord Stewart Museum, Montreal, Purchase from Associated Screen News Ltd. (VIEW-2425). Courtesy of the McCord Stewart Museum.

Boxers at the Entrance of a Toronto Subway, 1976, by P.Mansaram. Collection of the Royal Ontario Museum, Toronto, Gift of the artist (2015.75.20). Courtesy of ROM (Royal Ontario Museum), Toronto, Canada. © ROM and © Estate of P.Mansaram.

Boys on Shed, 1962, printed 2008, by Fred Herzog. Collection of the National Gallery of Canada, Ottawa, Purchased 2010 (2010.84). Courtesy of Equinox Gallery, Vancouver. © Estate of Fred Herzog.

Brewster-style stereoscope, c.1850, by unknown maker. Courtesy of the George Eastman Museum, Rochester, New York.

British Columbia Gems of the Year 1883, 1884, by Hannah Maynard. Collection of BC Archives, Royal BC Museum, Victoria (C-07409). Courtesy of BC Archives, Royal BC Museum.

Broken Egg Collection, 1979, by Evergon. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1980 (EX-80-567). Courtesy of the National Gallery of Canada. © Evergon. Photo credit: NGC.

Brome Lake, Knowlton, Que., Falls at the Outlet, c.1905, by Sally Eliza Wood. Collection of the Bibliothèque et Archives nationales du Québec, Montreal (0003761771). Courtesy of the Bibliothèque et Archives nationales du Québec.

Brownie Box Set, c.1901, by Eastman Kodak Company. Collection of the George Eastman Museum, Rochester, New York, Gift of Robert and Lynne Shanebrook (2021.0002.0001–0014). Courtesy of the George Eastman Museum.

Builders, c.1930, by John Vanderpant. Collection of the National Gallery of Canada, Ottawa, Purchased 2006 (41964). Courtesy of the National Gallery of Canada. Photo credit: NGC.

A Busy Corner in Greenwich Village, Will o' the Wisp Tea Room, Idee Chic (?), Aladdin Tea Room, c.1905–40, by Jessie Tarbox Beals. Collection of the New York Historical Society Museum and Library (PR-004-05-41). Courtesy of the New York Historical Society Museum and Library.

Canada, "the Bread-Mother" of the World, 1922, by Edith S. Watson. Courtesy of the Toronto Public Library.

Canada East, portfolio from the maple box, 1859-60, by William Notman. Collection of the McCord Stewart Museum, Montreal, Gift of Mr. James Geoffrey Notman (N-0000.193.1-202). Courtesy of the McCord Stewart Museum. Photo credit: McCord Stewart Museum.

"Canada: The Rich Earth" (National Film Board Photo Story 402A), November 2, 1965, photographs by Chris Lund, English text by John Ough. Collection of the National Film Board Still Photography Division Archive, National Gallery of Canada, Ottawa (65-6587). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Canadian National Exhibition–Entrance to the Manufacturers and Liberal Arts Building, c.1910, photographer unknown. Collection of the Toronto Public Library (37131055405153D). Courtesy of the Toronto Public Library.

Canadian Pacific Railway Survey. In the heart of the Rocky Mountains. A snowstorm, 1872, by Charles Horetzky. Collection of Library and Archives Canada, Ottawa (e011067226-v8). Courtesy of Library and Archives Canada.

Canadian Pacific Railway Survey. Northwest corner of Lake Tochquonyata showing the only rough portion subject to snow slides, British Columbia, 1874, by Charles Horetzky. Collection of Library and Archives Canada, Ottawa (e011067229-v8). Courtesy of Library and Archives Canada.

Cape Trinity, Saguenay, c.1865–75, by Alexander Henderson. Collection of the National Gallery of Canada, Ottawa, Purchased 1985 (29182). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Capt. Huyshe as "Cavalier of the time of Charles II," Montreal, QC, 1870, by William Notman. Collection of the McCord Museum Stewart, Montreal, Purchase, funds graciously donated by *Maclean's* magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd. (I-43856.1). Courtesy of the McCord Stewart Museum.

Certificate of payment of head tax (Kwok Chee Mark), March 25, 1918. Collection of Library and Archives Canada, Ottawa (106434). Courtesy of Library and Archives Canada. © Government of Canada. Reproduced with the permission of Library and Archives Canada (2023).

Chamaenerion angustifolium (Fireweed), c.1910, by Mary Schäffer. Collection of the Whyte Museum of the Canadian Rockies, Banff (V527/II/A/PS 1 – 550). Courtesy of the Whyte Museum of the Canadian Rockies.

Chateaubriand Avenue, Montreal, Quebec, January 1975, by Barbara Deans. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1975 (75-X-699). Courtesy of the National Gallery of Canada. © Barbara Deans. Photo credit: NGC.

Chicago, December 1965, printed 1966, by Dave Heath. Collection of the Nelson-Atkins Museum of Art, Kansas City (2012.39.18). Courtesy of the Nelson-Atkins Museum of Art. © Estate of Dave Heath / Stephen Bulger Gallery.

Child and Nurse, 1906, by Arthur Goss. Collection of Library and Archives Canada, Ottawa (3206530). Courtesy of Library and Archives Canada.

Children. A Gym in Your Own Backyard, July 10, 1942, by Conrad Poirier. Collection of the National Library and Archives of Quebec, Montreal (P48 S1 P7518). Courtesy of the National Library and Archives of Quebec.

Children at St. Michael's Indian Residential School, 1937–49, by Beverly Brown. Collection of the Museum of Anthropology, University of British Columbia, Vancouver. Courtesy of the Museum of Anthropology. Reproduced with permission of the Brown family.

Children in Raincoats Blowing Bubbles, Paris, France, 1967, by Michael Semak. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1969 (69-1585). Courtesy of the National Gallery of Canada. © Estate of Michael Semak / Visual Arts-CARCC, 2023. Photo credit: NGC.

Chinese man in Revolutionary background, 1912, by C.D. Hoy. Collection of the Barkervillle Historic Town Archives (P1687). Courtesy of the Barkerville Historic Town Archives.

Choreographed Puppet #3, 1976/77, by Suzy Lake. Collection of Georgia Scherman Projects, Toronto. Courtesy of the artist. © Suzy Lake.

Circular Walk Inside Arctic Circle Around Inuvik, N.W.T., 1969, by N.E. Thing Co. Courtesy of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver. Gift of IAIN BAXTER& and Ingrid Baxter, 1995. © N.E. Thing Co. / Ingrid Baxter and IAIN BAXTER&.

Civil Rights March, Ottawa, 1965, printed 1995, by Ted Grant. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1999 (EX-99-93). Courtesy of the National Gallery of Canada. © Estate of Ted Grant. Photo credit: NGC.

Close-up portrait of a chickadee taking a sunflower seed from Dorothy Stotesbury's mouth. Shilly Shally Lodge, Gatineau Park, c.1958, by Rosemary Gilliat Eaton. Collection of Library and Archives Canada, Ottawa (4311382). Courtesy of Library and Archives Canada.

Coldstream — Hops Going to Market, c.1896–97, by Ishbel Maria Gordon (Lady Aberdeen), Marchioness of Aberdeen and Temair. Collection of the National Gallery of Canada, Ottawa, Gift of Mary and Clarke Ketchum, Smiths Falls, Ontario, 1980 (PSC97:202:25A). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Collecting Ground for Dinosaur Remains in the Badlands of Southern Alberta, early twentieth century, photographer unknown. Collection of the Canadian Museum of History, Gatineau (IMG2011-0036-0691-LS). Courtesy of the Canadian Museum of History.

Columbia Ice Field, Alberta, 1965, by Roloff Beny. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1966 (66-5619). Courtesy of the National Gallery of Canada. © Library and Archives Canada. Photo credit: NGC.

Community of Akalvik, NWT, 1930, by Archibald Lang Fleming. Collection of the General Synod Archives, Anglican Church of Canada, Toronto. Courtesy of the General Synod Archives, Anglican Church of Canada.

The Complete Prestige 12" Jazz Catalogue (installation view), 1999, by Arnaud Maggs. Collection of the National Gallery of Canada, Ottawa, Gift of Spring Hurlbut, Toronto, 2013 (46196.1-828). Courtesy of the Estate of Arnaud Maggs and Stephen Bulger Gallery, Toronto. © Estate of Arnaud Maggs. Photo credit: Gabor Szilasi.

Confrontacion (Elodia), 1948, by Reva Brooks. Courtesy of Stephen Bulger Gallery. © Estate of Reva Brooks.

Conspiracy of Silence (detail), 1987, by Nina Levitt. Courtesy of the artist. © Nina Levitt.
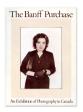

A colourized or tinted postcard photo of the Union Steamship Company vessel S.S. *Capilano* docked at Keats Island, 1930, by Helen McCall. Collection of the Sunshine Coast Museum and Archives, Gibsons, B.C. (Object 1221). Courtesy of the Sunshine Coast Museum and Archives.

Cover of *Art in America (May–June 1969)*, April 30, 1969, by N.E. Thing Co. Courtesy of the Morris and Helen Belkin Art Gallery Archives, University of British Columbia, Vancouver. © N.E. Thing Co. / Ingrid Baxter and IAIN BAXTER&.

Cover of *The Banff Purchase: An Exhibition of Photography in Canada* (1979), featuring *Lynn Chrisman, Vancouver Art School Student, Vancouver, British Columbia*, 1975, by Nina Raginsky. Collection of the National Gallery of Canada, Ottawa, Purchased 1977 (EX-77-662). Courtesy of the National Gallery of Canada. © Nina Raginsky. Photo credit: NGC.

Cover of *BlackFlash* magazine 2, no. 2, Summer 1984. Cover photo: Orest Semchishen. Courtesy of *BlackFlash* magazine, Saskatoon.

Cover of *Canadian Photographer*, March 1961 (Toronto: Photo Equipment Publications, 1961). Courtesy of Toronto Public Library.

Cover of *Image 2: Photography / Photographie Canada* (Ottawa: National Film Board, 1967), by Jeremy Taylor. Collection of the National Gallery of Canada Library and Archives, Ottawa. Courtesy of the National Gallery of Canada Library and Archives. Photo credit: NGC.

Cover of *OVO* magazine, no. 4, September 1971. Cover photo: Peter Höfle. Courtesy of abibliodocs / AbeBooks.com.

Cover of *The St. Louis and Canadian Photographer* (St. Louis, MO, United States), Volume 6, Issue 4 (April 1988). Collection of the George Eastman Museum Library, Rochester, New York (TR15.H578 Reel P114). Courtesy of the George Eastman Museum.

Cover of *Transcanada Letters*, 1975, by Roy Kiyooka. Courtesy of Talonbooks, Vancouver. © Estate of Roy Kenzie Kiyooka.

C.P.R. (Canadian Pacific Railway)—Open observation car, the porter is selling goggles against the dust of the engine, 1933, by Felix H. Man. Collection of Library and Archives Canada, Ottawa (e011297599). Courtesy of Library and Archives Canada.

Crowd, 1988, by Angela Grauerholz. Collection of the Musée d'art contemporain de Montréal, Gift of the artist, 1997 (D 97 63 PH 1). Courtesy of the Musée d'art contemporain de Montréal. © Angela Grauerholz.

Cultural Parade with Posters of Mao Tse-Tung and Chu Te, July 4, 1949, July 4, 1949, printed 1970, by Sam Tata. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1978 (EX-78-600). Courtesy of the National Gallery of Canada. © Estate of Sam Tata. Photo credit: NGC.

Curtis Kuunuaq Konek interviews Elder Martha Otokala Okutak for Project Naming, Arviat, Nunavut, in the short documentary, *Project Naming – Every Picture Tells a Story*. Courtesy of Library and Archives Canada. © Government of Canada. Reproduced with the permission of Library and Archives Canada (2023).

Cutting on the 49th Parallel, 1861, photographer unknown. Collection of Library and Archives Canada, Ottawa (3241713). Courtesy of Library and Archives Canada.

Daniel Spence, Lonesome Trapper, age 102, 1984, by Murray McKenzie. Indigenous Art Collection, Crown-Indigenous Relations and Northern Affairs, Gatineau (306266). Courtesy of the Indigenous Art Collection, Crown-Indigenous Relations and Northern Affairs. © Estate of Murray McKenzie. Photo credit: Lawrence Cook.

