



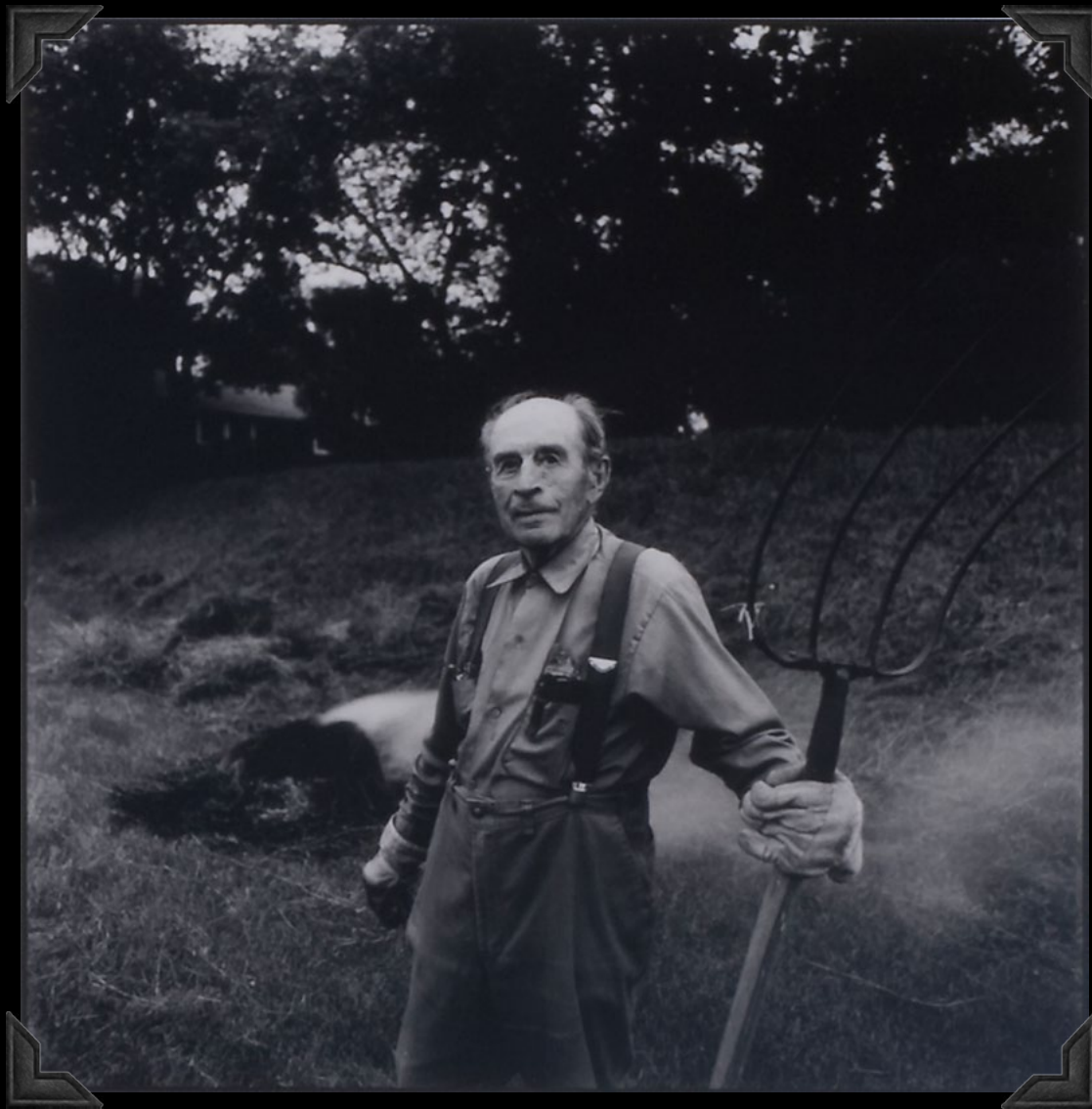
Alberta Foundation  
of the Arts  
Travelling Exhibition  
Program

# IN THE MOM ENT

Alberta Foundation  
of the Arts  
Travelling Exhibition  
Program







Left:  
George Webber  
*Leo Wesa*  
*Lipton, Saskatchewan*  
1993  
Collection of the AFA

