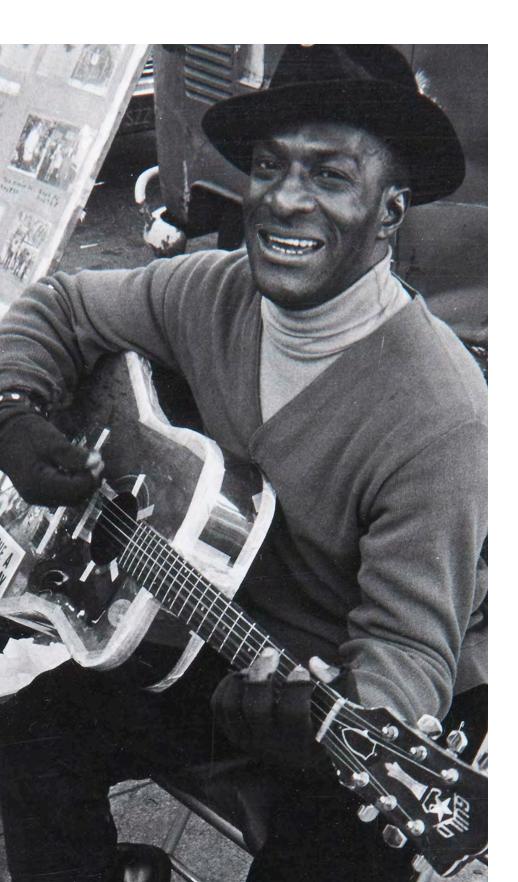# Bystanders

Street Photography from the collection of the Alberta Foundation for the Arts

"Is there anything more powerful, more moving, more taut with ambiguity, more beautiful, more unknowable, more startling than an ordinary photograph?"[1]

—George Webber

1. *George Webber*, [Blank sheet with quotes], n.d., Curatorial File (Reference), Resource Centre, Alberta Foundation for the Arts, Edmonton, Alberta.

Bystanders

Table of Contents

About

the Travelling Exhibition Program (TREX)

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program. The TREX program strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, healthcare centres, and smaller rural institutions and galleries throughout the province.

The TREX program assists in making both the AFA's extensive art collection and the work of contemporary Alberta artists available to Albertans. Four regional organizations coordinate the program for the AFA:

REGION 1   Northwest – Art Gallery of Grande Prairie
REGION 2   Northeast / North Central – Art Gallery of Alberta
REGION 3   Southwest – Alberta Society of Artists
REGION 4   Southeast – Esplanade Arts & Heritage Centre

the Alberta Foundation for the Arts (AFA)

A crown agency of the Government of Alberta, the Alberta Foundation for the Arts was established in 1991 with a mandate to support and contribute to the development of the arts in Alberta.

the Alberta Society of Artists (ASA)

The Alberta Society of Artists is an active membership of professional visual artists who strive for excellence and through exhibition, education and communication will increase public awareness of the visual arts. The ASA is contracted by the Alberta Foundation for the Arts to develop and circulate art exhibitions to communities throughout southwest Alberta. Each exhibition is designed to unpack easily and install within smaller spaces found in schools, libraries, museums and other public venues.

Exhibition Statement

Chance is an enigmatic aspect of human experience. It determines whom we meet and what we encounter. Chance can be fortuitous, or it can be a stroke of bad luck. Its impact can meaningfully alter our life's course or become a bump on the road that we scarcely remember. For street photographers chance is monumental. It is something they seek, anticipate and, in a split second, capture.

Armed with a camera and few preconceptions, street photographers enter public spaces as "bystanders" to the scenes that unfold before them. They raise their cameras and hold a mirror to everyday life, hoping to capture a candidness that cannot escape the physiognomy and accuracy of the medium. They bide for a moment when the elements of a compelling image come together with clarity—a moment that leading twentieth-century photographer Henri Cartier-Bresson famously described as "the decisive moment."[2]

The images selected for this exhibition, from the collection of the Alberta Foundation for the Arts, offer a diverse range of subjects captured throughout Alberta and abroad over the course of four decades. From a ballerina standing "centre stage" in a crowd to a barber peering out from the doorway of his shop, what unifies this body of work is the genre. Each photograph contains a scene made significant by the photographer in its capture and nostalgic by time in its passing—decisive moments made memorable by chance.

—Shannon Bingeman, Curator

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2. Henri Cartier-Bresson, *The Decisive Moment*, (Paris: Editions Verve, 1952), book title.

Artist Biographies

Mark Arneson

Mark Arneson was born in Kamsack, SK and attended the University of Regina for one year, majoring in political science and psychology, before he began travelling for extended periods of time to Europe and Israel. Having participated in workshops in Saskatoon and Canmore, Arneson became interested in photography during his travels. In 1978, he pursued formal training in photography at the Banff Centre (now Banff Centre for Arts and Creativity) in the Photography Studio Program and the Photography Diploma Program. He received further training through the Apeiron Summer Photographic Workshops in Millerton, New York, when the Photography Studio Program was transferred there following a fire that destroyed the Banff Centre's photography building. Arneson is known for his ability to capture the luminous quality of colour, and his photographs are influenced by the environments in which he lives. In cities, Arneson documented still life he encountered in interior environments; while in a rural setting, his interest shifted to the natural environment. He attempts to challenge concepts of time: confronting urban ideas of movement and change and capturing the life cycles of nature. His work is held in several museum and gallery collections, including the Art Gallery of Alberta, the Winnipeg Art Gallery and the Canadian Photography Institute at the National Gallery of Canada.

