

frozen light

an exhibition of photography by
Eric Boutilier-Brown

March 30 - May 2, 2010

10 years
VIEWPOINT
GALLERY

1272 Barrington St. Halifax, NS, Canada
www.viewpointgallery.ca 902- 420-0854



artist statement

frozen light

In the last month of 2007, a carnation fell against an old window, and overnight froze in the condensation that flowed down the inside of the window. From this simple act of chance, glimpsed the next morning, the images in *Frozen Light* evolved.

Flowers are one of the most popular photographic subjects – inherently beautiful, brilliantly colourful, and multitudinous. Most photographers have worked with them at one time or other, and as a result, it is challenging to show them in a new way. In *Frozen Light* I strive to renew the viewer's sensitivity to the beauty of flowers by changing the way they are seen; the suspension of the flowers in water and their subsequent freezing shifts them from the familiar to the magical, and restores the marvelous in the commonplace.

As with the work of Dada artists of the 1920s and modern musical composers like John Cage, random chance plays a major role in these images. From the very first step, much of the control usually exercised over a creative process is surrendered; there is no predicting how the ice will form, or how that formation will shape the resulting images. The crystallization of water, the position of the flowers after freezing, the movement of light through the ice, and even the melting process of the ice as it is being photographed, all these random elements help contribute to the final results - images of *Frozen Light*.

Eric Boutilier-Brown

March 2010

creating the images

frozen light

The images in *Frozen Light* all began the same way; through the convergence of flowers, water, tupperware, and a freezer. Each flower was placed in an appropriate container and then secured underwater with a copious amount of



duct tape. In some cases, the flowers were taped to the bottom of the containers, while in others, the flowers were immersed from the top down, kept in place by duct-tape tents built to keep them from floating.

The freezing process was unpredictable; a large number of attempts resulted in a white mass of bubble-filled ice with no flowers visible. To add to the frustration, frequently two flowers frozen at the same time would turn

out completely differently, with one yielding a clear, beautiful vision of the flower encased within, and the other clouded to the point of being useless. Towards the end of the project, I began to leave the ice in the freezer for shorter times, finding that the “softer ice” tended to have fewer issues with clouding and fracturing as it melted. The shorter freezing time led to more rapid melting, and thus less time for photographing, but the clearer ice was a worth the price.



All the photos were made in my living room using a small light-tent I constructed out of plastic piping and white sheets. One to three studio lights were used to illuminate the set, usually with one or two above or beside, and another behind, providing back lighting. Flash lighting was crucial for the project, both because

the short duration of the exposure prevented motion blur in the images, and because of the high light levels needed for macro photography.

technical details

frozen light

All the photographs in *Frozen Light* were made using RAW file formats which can be processed into images at a later date in a computer with precise adjustments, without introducing the data loss inherent in other image formats.

Nineteen of the photos in *Frozen Light* were created using more than one image. Early in this project, I realized that detail and image quality would be crucial in the final prints and

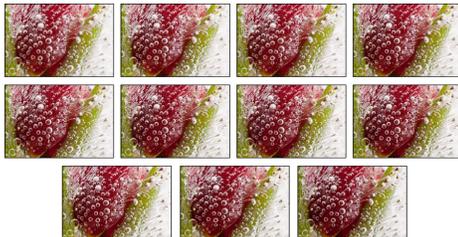


I went to great lengths to ensure that the fidelity was as high as possible. More than 500 images were used to create the 25 photos in the show.

To create the large prints I envisioned for many of these images, I frequently stitched together multiple files, in a process much like putting together a puzzle, with multiple pieces making up a larger picture.



The other process I used was focus blending (also called focus stacking). When making close-up photographs, the amount in focus is severely limited, but focus blending can be used to overcome this. By taking a set of images gradually focusing through the



subject, I can blend the results together with software with all the in focus parts combined to make the entire photo in focus. This dramatically increases the image's depth of field (the amount in focus).

More than half the images in the show used both techniques together, producing results with more resolution and focus depth than a single frame could provide. The most extreme example of this approach is the tulip image, *The Gift*, which is made up of 141 files, which were focus blended into 18 images, which were then stitched together into the final photograph.



All images were printed from 16-bit TIFF files on on Epson Premium Lustre paper, using either an Epson 4800, with K3 inks, or an Epson 7900 using Ultrachrome HDR inks.

technical details II

frozen light

A variety of cameras, lenses and other tools were used to create the *Frozen Light* images.

Photographic Equipment

Nikon D300
Canon 5D MKII

Sigma 150mm Macro Lens
Canon 100mm Macro Lens
Canon 12mm extension tube
Canon 1.4x Teleconverter

Gitzo G1327 tripod
Manfrotto 410 Gear Head
Manfrotto 454 micro sliding adaptor

White Lightning X1600 flash head (1-3 per image)



Computer Hardware & Software

Windows 7 Professional OS
Dual Core 3.00 GHz processor
8gb RAM
2x Dell Ultrasharp 24" monitors
Adobe Photoshop CS4
Adobe Lightroom 2
Helicon Focus 5.0

Show Images

25 16-bit TIFF images, amounting to 14.9 gb of saved files

506 files used to create the exhibition (20.2 per image average)
The images were processed into 60.02 GBs of 16 bit TIFF files