Right (detail):  
Sima Khorrami  
*Untitled, Two Women with*  
*Elvis Poster Gypsies, Macedonia*  
1991







# TABLET CONCEPTS

**1**

About the Esplanade

**2**

About the Alberta  
Foundation for the Arts

**4**

Curatorial Statement

**7**

List of Works

**11**

Educators' Guide  
and Lesson Plans

**13**

Lesson 1 – Value Self Portrait

**17**

Lesson 2 – Heliograph Print

**21**

Lesson 3 – Portrait Sculpture

**26**

Bibliography

**28**

Acknowledgments

# About the Esplanade

The Esplanade Arts and Heritage Centre is where the stories of our great collective culture are told through music and dance, painting and sculpture, plays and concerts, exhibitions and installations, artifacts and art, education programs and private events. Featuring a 700-seat main stage balcony theatre which boasts superior technology and striking design, the Esplanade is where Medicine Hat celebrates arts and heritage.

A marvel of contemporary Canadian architecture on traditional Blackfoot territory just steps from the South Saskatchewan River, the Esplanade occupies an eminent position on downtown's historic First Street Southeast. From its rooftop terrace, you can see Saamis, the dramatic shoreline escarpment which is the setting for the story of how Medicine Hat got its name. Inside, visitors discover the vibrant Esplanade Art Gallery, the prized Esplanade Museum, the Esplanade Studio Theatre across the

lobby from the Esplanade Main Stage Theatre, the expansive Esplanade Archives and Reading Room, an art education space called the Discovery Centre and the catering-friendly Cutbanks Room.

In the northeast corner of the Esplanade grounds stands the oldest remaining brick home in Alberta, the Ewart-Duggan House. With its gingerbread trim and quaint heritage gardens, it now serves as a charming venue for select cultural events and a home away from home for artists in residence.

The Esplanade opened in celebration of Alberta's centennial in 2005 and ever since, Medicine Hat has welcomed a steady procession of artists and audiences, storytellers and story-lovers from around the region and around the globe. The celebration continues today.

Previous page:  
(negative of)  
Harry Palmer  
Ebertz Family  
1985  
Collection of the AFA

# About the Alberta Foundation for the Arts

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA:

- Northwest Region:* The Art Gallery of Grande Prairie, Grande Prairie
- Northeast and North Central Region:* The Art Gallery of Alberta, Edmonton
- Southwest Region:* The Alberta Society of Artists, Calgary
- Southeast Region:* The Esplanade Arts and Heritage Centre, Medicine Hat

Each year, more than 300,000 Albertans enjoy many exhibitions in communities ranging from High Level in the north to Milk River in the south and virtually everywhere in between. The AFA Travelling Exhibition Program also offers educational support material to help educators integrate the visual arts into the school curriculum.

Exhibitions for the TREX program are curated from a variety of sources, including private and public collections. A major part of the program assists in making the AFA's extensive art collection available to Albertans. This growing art collection consists of over 8000 artworks showcasing the creative talents of more than 2000 artists. As the only provincial art collection in Alberta, the AFA collection reflects the development of the vibrant visual arts community in the province and has become an important cultural legacy for all Albertans.







## Curatorial Statement

*"In my case, I must confess, I am trained and I can tell whether there is something beyond that face or not. And that's where I attempt to light that feature in such a way that I can elicit the true character of that person."*

-Yousuf Karsh

*In the Moment* is an exhibition featuring the works of twelve Alberta photographers—from 1977 to 2010. The seventeen silver gelatin black-and-white photographs from the Alberta Foundation for the Arts permanent collection are the work of artists John Fukushima, Douglas Curran, Orest Semchishen, Eleanor Lazare, Harry Palmer, Randall Adams, Sima Khorrami, Tim Van Horn, Craig Richards, Harry Palmer, George Webber and Gerald Hewko. These portraits capture a variety of captivating characters situated in intriguing environments from all over the world. Some have been taken right here in Alberta's backyard, and some were documented as far away as Thailand and Guatemala.

Photography has drastically changed since the evolution of the smartphone. Years ago, people would witness something and say, "I wish I had a camera."

"To see and experience the world, we don't only look at images; we take them, and often. In 2011, it was reported that Facebook's 750 million users uploaded and shared 100 million photos every day."<sup>1</sup> Everyone has a camera, and it seems as though everything is documented: from breakfast sandwiches to double rainbows to cats doing funny things. Rarely do these pictures actually leave the device they were captured on, unlike during the time when film cameras were the status quo.