Bernard Bloom

Bernard Bloom was born in Montreal and earned his BA in political science from Concordia University before moving to Alberta in 1963. He attended the Emma Lake Artists' Workshop (1975) while studying with Hugh Hohn (1973–1976), the Artistic Director for the Banff Centre who later became head of the Computer Learning Laboratory at the Massachusetts College of Art and Design. After furthering his skills through the Visual Arts Advanced Studio Program at the Banff Centre (1983–1984), he took the Critical Writing Workshop at the University of Saskatchewan, earned his BFA with Distinction from the University of Calgary (1989) and his MFA from the University of Oklahoma (1993). Bloom's varied artistic output includes solo singing performances from John Cage's *Song Books* at the Banff Centre in 1983 and a role in the Canadian feature film *Birds of Prey*. He has delivered twenty public lectures, and his photojournalism and articles have appeared in ten publications, including *New Theatre Quarterly* produced by the Cambridge University Press in the United Kingdom. For more than twelve years, he taught at post-secondary institutions, including the University of Oklahoma, La Casa de Cultura in Esteli, Nicaragua, and the Emily Carr University of Art and Design in Vancouver. He was the Executive Director of the West Kootenay National Exhibition Centre in Castlegar, BC (1978–1983) and worked as the Gallery Manager of Latitude 53 Contemporary Visual Culture in Edmonton (1984–1986). Bloom has mounted several solo exhibitions, including *Wilderness* at the Edmonton Art Gallery (now the Art Gallery of Alberta), *Wilderness* and *Slide Journal* at the Prince George Art Gallery

in Prince George, BC, and *Words and Pictures in Nicaragua* at the Lightwell Gallery of the University of Oklahoma. His group exhibitions include *Visioning Palestine* at the Pitt International Galleries (now UNIT/PITT) in Vancouver, and *Topnotch* at the Harcourt House in Edmonton. His photographs are held in the public collections of the University of Alberta Hospital, the Banff Centre for Arts and Creativity, and the University of Alberta. Bloom lives and works in Edmonton.

Petr Honcu

Petr Honcu was born in Kolin (in what used to be Czechoslovakia, now the Czech Republic). He studied engineering in Liberec, Czech Republic (1956–1960), before moving to Canada to study photography at the Northern Alberta Institute of Technology (NAIT) in Edmonton (1971–1973 and 1979–1980). During the late 1960s and throughout the 1970s, Honcu established himself as an award-winning photojournalist, as well as a member of the National Press Photographers Association in Canada (1973). His work was published in magazines and newspapers both in his native Czechoslovakia (now the Czech Republic and Slovakia) and Alberta. He was employed as a staff photographer for several local Edmonton newspapers covering a variety of sports and political events. He taught workshops on photojournalism at NAIT and Keyano College in Fort McMurray and was a three-time winner of the Canadian Press Picture of the Month contest. In addition to his editorial work, Honcu's photography has been featured in national and international exhibitions. He describes his style of work as "social documentary" and hopes that he can get people "to see ourselves as others see us."[3]

Ric Kokotovich

Ric Kokotovich is an accomplished artist and filmmaker. He began his career as a documentary photographer and mounted his first solo exhibition at the Folio Gallery in Calgary in 1984. Since then, his work has been exhibited nationally and internationally in group shows and several solo shows, including *Wired Islands* at Jarvis Hall Gallery in Calgary (2013) and *The Other Side / El Otro Lado* at the Centro Cultural la Cúpula in Mexico (2016). His film work has been nominated for a Genie Award and has screened at prestigious festivals and the Museum of Modern Art (MoMA) in New York City. *Bitter My Tongue*, his directorial debut, earned him the Audience Choice Award at the New York International Independent Film and Video Festival. His work can be found in several provincial institutions, including the Alberta Foundation for the Arts and the Glenbow Museum. He lives and works in Calgary and is represented by the Paul Kuhn Gallery.

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3. *Petr Honcu,* "Biographical questionnaire," June 17, 1981, Curatorial Files (Reference), Resource Centre, Alberta Foundation for the Arts, Edmonton, Alberta.

Terry Munro

Photographer Terry Munro received his fine arts education at five different institutions: Mount Royal College (now Mount Royal University or MRU) (1973), Banff School of Fine Arts (now Banff Centre for Arts and Creativity) (1975), San Francisco Arts Institute (1977), University of British Columbia (1982), and Simon Fraser University (1983). His photographs have been exhibited throughout Canada and the United States and can be found in several public collections, such as the Canada Council Art Bank, National Gallery of Canada, Canadian Photography Institute, Alberta Foundation for the Arts, and the Banff Centre for Arts and Creativity. His latest project, *Empire of Illusion* (2017), is a book that features a series of photographs documenting Las Vegas Boulevard in Nevada over the course of a decade. He currently divides his time between Calgary and Vancouver.

Harry Palmer

Born in Calgary in 1930, Harry Palmer worked as a mechanical engineer in the oil and gas industry for over 30 years before devoting himself to his photographic practice in 1984. Although engineering and photography may seem like unrelated disciplines, Palmer credits his former career for his interest in documentary photography. Having managed the social and environmental aspects of major Canadian engineering projects, Palmer travelled frequently and met a range of people from different sociological and economic backgrounds. His affinity for people and places informed many of his photographic projects: *Calgary, Places and People* (1983); *125 Portraits: Companions of the Order of Canada / Compagnons de l'Ordre du Canada* (1992); and *The Tallpecs of Alberta & Saskatchewan* (2004). His work has been collected and exhibited internationally and was featured on several Canada Post stamps in 2003 and the Alberta Centennial stamp in 2005. His 125 Portraits series (to honour Canada's 125th birthday) is in the collection of Library and Archives Canada and was selected in 1992 as the first solo exhibition at the Canadian Museum of Contemporary Photography.