Dealey Plaza/Recognition and Mnemonic, 1983, by Stan Denniston. Collection of Museum London, Gift of the Artist in memory of Jim Denniston, 2003 (003.A.52.1-.73). Courtesy of Museum London. © Stan Denniston / Visual Arts-CARCC, 2023.

Decorated Stoney teepees, Banff Indian Days, c.1930s, by Arnold Lupson. Collection of the Glenbow Museum, Calgary (NA-667-863). Courtesy of the Glenbow Museum.

Design–Angles, 1919, by Margaret Watkins. Collection of the Amon Carter Museum of American Art, Fort Worth, Texas (P1983.41.3). Courtesy of the Amon Carter Museum of American Art. © Joseph Mulholland, Glasgow, Scotland.

The Destroyed Room, 1978, by Jeff Wall. Collection of the National Gallery of Canada, Ottawa, Purchased 1979 (23401). Courtesy of the artist. © Jeff Wall Studio.

Detail from *Oshawa, A History of Local 222, United Auto Workers, CLC (Part II) 1938–1945*, 1982–83, by Carole Condé and Karl Beveridge. Various collections. Courtesy of the artists. © Carole Condé and Karl Beveridge / Visual Arts-CARCC, 2023.

DGS "Arctic" frozen in the ice, Fullerton Harbour, Nunavut, April 1905, by Geraldine Moodie. Collection of the Glenbow Museum, Calgary (ND-44-10). Courtesy of the Glenbow Museum.

Diana Boone, Toronto Society, c.1940, by Violet Keene Perinchief. Collection of The Image Centre, Toronto. Courtesy of The Image Centre. © Estate of Minna Keene and Violent Keene Perinchief.

Distant view of Cape Dorset, c.1942–43, by Peter Pitseolak. Collection of the Canadian Museum of History, Gatineau (2000-215). Courtesy of the Canadian Museum of History.

Dofasco and Stelco Steel Mills, Hamilton, Ontario, 1954, by George Hunter. Collection of the Art Gallery of Ontario, Toronto, Gift of George Hunter, R.C.A, 2010 (2010/260). Courtesy of the Art Gallery of Ontario. © Canadian Heritage Photography Foundation. Photo credit: AGO.

Dolls, 1940, by Violet Keene Perinchief. Courtesy of Stephen Bulger Gallery, Toronto. © Estate of Minna Keene and Violent Keene Perinchief.

Domestic Symphony, 1919, by Margaret Watkins. Collection of the National Gallery of Canada, Ottawa, Purchased 1984 with the assistance of a grant from the Government of Canada under the terms of the Cultural Property Export and Import Act (20627). Courtesy of The Hidden Lane & The Hive, Glasgow. © Joseph Mulholland, Glasgow, Scotland.

Double-page spread of *Open Passport*, 1973, by John Max. Courtesy of Stephen Bulger Gallery, Toronto. © Estate of John Max.

The Drain, 1989, by Jeff Wall. Courtesy of the Jeff Wall Studio. © Jeff Wall.

Duck over Pierre, 1982, by Evergon. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1987 (EX-87-130). Courtesy of the National Gallery of Canada. © Evergon. Photo credit: NGC.

Duyen, Thien's mother, learns French at the COFI (Orientation and Training Center for Immigrants), 1980, from the Thien & Hung series, 1980–95, by Claire Beaugrand-Champagne. Courtesy of the artist. © Claire Beaugrand-Champagne.

E.L. Laliberté posing with his high wheel bicycle, date unknown, by Jules-Ernest Livernois. Collection of Library and Archives Canada, Ottawa (3392755). Courtesy of Library and Archives Canada.

THE EARTHLY PARADISE: Homage to Claude Lorraine, 1980, by Jennifer Dickson. Collection of the Agnes Etherington Art Centre, Kingston, Gift of Jennifer Dickson, 1986 (39-067.078). Courtesy of the Agnes Etherington Art Centre. © Jennifer Dickson / Visual Arts-CARCC, 2023. Photo credit: Bernard Clark.

Eastern Arctic, Flag raising at Craig Harbour, 1951, by Douglas Wilkinson. Collection of Library and Archives Canada, Ottawa (4820737). Courtesy of Library and Archives Canada.

Elaine Charleyboy and Chief William Charleyboy (Redstone), c.1910, by C.D. Hoy. Collection of the Barkerville Historic Town Archives (P1583). Courtesy of the Barkerville Historic Town Archives.

Elder Mary Monias (100) from Cross Lake First Nation, c.1967–96, by Murray McKenzie. Collection of the Winnipeg Art Gallery, Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor (G-97-175). Courtesy of the Winnipeg Art Gallery. © Estate of Murray McKenzie.

Emily Carr in her studio, c.1939, by Harold Mortimer-Lamb. Collection of the Art Gallery of Greater Victoria (1980.087.003). Courtesy of the Art Gallery of Greater Victoria.

Eunadie Johnson, Crisis Centre Director, Thompson, Manitoba, 1985, by Pamela Harris. Courtesy of Pamela Harris. © Pamela Harris.

Evening Sunset on Black Creek, c.1900–01, by Sidney Carter. Collection of Library and Archives Canada, Ottawa (PA-112002). Courtesy of Library and Archives Canada.

Evergreens and Mountains, CPR, 1914–15, by Minna Keene. Collection of the Image Centre, Toronto, Gift of the Sturrup Family, 2020 (AG05.2019.1004:0839). Courtesy of the Image Centre. © Estate of Minna Keene and Violet Keene Perinchief.

Evolution of a Homestead, c.1906, creator unknown. Collection of Library and Archives Canada, Ottawa (C-126300). Courtesy of Library and Archives Canada.

Examining new arrivals in Immigration Examination Hall, Pier 21, March 1952, by Chris Lund. Collection of Library and Archives Canada, Ottawa (5015386). Courtesy of Library and Archives Canada.

An Extended and Continuous Metaphor No. 6, 1983, by Sorel Cohen. Collection of the National Gallery of Canada, Ottawa, Purchased 1984 (28471.1-3). Courtesy of the National Gallery of Canada. © Sorel Cohen / Visual Arts-CARCC, 2023. Photo credit: NGC.

Fast, 1930s, by Brodie Whitelaw. Collection of Library and Archives Canada, Ottawa (e011202557). Courtesy of Library and Archives Canada.

Faverol, Normandy, 1914, attributed to Gabriel Lippmann. Private collection.

Female worker Pauline Renard stencils a case of 25-pounder shells ready for shipment at the Cherrier or Bouchard plants of the Defense Industries Limited, 1944, by Harry Rowed. Collection of Library and Archives Canada, Ottawa (3197514). Courtesy of Library and Archives Canada.

Ferdinand Roy's sisters baking bread in the oven, Pointe-à-la-Frégate, Québec, 1938, by Charles Marius Barbeau. Collection of the Canadian Museum of History, Gatineau (81100, CD2003-0344-008). Courtesy of the Canadian Museum of History.

Fête religieuse portugaise, Montréal, Québec, from the series Week-end au Paradis Terrestre!, 1980, by Michel Campeau. Courtesy of the artist. © Michel Campeau / Visual Arts-CARCC, 2023.

Fifth Avenue at 25 Street (at dusk), 1906, by Jessie Tarbox Beals. Collection of the Museum of the City of New York (91.53.39). Courtesy of the Museum of the City of New York.

Filmstrip Section, National Film Board of Canada, February 1945, by F.C. Tyrell. Collection of Library and Archives Canada, Ottawa (a193041). Courtesy of Library and Archives Canada.

First Bell Cords (annotated photo album #2), June 4, 1928, by Thomas Glendenning Hamilton and Lillian Hamilton. Collection of the University of Manitoba Archives, Winnipeg (PC 12, A.79-41). Courtesy of the University of Manitoba Archives.

Five children playing funeral, c.1930–50, by George Johnston. Collection of the Yukon Archives, Whitehorse, George Johnston Fonds (82/428 #69 PHO 59). Courtesy of the Yukon Archives.

Florence Davidson, weaving a cedar hat, 1975, by Ulli Steltzer. Collection of the Legacy Art Galleries, University of Victoria (U997.33.78). Courtesy of the Legacy Art Galleries. © Estate of Ulli Steltzer.

Formative Triptych (detail), 1989, by June Clark. Collection of the Art Gallery of Ontario, Toronto, Purchase with assistance from the Estate of P.J. Glasser, 2016 (2016/43). Courtesy of the Art Gallery of Ontario. © June Clark. Photo of Bessie Smith © Carl Van Vechten Trust.

Fort and stores of the Honourable Hudson's Bay Company, Fort Garry at the confluence of Red River and the Assiniboine, 1858, by Humphrey Lloyd Hime. Collection of Library and Archives Canada, Ottawa (3243329). Courtesy of Library and Archives Canada.

43 miles above Yale; an evening encampment at Boothroyds, Fraser River wagon road, c.1867, by Frederick Dally. Collection of BC Archives, Royal BC Museum, Victoria (A-03875). Courtesy of BC Archives, Royal BC Museum.

Four-lens camera, c.1880. Collection of the National Gallery of Canada, Ottawa. Courtesy of the National Gallery of Canada. Photo credit: NGC.

Four to Five, 1962, by Michael Snow. Collection of the Art Gallery of Ontario, Toronto, Purchased with funds donated by AGO members, 1991 (91/53). Courtesy of the Art Gallery of Ontario. © Estate of Michael Snow.

Framework of tube and staging no. 8, Victoria Bridge, Montreal, QC, 1859, by William Notman. Collection of the McCord Stewart Museum, Montreal, Gift of Mr. James Geoffrey Notman (N-0000.193.127). Courtesy of the McCord Stewart Museum.

Freighter's Boat on the banks of the Red River, MB, 1858, by Humphrey Lloyd Hime. Collection of the McCord Stewart Museum, Montreal (MP-0000.1453.4). Courtesy of the McCord Stewart Museum.

Fruit Study, c.1905, by Minna Keene. Collection of the National Gallery of Canada, Ottawa, Purchased 2020 (48994). Courtesy of the National Gallery of Canada. © Estate of Minna Keene and Violet Keene Perinchief. Photo credit: NGC.

Fujiko Imajishi Rehearsing for a Canadian Broadcasting Commission Recording at St. James, Toronto, 1973, printed 1974, by Walter Curtin. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1974 (74-X-1871). Courtesy of the National Gallery of Canada. © Estate of Walter Curtin. Photo credit: NGC.

Galician immigrants, Québec, c.1911, by William James Topley. Collection of Library and Archives Canada, Ottawa (3193424). Courtesy of Library and Archives Canada.

Guatemala. El Quiche. Nebaj (A soldier and a Catholic nun), 1988, by Larry Towell. Courtesy of Magnum Photos, New York (TOL1987003W00044/11). © Larry Towell / Magnum Photos.

Gasoline Motor Flusher, 1922, by Arthur Goss. Collection of the City of Toronto Archives (Fonds 200, Series 372, Subseries 70, Item 113). Courtesy of the City of Toronto Archives.

Gathering/Spring Fishing (detail), 1999, by Jimmy Manning. Collection of the Canada Council Art Bank, Ottawa (03/4-0027). Courtesy of the Canada Council Art Bank. Reproduced with permission from Dorset Fine Arts. © Jimmy Manning. Photo credit: Brandon Clarida Image Services.

Gems of British Columbia for the year 1884, 1884, by Hannah Maynard. Collection of BC Archives, Royal BC Museum, Victoria (G-05042). Courtesy of BC Archives, Royal BC Museum.

Gems of British Columbia for the year 1887, 1888, by Hannah Maynard. Collection of BC Archives, Royal BC Museum, Victoria (C-07410). Courtesy of BC Archives, Royal BC Museum.

Glenn Gould, 1957, by Yousuf Karsh. Courtesy of the Estate of Yousuf Karsh. © Estate of Yousuf Karsh.

Glimpses of Toronto, "Normal School," late nineteenth century, by James Esson. Collection of the Toronto Public Library. Courtesy of the Toronto Public Library.

Government Employment Office, Ottawa, Ontario, 1977, by Lynne Cohen. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1980 (EX-80-113). Courtesy of the Estate of Lynne Cohen. © Estate of Lynne Cohen.