Right: Randall Adams  
Hilton Pharis: Rancher/  
Willow Valley  
1990  
Collection of the AFA

So what have we lost and what have we gained through photography's technological advancements? Is the quality of digital prints comparable to silver gelatin photographs? The first photographic paper using a gelatin emulsion was invented in 1873: 145 years ago. The photographs in this exhibition were taken over four decades and captured on 35mm film cameras. The artists developed their images in a dark room using the silver gelatin process. "Gelatin, an animal protein, is used as an emulsion, to bind light sensitive silver salts to a paper or other support. After a brief exposure to a negative (under an enlarger), the print is immersed in chemicals to allow the image to develop, or emerge fully."<sup>2</sup> When this process is successful, it produces a true black-and-white tone. Unlike digital prints, silver gelatin prints have a physical presence. The black-and-white imagery is evocative. Subjects within the image are enchanting—they draw the viewer into a time and space.

"Photographs engage us optically, neurologically, intellectually, emotionally, viscerally and physically."<sup>3</sup> The people documented in these works were captured in a moment: the two young women laughing in Eleanor Lazare's *Jeannie Dominey & Katherine Doreshenko #2* (right), or the women reading the paper in Randall Adams's *Jeannie – Silk Hat Restaurant*. They remind us of our own moments, and to take time to reminisce and celebrate the human spirit.

<sup>1</sup> Marvin Heiferman, *Photography Changes Everything* (New York: Smithsonian Institution and Aperture Foundation, 2012), 8.

<sup>2</sup> <http://rmc.library.cornell.edu/adw/gelatinsilver.htm>.

<sup>3</sup> Marvin Heiferman, *Photography Changes Everything* (New York: Smithsonian Institution and Aperture Foundation, 2012), 16.

Right (detail):

Eleanor Lazare

*Jeannie Dominey & Katherine*

*Doreshenko #2, n.d.*

Collection of the AFA



List of Works

Collection of the Alberta Foundation for the Arts



John Fukushima  
*Mrs. Matsuno, Japanese Artifacts*  
*Raymond, Alberta*  
1977  
Silver gelatin on paper  
10 3/4 x 8 7/8 in.



Douglas Curran  
*Frank and Russell Collins*  
1982  
Silver gelatin on paper  
12 5/16 x 18 7/16 in.



Gene Leavitt  
*Say Cheese*  
1984  
Silver gelatin on paper  
8 5/16 x 9 1/2 in.



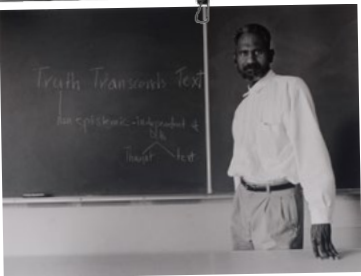
Harry Palmer  
*Naomi Germschied, Dale & Ward Espetveidt*  
1986  
Silver gelatin on fiber based paper  
9 5/16 x 9 3/8 in.



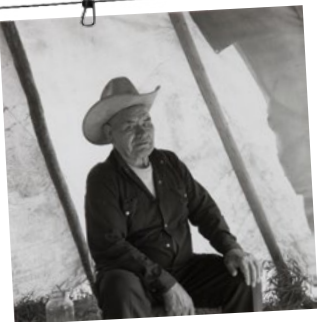
Randall Adams  
*Hilton Pharis: Rancher/Willow Valley*  
1990  
Silver gelatin, selenium toned on paper  
9 15/16 x 7 15/16 in.



Sima Khorrami  
*Untitled, Two Women with Elvis Poster*  
*Gypsies, Macedonia*  
1991  
Silver gelatin on paper  
11 13/16 x 17 3/8 in.



Tim Van Horn  
*Tennison*  
1995  
Silver print, fibre-based on board  
10 9/16 x 13 5/16 in.



Harry Palmer  
*Big Joe Cardinal*  
1986  
Silver gelatin on paper  
9 3/8 x 9 3/8 in.





Harry Palmer  
*Ebertz Family*  
1985  
Silver gelatin on paper  
9<sup>7</sup>/<sub>16</sub> x 9<sup>7</sup>/<sub>16</sub> in.