Garth Rankin

Garth Rankin was born in Sydney, Australia, and moved to Canada as a young child. He grew up in Edmonton where he obtained his post-secondary education; he studied photography at NAIT (1968–1969) and received a BFA from the University of Alberta in 1975. During his studies, Rankin worked at the Visual Arts Branch of Alberta Culture (now the Alberta Foundation for the Arts) and at the Edmonton Art Gallery (now the Art Gallery of Alberta). Upon graduation, he briefly pursued sculpture before returning to photography as his primary artistic practice. Over the subsequent decades, he worked as a freelance photographer and exhibited his work at institutions such as the Edmonton Art Gallery, Folio Gallery in Calgary, and Harcourt House Artist Run Centre in Edmonton. His

Montezuma Suite series from 2000 marks a shift in his practice. Instead of capturing the images on a large format camera, he embraced the portability and immediacy of a small format approach. He also moved away from regular black and white film because of its "scientific accuracy,"[4] in favour of infrared film. In an artist statement, Rankin described this shift: "I feel that black and white infra-red [*sic*] film is more accurate in recording what I feel about a scene. The film captures qualities of sunlight that are known but not necessarily seen."[5]

Jacques Rioux

Jacques Rioux is a Canadian photographer who was born in Sherbrooke, Quebec. He has been based in Calgary since completing his education in applied photography in Montreal in 1979. He has practiced both commercial and fine art photography throughout his career, and his work can be found in the collections of prestigious institutions, such as the Bibliothèque Nationale de France in Paris and the Canadian Museum of Contemporary Photography (now a part of the Canadian Photography Institute). Rioux is known for creating extensive photographic series, including The Calgary Picture Project. From its inception in 1980 to its completion in 1992, the project is a visual exploration of the city: beautiful park views, dramatic architectural studies, weathered industrial buildings, busy public spaces and suburban houses. Throughout the twelve-year project Rioux produced wonderful works of documentation and artistic vision that pay homage to this Western Canadian city and the art of photography.
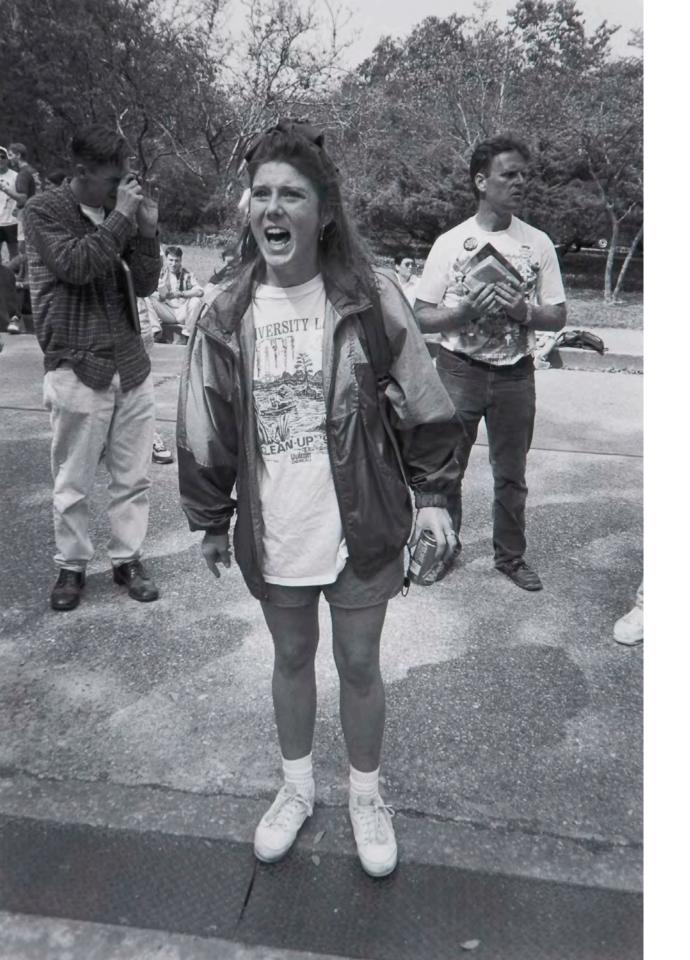
George Webber

George Webber was born in Drumheller and is one of Alberta's most accomplished photographers. He has photographed the province extensively since the 1980s, culminating in work that reveals a deep fascination and affection for the people and landscape of the Canadian West. His photographs have been published and exhibited widely, earning him numerous awards and distinctions: induction into the Royal Canadian Academy of Arts in 1999; the silver and gold awards for photojournalism at the National Magazine Awards in Canada (2002 and 2010, respectively); and an Alberta Centennial Medal in 2005. His work can be found in major national and international collections, including the Canadian Photography Institute, Canada Council Art Bank, Musée de la Photographie in Charleroi, Belgium and the Bibliothèque Nationale de France in Paris.

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4. *Garth Rankin*, [Blank sheet with description of the Montezuma Suite series], n.d., Curatorial File (Reference), Resource Centre, Alberta Foundation for the Arts, Edmonton, Alberta.
5. Ibid.

