

ÁILLEACHT
evolving beauty
NÁDÚRTHA

(BEAUTY UNADORNED)

AN EXHIBITION OF PHOTOGRAPHY BY
ERIC BOUTILIER-BROWN

May 4 - 28, 2017


VIEWPOINT
GALLERY

In the summer of 2016 I created a limited-edition portfolio to mark my thirtieth year of photography. *Ingrid, the Ireland Portfolio*, showcasing photographs celebrating the Nude, was created during two weeks of photography of long-term collaborator and model Ingrid in the sublime ruins and rich landscape of Ireland.

Áilleacht Nádurtha (Irish: *Beauty Unadorned*) features the twelve portfolio photographs (titled in Irish) and twelve additional images selected by the model, Ingrid (titled in English).

Why the Nude?

Long before I began any formal study of art, I was fascinated by the artistic Nude. I vividly remember seeing Michelangelo's David and Dying Slave at the age of ten, and marveling at the vitality, grace and beauty they showed in something so universal: the human body.

Art often shows the marvelous in the commonplace, and this is what I feel images of the Nude do, offering the viewer a new way to view something undeniably familiar.

The Nude has been central to my photography for twenty-nine years; many other subjects have passed before my lens, but the human figure has been the single most common subject for my creativity. When considering how to celebrate thirty years of photography, a portfolio focusing on the Nude was the only way to go.

Why Ingrid?

When planning the Ireland portfolio, Ingrid was the most obvious collaborator/model to work with; we've worked together since 1998, and her passion for modelling is unrivalled. She has an incredible work ethic and sense of adventure, which was an important consideration given typical Irish weather. I also knew we travelled well together, as we'd spent a week working in Scotland in 2008. By 2016, Ingrid and I had worked together in over 100 sessions, and she has helped me create some of my most iconic images of the past 18 years.

Why Ireland?

In 2014, I spent three weeks photographing in Ireland and every day I encountered locations and environments that were perfect for photographing a model. As soon as I decided to create a new portfolio focused on the Nude, I knew it should be set in Ireland.



- Eric Boutilier-Brown May 2017

the model

At the heart of my work for almost 30 years are the models I work with. Without them, the vast majority of my best images wouldn't have been made. The people I photograph are not professional models, but rather individuals who are drawn to my work and who pose out of an interest in the results, a desire to help me continue my explorations and/or in return for prints.

There are numerous things which make a good model. Enthusiasm, comfort and patience are all important, however the most crucial element is the connection between the model and photographer. Over my years of working with the Nude, I have only had near-instant rapport with a handful of models, with Ingrid being one of the first, and certainly the longest lasting. To work with a model who intuitively understands how you see is a gift beyond measure, and this strength has been at the heart of my work with Ingrid since the beginning.



Ingrid and I first worked together on Canada Day of 1998. By a year later, she'd posed for me in more than a dozen sessions, and there was a solid connection between us, created through the work we'd made. While there are several periods over the intervening years where we lived in different provinces, our enthusiasm for working together always saw us eventually reconnecting, and continuing to build on the body of work we began so long ago.

Ingrid's spirit has shaped my images of her. Nothing illustrates this better than a session in early 1999 (about 10 months after we first worked together). At her insistence, and with confidence and enthusiasm, she headed out beneath an old rail bridge, and proceeded to explore the pose potential of a spider web of girders below it. The results were stunning, and unlike anything I had created before...and would never have been made without Ingrid's insistence that the space must be explored for images. This passion, which has never ceased to influence the images we've made, has led to photo sessions on sun-baked mud by the Petitcodiac River, modeling within meters of wild Irish horses, and posing on ice and snow, within reach of a rushing sub-zero winter waterfall.



Alabaster Nude

Lackeen Castle, County Tipperary
Digital infrared original

Lackeen Castle was built by Brian Ua Cinneide Fionn, chief of Ormond and descendant of Brian Boru, the 10th century High King of Ireland, who died in 1588. Cinneide translates to 'Helmeted Head', as an Ua Cinneide chief was the first to wear a helmet in battle against the Vikings. The castle passed to Brian's son Donnchadh, the last Ua Cinneide chief of lower Ormond who further fortified it against the Cromwellians, but ended up surrendering the castle to Cromwell in 1653. Eventually, the name 'Ua Cinneide' was anglicized to 'Kennedy'.