Governor General's Northern Tour. Three Inuit men [Daniel N. Salluviniq (Sudlovenick), Joseph Idlout, Zebeddie Amarualik] holding Brownie cameras await the arrival of the Governor General Vincent Massey at Resolute Bay, N.W.T., March 1956, by Gar Lunney. Collection of Library and Archives Canada, Ottawa (e002265651). Courtesy of Library and Archives Canada.

Grey Nuns, 1861, by George William Ellisson. Collection of the National Gallery of Canada, Ottawa, Purchased 1972 (21645). Courtesy of the National Gallery of Canada. Photo credit: NGC.

A Group Photograph, Tashme, BC, c.1943, photographer unknown. Collection of the Nikkei National Museum and Cultural Centre, Burnaby (2001.5.1.10.5). Courtesy of the Nikkei National Museum and Cultural Centre.

A Group of Thunder Hill, Manitoba, Suffragettes Pose for Billy Beal's Camera, c.1915, by William S. Beal.

Haida woman plaiting a hat in Haida Gwaii, 1881, by Edward Dossetter. Collection of the British Museum, London, U.K. (695432001). Courtesy of the British Museum. © The Trustees of the British Museum.

"Hair Haven" Beauty Salon, Watertown, New York, 1974, by Lynne Cohen. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1975 (75-X-1103 [dup1]). Courtesy of the Estate of Lynne Cohen. © Estate of Lynne Cohen.

Haney's 2nd claim on the North side of the Saskatchewan River, Alberta, 1886, by Joseph Burr Tyrrell. Collection of Library and Archives Canada, Ottawa (3372864). Courtesy of Library and Archives Canada.

Hannah Maynard and her grandson, Maynard McDonald, in a tableau vivant composite photo, c.1893, by Hannah Maynard. Collection of BC Archives, Royal BC Museum, Victoria (F-05031). Courtesy of BC Archives, Royal BC Museum.

Hannah Maynard in a tableau vivant composite photo, c.1893-97, by Hannah Maynard. Collection of BC Archives, Royal BC Museum, Victoria (F-02852). Courtesy of BC Archives, Royal BC Museum.

Harrison, 1989, by Angela Grauerholz. Collection of the Art Gallery of Ontario, Toronto, Gift of Alison and Alan Schwartz, 1999 (99/652). Courtesy of the Art Gallery of Ontario. © Angela Grauerholz.

Harvesters, c.1905, printed c.1920, by Minna Keene. Collection of the National Gallery of Canada, Ottawa, Purchased 2020 (48991). Courtesy of the National Gallery of Canada. © Estate of Minna Keene and Violet Keene Perinchief. Photo credit: NGC.

Harvesting Grain Crops, Arrowwood area, Alberta, 1927, by W.J. Oliver. Collection of the University of Calgary, Glenbow Archives (CU166181). Courtesy of Libraries and Cultural Resources Digital Collections, University of Calgary.

Hauling Freight on Teslin Lake–Fur, Grub, c.1942-43, by George Johnston. Collection of the Yukon Archives, Whitehorse, George Johnston Fonds (82/428). Courtesy of the Yukon Archives.

The Haystack, April 1844, by William Henry Fox Talbot. Collection of the National Gallery of Canada, Ottawa, Purchased 1975 (33487.31). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Helen Konek, c.1949–50, by Richard Harrington. Collection of Library and Archives Canada, Ottawa (e011205256). Courtesy of Library and Archives Canada and Stephen Bulger Gallery.

Helen Konek, c.1949–50, by Richard Harrington. Collection of Library and Archives Canada, Ottawa (e011205255-v8). Courtesy of Library and Archives Canada and Stephen Bulger Gallery.

Helen Mallory Schrader photographing on her farm, near Borden, Saskatchewan, c.1910, by Leonora Schrader. Collection of the Saskatoon Public Library (LH-5258). Courtesy of the Saskatoon Public Library.

Henry Moore (collage), Much Hadham, England, 1966–72, by Arnold Newman. Collection of the Art Gallery of Ontario, Toronto, Purchase, 1978 (77/178). Courtesy of the Art Gallery of Ontario. © Arnold Newman Properties / Getty Images 2023.

High Park toboggan runs, 1914, by William James. Collection of the City of Toronto Archives (Fonds 1244, Item 441a). Courtesy of the City of Toronto Archives.

Hiker picking flowers beneath Vice President and President, c.1900-20, by Mary Schäffer. Collection of the Whyte Museum of the Canadian Rockies, Banff (V527 / PS 1 - 343). Courtesy of the Whyte Museum of the Canadian Rockies.

Holland Antiques, Buffalo, New York, 1982, by Jeff Thomas. Courtesy of Stephen Bulger Gallery, Toronto. © Jeff Thomas.

Holy Ghost Ukrainian Church, Derwent, Alberta, 1974, printed 1990, by Orest Semchishen. Collection of the National Gallery of Canada, Ottawa, Purchased 1990 (EX-90-138). Courtesy of the National Gallery of Canada. © Orest Semchishen.

Homage to the Old Man in Red Turban – The Burning of the Heretics, 1985, by Evergon. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1986 (EX-86-14). Courtesy of the National Gallery of Canada. © Evergon. Photo credit: NGC.

Homesteads #32, West of Merritt, British Columbia, 1985, by Edward Burtynsky. Courtesy of Edward Burtynsky / Nicholas Metivier Gallery, Toronto. © Edward Burtynsky.

Hon. Donald Smith driving the last spike to complete the Canadian Pacific Railway, November 7, 1885, by Alexander Ross. Collection of Library and Archives Canada, Ottawa (3194527). Courtesy of Library and Archives Canada.

Hon Lu standing in Narita International Airport, Tokyo, during a stop-over on the way to Canada, surrounded by the family's luggage, date unknown, by Luong Thai Lu. Courtesy of ROM (Royal Ontario Museum), Toronto, Canada. © ROM.

The Horseshoe Falls, part of Niagara Falls, 1840, by Hugh Lee Pattinson. Robinson Library Special Collections, Newcastle University (DAG/5). Courtesy of Robinson Library Special Collections, Newcastle University.

Hugh McIntyre, Art Pratten, John Clement, Murray Favro, Archie Leitch, Bill Exley, Greg Curnoe, John Boyle, Nihilist Spasm Band, York Hotel, London, ON, 1968/2000, by Ian MacEachern. Collection of Museum London, Gift of the artist, London, Ontario, 2016 (016.A.023). Courtesy of Museum London. © Ian MacEachern.

Hugo Viewegar's wife, c.1913-14, by Hugo Viewegar. Collection of the Provincial Archives of Alberta, Edmonton (PR2000.1304.0005). Courtesy of the Provincial Archives of Alberta.

I Was Thinking About You… Series (*Dear Sandra*), 1979–80, by Barbara Astman. Courtesy of the artist and Corkin Gallery, Toronto. © Barbara Astman.

The Ice Boat, 1858–60, by Samuel McLaughlin. Collection of Library and Archives Canada, Ottawa (3192314). Courtesy of Library and Archives Canada.

Ice Cone, Montmorency Falls, 1876, by Alexander Henderson. Collection of Library and Archives Canada, Ottawa (a138521k). Courtesy of Library and Archives Canada.

The Idol Worshippers (Nellie Near and Cora Pasmore), 1928, by H.G. Cox. Collection of Susan Hopkins. Courtesy of the Polygon Gallery, North Vancouver. © Family of H.G. Cox.

Illecilliwaet Canyon near Revelstoke, 1886, by Édouard Deville. Collection of Library and Archives Canada, Ottawa (3243491). Courtesy of Library and Archives Canada.

Image from the series Social Security, 1988, by Sunil Gupta. Courtesy of Stephen Bulger Gallery, Toronto. © Sunil Gupta / Visual Arts-CARCC-DACS, 2023.

Inco, Abandoned Mine Shaft, Crean Hill Mine, Sudbury, Ontario, 1984, printed 1992, by Edward Burtynsky. Collection of the National Gallery of Canada, Ottawa, Gift of the artist, Toronto, 1992 (36913). Courtesy of Edward Burtynsky / Nicholas Metivier Gallery, Toronto. © Edward Burtynsky.

Information Sheet: ACT 68, Athabasca Glacier, Columbia Ice Fields, 1968, by N.E. Thing Co. Courtesy of CCCA, Montreal. © Ingrid Baxter and IAIN BAXTER&.

Installation view of the exhibition *The Family of Man* at the Museum of Modern Art, New York, 1955, by Rolf Peterson. Collection of the Museum of Modern Art Archives, New York (IN569.33). Courtesy of Art Resource, New York.

Instant Photo Information, BC Almanac, c.1970, by Christos Dikeakos. Collection of the Morris and Helen Belkin Gallery Archives, University of British Columbia, Vancouver. Courtesy of the artist. © Christos Dikeakos.

Intercolonial Railway, Southwest Miramichi Bridge, 1875, by Alexander Henderson. Collection of Library and Archives Canada, Ottawa (4932862). Courtesy of Library and Archives Canada.

Interior of 109 Henry Avenue, Winnipeg; Blood-spattered kitchen after fatal stabbing with a pocketknife, 1922, by Lewis Benjamin Foote. Collection of the Archives of Manitoba, Winnipeg (P7404/6, Foote 1827). Courtesy of the Archives of Manitoba / Don's Photo, Winnipeg.

Interior of the Livernois Gallery, c.1886, by Jules-Ernest Livernois. Collection of National Library and Archives of Quebec, Montreal (323811). Courtesy of National Library and Archives of Quebec.

Interior view of the International Exhibition, London, 1862, by William England. Collection of the Science Museum Group Collection, London, UK (1991-107/1). Accessed December 13, 2022. © The Board of Trustees of the Science Museum.

Inuit Children Playing 'Leap frog,' Qikiqtaaluk Region, Nunavut, c.1962, by Rosemary Gilliat Eaton. Courtesy of the Cole Harbour Rural Heritage Society.

Inuit woman, Kootucktuck, in her beaded attigi, 1903–5, by Geraldine Moodie. Collection of the Glenbow Museum, Calgary (ND-44-18). Courtesy of the Glenbow Museum.

Intersection of King and Yonge Streets, c.1930, by William James. Collection of the City of Toronto Archives (Fonds 1244, Item 10062). Courtesy of the City of Toronto Archives.

Inuk child (Pauline White), c.1900–50, by Judith Pauline White. Collection of Library and Archives Canada, Ottawa (5096780). Courtesy of Library and Archives Canada.

Iris Sloman Wedding Day Photo, 1939, by Richard Nelson Bell. Collection of the Brock University Archives, St. Catharines (RG 63, BUA002282542f). Courtesy of the Brock University Archives.

"The Italians in Toronto," by Emily Weaver, *The Globe*, Saturday, July 16, 1910. Collection of Library and Archives Canada, Ottawa. Courtesy of Library and Archives Canada.

James Ballantyne (extreme left) with members of the Ottawa Camera Club, c.1895, photographer unknown. Collection of Library and Archives Canada, Ottawa (a126331). Courtesy of Library and Archives Canada / The Brechin Group Inc.
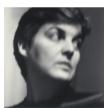

James Borcoman, Curator, Photography, National Gallery of Canada, September 1973, by Duncan Cameron (Capital Press). Collection of the National Gallery of Canada, Ottawa (074573). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Janet Symmers, 1972, by Clara Gutsche. Collection of the Montreal Museum of Fine Arts. Courtesy of the artist. © Clara Gutsche / Visual Arts-CARCC Ottawa, 2023.

Japanese woman holding deer head, before 1929, by Hayashi Studio. Collection of Cumberland Museum and Archive (C140-219). Courtesy of Cumberland Museum and Archive.

Jean Blodgett, 1984, printed 1990, by Angela Grauerholz. Collection of the National Gallery of Canada, Ottawa, Gift of the artist, Montreal, 2000 (40558). Courtesy of the artist. © Angela Grauerholz.

Mrs. Marie-Jeanne Lessard, Saint-Joseph-de-Beauce, 1973, by Gabor Szilasi. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Gift of the artist, Montreal, 1999 (2000.6). Courtesy of the artist. © Gabor Szilasi.

Jewish Market, Toronto, 1954, by Lutz Dille. Courtesy of Stephen Bulger Gallery, Toronto. © Estate of Lutz Dille.