List of Images

Untitled
Mark Arneson
no date
Colour photograph on paper
40.3 x 50.5 cm
Collection of the AFA

Untitled
Mark Arneson
no date
Colour photograph on paper
40.3 x 50.5 cm
Collection of the AFA

Stephen Ave.
Harry Palmer
1981
Silver gelatin on paper
25.2 x 27.8 cm
Collection of the AFA

Melba Avenue
Harry Palmer
1986
Silver gelatin on paper
35.2 x 27.6 cm
Collection of the AFA

San Francisco, California
Terry Munro
1976
Silver gelatin on paper
20.2 x 25.3 cm
Collection of the AFA

San Francisco, California
Terry Munro
1974
Silver gelatin on paper
25.2 x 20.1 cm
Collection of the AFA

San Francisco, California
Terry Munro
1974
Silver gelatin on paper
20.1 x 25.3 cm
Collection of the AFA

Opening Night
Petr Honcu
1977
Silver gelatin on paper
27.5 x 35 cm
Collection of the AFA

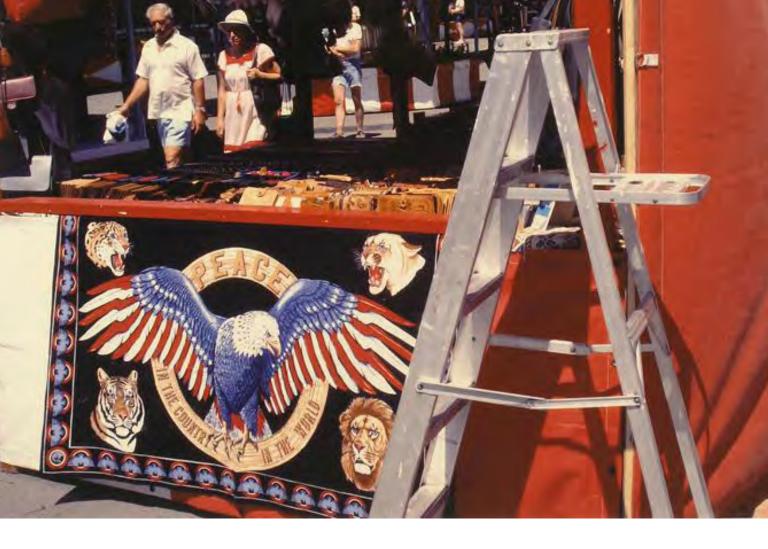*Stampede Grounds,*
Calgary, Alberta, 1985
George Webber
1985
Colour photograph on paper
28 x 35.7 cm
Collection of the AFA

Gerry, Calgary, 2002
George Webber
2002
Colour photograph on paper
27.9 x 35.6 cm
Collection of the AFA

Montezuma Suite #7
Garth Rankin
2000
Silver gelatin print on paper
20.2 x 25.2 cm
Collection of the AFA

Montezuma Suite #5
Garth Rankin
2000
Silver gelatin print on paper
20.2 x 25.2 cm
Collection of the AFA

Montezuma Suite #11
Garth Rankin
2000
Silver gelatin print on paper
20.2 x 25.2 cm
Collection of the AFA

Montezuma Suite #6
Garth Rankin
2000
Silver gelatin print on paper
20.2 x 25.2 cm
Collection of the AFA

Mardi Gras
Ric Kokotovich
no date
Colour photograph, hand painted on paper
38 x 37.9 cm
Collection of the AFA

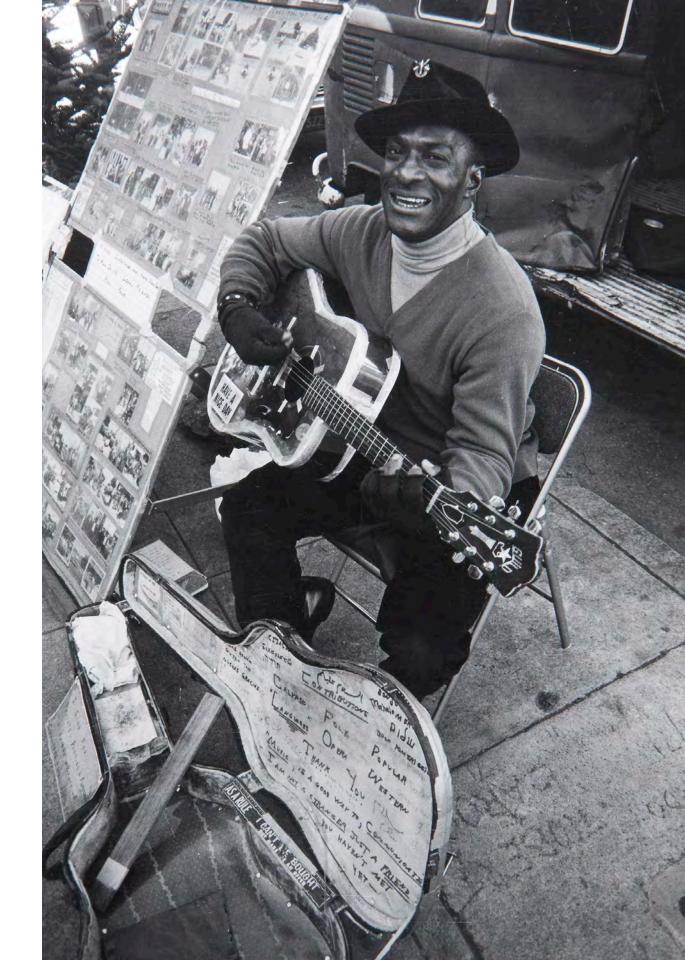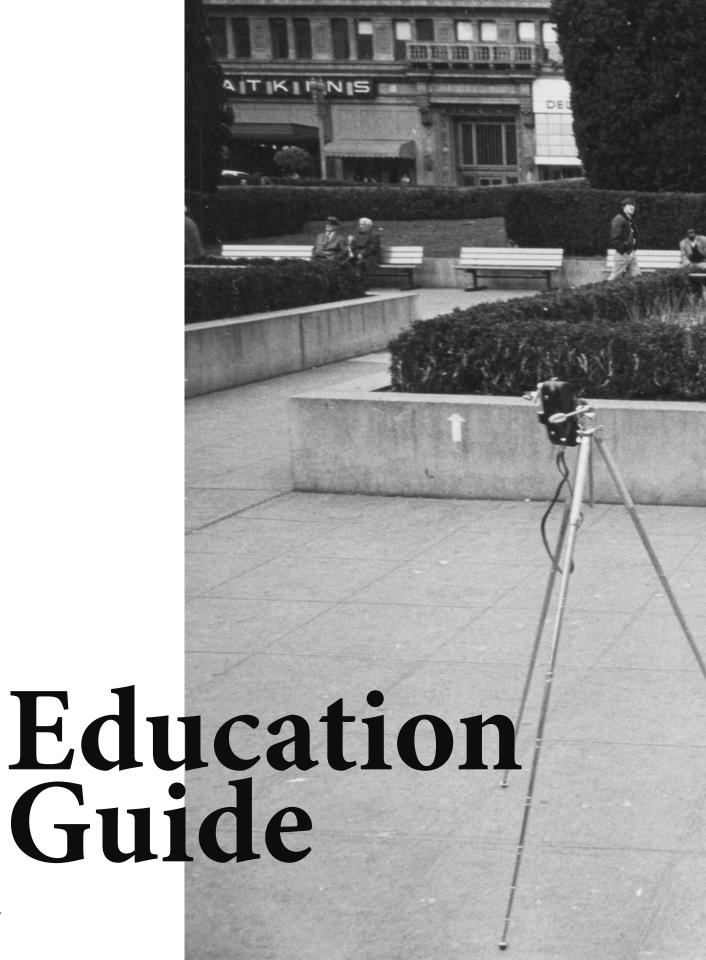*Cowboy and Buildings,*
Heritage Park, Calgary
Jacques Rioux
1984
Silver gelatin on paper
27.4 x 35 cm
Collection of the AFA