Orest Semchishen  
*Entrance General Store*  
*Entrance, Alberta*  
1981  
Silver gelatin on paper  
8<sup>7</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>16</sub> in.



Orest Semchishen  
*Hutterite Boys*  
*Camrose Colony, Alberta*  
1977  
Silver gelatin on paper  
8<sup>7</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>16</sub> in.



Tim Van Horn  
*Ruthie*  
1992  
Silver gelatin on paper  
8<sup>7</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>16</sub> in.



Eleanor Lazare  
*Jeannie Dominey & Katherine*  
*Doreshenko #2, n.d.*  
Silver gelatin on paper  
8<sup>11</sup>/<sub>16</sub> x 11<sup>1</sup>/<sub>4</sub> in.



Craig Richards  
*Pedro, Catarina & Juana*  
*Nebaj, Guatemala, El Quiche, Guatemala*  
1992  
Silver gelatin on paper  
15<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> in.



Randall Adams  
*Jeannie – Silk Hat Restaurant*  
1996  
Silver gelatin on paper  
6<sup>9</sup>/<sub>16</sub> x 10<sup>1</sup>/<sub>16</sub> in.



George Webber  
*Leo Wesa*  
*Lipton, Saskatchewan*  
1993  
Silver gelatin print on paper  
7<sup>1</sup>/<sub>16</sub> x 7 in.



Gerald Hewko  
*Young Monk*  
*Chang Kong, Thailand*  
2010  
Silver gelatin darkroom print on paper  
13<sup>7</sup>/<sub>16</sub> x 17<sup>13</sup>/<sub>16</sub> in.

# EDUCATORS' GUIDE AND LESSON PLANS

The AFA Travelling Exhibition Program Southeast created this educators' guide based on the exhibition's themes and concepts. It is composed of lesson plans and informative material. We strive to create projects that will inspire individuals to experience our exhibitions beyond the decorative and to explore their own creativity. Educators, writers, curators and artists have all contributed content; we hope you create something amazing from it.

Right:  
Randall Adams  
*Jeannie – Silk Hat Restaurant*  
1996  
Collection of the AFA





# Value Self Portrait

Grades 3–12



## Overview

Looking at black-and-white photographs is a great way to learn about grey scale values. Monotone (grey scale) values make it much easier to focus on a single element, such as contrast or light values.

In this lesson, participants will explore value by creating a self-portrait collage using graduated value paper.

## Objectives

Students will:

- Learn to distinguish between high value (white) and low value (black)
- Gain an understanding of a simple four-to-six-step value scale
- Observe how light translates to value
- Develop a representational collage



## Materials

- Camera
- Photo-editing software (Photoshop or Microsoft Word)
- Plain white printer paper (8.5" x 11")
- Graduated black to white construction paper (use pre-bought values, or collect them from newspapers or magazines)
- Reference value scale
- Tape
- Scissors
- Stick Glue
- Transparency or Vellum

## Instructions

### Step One

Get another participant to take a head shot of you. Using photo-editing software, remove the colour from the photograph and create a greyscale image. Next, apply a Cutout filter from your software's filter gallery. Select the number of value shades, between four and six. The number of shades you select will be the number of shades of paper you'll need for your collage.

Scale the portrait to fit the whole page and then print on plain white paper.

### Step Two

Gather your collage material (construction paper or newspaper/magazine clippings). Rip the material into small pieces and sort them into piles according to their value scale.

### Step Three

Tape the paper portrait onto your work surface. You'll be using this as a value guide when creating your collage. Then tape a single sheet of transparency over the paper. Start matching your sorted piles of ripped paper to your portrait's value shades. Glue ripped paper onto the transparency until it's completely covered.



## Variations

Older participants should use magazines or newspapers for their collage to extend their value knowledge further (i.e., they'll have to search for the desired values).

Print a value scale (easily found through a Google search) that each participant can use as a reference guide while sorting their collage material. Alternatively, you can have them create their own value scale using pencil.

Younger participants can select fewer shades. Have them use solid construction paper of various values (i.e., black, dark grey, light grey, white).

Divide participants into four groups and assign one value per group. This way, they won't have to sort all four shades. They can rip paper for their assigned shade, and then you can divide the four shades amongst each participant.