John Singer Sargent, 1920, by Sidney Carter. Collection of the Isabella Stewart Gardner Museum, Boston, Gift from the artist, 1954 (ARC1954.1.2). Courtesy of the Isabella Stewart Gardner Museum.

John Vanderpant, H.G. Cox, Dr. Kyo Koike, and Harry Knight (Judges at International Pictorial Salon), 1927, photographer unknown. Courtesy of the Cox family and the Polygon Gallery, Vancouver. © Family of H.G. Cox.

Joseph Beuys, Frontal and Profile Views, 1980, printed c.1980, by Arnaud Maggs. Courtesy of Stephen Bulger Gallery, Toronto. © Estate of Arnaud Maggs.

Kennecott Copper Mine, Bingham Valley, Utah, 1983, printed 1988, by Edward Burtynsky. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1988 (EX-88-48). Courtesy of Edward Burtynsky / Nicholas Metivier Gallery, Toronto. © Edward Burtynsky.

King's Hall Building, 1231 Sainte-Catherine Street West, Montreal, 1979, printed 2012, by Gabor Szilasi. Collection of the Montreal Museum of Fine Arts, Gift of Gabor Szilasi (2013.449). Courtesy of Stephen Bulger Gallery, Toronto. © Gabor Szilasi.

Kiss-in at the corner of Yonge and Bloor, Toronto, 1976, by Gerald Hannon. Collection of The ArQuives, Toronto. Courtesy of The ArQuives. © Estate of Gerald Hannon.

The Kitchen Sink, c.1919, by Margaret Watkins. Collection of the National Gallery of Canada, Ottawa, Purchased 1984 with the assistance of a grant from the Government of Canada under the terms of the Cultural Property Export and Import Act (20629). Courtesy of The Hidden Lane & The Hive, Glasgow. © Joseph Mulholland, Glasgow, Scotland.

Kitkatla, 1881, by Edward Dossetter. Collection of BC Archives, Royal BC Museum, Victoria (D-07004). Courtesy of BC Archives, Royal BC Museum.

Kiyoshi Shirimoto and his dog, date unknown, by Hayashi Studio. Collection of Cumberland Museum and Archive (C140-108). Courtesy of Cumberland Museum and Archive.

Komagata Maru (detail 2), 1985, by Roy Arden. Collection of the Morris and Helen Belkin Gallery, University of British Columbia, Vancouver. Courtesy of the Morris and Helen Belkin Gallery. © Roy Arden.

Kong Shing Sing on a horse on Barlow Avenue in Quesnel, c.1910, by C.D. Hoy. Collection of the Barkerville Historic Town Archives (P1929). Courtesy of the Barkerville Historic Town Archives.

Kwakwaka'wakw (Kwakiutl) woman spinning yarn and rocking cradle using cord tied to her foot; Boas (left) and George Hunt (right) holding up backdrop, Vancouver Island, 1894–95, by Oregon Columbus Hastings. Collection of the American Museum of Natural History, Smithsonian, New York. Courtesy of the American Museum of Natural History, Smithsonian.

L'abbé Dominique-Alfred Morisset, 1894 or 1895, by Jules-Ernest Livernois. Collection of Musée national des beaux-arts du Québec, Québec City, Gift of the Yves Beauregard collection (2006.931). Courtesy of Musée national des beaux-arts du Québec.

La Porte Saint-Louis, Québec, c.1879–90, by Louis-Prudent Vallée. Collection of Musée national des beaux-arts du Québec, Quebec City, Gift of the Yves Beauregard collection (2006.1341). Courtesy of Musée national des beaux-arts du Québec.

Lac Clair Sky Globe (Winter), c.1975, by Bill Vazan. Collection of Museum London, Gift of the Labatt Brewing Company Limited, 2010 (010.A.073.1-.24). Courtesy of Museum London. © Bill Vazan / Visual Arts-CARCC, 2023.

Ladies at Tea, Oranges, and Cookies, QC, c.1900, by Sally Eliza Wood. Collection of the McCord Stewart Museum, Montreal, Gift of Sara Tauben (MP-1994.32.6). Courtesy of the McCord Stewart Museum.

Lake in the Woods, 1986, by Vikky Alexander. Collection of the Vancouver Art Gallery. Courtesy of Tara Downs Gallery, New York. © Vikky Alexander. Photo credit: Vancouver Art Gallery / Rachel Topham.

Lake surrounded by mountains, 1914–15, by Minna Keene. Collection of The Image Centre, Toronto. Courtesy of The Image Centre. © Estate of Minna Keene and Violent Keene Perinchief.

Lat. 79 degree 16' N. off Victoria Head, N.W.T. 1:30 a.m. 7th August 1875, looking S.W., 1875, by Thomas Mitchell. Collection of Library and Archives Canada, Ottawa (e011074301-v8). Courtesy of Library and Archives Canada.
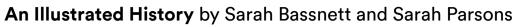
Lat. 79 degree 25' N. walrus killed in Franklin Pearce Bay, 10th Aug., 1875, 1875, by Thomas Mitchell. Collection of Library and Archives Canada, Ottawa (e011074310-v8). Courtesy of Library and Archives Canada.

Laura Muntz Lyall, A.R.C.A., c.1907, by Harold Mortimer-Lamb. Collection of the National Gallery of Canada, Ottawa, Gift of Vera Mortimer-Lamb, Burnaby, British Columbia, 1975 (32246). Courtesy of the National Gallery of Canada. © Estate of Harold Mortimer-Lamb. Photo credit: NGC.

Lawn Maintenance at Toronto Island, c.1910–30, by Melvin Ormand Hammond. Collection of the Archives of Ontario, Toronto (F1075-22-1-5 / D-428). Courtesy of the Archives of Ontario.

Le Château Frontenac vu du parc Montmorency, Québec, c.1890, by Louis-Prudent Vallée. Collection of Musée national des beaux-arts du Québec, Quebec City, Gift of Pierre Lahoud (2014.16). Courtesy of Musée national des beaux-arts du Québec.

Le Pantin, 1985, by Evergon. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1986 (EX-86-372). Courtesy of the National Gallery of Canada. © Evergon. Photo credit: NGC.

Lens Sector–Front taken over by Canadian Corps, October 1916, photographer unknown. Collection of the Canadian War Museum, Ottawa, George Metcalf Archival Collection (CWM19940001-423). Courtesy of the Canadian War Museum.

Linda Hahn and her Family, Trout River, Newfoundland, 1973, by Pamela Harris. Courtesy of the artist. © Pamela Harris.

Little girl watching the photographer as the crowd behind her watches the Grey Cup Parade, 1965, by Michel Lambeth. Collection of the National Film Board Still Photography Division Archive, National Gallery of Canada, Ottawa (65-3018). Courtesy of the National Gallery of Canada. © Estate of Michel Lambeth. Photo credit: NGC.

La Famille Livernois à la fosse (« Le Trou »), La Malbaie, after 1870, by Livernois & Bienvenu (Élise L'Heureux/Livernois and Louis Fontaine/Bienvenu). Collection of Musée national des beaux-arts du Québec, Quebec City, Gift of the Michel Lessard collection (2009.161). Courtesy of Musée national des beaux-arts du Québec.

Living Room, Racine Wisconsin, 1971-72, by Lynne Cohen. Collection of the National Gallery of Canada, Ottawa, Gift of Andrew M. Lugg, Ottawa, 2001 (40794). Courtesy of the National Gallery of Canada. © Estate of Lynne Cohen. Photo credit: NGC.

Long Beach BC to Peggy's Cove Nova Scotia, 1971, by Roy Kiyooka. Courtesy of Talonbooks, Vancouver. © Estate of Roy Kenzie Kiyooka.

Lonicera Bractulata, Fly honeysuckle, c.1896-1905, by Mary Schäffer. Collection of the Whyte Museum of the Canadian Rockies, Banff (V527 / PS 1 – 548). Courtesy of the Whyte Museum of the Canadian Rockies.

Looking for goat while baking bread (Camp at lower end of Maligne Lake), 1908, by Mary Schäffer. Collection of the Whyte Museum of the Canadian Rockies, Banff (V527/PS 1 – 72). Courtesy of the Whyte Museum of the Canadian Rockies.

Lorraine Monk, executive director, Still Photography Division of the National Film Board, and her assistant, Roman Tarnovetsky, May 28, 1975, by Doug Griffin. Collection of the Toronto Public Library, *Toronto Star* Archives. Courtesy of Getty Images. © Torstar Syndicate / Getty Images, 2023.

Louis Riel, a prisoner in Major-General Frederick D. Middleton's Camp, Batoche, Saskatchewan, c.May 16, 1885, by James Peters. Collection of Library and Archives Canada, Ottawa (3192258). Courtesy of Library and Archives Canada.

Louis-Joseph Papineau (1786-1871), politician, c.1852, by Thomas Coffin Doane. Collection of Library and Archives Canada, Ottawa (3195235). Courtesy of Library and Archives Canada.

Lower Dorchester, August 1983, by Thaddeus Holownia. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1984 (EX-84-202). Courtesy of the artist. © Thaddeus Holownia.

Lower Dorchester, October 1980, by Thaddeus Holownia. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1984 (EX-84-194). Courtesy of the artist. © Thaddeus Holownia.

Lt. Col. And Mrs. Ferguson, Montreal, 1863, by William Notman. Collection of the McCord Stewart Museum, Montreal, Purchase, funds graciously donated by *Maclean's* magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd. (I-5675.1). Courtesy of the McCord Stewart Museum.

Lucie Guannel, Singer, Montreal, Quebec, 1961, printed 1968, by Sam Tata. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1978 (EX-78-502). Courtesy of the National Gallery of Canada. © Estate of Sam Tata. Photo credit: NGC.

MacDonell farm, c.1898–1920, by Marsden Kemp. Collection of the Archives of Ontario, Toronto (C 130-1-0-25-6 / I0013147). Courtesy of the Archives of Ontario.

Main Street, Saint John, NB, 1964, by Ian MacEachern. Courtesy of the artist. © Ian MacEachern.

Malcolm Norris Hanging Nets, 1934, by James Brady. Collection of the Glenbow Museum, Calgary (PA-2218-94). Courtesy of the Glenbow Museum.

Man and Bus, 1974, by Tom Gibson. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1975 (EX-75-57). Courtesy of the National Gallery of Canada. © Estate of Tom Gibson. Photo credit: NGC.

Man in a Cafe Ouarzazate, 1975, by Shin Sugino. Courtesy of the artist and Stephen Bulger Gallery. © Shin Sugino.

Manitoba University Natural Science class, senior BA, 1893, by Rosetta Ernestine Carr. Collection of the University of Manitoba, Faculty of Medicine Archives, Winnipeg (UM_MPC_2_0_025_001). Courtesy of the University of Manitoba, Faculty of Medicine Archives.

Market Square, 1885, by Isaac Erb. Collection of Library and Archives Canada, Ottawa (3306429). Courtesy of Library and Archives Canada.

Mary [Anderson Monture], 1982, by Greg Staats. Collection of the Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau. Courtesy of the Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada. © Greg Staats.

Mary MacDonald, daughter of Sir John A. Macdonald, May 1893, by William Topley. Collection of Library and Archives Canada, Ottawa (3194701). Courtesy of Library and Archives Canada.

Mary Schaffer with horse, c.1907–11, by Mary Schäffer. Collection of the Whyte Museum of the Canadian Rockies, Banff (V527 / PS 1 - 151). Courtesy of the Whyte Museum of the Canadian Rockies.

Mary Wetrade tans caribou hide, Rae Lakes, NWT, August 1985, by Dorothy Chocolate. Collection of the artist.

Master Bryce Allan, Montreal, QC, 1866, by William Notman. Collection of the McCord Stewart Museum, Montreal, Gift of Mrs. Gertrude H. Bourne (N-1981.16.2). Courtesy of the McCord Stewart Museum.

Mattie Gunterman posed by a tree stump, 1899, by Mattie Gunterman. Collection of the Vancouver Public Library (VPL 2241). Courtesy of the Vancouver Public Library.

Mattie on hot stove, 1902, by Mattie Gunterman. Collection of the Vancouver Public Library (VPL 2276). Courtesy of the Vancouver Public Library.

Maun-gua-daus (or Maun-gwa-daus), alias George Henry (born c.1807), original chief of the Ojibwa Nation of Credit (Upper Canada) and interpreter employed by Indian Affairs, c.1846, photographer unknown. Collection of Library and Archives Canada, Ottawa (3198805). Courtesy of Library and Archives Canada.