10.5 billion pixels used to create the images
(10,518,418,944 pixels)



frozen light price list



Evanescent*

Digital Original, 2008



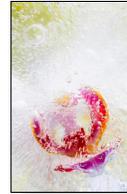
Ice Bloom

Digital Original, 2010
15 frame focus blend, 2 image stitch



Angel's Lullaby

Digital Original, 2009
52 frame focus blend, 7 image stitch



Genesis

Digital Original, 2009
10 image focus blend



Revelation*

Digital Original, 2008



With This Ring

Digital Original, 2009
18 frame focus blend, 4 image stitch



The Gift

Digital Original, 2009
141 frame focus blend, 18 image stitch



Corona

Digital Original, 2009
8 frame focus blend



The Embrace

Digital Original, 2010
3 image stitch, 18 frame focus blend



Ethereal Kiss*

Digital Original, 2008



Radiance

Digital Original, 2009
3 frame focus blend



Couplet

Digital Original, 2009
13 frame focus blend, 3 image stitch



Emerald and Ruby

Digital Original, 2010
11 frame focus blend



Aerial Dance

Digital Original, 2009
50 frame focus blend, 8 image stitch



Frills*

Digital Original, 2008



The Light Within

Digital Original, 2009
11 frame focus blend, 3 image stitch

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Original Sin*
Digital Original, 2008



Filigree
Digital Original, 2009
47 frame focus blend, 6 image stitch



Cradle*
Digital Original, 2008



Marley
Digital Original, 2010
14 frame focus blend, 3 image stitch



Kick at the Darkness
Digital Original, 2008
12 frame focus blend, 6 image stitch



Epiphany
Digital Original, 2009
3 image stitch



Crux
Digital Original, 2009
35 frame focus blend, 8 image stitch



The Sceptre
Digital Original, 2010
6 frame focus blend, 26 image stitch,



The Frieze
Digital Original, 2008
5 image stitch



NOTE CARDS (with envelope) \$5.

the fine print

All prints are produced with the finest materials available. Due to the variety of image proportions, print sizes are only approximate. Please allow 1 week for print production, and 2 weeks for framed print production.

FINE ART PRINTS (numbered & signed collector prints)

approx. print size	print	framed
Huge Tulip Print 28"x84"	\$1000.	\$1600.
Extra Large Tulip Print 18"x54"	\$800.	\$1200.
Extra Large Prints* 23"x33"	\$600.	\$800.
Large Print 18"x26"	\$500.	\$650.
Standard Print 14"x18"	\$400.	\$500.
Small Print 11"x14"	\$250.	\$300.

* certain prints are not available as Grande Prints

artist biography

frozen light

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



Shortly after graduating from the art college in 1995, I posted my first web site featuring 24 images. Since then, the site has continually reinvented itself with the current incarnation, www.evolvingbeauty.com, containing more than 2,500 images, representing over two decades of work.

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



For most of my artistic career I have focused on photographing the Nude, but other subjects that have fascinated me have been 19th century military architecture, macro photography (particularly of flowers) and portraiture. Increasingly over recent years, I have been exploring landscape, an element which has long been part of my images of the Nude.

Between 1990 and early 2006, I worked a variety of photo-related jobs, ranging from operating a government photo lab to photo retail. In 2006, I founded *PhotoWorkshops.ca* and currently divides my time between teaching photography and pursuing my own creative vision.

Eric Boutilier-Brown
March 2010

curriculum vita

frozen light

Solo Exhibitions (selected)

Evolving Beauty New Brunswick, Galerie Maurice Henri, Moncton, NB, 2008
Memory of Water, ViewPoint Gallery, Halifax, NS, 2008
Evolving Beauty, ViewPoint Gallery, Halifax, NS, 2007
XV, ViewPoint Gallery, Halifax, NS, 2003
Nothing Beside Remains, ViewPoint Gallery, Halifax, NS, 2002
Victoria, Alberta, ViewPoint Gallery, Halifax, NS, 2001
Simulacra, ViewPoint Gallery, Halifax, NS, 2001
Digital Nudes, Nova Scotia Digital Media Festival, Baddek, NS, 1999
Evolving Beauty, University of Maine, Orono, ME, 1998

Group Exhibitions (selected)

Art Brut, McKenzie Art Gallery, Moncton, NB, 2007
Best Photographers 2006, Pisecka Brana Gallery, Prague, CZ, 2007
Naked in the House, This is London, Toronto, ON, 2006
Canon USA, PMA 04, Los Vegas, NV, 2004
Canadian Nudes, Arts NDG, Montreal, PQ, 2000
Stark Naked, ArtSpace, Hartford, CT, 2000
Furrows and Deltas, UNFAO, Providence, RI, 2000
Art Expo 94, Art Gallery of Nova Scotia, Halifax, NS, 1994
2 in 1, OO Gallery, Halifax, NS, 1993
Photo Salon, NS Photo Co-Op, Halifax, NS, 1987

Media and Television

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

Publications (selected)

Portfolio, PhotoArt, CZ (10 images), 2007
To Find Us, Halifax Regional Municipality, CA (one image), 2005
The Mammoth Book of Erotic Women in Photography, Carroll & Graff, USA (nine images) 2005
Aquis, Moist, CA (10 images), 2004
The AVA Guide of Outdoor Photography, AVA Publishing, SA (two images), 2004
Outdoor Lighting: Nudes, AVA Publishing, SA (cover, five images), 2003
"You Can Do It," Popular Photography, USA (feature article), 2003
Have Not Been the Same, ECW Press, CA (ten Images), 2001
Better Picture Guide to the Nude, Rotovision, UK (36 images), 2001

Education & Awards

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