It is hard to tell here if I am old or very young. I somehow look both grand, like a superhero, and very introspective and quiet. This time I am the focus of the composition. I'm not turning myself into part of a tree or calling attention to a beautiful wall angle or making my hands graceful to accentuate something else. It is very simple. It's just me. - Ingrid

Idir an saol seo agus an saol eile

(Between this World and the Next)
Cappaghkennedy, County Clare
Digital original

The Burren (Irish: An Bhoireann "place of stone") is dominated by karst landscape formed from the dissolution of soluble limestone rocks. It measures, depending on the definition, at least 250 square kilometers.

Saying the landscape on the Burren hilltops are wind-swept is an understatement - this hawthorn tree was easily 20' from side to side, though it rose less than 6' above the ground. As soon as I saw it, I knew I wanted to photograph Ingrid lying within its boughs. After a quick test to see if the tree would bear my weight, I asked Ingrid to climb up and arch out into the branches that reached out across the moorland. By this session, Ingrid and I have worked in Ireland for ten days, but this is only the second image that I knew with certainty was a success when I made it. - Eric



Giant's Throne

Clontuskert Priory, County Galway
Digital infrared original (exposure blend)

The original Abbey at Clontuskert was founded by St. Baedán at the end of the 8th century, but that was replaced by an Augustinian Priory of St. Mary, founded in the 12th century by Turlough O'Connor, King of Connacht. That Priory was burnt about 1413 and the standing remains are mostly of the fifteenth century reconstruction. The Augustinian Canons Regular established 130 religious houses in Ireland, but today only thirty survive, including those at Kells, Cashel and Clontuskert.

This was one of the most beautiful skies of the trip. I almost didn't pick this one out of sheer pique because instead of flaunting the glory of blue, lemon, rose and mauve, Eric chose to photograph this in infrared. For shame Eric! Also I admired the way the abbey had been reduced over time to a giant's throne open to the sky. - Ingrid



Ag an fuinneog thiar

(At the West Window)

Clontuskert Priory, County Galway

Digital original (stitch & exposure blend)

Made on the 18th anniversary of the first time Ingrid and I worked together, this was the last image added to the Ireland portfolio. The 15th century window Ingrid is posing within collapsed in 1918, but restorers managed to locate all of the window components and it was carefully rebuilt to its former glory in the 1970's. I was initially hesitant to include the image in the portfolio as Ingrid is so small compared to the setting, but in the end, the majesty of the location, and the grace of Ingrid's pose won me over. - Eric



Holding the Gate

Clare Abbey, County Clare

Digital infrared original

Clare Abbey was the first, largest and most important Augustinian house in Clare, founded in 1189 by Domnall Mór Ua Briain (Donald O'Brien), the king of Thomond. The abbey was dedicated to Saints Peter and Paul, and was the scene of a great slaughter in 1278 between various factions of the O'Briens. After the suppression of the monastery in 1543, King Henry VIII of England gave the parish lands to the barons of Ibrackan. Despite a turbulent history, the abbey remained in use until the 17th century.

I like the light in this photograph - very strong, creating a contrasting and powerful image. It looks like a dramatic moment from a story This was also one of our few sunny days during the project, and while it wasn't exactly hot, the warmth of the sun was welcome. - Ingrid



Faoin spéir ceobhranach

(Below a Leaden Sky)

Murrooghtoohey North, County Clare

Digital original (stitch)

The last location of the Ireland project was the rocky shoreline near Black Head, where the rocky western limestone formations of the Burren sink into the wild Atlantic Ocean. It features broad sweeping plains of water-etched rock littered with the occasional gigantic boulder.

Murrooghtoohey North proved to be a challenging environment to work in. I had to constantly balance the scale of Ingrid within the frame against including as much of the surroundings as possible...and just as we began to hit our stride, it started to rain, bringing the session, and the photography portion of the project to an abrupt end. - Eric



Into the Green

The Glen, County Sligo

Digital original

The Glen is one of the most interesting natural phenomena on the Coolera peninsula of County Sligo: it is a narrow, deep and long chasm on the south face of Knocknarea, a massive rocky hill that is capped with a giant rocky cairn known as "Queen Maeve's grave". This micro valley runs for about three quarters of a mile and averages 20 metres deep, with sheer limestone cliffs on both sides.