Meeting Nasser, 1985, by Jamelie Hassan. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of the Canada Council Art Bank, Ottawa, 2003 (2003.79). Courtesy of the Dalhousie Art Gallery, Halifax. © Jamelie Hassan. Photo credit: Wes Johnston.

Melly Shum Hates Her Job, 1989, by Ken Lum. Collection of the Winnipeg Art Gallery and Kunstinstituut Melly, Rotterdam. Courtesy of the artist. © Ken Lum.

Members of the Ahousaht nation with seamen in uniform, on a beach after fishing, 1874, by Richard Maynard. Collection of BC Archives, Royal BC Museum, Victoria (J-04536). Courtesy of BC Archives, Royal BC Museum.

Memorial Service for Japanese Canadian Servicemen Killed in World War I, date unknown, by Hayashi/Matsubishi/Kitamura Studio. Collection of Cumberland Museum and Archive (C140-003). Courtesy of Cumberland Museum and Archive.

Memory Gap, an Unexpected Beauty, 1988, by Geneviève Cadieux. Collection of the National Gallery of Canada, Ottawa, Purchased 1990 (30505). © Geneviève Cadieux.

Mentzelia decapetala, 1898, by Geraldine Moodie. Collection of the British Library Collection, London and Yorkshire, U.K. (HS85/10/9838). Courtesy of Wikimedia Commons.

Michael Snow, 1988, printed 1989, by Michael Torosian. Collection of the National Gallery of Canada, Ottawa, Purchased 1990 (EX-90-73). Courtesy of the artist and Stephen Bulger Gallery. © Michael Torosian.

Michael Snow, Toronto, ON, 1960, by Michel Lambeth. Collection of Library and Archives Canada, Ottawa (e010955311-v8). Courtesy of Library and Archives Canada.

Milk, 1984, by Jeff Wall. Collection of the Museum of Modern Art, New York, Acquired through the Mary Joy Thomson Legacy (480.2004). Courtesy of the artist. © Jeff Wall Studio.

Mimic, 1982, by Jeff Wall. Collection of the Ydessa Hendeles Art Foundation, Toronto. Courtesy of the artist. © Jeff Wall Studio.

Misery Absolutely Destroyed by Germans Before Leaving, March 1917, by William Ivor Castle. Collection of Library and Archives Canada, Ottawa (3403797). Courtesy of Library and Archives Canada.
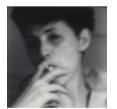

Miss Black Ontario winner, Miss Rexdale, Rhonda Broadbent, 1981, by James Russell. Courtesy of BAND Gallery, Toronto. © James Russell.

Miss Chatelaine, 1973, by Suzy Lake. Collection of the Metropolitan Museum of Art, New York, Purchase, Vital Projects Fund Inc., Gift, through Joyce and Robert Menschel, 2017 (2017.334). Courtesy of the artist. © Suzy Lake.

Mnemonicon (The Screen) (detail), 1988, by Marian Penner Bancroft. Collection of the Vancouver Art Gallery, Gift of the artist (VAG 2013.12.1). Courtesy of the Vancouver Art Gallery. © Marian Penner Bancroft. Photo credit: Vancouver Art Gallery.

Monica Haim, 1984, 1984, printed 1990, by Angela Grauerholz. Collection of the National Gallery of Canada, Ottawa, Gift of the artist, Montreal, 2000 (40554). Courtesy of the artist. © Angela Grauerholz.

Monseigneur Charles-Félix Cazeau, c.1874–81, by Jules-Ernest Livernois. Collection of Musée national des beaux-arts du Québec, Quebec City, Gift of the Yves Beauregard collection (2006.852). Courtesy of Musée national des beaux-arts du Québec.

Monument to the Brave, Quebec City, c.1860, by Jules-Isaïe Benoît Livernois. Collection of the McCord Stewart Museum, Montreal, Gift of David Ross McCord (M932.8.1.156). Courtesy of the McCord Stewart Museum.

Mr. Juchereau de St. Denis Lemoine is dressed as "Jacques Cartier," March 1876, by William Topley. Collection of Library and Archives Canada, Ottawa (3477360). Courtesy of Library and Archives Canada.

Mr. Lazarnick and Mrs. Jessie Tarbox Beals about to ascend in a captive balloon to take midair photos at the 1904 World's Fair, 1904, photographer unknown. Collection of the Missouri Historical Society, St. Louis, Missouri (N27835). Courtesy of Wikimedia Commons.

Mr. O'Brien (who christened the Lake of Killarney) and his wife talking to Lord Aberdeen, c.1893, by Ishbel Maria Gordon, Marchioness of Aberdeen and Temair. *Through Canada with a Kodak* (Edinburgh: W.H. White, 1893, p.98).

Mrs. Juchereau de St. Denis Lemoine is dressed as "The Dominion of Canada," March 1876, by William Topley. Collection of Library and Archives Canada, Ottawa (3200048). Courtesy of Library and Archives Canada.

Muhammad Ali, 1970, by Yousuf Karsh. Collection of the National Portrait Gallery, Smithsonian, Washington, D.C., Gift of Estrellita Karsh in memory of Yousuf Karsh (NPG.2012.77.3). Courtesy of the Estate of Yousuf Karsh. © Estate of Yousuf Karsh.

Munitions workers (women) Toronto, 1927, by William James. Collection of the City of Toronto Archives (Fonds 1244, Series 2119, Item 15.41). Courtesy of the City of Toronto Archives.

Myers Gloves, 1924, by Margaret Watkins. Courtesy of DiChroma Photography, Madrid. © Joseph Mulholland, Glasgow, Scotland.

My oldest son Moses Towell eats a wild pear while Ann sits behind the wheel of a 1951 pickup truck. It's the family's only vehicle. I bought it as junk for $200 and fixed it up on my own, 1983, by Larry Towell. Courtesy of Magnum Photos, New York (TOL1983001W00004/22). © Larry Towell / Magnum Photos.

A new process used to achieve graceful poses, June 5, 1856, by Honoré Daumier. Collection of Yale University Art Gallery, New Haven, Everett V. Meeks, B.A. 1901, Fund (1996.14.3). Courtesy of Yale University Art Gallery.

New World Confectionery, 1965, by Fred Herzog. Courtesy of Equinox Gallery, Vancouver. © Estate of Fred Herzog.

Newsreel and Press Photographers, Queen's Park, 1911, by William James. Collection of the City of Toronto Archives (Fonds 1244, Item 8012). Courtesy of the City of Toronto Archives.

Niagara Falls in Winter, c.1890, by George Barker. Collection of the National Gallery of Canada, Ottawa, Purchased 1993 (37154). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Niloulaq and Willie in the darkroom, 1973, by Pamela Harris. Collection of the Art Gallery of Ontario, Toronto, Gift of Randall McLeod, 2012 (LA.PHC.S6.F3-13.3). Courtesy of the Art Gallery of Ontario. © Pamela Harris.

1919 Strike June 10th Portage Avenue, at corner of Main Street Crowd outside drug store, during street demonstration Tuesday afternoon, June 10, 1919, by L.B. Foote. Collection of the Winnipeg Free Press Archives. Courtesy of the Winnipeg Free Press Archives.

No Immediate Threat, 1986, by Carole Condé and Karl Beveridge. Courtesy of the artists. © Carole Condé and Karl Beveridge / Visual Arts-CARCC, 2023.

No.2, Towers in White, c.1934, by John Vanderpant. Collection of the Art Gallery of Ontario, Toronto, Purchase, donated funds in memory of Eric Steiner, 2002 (2002/76). Courtesy of the Art Gallery of Ontario. Photo © AGO.

The North American Iceberg, 1985, by Carl Beam. Collection of the National Gallery of Canada, Ottawa, Purchased 1986 (29515). Courtesy of the National Gallery of Canada. © Estate of Carl Beam / Visual Arts-CARCC, 2023. Photo credit: NGC.

Northern Games: A crowd is gathered in front of Sir Alexander Mackenzie School in Inuvik during the 1979 Northern Games. Several women and children sit in the foreground, some are eating., 1979, by James Jerome. Collection of the NWT Archives (N-1987-017: 3516). Courtesy of the NWT Archives. © NWT Archives (Copyright transferred by donor).

Notman & Fraser Photographic Studio, Toronto, 1868, by William Notman. Collection of the McCord Stewart Museum, Montreal, Purchase, funds graciously donated by *Maclean's* magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd. (I-34684.1). Courtesy of the McCord Stewart Museum.

Notman & Sandham's Room, Windsor Hotel, Montreal, 1878, by Notman & Sandham. Collection of the McCord Stewart Museum, Montreal, Purchase, funds graciously donated by *Maclean's* magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd. (VIEW-782.1). Courtesy of the McCord Stewart Museum.

Untitled, n.d., by Judith Eglington. Courtesy of the artist. © Judith Eglington.

Old Town Clock, Citadel Hill, Halifax, 1988, by Alvin Comiter. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1991 (EX-91-283). Courtesy of the artist. © Alvin Comiter.

Ollner Family, 1986, by Ken Lum. Courtesy of the artist. © Ken Lum.

One of Mrs. Maynard's Victoria Police Department photos; Belle Adams, charged with the murder of Charles Kincaid; received five years for manslaughter, 1898, by Hannah Maynard. Collection of BC Archives, Royal BC Museum, Victoria (F-06721). Courtesy of BC Archives, Royal BC Museum.

Onomatopoeia, 1985–86, by Stan Douglas. Courtesy of the artist, Victoria Miro, and David Zwirner. © Stan Douglas.

Ottawa–Plotting air Photos at Spartan Air Service, 1957, by George Hunter. Collection of the Canadian Heritage Photography Foundation, Mississauga (GH_012_0213). Courtesy of the Canadian Heritage Photography Foundation. © Canadian Heritage Photography Foundation.

Our Malay Washerwoman, 1903–13, by Minna Keene. Collection of The Image Centre, Toronto. Courtesy of The Image Centre. © Estate of Minna Keene and Violent Keene Perinchief.

Outdoor baptism, 1st Lake (Lake Banook), Dartmouth, c.1892, by George H. Craig. Collection of the Black Cultural Centre for Nova Scotia, Cherry Brook. Courtesy of the Black Cultural Centre for Nova Scotia.

Outdoor portrait of Veronique Goulet, née Carriere, Cumberland House, 1949, by James Brady. Collection of the Glenbow Museum, Calgary (PA-2218-358). Courtesy of the Glenbow Museum.

"Over Chilkoot Pass during the Gold Rush in Alaska. Thousands of gold seekers used this trail," c.1898, by Eric A. Hegg. Collection of the National Archives and Records Administration Pacific Alaska Region, Anchorage, Alaska. Courtesy of Wikimedia Commons.

Padluk with one of her four children at Pipkaknak's camp southwest of Padlei, N.W.T., c. February 1950, by Richard Harrington. Collection of Library and Archives Canada, Ottawa (3193769). Courtesy of Library and Archives Canada.

Page 8 of *Airships, Rigid and Non-Rigid, Howden*, 1916–19, by J.A. Spencer. Collection of the Art Gallery of Ontario, Toronto, Anonymous gift, 2004 (2004/654.1.8). Courtesy of the Art Gallery of Ontario. Photo © AGO.

Page from *Between Friends / Entre Amis* (Toronto and Ottawa: McClelland and Steward Ltd. and the National Film Board of Canada Still Photography Division, 1976), pp. 224–25. Courtesy of the National Gallery of Canada, Ottawa. © National Film Board of Canada, Montreal.

Page from Lillian Lock's scrapbook (5), c.1920s, by Lillian Lock. Collection of the Lock Family. Courtesy of the Multicultural History Society of Ontario, Toronto. Reproduced with permission from the Lock Family.

Page from *Photographic Views of British Columbia 1867–1870 (Dally Album Number 5)*, 1870, by Frederick Dally. Collection of BC Archives, Royal BC Museum, Victoria (MS-3100.5). Courtesy of BC Archives, Royal BC Museum.

Page from Reverend Edward F. Wilson's illustrated family journal, 1868–94, 1887, writing by Edward F. Wilson, photographer unknown. Collection of Salt Spring Island Archives, Wilson Journals (989.005). Courtesy of Salt Spring Island Archives.