# Heliograph Print

Grades K–6



## Overview

The black-and-white photographs featured in *In The Moment* were all developed using a photographic printing process called gelatin silver printing. This type of printing was developed in the 1880s, and has been the primary way to print black-and-white. It uses a light-sensitive emulsion.

Light-sensitive materials are an important part of the photography printing process. Prior to the invention of gelatin silver printing, light was used to create and record images, through a technique called sun printing. If you place an object on a special sheet of paper, expose it to sunlight and then remove the object, the paper permanently records the object's placement — a silhouette remains on the paper.

A silhouette is an image represented as a solid shape, with its edges matching the outline of its subject. Portrait silhouettes became popular in the 1800s, just before silver gelatin printing was invented. The portrait silhouette was an inexpensive and simple alternative to a painted portrait.

In this lesson, participants will combine these two original forms of capturing an image. They will create their own version of a sun print, called a heliograph print, using paper-cutout silhouettes, watercolours, light and diffusion.

## Objectives

Students will:

- Learn traditional low-tech photography processes
- Create their own version of a sun print with basic art supplies
- Improve craftsmanship in cutting out silhouette designs and planning a composition

## Materials

- |  |                            |
|--|----------------------------|
| ▪ Watercolour paper  | ▪ Large paintbrush         |
| ▪ Liquid watercolours (palette watercolours aren't intense enough) | ▪ Spray bottle             |
| ▪ Cardboard (slightly larger than watercolour paper)               | ▪ Black construction paper |
| ▪ Painter's tape   | ▪ Scissors                 |
|  | ▪ Pencils                  |



## Instructions

### *Step One*

Use a pencil to sketch silhouette shapes on your black construction paper. Carefully cut them out. Roughly plan their placement on your watercolour paper before beginning the next step. Set shapes aside.

### *Step Two*

Tape the watercolour paper to the cardboard to prevent curling. Using a big paintbrush and clean water, coat the surface of the watercolour paper completely. Working quickly, add watercolours, making sure the colours are saturated and intense (the silhouettes will show up better this way). Spritz with a water bottle to move the pigment, and blend brushstrokes if desired.

### *Step Three*

Continuing to work quickly, dip your cutouts in clean water and then lay them on the watercolour paper. Use your finger to make sure all of the cutouts have good contact with the surface. You may wish to wear gloves at this stage if you don't want to stain your fingers.



### *Step Four*

Once you've placed all the cutouts on the surface, take it outside and set it in direct sun (but make sure it's protected from the wind). Wait until the paper is completely dry to the touch before taking it inside. Then gently remove the cutout shapes to reveal your heliograph print. Remove paper from the cardboard base.

## Variations

Younger participants can keep their silhouettes simple by cutting a variety of easy shapes and lines.

Older participants can create more detailed/complex paper cutouts.

Instead of watercolour paper, try using a piece of raw, natural canvas.





# Portrait Sculpture

Grades 3–12



## Overview

Portrait photography attempts to capture the subject's personality. It can be approached in many different ways, but it's ultimately about the people.

In this lesson, participants will become the subject of a photograph and use the printouts to create a fragmented photographic structure that displays various aspects of their personality. This project emphasizes the personality of the portrait's subject by removing the environment and other surrounding elements and focusing on the photographed individual's facial characteristics and emotions.

## Objectives

Students will:

- Learn how to connect as a subject with a photographer
- Capture images at different angles and combine them into one composition
- Create a complex, layered image
- Work with both digital and printed photographs

## Materials

- |            |   |
|------------|---|
| ▪ Camera   | ▪ Card stock (three 8.5" x 11" pages per participant)         |
| ▪ Printer  | ▪ Card stock or poster board (11" x 17")                      |
| ▪ Scissors | ▪ Simple photo-editing software (Photoshop or Microsoft Word) |
| ▪ Glue     |   |
| ▪ Ruler    | ▪ Cardboard or foam core squares (approx 1")                  |
| ▪ Pencil   |   |



## Instructions

### Step One

Choose a partner — you'll be photographing each other.

After a few minutes of reflection, decide how you'd like to portray yourself. What would you like people to know about you, and how can you translate this through your facial expressions? The eyes have long been called the “windows to the soul,” so thinking about your eyes might be a good place to start. Connect with your partner and share a bit about yourself so that you'll feel comfortable with each other in front of the camera.



### **Step Two**

Have your subject stand against a white background so that your image will be as clean as possible. Stand close to your subject so that they're in focus and also so that they're the only subject in the photo. Their head should take up most of the frame. Take two photographs of your subject.