I like this image's sense of peaceful intimacy. I am posing in a very old grove with a sacred feeling about it and I look like a denizen of the wood. So at home in this wild Irish place. - Ingrid



I gcomhair an tuama

(Before the Tomb)

Kilcooley Abbey, County Tipperary
Digital infrared original (stitch)

Kilcooley Abbey is a Cistercian abbey founded in 1182 when Donal Mor O'Brien granted lands to the Cistercians. The abbey, which is a sister house to both Jerpoint and Holy Cross Abbey, is considered to be a hidden gem, tucked away in a remote corner of County Tipperary.

As Ingrid and I worked in Kilcooley Abbey, I was in seventh heaven; the light was stunning, the setting was captivating, and Ingrid and I were clearly drawing upon the eighteen years that we have worked together. About the only challenge was deciding where, in the embarrassment of riches, to work next.

One obvious location was a beautiful tomb near the East Window. The final resting place of a knight named Piers Fitz Oge Butler, who died in 1526, the tomb is famous for carvings of 10 apostles on the front side. I demonstrated for Ingrid the pose I had in mind, and after making that composition, Ingrid came up with a couple of alternative poses, but none was as striking as the first, shown here. - Eric



Tree Home

Kilcooley Abbey, County Tipperary
Digital infrared original (stitch)

This was already the most extraordinary tree but the way it appears in infrared makes it look like something from another planet. With the mind in an otherworldly state because of the tree, it is free to drift and dream and disbelieve in basic things like gravity. I look as though I am flowing up the tree and I seem to be very relaxed about it like this is the normal way of things in this far off otherworldly place. - Ingrid



Seancuimhne greanta i gcloch

(Ancient Memory in Stone)

Parknabinnia Wedge Tomb, County Clare
Digital infrared original (stitch)

The Parknabinnia (Irish: *Páirc na binne* - the field of the summit) wedge tomb is one of the more accessible tombs in the dramatic landscape of the Burren, and is surrounded by the remains of its cairn. The roofstone is over 3 metres long and now growing a crop of grass.

Ever since my 2008 Scottish trip, I've known how strongly Neolithic sites resonate with me. For this trip, I identified a number of prehistoric tombs that might be private enough to work with, including this one on the rolling hills of the Burren. Located in an open field not far from a road, Parknabinnia Wedge tomb was isolated enough for Ingrid and I to feel secure in making a few images. We had to move relatively quickly however as the air had a definite chill to it, and the exposed landscape came with a stiff breeze. Our years of working together paid off, and in a handful of minutes, we created a full set of photographs, from which this one was drawn. - Eric



Last Light

Clontuskert Priory, County Galway
Digital original

During the entire Irish project, there was no time more magical than this sunset session in Clontuskert; without any planning or forethought, Ingrid and I just happened to be working at the end of the Nave, below the East Window, when a shaft of the setting sun cut across the ruin, and cast a perfect shadow of Ingrid's figure against the wall behind her. It was a completely magical moment.

I couldn't help but pick this photograph because of the happy accident of light. Altered-dimensional Ingrid decided to show up and pose with me. The effect is magical. - Ingrid



I gcoinne an balla ollmhór glas

(Against the Great Green Wall)
The Glen, County Mayo
Digital original

The final set of photographs made in the Glen were amongst the most dramatic. As afternoon shifted into early evening, the sun had moved low enough to rake diagonally across the sheer limestone walls that defined the Glen. Dusted with trailing ivy, the wall on the northern side provided a perfect space for Ingrid to work in, with the angular evening sunlight falling across her body in an almost theatrical manner. - Eric



Upon the Field of Peat

Loch Mhuiceannach, County Galway
Digital original

The Connemara Bog Complex Special Area of Conservation is one of Ireland's last great wild and natural areas and is of international, ecological and historical importance. The Complex is a Special Area of Conservation, which has assisted in the area keeping its unspoiled and wild image.