Page from a Topley Studio Counterbook (studio proof album), original negative numbers 129129-129148, March 1913, by William James Topley. Collection of Library and Archives Canada, Ottawa (3808092). Courtesy of Library and Archives Canada.

Page from *Transcanada Letters*, 1975, by Roy Kiyooka. Courtesy of Talonbooks, Vancouver. © Estate of Roy Kenzie Kiyooka.

Page 13 of the Peterkin Family (Theresa Bywater Peterkin) Album, mid- to late nineteenth century. Collection of the Art Gallery of Ontario, Toronto, Gift of Mary F. Williamson, 2009 (2009/180.13). Courtesy of the Art Gallery of Ontario. Photo © Art Gallery of Ontario.

Page 21 of "Report of the Medical Health Officer dealing with the Recent Investigation of Slum Conditions in Toronto, embodying Recommendations for the Amelioration of the Same," 1911, by Charles Hastings. Collection of the City of Toronto Archives (charles-hastings-report-of-the-medical-officer-of-health) and Toronto Public Library Digital Archive (37131110346483D). Courtesy of the Toronto Public Library.

The Parish of St. Nil, County of Matane, Gaspé, Quebec, May 1965, printed 1978, by Michel Lambeth. Collection of the National Gallery of Canada, Ottawa, Purchased 1965 (65-3025). Courtesy of the National Gallery of Canada. © Estate of Michel Lambeth. Photo credit: NGC.

Parliament Buildings under construction, centre block, rear view, c.1862, by Samuel McLaughlin. Collection of Library and Archives Canada, Ottawa (3192475). Courtesy of Library and Archives Canada.

Part Four: The Outside World (detail), 1986–87, by Susan McEachern. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Gift of the artist, Dartmouth, Nova Scotia, 2005 (2005.93.1-6). Courtesy of the National Gallery of Canada. © Susan McEachern. Photo credit: NGC.

Patin et raquette sur le Saint-Laurent, Québec, c.1870, by Livernois & Bienvenu (Élise L'Heureux/Livernois et Louis Fontaine/Bienvenu). Collection of Musée national des beaux-arts du Québec, Quebec City, Gift of the Michel Lessard Collection (2011.157). Courtesy of Musée national des beaux-arts du Québec.

Peter Pitseolak with his favourite 122 camera, c.1946–47, by Aggeok Pitseolak. Collection of the Canadian Museum of History, Gatineau (2000-180). Courtesy of the Canadian Museum of History.

Photograph by Susan Stewart from the exhibition *Drawing the Line*, 1988, by Kiss & Tell. Courtesy of SFU Library Special Collections, Burnaby (Image MsC 165-0-1-1-0-4).

Photograph of Charles Bell with Horse and Cart, St. Catharines, date unknown, photographer unknown. Collection of the Brock University Archives, St. Catharines (RG 63, BUA002281982f). Courtesy of the Brock University Archives.

Phryné, 1914, by Sidney Carter. Collection of Library and Archives Canada, Ottawa (3245232). Courtesy of Library and Archives Canada.

Pierre Trudeau is saluted by RCMP officer as he carries son Justin to Rideau Hall in 1973 to attend an outdoor reception for visiting heads of Commonwealth countries in Ottawa, August 23, 1973, photograph by Rod MacIvor / Ottawa. © Rod MacIvor / Canadian Press Images

Piss pic by Michael Morris contribution to Image Bank request mailing, 1972. Collection of the Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver. Courtesy of the Morris and Helen Belkin Art Gallery. © Estate of Michael Morris.

Plant Form Leaves with Circular Protrusion, 1938, by Eugene Haanel Cassidy. Collection of the Art Gallery of Ontario, Toronto, Gift of Sylvia Platt, 2002 (2003/1638). Courtesy of the Art Gallery of Ontario. © Estate of Eugene Haanel Cassidy.

Playing Hockey on the St. Clair River in Sarnia, c.1890, by John Boyd Sr. Collection of the Archives of Ontario, Toronto (I0003277). Courtesy of the Archives of Ontario.

Polly, an inmate at the Carleton County Gaol, February 1, 1895, by William James Topley. Collection of Library and Archives Canada, Ottawa (3192318). Courtesy of Library and Archives Canada.

Pomegranates, c.1910, by Minna Keene. Collection of the National Gallery of Canada, Ottawa, Purchased 2020 (48989). Courtesy of Stephen Bulger Gallery, Toronto. © Estate of Minna Keene and Violent Keene Perinchief.

The Pool, c.1907, by Harold Mortimer-Lamb. Collection of the National Gallery of Canada, Ottawa, Gift of Vera Mortimer-Lamb, Burnaby, British Columbia, 1975 (32248). Courtesy of the National Gallery of Canada. © Estate of Harold Mortimer-Lamb. Photo credit: NGC.

Portrait of the artist #1, 1980, by Raymonde April. Courtesy of the artist.

Portrait of a man, c.1870, by Alvira Lockwood. Collection of the Beinecke Rare Book and Manuscript Library, Yale University, New Haven. Courtesy of the Beinecke Rare Book and Manuscript Library, Yale University.

Portrait of a Woman, "after D(ante) G(abriel) R(osetti)," 1906–30, by Sidney Carter. Collection of Library and Archives Canada, Ottawa (a112216k). Courtesy of Library and Archives Canada.

Portrait of Alexander Vidal, c.1850–70, photographer unknown. Collection of the Archives and Special Collections, Western University, London (AFC 49-37A, RC80823). Courtesy of the Archives and Special Collections, Western University.

Portrait of an unidentified First Nations man and two babies, c.1910, by C.D. Hoy. Collection of the Barkerville Historic Town Archives (P1687). Courtesy of the Barkerville Historic Town Archives.

Portrait of Clarence Abrahamson in a field of marquis wheat, 1915, by William S. Beal.

Portraits of Horace Sewell, John Duff, Ruth Sewell, William G. Sewell, Gertrude Bonner, Prince Albert and Twenty Unidentified Sitters, c.1885, photographer unknown. Collection of the National Gallery of Canada, Ottawa, Purchased 1981 (23896.13). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Portraits of John, George and Sidney Bonner, and Two Unidentified Sitters, c.1885, photographer unknown. Collection of the National Gallery of Canada, Ottawa, Purchased 1981 (23896.21). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Poster for Exhibition of Pictorial Photography in conjunction with Toronto Camera Club, 1917, by Arthur Goss. Collection of the City of Toronto Archives (Fonds 200, Subseries 41, Item 593). Courtesy of Wikimedia Commons.

Poverty with Orange, 1987, by Ian Wallace. Collection of The Freybe Collection, Vancouver. Courtesy of Catriona Jeffries Gallery, Vancouver. © Ian Wallace.

Pre-Resolution: Using the Ordinances at Hand #6, 1983–84, by Suzy Lake. Collection of the Art Gallery of Hamilton. Courtesy of Suzy Lake. © Suzy Lake.

Press photograph of Prime Minister Pierre Trudeau welcoming the Troeung family to Canada in Ottawa, December 1980, photograph by Murray Mosher. Courtesy of the Troeung Family and Murray Mosher. Photo credit: Royal Ontario Museum, Toronto. Courtesy of the Family Camera Network project and the photographer. © Murray Mosher.

Princess Christian's visit to the 2nd Exhibition of Canadian Pictures, Grafton Galleries, London, 1917, photographer unknown. Collection of Library and Archives Canada, Ottawa (3394829). Courtesy of Library and Archives Canada.

Promotional photograph: Woman with Ontario travel posters, 1930s, by Brodie Whitelaw. Collection of Library and Archives Canada, Ottawa (5078801). Courtesy of Library and Archives Canada.

Queen Anne's Lace, O'Hare Airfield, 1985, by Robert Burley. Courtesy of Stephen Bulger Gallery, Toronto. © Robert Burley.

R.A.A. Jones, de l'album de collection dit de Richard Alleyn, after 1865, by Eli J. Palmer. Collection of Musée national des beaux-arts du Québec, Quebec City, Gift of Charles Alleyn (2018.377.179). Courtesy of Musée national des beaux-arts du Québec.

Railcuts #8 (Red hill, C.N. train) C.N. Track, Thompson River, British Columbia, 1985, by Edward Burtynsky. Courtesy of Edward Burtynsky / Nicholas Metivier Gallery, Toronto. © Edward Burtynsky.

Rear, 81 Elizabeth St., May 15, 1913, by Arthur Goss. Collection of the City of Toronto Archives (Fonds 200, Series 372, Subseries 32, Item 187). Courtesy of the City of Toronto Archives.

The Rebel, 1987, by Shelley Niro. Courtesy of the artist. © Shelley Niro.

A Red Pine at Marshall's Bay, 1904, by Charles Macnamara. Collection of the Arnprior & McNab / Braeside Archives. Courtesy of the Arnprior & McNab / Braeside Archives.

Red River, from St. Andrew's Church, MB, 1858, by Humphrey Lloyd Hime. Collection of the McCord Stewart Museum, Montreal (MP-0000.1453.2). Courtesy of the McCord Stewart Museum.

Re-enactment of Goya's Flight of the Witches, ca 1797–98, 1986, by Evergon. Collection of the Winnipeg Art Gallery, Gift of the artist and acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor (G-95-37 a-d). Courtesy of the Winnipeg Art Gallery. © Evergon.

Reflected Landscape, 1968, by N.E. Thing Co. Collection of the Art Gallery of Ontario, Toronto, Purchase, 1980 (81/95). Courtesy of the Art Gallery of Ontario. © N.E. Thing Co. / Ingrid Baxter and IAIN BAXTER&.

Replacing burnt-out bulbs in outdoor sign for Magic Baking Powder, c.1920, by William James. Collection of the City of Toronto Archives (Fonds 1244, Item 3587). Courtesy of the City of Toronto Archives.

Reverend Horace H. Hawkins, c.1871, by the Westlake Brothers. Collection of the Archives of Ontario, Toronto (series F 2076-16-3-4). Courtesy of the Archives of Ontario.

Richard Macnamara and "ghost," 1894, by Charles Macnamara. Collection of the Arnprior & McNab / Braeside Archives. Courtesy of the Arnprior & McNab / Braeside Archives.

Right Still Now, by James Inglis, frontis to *The Philadelphia Photographer* 3, no. 35 (November 1866). Collection of the Boston Public Library. Photo credit: Boston Public Library.

Rita Letendre, early 1960s, by Tess Boudreau. Collection of the Art Gallery of Ontario, Toronto, Gift of the artist, 2007 (2006/463). Courtesy of the Art Gallery of Ontario. © Estate of Tess Boudreau Taconis.

Riverdale Park, 1983, by Robert Burley. Courtesy of Stephen Bulger Gallery, Toronto. © Robert Burley.

Royal Ontario Museum, Toronto, 1957, by Michel Lambeth. Collection of the Art Gallery of Ontario, Toronto, Gift of Av Isaacs, Toronto, 1994 (94/504). Courtesy of the Art Gallery of Ontario. © Estate of Michel Lambeth.

Rudyard Kipling, 1907, by Sidney Carter. Collection of Library and Archives Canada, Ottawa (3204773). Courtesy of Library and Archives Canada.

Rural scene, Île d'Orléans, QC, c.1925, by Edith S. Watson. Collection of the McCord Stewart Museum, Montreal, Gift of Stanley G. Triggs (MP-0000.25.1089). Courtesy of the McCord Stewart Museum.

Quebec from Point Levy, after 1865, by Alexander Henderson. Collection of the National Gallery of Canada, Ottawa, Purchased 1985 (29175). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Saint-Cloud, 1984, by Geoffrey James. Collection of the Winnipeg Art Gallery, Acquired with The Photography Endowment of The Winnipeg Art Gallery Foundation Inc. (G-85-507). Courtesy of the Winnipeg Art Gallery. © Geoffrey James.

School Children, St-Nil, 1964, by Michel Lambeth. Collection of Library and Archives Canada, Ottawa (4298232). Courtesy of Library and Archives Canada.

Second Canadian International Salon of Photography, view of the exhibition room, National Gallery of Canada, 1935, by Clifford M. Johnston. CMCP Collection, Collection of Library and Archives Canada, Ottawa (a056886-v8). Courtesy of Library and Archives Canada / The Brechin Group Inc.