On Location,
Calgary Stampede
Jacques Rioux
1985
Silver gelatin on paper
27.4 x 35 cm
Collection of the AFA

Education Guide

This education guide is comprised of activities to move the audience through the various themes presented in *Bystanders.* The content of the exhibition and the following lesson plans have been carefully developed and designed to enhance the curriculum set by Alberta Education. The guide includes questions for discussion, vocabulary and activities designed for the level of ability, understanding and complexity of the participants:

Beginner – viewers who are just beginning their exploration of art.
Intermediate – viewers who have some experience looking at and creating art.
Advanced – viewers who have much experience looking at and creating art.

Discussion Questions

Below are questions that are intended to prompt meaningful discussion about the content presented in *Bystanders*. The questions can be selected and the vocabulary altered to suit the appropriate age level.

The photographs in this exhibition were captured over the course of four decades. Without looking at the photograph labels, can you guess which images are the oldest? Identify visual cues that support your hypothesis.

If you could travel back in time and be a bystander in one of the photographs, which would you choose and why?

Look at Melba Avenue *(1986) by Harry Palmer. If you could talk to the figures, what would you ask them?*

Which photograph(s) do you feel are more successful at capturing a candid moment? What makes it/them more effective?

Compare On Location, Calgary Stampede *(1985) by Jacques Rioux with* Stampede Grounds, Calgary, Alberta, 1985 *(1985) by George Webber. What are the similarities and/or differences?*

A primary motivation for many street photographers is to capture an aspect of contemporary life that may disappear or be significantly altered over time. What would you photograph in your city or town that might disappear one day? What might future audiences learn from the photograph?

Photojournalism is often distinguished from street photography by its social purpose, but street photography can convey a social message as well. Do some of the images in the exhibition communicate a stronger social or political message than others?

Because many of the subjects in street photography are unaware that their picture is being taken, the genre has been criticized as being voyeuristic and exploitive. How would you feel if you discovered that you had been the subject of a street photograph?

In 1977 American philosopher Susan Sontag wrote, "today everything exists to end in a photograph."[6] How do you interpret the meaning of that quote more than forty years later? Does everything exist to end in a photograph?

The photographs in this exhibition were captured before the widespread availability of smartphone technology. How do you think smartphone use has affected our relationship with photography? Do you think your relationship with contemporary technology impacts your appreciation of the images in this exhibition?

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6. Susan Sontag, *On Photography* (London: Penguin Books, 1977), 24.

Engagement Activities

The rule of thirds

The rule of thirds is a visual art guideline that many photographers use to compose compelling images. The strategy is to imagine the composition with an overlying grid of two vertical lines and two horizontal lines that divide the photograph into nine equal parts. Ideally, the focal point of the composition should be placed at a point where two of the lines intersect, and the horizon line (or the line that divides the foreground and background) should either line up with the top or bottom horizontal line. In this activity, participants will create gridded viewfinders to hold up to the compositions in the exhibition to see if they adhere to "the rule of thirds." To create the viewfinder, have them draw a grid of nine equal parts using marker on a sheet of transparency film. Next, they will hold up their viewfinders to one of the photographs, standing at a distance so the edges of the viewfinder line up roughly with the edges of the photograph. Once they have analyzed each of the images, ask: *Did most of the compositions adhere to the rule of thirds? Were some of the photographs easier to analyze than others? If so, why? Do you think it's necessary to adhere to the rule of thirds to create a successful image?*

"I spy with my little eye..."