First photograph: stand square in front of your subject and capture them straight on. Second photograph: have your subject turn their head and then take a side-profile photo of them, or photograph them from a different angle, with a facial expression of their choice.

Switch with your partner. You'll become the subject and they'll become the photographer.



### **Step Three**

Using simple photo-editing software, convert both photos to greyscale and adjust contrast so you have a high-contrast photo with white highlights and black lowlights. If necessary, minimize any extra background by cropping the image and then scaling the subject to fit the page. Make a duplicate of your first image, but this time crop it again so the subject is slightly larger/more zoomed in on than the original. Print all three images on card stock.



### **Step Four**

Keep card stock print-side up and, using your pencil and ruler, divide the page into sections. The sections don't need to be even — you can decide where to cut based on how you want to split the facial features up. Cut along your pencil lines. Repeat with all three of your printed photographs.

### **Step Five**

Start arranging your prints on the 11" x 17" paper (your base). Play around with the arrangement until you're satisfied with the composition. Choose a few pieces to be your bottom layer. These can be glued directly to your base paper. Then select pieces for the next layer. Place print-side down and glue a square piece of cardboard or foam core onto the back of each piece. Flip over and glue into place.

Repeat this process for your remaining layers. Your next layer will have two pieces of foam core glued underneath, and the third layer will have three, to increase the height.

### **Variations**

Instructors can take and edit the photographs for younger participants.





# Bibliography

“Historical Photographic Processes.” Andrew Dickson White Architectural Photographs Collection. 2002. <http://rmc.library.cornell.edu/adw/gelatinsilver.htm>

Heiferman, Marvin. *Photography Changes Everything*. New York: Smithsonian Institution and Aperture Foundation, 2012.

Travis, David. *Karsh Beyond the Camera*. Boston: David R. Godine, 2012.

Front Cover Image (detail):  
Orest Semchishen  
*Entrance General Store*  
*Entrance, Alberta*  
1981  
Collection of the AFA

Back cover image (detail, negative):  
Orest Semchishen  
*Entrance General Store*  
*Entrance, Alberta*  
1981  
Collection of the AFA

Left (detail):  
Craig Richards  
*Pedro, Catarina & Juana Nebaj,*  
*Guatemala, El Quiche, Guatemala*  
1992  
Collection of the AFA





Randall Adams

Hilton Pharis: Rancher/Willow Valley

1990

Collection of the AFA

## Acknowledgments

This publication was produced in conjunction with the TREX exhibition *In the Moment* by the AFA Travelling Exhibition Program (TREX) Southeast Region 4, at the Esplanade Arts and Heritage Centre. *In the Moment* will tour throughout Alberta to non-traditional gallery spaces August 2018–August 2021. Visit [www.trexprogramsoutheast.ca](http://www.trexprogramsoutheast.ca) to find out more about the program and locations of each exhibition.

*Curator and Editor:* Xanthe Isbister,  
Esplanade Arts and Heritage Centre  
*Education Lesson Plans:* Jenn Demke-Lange  
*Copy Editor:* Rachel Small,  
Faultless Finish Editing  
*Design:* december2nd  
*Images:* Alberta Foundation for the Arts  
*Printing:* Little Rock Printing

A special thanks to:

Joanne Marion, Director/Curator, Exhibitions and Collections, Esplanade Arts and Heritage Centre  
Elizabeth Capak, Arts Collections Consultant, Arts Branch, Alberta Culture and Tourism  
Gail Lint, Arts Collections Consultant, Arts Branch, Alberta Culture and Tourism  
Neil Lazaruk, Arts Collections Preparator, Arts Branch, Alberta Culture and Tourism  
Kristine Stoesz, Arts Collections Registrar, Arts Branch, Alberta Culture and Tourism  
Dan Meller, Preparator, Esplanade Arts and Heritage Centre

©2018 by the Esplanade Arts and Heritage Centre, The Esplanade Arts and Heritage Centre Retains Sole Copyright to its contributions to this book.

## ESPLANADE Arts & Heritage Centre

Esplanade Arts and Heritage Centre  
401 First St. SE  
Medicine Hat, AB Canada T1A 8W2  
403-502-8580 | [www.esplanade.ca](http://www.esplanade.ca)