Self-portrait (Big Woody district, Swan River, Manitoba), c.1918, by William S. Beal. Collection of Robert Barrow. Courtesy of Robert Barrow.

Self-portrait, Galiano Island, British Columbia, 1988, 1988, printed July 1989, by Sandra Semchuk. Collection of the National Gallery of Canada, Ottawa, Purchased 1989 (EX-89-26.1-41). Courtesy of the artist. © Sandra Semchuk.

Self Portrait in His Store, date unknown, by C.D. Hoy. Collection of the Barkerville Historic Town Archives (P1906). Courtesy of the Barkerville Historic Town Archives.

Self-portrait Taken in Baba's Bedroom on the Day I Said Goodbye to Her, Meadow Lake, Saskatchewan, April 12, 1977, April 12, 1977, by Sandra Semchuk. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1977 (EX-77-562). Courtesy of the artist. © Sandra Semchuk.

Self-portrait, World's Fair St. Louis, 1904, by Jessie Tarbox Beals. Collection of the New York Historical Society Museum and Library (PR-004-01-0). Courtesy of the New York Historical Society Museum and Library.

7-Up, Montreal, Quebec, 1970, by Pierre Gaudard. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1971 (71-2195). Courtesy of the National Gallery of Canada. © Estate of Pierre Gaudard. Photo credit: NGC.

17 Mile Bluff on Fraser River, c.1867–68, by Frederick Dally. Collection of Library and Archives Canada, Ottawa (3247797). Courtesy of Library and Archives Canada.

Sick of Goodby's, 1978, printed 1979, by Robert Frank. Collection of the National Gallery of Canada, Ottawa, Gift of Evelyn Coutellier, Brussels, 1988 (36096.8). Courtesy of the National Gallery of Canada. © Estate of Robert Frank. Photo credit: NGC.

Silkscreened Box Untitled, 1970–2011, by Michael de Courcy. Courtesy of the artist. © Michael de Courcy. Photo credit: Phillip Martin Gallery.

Simon Bumberry with fishing equipment, halfway between Six Nations Indian Reserve, Ontario and Tuscarora Indian Reserve, New York, 1912, by Frederick Wilkerson Waugh. Collection of the Canadian Museum of History, Gatineau (17123). Courtesy of the Canadian Museum of History.

The Sisters, c.1906, by Sidney Carter. Collection of Library and Archives Canada, Ottawa (3247176). Courtesy of Library and Archives Canada.

Sisters, 1987, by Shelley Niro. Collection of the Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau. Courtesy of the Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada. © Shelley Niro.

Sitting Bull and Buffalo Bill, Montreal, 1885, by William Notman and Son. Collection of the McCord Stewart Museum, Montreal, Purchase from Associated Screen News Ltd. (II-83124). Courtesy of the McCord Stewart Museum.

64 Portrait Studies, 1976–78 (installation view), 1976–78, by Arnaud Maggs. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1985 (EX-85-100.1-64). Courtesy of Stephen Bulger Gallery, Toronto. © Estate of Arnaud Maggs.

64 Portrait Studies , 1976–78 (detail), 1976–78, by Arnaud Maggs. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1985 (EX-85-100.1-64). Courtesy of the Estate of Arnaud Maggs. © Estate of Arnaud Maggs.

64 Portrait Studies , 1976–78 (detail), 1976–78, by Arnaud Maggs. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1985 (EX-85-100.1-64). Courtesy of the Estate of Arnaud Maggs. © Estate of Arnaud Maggs.

The "Skating Queen," c.1855, by William Notman. Collection of the National Gallery of Canada, Ottawa, Purchased 2009 (42475.123). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Skidegate Indian Village of the Haida tribe in the Queen Charlotte Islands, July 1878, by George Mercer Dawson. Collection of Library and Archives Canada, Ottawa (4631345). Courtesy of Library and Archives Canada.

Sleeping Places, Newfoundland (detail), 1982, by Marlene Creates. Collection of The Rooms Provincial Art Gallery, St. John's, Memorial University of Newfoundland Collection, Purchased with assistance of the Canada Council for the Arts Acquisitions Assistance Program. © Marlene Creates / Visual Arts-CARCC, 2023. Photo credit: The Rooms Provincial Art Gallery.

Snow Goose family Richard's Island, 1938, by Lorene Squire. Collection of Hudson's Bay Company Archive, Archives of Manitoba, Winnipeg (H4-125-1-1 / HBCA 1981-28-12). Courtesy of the Archives of Manitoba.

Sofa, 1988, by Angela Grauerholz. Collection of Musée des beaux-arts de Montreal. Courtesy of the artist. © Angela Grauerholz.

"Some of the Little Citizens of Toronto's Congested Area," in *Toronto World*, March 9, 1913. Collection of Library and Archives Canada, Ottawa (e010788144). Courtesy of Library and Archives Canada.

Sons of England Fair, St. Albert and Edmonton, Alberta, August 23, 1907, by Gladys Reeves. Collection of the Provincial Archives of Alberta, Edmonton (A7403). Courtesy of the Provincial Archives of Alberta.

Southam Sisters, Montreal, c.1915–19, by Harold Mortimer-Lamb. Collection of the National Gallery of Canada, Ottawa, Gift of Vera Mortimer-Lamb, Burnaby, British Columbia, 1975 (32249). Courtesy of the National Gallery of Canada. © Estate of Harold Mortimer-Lamb. Photo credit: NGC.

Spence's bridge looking down Thompson River on the C.P.R., BC, 1887, by William McFarlane Notman. Collection of the McCord Stewart Museum, Montreal, Purchase, funds graciously donated by *Maclean's* magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd. (VIEW-1746). Courtesy of the McCord Stewart Museum.

Spread of a photo-essay on Toronto entitled "A New Look at a Controversial City," by John de Visser, in *Maclean's* magazine (October 26, 1957, 16-17).

Spring inundation on Saint Lawrence River near Montreal, Quebec, c.1865, by Alexander Henderson. Collection of Library and Archives Canada, Ottawa (5067285). Courtesy of Library and Archives Canada.

Spuzzum River rapids, BC, 1871, by Benjamin Baltzly. Collection of the McCord Stewart Museum, Montreal, Purchase, funds graciously donated by *Maclean's* magazine, the Maxwell Cummings Family Foundation, and Empire-Universal Films Ltd. (I-69917). Courtesy of the McCord Stewart Museum.

Stampeders ascending Chilkoot Pass with tents and supplies in the foreground, 1898, by H.J. Goetzman Studio. Collection of Lakehead University Library Archives and Digital Collections, Thunder Bay. Courtesy of Lakehead University Library Archives.

Start of the Slide Race, c.1910, by Elizabeth (Elsie) Holloway Studio. Collection of The Rooms Provincial Archives, St. John's (A11-19). Courtesy of The Rooms Provincial Archives.

Stereo camera, c.1870, by Derogy. Courtesy of the George Eastman Museum, Rochester, New York.

Steve, 1986, by Ken Lum. Collection of the Vancouver Art Gallery. Courtesy of the artist. © Ken Lum.

Still from "New Photos by Itee Pootoogook," in *Animation from Cape Dorset*, 1973, by Itee Pootoogook. Courtesy of the National Film Board of Canada, Montreal. Reproduced with permission from Dorset Fine Arts. © Itee Pootoogook.

Still-Life with Art Works, 1986, by Serge Tousignant. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1987 (EX-87-55.1-4). Courtesy of the National Gallery of Canada. © Serge Tousignant. Photo credit: NGC.

StoneDGloves, 1970, by Roy Kiyooka. Collection of the National Gallery of Canada, Ottawa, Purchased 1998 (39764.6). Courtesy of the National Gallery of Canada. © Estate of Roy Kenzie Kiyooka. Photo credit: NGC.

Storm overflow Sewer, Barton Avenue, June 5, 1912, by Arthur Goss. Collection of the City of Toronto Archives (Fonds 200, Series 372, Subseries 59, Item 47). Courtesy of the City of Toronto Archives.

Street Conversation, Shanghai, 1938, by Sam Tata. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1972 (EX-72-57). Courtesy of the National Gallery of Canada. © Estate of Sam Tata. Photo credit: NGC.

Street Reflections, 1970/2007, by Ian Wallace. Courtesy of Catriona Jeffries Gallery, Vancouver. © Ian Wallace. Photo credit: Achim Kukulies.

Street Reflections, 1970-91, by Ian Wallace. Collection of the Art Gallery of Ontario, Toronto, Gift of Thomas H. Bjarnason, 1997 (98/16.1-.5). Courtesy of the Art Gallery of Ontario. © Ian Wallace.

Sudbury, from *Geography Lesson: Canadian Notes*, 1985–86, by Allan Sekula (MIT Press & Vancouver Art Gallery, 1997). Courtesy of the Estate of Allan Sekula. © Estate of Allan Sekula.

A Summer Day, 1928, by H.G. Cox. Collection of Susan Hopkins. Courtesy of the Polygon Gallery, North Vancouver. © Family of H.G. Cox.

Sunil with Fakroon, 1975, by Sunil Gupta. Courtesy of Design and Artists Copyright Society, London, U.K. © Sunil Gupta / Visual Arts-CARCC-DACS, 2023.

Susanna and three friends outside, 1964–69, attributed to Andrea Susan. Collection of the Art Gallery of Ontario, Toronto, Purchase, with funds generously donated by Martha LA McCain, 2015 (2014/820). Courtesy of the Art Gallery of Ontario. Photo © AGO.

SX 70, 1976, by Charles Gagnon. Collection of the National Gallery of Canada, Ottawa, Purchased 1979 (22075). Courtesy of the National Gallery of Canada. © Estate of Charles Gagnon. Photo credit: NGC.

"Take a Kodak with you," date unknown, by Eastman Kodak Company. Collection of George Eastman Museum, Rochester, New York (2005.001.03.3.093). Courtesy of George Eastman Museum.

Tashme Internment camp scene; Tashme, BC, c.1943, by George Kazuta. Collection of the Nikkei National Museum and Cultural Centre, Burnaby (1995.109.1.12). Courtesy of the Nikkei National Museum and Cultural Centre.

Temples of Today, c.1934, by John Vanderpant. Collection of Library and Archives Canada, Ottawa (e011155050-v8). Courtesy of Library and Archives Canada.

The Terra Nova Snowshoe Club, Montreal, 1875, by William Notman and Henry Sandham. Collection of the National Gallery of Canada, Ottawa, Purchased 1997 (38435). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Terry Ryan, Sheouak Petaulassie with a child, and a woman at West Baffin Co-operative, Kinngait, Nunavut, c.1956–60, by Rosemary Gilliat Eaton. Collection of Library and Archives Canada, Ottawa (e010836103). Courtesy of Library and Archives Canada.

Theophile St. Pierre, Acetylene Cutting Torch Welder Burning Tractor Axles, Foundry, 1951, by Yousuf Karsh. Collection of Art Gallery of Windsor-Essex, Gift of the Ford Motor Company of Canada, Limited. Courtesy of Art Gallery of Windsor-Essex. © Estate of Yousuf Karsh.

Thomas Kirkpatrick and his family. Left to right: Thomas Kirkpatrick, a son of about 15 years old (George Airey?), a daughter (Helen Lydia?), Mrs. Thomas Kirkpatrick (née Helen Fisher), c.1855, photographer unknown. Collection of Library and Archives Canada, Ottawa (3195236). Courtesy of Library and Archives Canada.

Three Inuit women wearing beaded parkas in front of a canvas backdrop, Cape Fullerton (also known as Qatiktalik), Nunavut [Hattie (Niviaqsarjuk), Suzie and Jennie], 1904, by Geraldine Moodie. Collection of Library and Archives Canada, Ottawa (3239037). Courtesy of Library and Archives Canada.

Three young women wearing knitted sweaters seated on a bench in the snow. Rosemary Gilliat Eaton in the middle. Shilly Shally Lodge, Gatineau Park, 1965, photographer unknown. Collection of Library and Archives Canada, Ottawa (e010950258-v8). Courtesy of Library and Archives Canada.

Ti-Noir Lajeunesse, the blind fiddler, Saint-Jean-Baptiste Day, Disraeli, 1972, by Claire Beaugrand-Champagne. Collection of Musée national des beaux-arts du Québec, Quebec City, Purchase (1999.38). Courtesy of the artist. © Claire Beaugrand-Champagne.