I like this one because it is so incongruous. I am lying in a peat cutting field on an old dead stump on a gray day. It shouldn't be lovely, but it is. - Ingrid

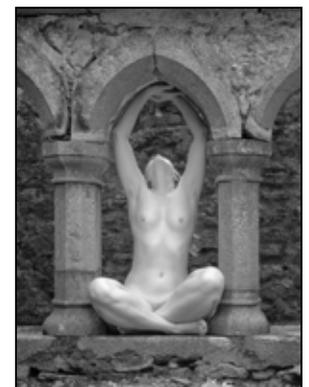


Croí isteach leis an clabhstra

(Embracing the Cloister)
Ross Errilly Friary, County Galway
Digital infrared original

The Ross Errilly Friary (Irish: *Mainistir Ros Oirialaigh*), founded in 1351, is the largest and best preserved Franciscan Friary in Ireland. Its chief patrons were the de Burghs, a prominent local Norman family. The friary contains an extensive range of buildings, most of which date from the 15th century. In 1538, English authorities imprisoned two hundred of the friars, and killed many others. Ross Errilly then rarely found peace until it was completely abandoned some two hundred years later.

I had expected that much of my time working with Ingrid at Ross Errilly would be spent in the cloisters, but the weather dictated otherwise. Constant drizzle forced us to leave the cloisters to the end of the session, out of fear of Ingrid becoming chilled from working in the rain. Ultimately, we spent less than a quarter of our time working with the cloisters, as it proved challenging to find sections of the quadrangle dry enough for Ingrid to pose in. Ultimately, the best composition was this photo of Ingrid sitting cross-legged within a single archway, exploring the potential of the centuries old space. - Eric



Luí na Gréine

(Sunset Light)

Rock of Dunamase, County Laois

Digital original

The Rock of Dunamase is a massive rock outcrop, over 45 metres in height, with a ruined castle perched upon it, dominating the surrounding landscape. The rock is thought to be drawn on a map by the greek cartographer Ptolemy under the name "Dunum" in the 2nd century. Dunamase started as an early Christian fort Dun Masc (Irish: *the Fort of Masc*) to protect against plundering Vikings.



Though there was no plundering when Ingrid and I worked at the rock, there certainly was a surprising number of invaders. When we arrived at the castle, there were numerous other visitors around enjoying the beautiful evening, so we had to delay the session's start.

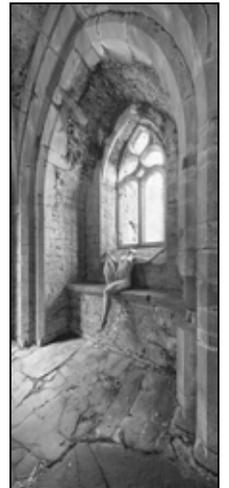
Eventually, the unwitting interlopers left, and Ingrid and I set to work. The first images were made on an ruined wall on the north side of the rock, overlooking the Irish landscape. This image was the strongest of the set, combining an elegant pose with the beautiful evening sky and the landscape below. - Eric

Sacred Gothic

Kilcooley Abbey, County Tipperary

Digital original (stitch & exposure blend)

This photograph makes quite an impact right away. One minute I look like a tiny elf in a small church, the next, a colossus in the Grand Canyon of cathedrals. There is a pervading sense of sacred space however you perceive it. - Ingrid



an Tráthnóna fada hÉireannach

(The Long Irish Evening)

Twelve Pines, Derryclare Lough, County Galway

Digital original

Twelve Pines is the official name of the island, though it has a lot more than 12 trees on it; connected to the mainland by a narrow stepping stone walkway, it was quite striking to see jutting into the narrow loch, with the Connemara mountains rising behind it.