This well-known guessing game can be an effective way for children to spot the details in a work of art. After spending a few minutes looking at the photographs in the exhibition, split participants into small groups. One participant in each group will start as the spy and will provide the group with a descriptive clue to hint at a selected detail in one of the photographs. For example, the spy might say "I spy with my little eye, a spooky creature that reminds me of Halloween." The remaining group members will take turns guessing until someone spots the correct detail. Allow each group member to have a turn (or two if there is time). Ask: *Was it difficult to spot the detail(s)? Why or why not? Would the game have been easier if the photograph(s) had been larger?*

Find the focal point

In art, the focal point of a composition is where our eyes gravitate as the centre of interest. In this activity, participants will work individually to determine the focal point of the photographs in the exhibition. As they stand in front of each composition, invite them to close their eyes for a moment. When they open their eyes again, have them make a note where their gaze immediately settles. This is usually a good indication of the focal point. Once each person has analyzed each photograph, have them compare their findings with the larger group. For each image, ask: *What did you determine the focal point to be? Did anyone see it differently? What is it about the composition that leads your eye to that spot? Is it possible to have multiple focal points?*

Connections to Impressionism

Since Impressionism and photography emerged alongside one another during the latter part of the 19th century, the similarities in their style and subject matter have often been compared. The Impressionist artists' desire to render fleeting moments was similar to the ambition of many early photographers who wanted to capture a true likeness of their subjects instantaneously. Even today, connections between works by leading Impressionist painters and street photographers are visible. In this activity, participants will work in small groups to compare two Impressionist paintings—*Paris Street; Rainy Day* (1877) by Gustave Caillebotte and *The Dance Class* (1874) by Edgar Degas—with the photographs in this exhibition. Participants will record their observations of the similarities and/or differences in subject matter and composition before sharing their findings with the larger group. Ask: *How do the Impressionist artists and those featured in this exhibition convey a sense of spontaneity in their compositions? How does each photographer's approach to representing human subjects differ from more traditional styles of portraiture? Which medium do you think is more effective in presenting a momentary sense of place?*

"Blind" Snapshots

American photographer Robert Frank (b. 1924) developed a unique style of street photography. To relinquish some control over his images, he departed from one of the fundamental photographic traditions and captured images without looking through the camera's viewfinder. Frank wanted to leave the compositions to chance and embraced the imperfections and ambiguity that resulted from this approach. In many ways, his method mirrored the principles of the Surrealist movement, which celebrated less conscious approaches to art making and embraced elements of chance.

In this activity, participants will mimic Robert Frank's method by taking pictures of objects with a disposable camera in a public space (the hallways of a school, the school yard, a local park, etc.) without looking through the viewfinder. Participants will be limited by the number of frames they can capture and, therefore, should be selective with their choice of subject matter. Once the film has been developed, the group will display their photographs and reflect on the results and overall experience.

Materials
Disposable cameras, notebooks or paper, and pencils.

Preparation
1. Show participants examples of Robert Frank's photographs and explain his method.
2. Demonstrate how to use the disposable camera.

Instructions

1. Split participants into small groups. Each group will share 1 disposable camera, and each participant will be allowed to capture 5 photographs. Most disposable cameras include 27 exposures, so there will be two extras to compensate for any mishaps.
2. Using a notebook and pencil, a scribe in each group will create a list numbered 1 through 27 to keep track of who takes each photograph in step 3.
3. Select a public area for groups to explore at their own pace. Participants will take turns using the disposable cameras to capture an object or arrangement of objects that they find interesting. Remind participants not to look through the viewfinder, but simply point and shoot in the direction of the subject matter. As the person with the camera takes a photograph, another person in the group will record who took the picture in the ledger.
4. After each participant has had a turn taking their "blind" photographs, ask: *How does it feel to have to wait to see the images you captured?*
5. After the photographs have been developed, divide participants into their original groups to review the results. Ask each participant to select their favourite image and create a group display.

Discussion Questions

How was the experience of taking a "blind" photograph different from taking a photograph with a digital camera or smartphone?

Were you surprised by the outcome?

Why did you choose the photograph you displayed as the favourite?

Variation

Field trip assignment – many people use photography as a way of exploring and documenting trips to unfamiliar places. In this variation, ask participants to take a blind photograph of one object they find interesting during a field trip. In addition to capturing the object in a photograph, ask the participants to write a paragraph describing the object in their journals. Later, once the photographs have been developed, participants will compare their image to their written description. Ask: *Which method of documenting the object was more effective? Why?*

Exploring Photojournalism

Street photography and photojournalism share many similarities. They both capture figures in public spaces, but they differ in their underlying intention. A street photographer goes out seeking chance encounters, which are not necessarily premeditated, but a photojournalist is drawn to scenes that are newsworthy or have a social purpose. Because the two disciplines require a similar skill set, many street photographers have also worked as photojournalists, including three of the artists in this exhibition: Bernard Bloom, Petr Honcu and George Webber.

In this activity, participants will work in small groups to explore contemporary photojournalism by looking at examples in a recent newspaper. They will be given 4 articles with redacted text and asked to compose the missing headlines and cutlines based solely on the corresponding images. Each group will be given the same articles to analyze and will compare their interpretations with the other groups and the unredacted newspaper source.

Materials
Local or national newspapers (one per group, plus a copy for step 5), black permanent markers, notebooks or paper, and pencils.