Tintype of Black Woman with Feathered Hat, c.1880, photographer unknown. Collection of the Brock University Archives, St. Catharines (RG 63, BUA002284870f). Courtesy of the Brock University Archives.

Toronto Camera Club, c.1900–18, by Edwin Haynes.

Train on The Loop, Selkirks, British Columbia, 1886, by Oliver Buell. Collection of University of Calgary, Glenbow Archives (CU1116578). Courtesy of Libraries and Cultural Resources Digital Collections, University of Calgary.

Tramp Art Photo Display, c.1885, maker unknown. Collection of the Art Gallery of Ontario, Toronto, Purchased 2011 (2011/34). Courtesy of the Art Gallery of Ontario. Photo © AGO.

The Trottier Family at Fishing Lake, Alberta, 1936, by James Brady. Collection of the Glenbow Museum, Calgary (PA-2218-122). Courtesy of the Glenbow Museum.

Tsuneko and her children, Aaron and Gen, 1974, by Robert Minden. Courtesy of the artist. © Robert Minden.

Twilight in a village in Rajasthan, 1963/68, by Roloff Beny. Collection of Library and Archives Canada, Ottawa (3619420). Courtesy of Library and Archives Canada.

2:50 a.m. Mission Memorial Hospital … six hours into labour … Judy and Tennyson … dance a slow one (detail), 1982, by Marian Penner Bancroft. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1984 (EX-84-436.1-3). Courtesy of the National Gallery of Canada. © Marian Penner Bancroft. Photo credit: NGC.

"Types of Canada's New Citizens," *The Globe*, July 2, 1910. Collection of Library and Archives Canada, Ottawa. Courtesy of Library and Archives Canada.

Unidentified man with a cigar, c.1870–80, photographer unknown. Collection of the Brock University Archives, St. Catharines (BUA002284240f). Courtesy of the Brock University Archives.

Union Station, 1957, by Michel Lambeth. Collection of Library and Archives Canada, Ottawa (4298097). Courtesy of Library and Archives Canada.

Untitled, July 1907, by Duncan Donovan. Collection of the Glengarry, Nor'Westers and Loyalist Museum, Williamstown. Courtesy of the Glengarry Historical Society.

Untitled, c.1910, by Minna Keene. Courtesy of Stephen Bulger Gallery, Toronto. © Estate of Minna Keene and Violet Keene Perinchief.

Untitled, c.1930, by John Vanderpant. Collection of the National Gallery of Canada, Ottawa, Purchased 2013 (45704). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Untitled (from Erosion series), 1973, by Kan Azuma. CMCP Collection, Collection of the National Gallery of Canada, Ottawa. Courtesy of the National Gallery of Canada. © Kan Azuma. Photo credit: NGC.

Untitled, from the series North End, Winnipeg, 1976, by John Paskievich. Collection of the Winnipeg Art Gallery, Acquired with the J. Elmer Wood Fund (G-82-40). Courtesy of the Winnipeg Art Gallery. © John Paskievich.

Untitled, 1978, by Charles Gagnon. Collection of the Estate of Charles Gagnon. Courtesy of the National Gallery of Canada, Ottawa. © Estate of Charles Gagnon.

Untitled, 1974–77, printed 1996, by Thaddeus Holownia. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Gift of Jane Corkin, Toronto, 2004 (2005.12). Courtesy of the artist. © Thaddeus Holownia.

Untitled, 1974–77, printed 1996, by Thaddeus Holownia. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Gift of Jane Corkin, Toronto, 2004 (2005.23). Courtesy of the artist. © Thaddeus Holownia.

Untitled (August 12, 1983), 1983, from *Reality and Motive in Documentary Photography, Parts 1-3*, 1982–86, by Donigan Cumming. Collections of the National Gallery of Canada, Ottawa, the Montreal Museum of Fine Arts, and the Musée national des beaux-arts du Québec, Québec City. Courtesy of the artist. © Donigan Cumming.

Untitled (luncheon at the Arts and Letters Club, 57 Adelaide Street East), c.1920, by Arthur Goss. Courtesy of Wikimedia Commons.

Untitled (Ray of Light), 1974, by Larry Towell. Courtesy of Magnum Photos and Stephen Bulger Gallery. © Larry Towell / Magnum Photos.

Untitled (The Red Series), 1981, by Barbara Astman. Private collection. Courtesy of the artist. © Barbara Astman.

Untitled (Still-life with Glass Bowl and Glasses), c.1928, by Margaret Watkins. Collection of the National Gallery of Canada, Ottawa, Purchased 2013 (45904). Courtesy of the National Gallery of Canada. © Joseph Mulholland, Glasgow, Scotland.

Untitled (Visual Narrative Series), 1978–79, by Barbara Astman. Collection of the Art Gallery of Hamilton, Gift of Nancy Hushion, 1988 (1988.3581). Courtesy of the artist and the Art Gallery of Hamilton. © Barbara Astman.

Untitled, January 1966, by Michael Semak. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1966 (66-1862). Courtesy of the National Gallery of Canada. © Estate of Michael Semak / Visual Arts-CARCC, 2023. Photo credit: NGC.

The University of Western Ontario, London, Ontario, January 30, 1960, by Ron Nelson. Collection of Western University Archives, London (AFC 450-165 /A2535-2539). Courtesy of the Western University Archives. Reproduced with permission from the Nelson family.

"The value of all war production," *Canada at War* 43 (February 1945): 50–51, produced by the National Film Board, photographs and text uncredited. Collection of Library and Archives Canada, Ottawa (756820556). Courtesy of Library and Archives Canada.

Venus in Furs, model F. Todaxco, c.1960, by June Sauer. Collection of Library and Archives Canada, Ottawa (3588494). Courtesy of Library and Archives Canada. © June Sauer.

Veronica Foster, an employee of John Inglis Co. Ltd. and known as "Ronnie, the Bren Gun Girl" posing with a finished Bren gun in the John Inglis Co. Ltd. Bren gun plant, Toronto, Ontario, Canada, 1941, photographer unknown. Collection of Library and Archives Canada, Ottawa (3193621). Courtesy of Library and Archives Canada / The Brechin Group Inc.

Victoria Bridge. Abutment, Ice shove, c.1887, by Alexander Henderson. Collection of Library and Archives Canada, Ottawa (3248419). Courtesy of Library and Archives Canada.

View, taken from the hotel, of the exterior walls, lamps and grounds of the Banff Springs Hotel, 1930, by John Vanderpant. Collection of Library and Archives Canada, Ottawa (e008302229). Courtesy of Library and Archives Canada / The Brechin Group Inc.

[View from Lady Brassey's window in Quebec City], 1872–73, by Lady Annie Brassey. Collection of the Art Gallery of Ontario, Toronto, Purchase, funds donated by James Lahey and Pym Buitenhuis, 2010 (2010/28.10a). Courtesy of the Art Gallery of Ontario. Photo © AGO.

View of a woman shopping in a millinery store in Montreal, 1965, by Pierre Gaudard. Collection of the National Film Board Still Photography Division Archive, National Gallery of Canada, Ottawa (65-5583). Courtesy of the National Gallery of Canada. Photo credit: NGC.

View of Iceberg, August 16–23, 1913, by Edith S. Watson. Collection of Library and Archives Canada, Ottawa (e010791400). Courtesy of Library and Archives Canada.

View of the *People Tree* at Expo 67 in Montreal, 1967, photographer unknown. Courtesy of Flickr / ElectroSpark.

Washington Square, New York, 1961, by Dave Heath. Collection of the Museum of Modern Art, New York, Purchase (160.1963). Courtesy of Stephen Bulger Gallery, Toronto. © Estate of Dave Heath / Stephen Bulger Gallery.

Waterfall, 1660s, by Jacob van Ruisdael. Collection of the National Gallery of Canada, Ottawa, Purchased 1952 (5878). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Waterworks upheaval, 1893, by F.W. Micklethwaite. Collection of the City of Toronto Archives (Fonds 200, Series 376, File 1, Item 29a). Courtesy of the City of Toronto Archives.

Welcome, c.1938, by Eugene Haanel Cassidy. Collection of the National Gallery of Canada, Ottawa, Purchased 2016 (47099). Courtesy of the National Gallery of Canada. © Estate of Eugene Haanel Cassidy. Photo credit: NGC.

"The Well Groomed Woman's Manicure," Cutex advertisement, 1925, page from *Ladies' Home Journal*, by Margaret Watkins. Courtesy of DiChroma Photography, Madrid. © Joseph Mulholland, Glasgow, Scotland.

Wharf and the Saguenay River at L'Anse-Saint-Jean (Quebec), 1886, by Samuel McLaughlin. Collection of the Bibliothèque et Archives nationales du Québec, Quebec City (0005222737). Courtesy of the Bibliothèque et Archives nationales du Québec.

Wheel of Flatland Dharma, 1978, by Arthur Nishimura. Collection of the Alberta Foundation for the Arts, Edmonton (1979.032.002.1/2). Courtesy of the Alberta Foundation for the Arts. © Arthur Nishimura. Photo credit: Neil Lazaruk.

Wild Horse Race, Calgary Stampede, 1958, by George Hunter. CMCP Collection, Collection of the National Gallery of Canada, Ottawa, Purchased 1966 (EX-66-287). Courtesy of the National Gallery of Canada. © Estate of George Hunter / Canadian Heritage Photography Foundation. Photo credit: NGC.

William, Jimmie, Ivan and Bruce Millar at St. Francis River, Drummondville, QC, 1888, by Annie McDougall. Collection of the McCord Stewart Museum, Montreal, Gift of Leslie Millar (MP-1974.133.176). Courtesy of the McCord Stewart Museum.

Winnipeg General Strike, crowds at Victoria Park, 1919, by L.B. Foote. Collection of the Archives of Manitoba, Winnipeg (Foote 1679, P7400/4; N2745). Courtesy of Archives of Manitoba.

Winston Churchill, December 30, 1941, printed before September 1988, by Yousuf Karsh. Collection of the National Gallery of Canada, Ottawa, Gift of the artist, Ottawa, 1989 (30306). Courtesy of the Estate of Yousuf Karsh. © Estate of Yousuf Karsh.

Inuk woman, Annie Jonas, carrying a baby, Joseph Jonas, on her back, Kuujjuaq, Quebec, c.June–September 1960, by Rosemary Gilliat Eaton. Collection of Library and Archives Canada, Ottawa (e010975251-v8). Courtesy of Library and Archives Canada.

Woman's Dispensary, 18 Seaton Street–Baby Clinic, September 16, 1914, by Arthur Goss. Collection of the City of Toronto Archives (Fonds 200, Series 372, Subseries 32, Item 339). Courtesy of the City of Toronto Archives.

Women in rafters and man with brooms, 1902, by Mattie Gunterman. Collection of the Vancouver Public Library (VPL 2271). Courtesy of the Vancouver Public Library.

Yamato (Shashin Kenkukan) Photographers Club, August 1, 1915, by Shokichi Akatsuka. Collection of the Nikkei National Museum and Cultural Centre, Burnaby (1992.20.6.a-c). Courtesy of the Nikkei National Museum and Cultural Centre.

Yosemite, 1982, by Vikky Alexander. Collection of the RBC Art Collection, Toronto. Courtesy of Tara Downs Gallery, New York. © Vikky Alexander.

Yousuf Karsh, 48 Views, 1981–83, by Arnaud Maggs. Collection of the National Gallery of Canada, Ottawa, Purchased 1984 (EX-84-177). Courtesy of the Estate of Arnaud Maggs and Stephen Bulger Gallery, Toronto. © Estate of Arnaud Maggs.

Book Credits

Publisher
Sara Angel

Editor
Sarah Brohman

French Editorial Director
Annie Champagne

Senior Designer
Simone Wharton

Copy Editor
Laura Edlund

Proofreaders
Tilman Lewis, Judy Phillips, Clare Sully-Stendahl, and Claudia Tavernese

Translators
Christine Poulin and Geneviève Blais

French Copy Editor
Ginette Jubinville

French Proofreaders
Lynn Bannon and Julien-Claude Charlebois

Image Researchers
Tara Ng, Victoria Nolte, and Emily Putnam

Design Template
Studio Blackwell

Copyright

Photography in Canada, 1839–1989
An Illustrated History by Sarah Bassnett and Sarah Parsons