Ingrid and I had worked at this location earlier in the day, but while the setting was stunning, the lighting at the time was less than ideal. As it happened, hours later we were driving past the location on our way home, just as the sun was setting. I couldn't resist a short stop to revisit an image with the improved lighting. This marked the second and final time on the trip that Ingrid and I returned to a space we'd already worked in, and the only time that we recreated an image made earlier. As I already had the composition and pose in mind, Ingrid and I worked swiftly, capturing the last light of the sun as it slipped behind clouds and mountains. The results were so worth the short delay in returning home! - Eric



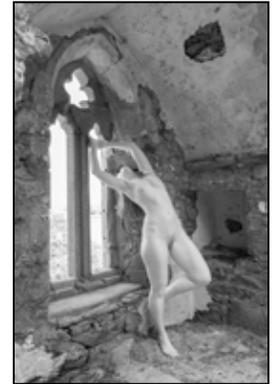
Spiorad an t-solais

(The Spirit of the Light)

Lackeen Castle, County Tipperary

Digital infrared original

After spending some time exploring the potential of Lackeen Castle without cameras, Ingrid and I set up to work on the top floor. A south-facing window had some wonderfully worn stone, and served as our first location. This image started with my go-to default - a composition with the window centred in the frame; a formal, architectural approach to the space. After making a number of images with that approach, I shifted to a more acute angle, and suggested to Ingrid a post that create a more dynamic body line, while still interacting with the window. - Eric



Spiral Light

Moyne Castle, County Galway

Digital infrared original

Moyne Castle is a tower house build on the Black River near Ross Errilly Friary sometime in the 16th century. Little is known about the history of the building, but the ruin is sizable, and accessible all the way up to the foliage covered roof.

We came upon this place suddenly, and I was still cold from the last location, so it was an act of sheer will to get naked and model. The stone was sweating a cold oily slime, the stairwell littler was reminiscent of owl pellets and generations of spiders busy in a nighttime graveyard. That being said, the top of the stairs was amazing, and the roof wonderfully surreal. I warmed to the space, and the space warmed to me. In the end one of the best photos of the project was made. - Ingrid



Dryad's Leap

Twelve Pines, Derryclare Lough, County Galway

Digital original

This was one of the most beautiful places we visited. A magical island we approached by a narrow walk that rose just above the surrounding loch. I look like part of the tree, the way I mirror its shape, my hand pressing into the shattered part like I am a dryad reaching in. A dolphin's leap into the heart of the tree. - Ingrid



Sean-solas agus dorchadas

(Ancient Light and Shadow)

Moyne Friary, County Mayo

Digital infrared original

Moyne Friary was founded in 1460 by the powerful de Burgo family, on the orders of Mac William de Burgo. It thrived for almost 150 years, before it was burned in 1590 by the notorious Sir Richard Bingham, the English Governor of Connacht appointed by Queen Elizabeth I. It is possible that friars continued to reside in the friary until the end of the 18th century, when it began to fall into ruin.

This was from the last set of images we made in the Abbey, created in a dimly lit room to the south side of the cloisters. I was drawn to the dramatic lighting in the room, and when combined with an ultra-wide lens, the mood of space was stunning. Ingrid and I experimented with a handful of poses in this room, but it was one of the first, of her crouching down on the floor, which I felt worked the best, mirroring the barrel vaulting above, and taking full advantage of the dramatic lighting. - Eric



Wild Horses

Murrooghtoohy North, County Clare
Digital original

I like this composition very much. The way the stallion and I are looking at each other make it appear as though I am part of the wild herd (yes, this cute little spotted guy runs a small herd of mares, some twice his size). This was an unanticipated treat to find wild horses where no horses should be. - Ingrid



Through the Looking Glass

Loughmoe Castle, County Tipperary
Digital infrared original

This image has a real Alice-in-Wonderland feel, with a hint of M. C. Escher. The composition is perfect, very beautiful and strange. It hints at other worlds while being very simple and unashamedly classical. Also, this castle was guarded by a very mean horse. We earned this photo. - Ingrid



Gallán ar an póirseáid

(A Pillar on the Porch)

Castlegrove House, County Galway
Digital infrared original

Castlegrove is a seven-bay three-storey country house, built c.1830. The house and vast estate belonged to Edward Blake but it would eventually ruin him. He decided that a road ran too close to the house so he built a new one to divert traffic. This was just one of his over ambitious plans and he was unable to pay back money borrowed and so was forced to leave Castlegrove in 1853. By 1907, the building was in ruins, and slowly becoming enveloped by the forest.

The greatest challenge of working at Castlegrove was deciding where to photograph; as with other locations in Ireland, Ingrid and I could have worked within the ruins all day, or even for multiple days, and still not scratch the surface of the location's potential.