Preparation
1. Select 4 articles in the newspaper that feature a strong documentary photograph. Select the articles from different sections of the paper (i.e., national, international, politics, sports, entertainment and so on). Using the permanent marker, black out the same articles in each newspaper (one per group): headline, cutline and text.
2. Review the following terms with the group: *photojournalism*, *headline* and *cutline* (see Vocabulary).

| PAKISTAN |

K.M. CHAUDARY/THE ASSOCIATED PRESS

Hints of Fukushima detected in California wines

While not believed to be dangerous,

ity to the grapes.

Ingesting cesium-137 can result in an elevated risk for can-

Mr. Pravikoff said he would like to do more testing on bottles produced before the disaster to

could vary by thousands of dollars between neighbouring vineyards, for example.

chance of heart disease, stroke or other medical conditions. Many other studies warn of the health

Instructions

1. Divide participants into small groups and give each group a copy of the newspaper.
2. Participants begin by looking through the newspaper to identify two articles that have not been blacked out and contain images. Participants will read the headline of each story and the cutline. In their notebooks, they will write down their answers to the following questions: *How does the photograph relate to the headline? How accurate is the cutline in describing the photograph?*
3. Next, participants will work together (within their groups) to analyze the photographs in the articles that have been blacked out. Participants are to imagine what the article might be about based on the information provided in the picture. Have them write what they imagine the headline to be, along with a one- to two-sentence cutline describing each photograph.
4. Once each group has completed the work, have them share their headlines and cutlines with the other groups. Ask: *Did each group interpret the photographs in a similar way? Did you recognize any of the people in the photographs?*
5. After the groups have compared their versions of the headlines and cutlines, show them the original, unredacted version of the newspaper.

Discussion Questions

Was it easier to write the headlines or cutlines that accompanied each article?

Can you judge an article in a newspaper based solely on the image? Why or why not?

Do any of the photographs in the exhibition look like they might belong in a newspaper?

Variations

Matching activity – cut out the headlines, cutlines and photographs from 5 or 6 articles and have participants work in groups to try to match them up.

Reporting on a personal event – participants will act as photojournalists by capturing a candid image of an event from their day-to-day life. Back in the classroom, participants switch roles and become the reporter by writing a headline, cutline and article to accompany their photograph.

The ethics of photojournalism – photojournalists and journalists are bound by the same ethics: fairness and impartiality. This being said, the photographs that news agencies select can vary greatly depending on the tone of the article and what they hope to communicate. In this activity, participants will look at multiple national news agencies online (e.g., CBC, Huffington Post Canada, The Globe and Mail, National Post, The Rebel Media and so on) and compare the ways in which each source reports an identical story. Ask: *How do the headlines and photographs differ between each source? In your opinion, which source(s) is/are effective at being impartial? How can you tell the difference between an* editorial *and a* column *(see Vocabulary)?*

GREPORTER

CATHERINE RAW
BARRICK CHIEF FINANCIAL OFFICER

"Candid" Camera

The earliest examples of street photography were the images captured by French photographer Charles Nègre (1820–1880) in the 1850s. Since the technology was still in its infancy, capturing candid moments on the street proved difficult because of the long exposure time necessary to render a *daguerreotype* (the earliest photographic method, see Vocabulary). To capture a true likeness of the labourers, travelling musicians and peddlers who moved throughout the streets of Paris, Nègre had to experiment with other photographic methods. The *calotype* (see Vocabulary) proved to be successful by cutting down the 15- to 30-minute exposure time necessary for a daguerreotype to one minute. Despite this incredible efficiency, Nègre still had to stage many of his scenes by having his subjects pose for the images in a way that mimed the candid realism he desired.

In this lesson plan, participants will adopt Nègre's approach to street photography by staging "candid" images of their peers in a public setting. Additionally, they will study the principles of design and will incorporate one principle, while planning their composition. Split participants into small groups to complete the activity. Each person will have the opportunity to stage one image while the remaining group members act as the models.

Materials
Digital cameras, tripods (optional) and photopaper.

Preparation
1. Introduce Charles Nègre's photographic career and approach to capturing "candid" photographs on the streets of Paris.
2. Brainstorm the ways a photograph can appear more candid or more composed.
3. Review the term *composition* (see Vocabulary).

Instructions

1. Split participants into small groups. Together they will research the following principles of design: *balance, emphasis, movement, pattern, proportion, repetition, rhythm* and *variety* (see Vocabulary) and make point-form notes about how each principle impacts composition.
2. The group participants will continue to work together by looking at the photographs in *Bystanders* and recording which principle of design they find most dominant in each picture. Once they are finished, ask: *Was it easier to distinguish the dominant principle in some images compared to others? Which composition(s) did you feel was/were most interesting? What did you like about it/them?*
3. Back in the classroom, have a person in each group write down the 8 principles of design on individual slips of paper, fold them in half and put them in a hat or container. Each participant will draw one slip of paper and be assigned that principle in step 4.
4. In a public area of their choosing, participants will take turns being the photographer while everyone else acts as the models. The photographer will be responsible for staging a "candid" photograph of their peers, adhering to the principle of design they selected. Once the desired composition has been established, participants will hold their pose and the photographer will capture the image using a digital camera on a tripod (optional) or use the point-and-shoot method.
5. Print the final images on photopaper and have each group compare their approaches to the other groups.

Discussion Questions

What are the stylistic similarities and/or differences between the images you produced and those by Nègre?

Which principles of design were more difficult to execute? Why?

Can you think of any examples of "candid" images from social media that look suspiciously staged? What makes them look staged? Does it affect the way you appreciate them?

Variations

Shorter version – rather than having participants compose their own photographs, shorten the activity by only following Preparation step 3 and then step 1 and 2 in the Instructions section.

Still life version – instead of arranging their peers in a public setting, have participants arrange still life compositions that adhere to one of the 8 principles of design.