As the fallen stone columns had been one of the reasons I wished to work at Castlegrove, I suggested Ingrid pose upon one of the plinths as if she was a statue, echoing the original fallen stones that lay around it. The ivy-covered ruins just screamed out to be photographed in infrared, and after carefully framing Ingrid within the original doorway while keeping a fallen column pushing towards the corner of the frame, this image was made. - Eric



When working outdoors, images most often start with the location. I always seek a spark to provoke me to create an image, and when working outdoors (or with ruined buildings), I turn to the setting to inspire me. Generally, I look for something to compliment, mirror or contrast the Nude, which in turn helps guide incorporating the figure into the image.

A complementary spark focus the composition on the model, bringing lines or light to celebrate the figure, and create a sense of balance between the body and setting. A mirror spark provides a reflection, creating repetition of a line or shape of the pose in the environment around the model. Finally, a contrasting spark offers a counterpoint; perhaps a jagged setting surrounding a pose that emphasises the smooth lines and curves of the body.



Once a spark is identified, the success of the image hinges on the pose. Though Ingrid and I have worked together for almost two decades, the process when making an image is little different from what happens with a first-time model. I describe what caught my interest, or how I see the body fitting into the composition, and then the two of us explore the potential of the space, while keeping the spark at the heart of our efforts.

The best description of the process is a dance; there's a back-and-forth between the model and I as we explore the potential, and there are ultimately two outcomes, either we marry the figure with the environment, and create a pose that works, or we realize the spark can't be ignited, and the body can't be incorporated as I'd envisioned...at which point we (often reluctantly) walk away.

Intimately, however, success is seldom judged accurately in the moment. Ingrid and I worked in Ireland for two weeks, but it was only on the eight day that I made an image that I really felt to be singularly successful. This isn't to say that I hadn't made other strong photographs by that point, but that often creating a strong image and knowing it is strong at the time it is made is unusual. I find it hard to separate the experience of making an image, from the image itself. In most cases, while working, I am too immersed in the moment to have a clear perspective on the photograph I've just made...thus it is often weeks or months before I can identify what works.



print portfolios

Print Portfolios have a long tradition in photography. They are a perfect way for a photographer to present a series of photographs intended to be viewed together, in a compact format. One of the first photographers to publish a series of mounted photos was Samuel McLaughlin who, in 1858-60, produced *The Photographic Portfolio*, views of Québec and the surrounding area.

Portfolios have been central to my photography since 1999. My first, *Victoria, the Alberta Portfolio*, featured work created with a single model over 8 days in Southern Alberta, and was funded through advanced sales (today this is called crowdfunding, but that term wasn't used then). These who supported the project not only received the benefit of a reduced fee for the final portfolio, but also became intimately involved in the process.



Creating that first portfolio was an eye-opener for me.

Working uninterrupted for an extended period helped propel my creativity forward in a way I hadn't experienced before. In addition, creating a new body of work in an environment focused on producing the best work possible was liberating, to say the least. Since 1999, I have produced six limited edition print portfolio (four model-focused and two retrospectives).

In the fall of 2015, I realized I was approaching my 30th year of photography. To mark this milestone, I decided to create a new portfolio. After months of preparation and fundraising, I spent two weeks of the summer of 2016 working with a model in the sublime ruins and rich landscapes of Ireland. From the images made during this time, I selected twelve to create *Ingrid, the Ireland Portfolio*. At the heart of the portfolio is Ingrid, who I've worked with since 1998. Her passion for modelling nude is unrivaled, and she's helped me create some of my most iconic photographs of the past 18 years.

Ingrid, the Ireland Portfolio was funded in part through crowdfunding on Kickstarter (www.kickstarter.com); I am forever grateful for the support of everyone who backed the campaign and helped me create such a strong collection of images.



Ingrid, the Ireland Portfolio is made up of twelve 7"x10" archival Epson Ultrachrome HDR prints on Epson Exhibition Fiber paper, each presented in an 11"x14" acid-free mat and enclosed as a group within an archival portfolio box. The Portfolio is limited to an edition of 15, plus one model and one artist copy.

image details

All the images in Áilleacht Nádurtha were created with digital cameras. Thirteen were made with a Canon 5DsR; ten of these were printed in colour and two in black and white. The other eleven images were created using a Canon 5Ds which has been converted to be infrared sensitive; these images were all printed in black and white.