Vocabulary

Balance - the distribution of the visual weight of objects, colours, texture and space. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

Bystander - one who is present but not taking part in a situation or event : a chance spectator.

Candid - taken informally, especially without the subject's knowledge.

Calotype - a photographic process by which a large number of prints could be produced from a paper negative.

Chance - something that happens unpredictably without discernible human intention or observable cause.

Column - a regular section of a newspaper or magazine devoted to a particular subject or written by a particular person.

Composition - the act or process of composing; *specifically* : arrangement into specific proportion or relation and especially into artistic form.

Cutline - the caption to a photograph or other illustration.

Daguerreotype - an early photograph produced on a silver or a silver-covered copper plate; *also* : the process of producing such photographs.

Editorial - a newspaper or magazine article that gives the opinions of the editors or publishers; *also* : an expression of opinion that resembles such an article.

Emphasis - the part of the design that catches a viewer's attention. Usually an artist will make one area stand out by contrasting it with other areas. The area could be different in size, colour, texture, shape, etc.

Focal point - the centre of interest or activity.

Impressionism - a style or movement in painting originating in France in the 1860s, characterized by a concern with depicting the visual impression of the moment, especially in terms of the shifting effect of light and colour.

Movement - the path a viewer's eye takes through a work of art, often to focal areas. Such movement can be directed along lines, edges, shape and colour within a work of art.

Photojournalism - journalism in which written copy is subordinate to pictorial, usually, photographic presentation of news stories or in which a high proportion of pictorial presentation is used.

Pattern - the repeating of an object or symbol all over a work of art.

Proportion - the feeling of unity created when all parts (sizes, amounts or number) relate well with each other. When drawing a human figure, proportion can refer to the size of the head compared to the rest of the body.

Redacted - edited especially in order to obscure or remove sensitive information : a highly *redacted* copy of the file.

Repetition - works with pattern to make a work of art seem active. The repetition of elements of design creates unity within a work of art.

Rhythm - created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

Street photography - a genre that records everyday life in a public place. The very publicness of the setting enables the photographer to take candid pictures of strangers, often without their knowledge. Street photographers do not necessarily have a social purpose in mind, but they prefer to isolate and capture moments which might otherwise go unnoticed.

Surrealism - a twentieth-century avant-garde movement in art and literature which sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.

Variety - the use of several [different] elements of design to hold a viewer's attention and to guide a viewer's eye through and around a work of art.

Viewfinder - a device on a camera for showing the area of the subject to be included in the picture.

Voyeur - a person who likes seeing and talking or writing about something that is considered to be private.

Balance, emphasis, movement, pattern, proportion, repetition, rhythm and variety from The J. Paul Getty Museum. "Understanding Formal Analysis: Principles of Design." Accessed January 25, 2018. https://www.getty.edu/education/teachers/building_lessons/principles_design.pdf.

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[Vocabulary definitions simplified and/or paraphrased; spelling Canadianized for print purposes.]

Resources

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Credits

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Front cover – Mark Arneson, *Untitled* (detail), no date. Colour photograph on paper, 40.3 x 50.5 cm. Collection of the Alberta Foundation for the Arts.
Page 3 – Terry Munro, *San Francisco, California* (detail), 1974. Silver gelatin on paper, 25.2 x 20.2 cm. Collection of the Alberta Foundation for the Arts.
Page 4, 40 – Harry Palmer, *Melba Avenue* (details), 1986. Silver gelatin on paper, 35.2 x 27.6 cm. Collection of the Alberta Foundation for the Arts.
Page 5 – Jacques Rioux, *On Location, Calgary Stampede* (detail), 1985.
Silver gelatin on paper, 27.4 x 35 cm. Collection of the Alberta Foundation for the Arts.
Page 6, 41 – Terry Munro, *San Francisco, California* (details), 1974. Silver gelatin on paper, 20.1 x 25.3 cm. Collection of the Alberta Foundation for the Arts.
Page 8 – Jacques Rioux, *Cowboy and Buildings, Heritage Park, Calgary* (detail), 1984.
Silver gelatin on paper, 27.4 x 35 cm. Collection of the Alberta Foundation for the Arts.
Page 9 – Petr Honcu, *Opening Night* (detail), 1977. Silver gelatin on paper, 27.5 x 35 cm.
Collection of the Alberta Foundation for the Arts.
Page 37, 38 – Terry Munro, *San Francisco, California* (details), 1974. Silver gelatin on paper, 25.2 x 20.1 cm. Collection of the Alberta Foundation for the Arts.
Page 44 – Robert Frank, *Elevator, Miami Beach*, 1955, printed in 1977. Gelatin silver print, 23.2 x 33.6 cm. Collection of the Metropolitan Museum of Art.
Collection of the Alberta Foundation for the Arts.
Page 52 – Charles Nègre, *Organ Grinder at 21, quai Bourbon, Ile Saint-Louis, Paris* (detail), before March or May 1853. Salted paper print from a paper negative.
Collection of the J. Paul Getty Museum.
Page 54 – Charles Nègre, *Italian Street Musicians at Entrance to 21, Quai de Bourbon* (detail), 1851. Salted paper print from paper negative, 22.1 x 16.2 cm.
Collection of the J. Paul Getty Museum.
Back Cover – Mark Arneson, *Untitled* (detail), no date. Colour photograph on paper, 40.3 x 50.5 cm. Collection of the Alberta Foundation for the Arts.

Mark Arneson

Bernard Bloom

Petr Honcu

Ric Kokotovich

Terry Munro

Harry Palmer

Garth Rankin

Jacques Rioux

George Webber