All but two of the images were made using a tripod.

I have always preferred using tripods when photographing, and the only times during this project that I didn't use my Gitzo Carbon Fiber tripod was when the weather was so inclement that speed was more important than precision.

Three lenses were used to make the images. The most utilized was a Canon 16-35mm f/4 IS lens (16 images), with the remaining made with a 17mm TS-E lens (5 photographs, all of which utilized the shift feature to stitch multiple images together in post production) and an 85mm f/1.2 (3 images). The obvious bias towards wide lenses is a reflection of how important it was to incorporate Ingrid into the environment of Ireland, and to make images that speak of place, as much as the beauty of the body.

Other accessories were along for the trip:

- Each camera had 160gb of memory cards
- I had a cable releases for each camera
- Each camera had a rain-coat, though these were only used on one session

The images represent 2.25% of photos of Ingrid in Ireland. During the two-week project, I made a total of 10,154 files, which were culled down to 1,838 upon my return to Canada (82% were deleted). 446 of those files were combined into 112 composite images, making a total of 1504 final images, 1063 of which focused on Ingrid.

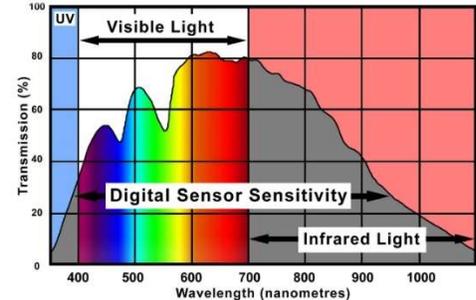
I proofed around 800 of the images of Ingrid as 5x7 prints, and gradually edited those down to my favorite 50. From these, I made a set of larger proofs, from which the final 12 image *Ingrid, the Ireland Portfolio* was selected. The other twelve images in the exhibition were selected by Ingrid from the hundreds of images not included in the portfolio (though some were removed to prevent similar images being selected by Ingrid).



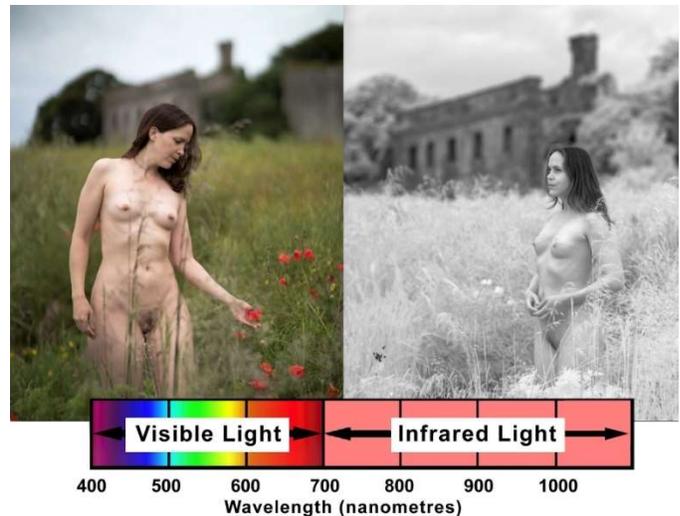
infrared images

Eleven images in Áilleacht Nádurtha were made with an infrared camera. Infrared (IR) light has a longer wavelength than visible light, starting just past the red end of the visible spectrum. Digital sensors are sensitive well beyond visible light, and with a permanent internal modification, digital cameras can take advantage of this extended sensitivity.

I've worked with infrared light since 1995. My first IR images were made with film, and I switched to working with digital IR cameras in 2004. Infrared photography gives the common and familiar a very different appearance; trees glow with an internal brilliance, skies frequently turn black, and skin looks like alabaster.



Infrared photography presents some unique challenges. IR light focuses at a different distance than visible light, rendering traditional focusing inaccurate. With a converted digital camera this is easy to overcome; LiveView permits accurate manual IR focus at all apertures. Similarly, camera's light meters are not sensitive to infrared light, so exposures must be set manually. With film this meant using experience and bracketing, but with a digital camera, the histogram can be used to determine the exposure (though to be fair, this is how I expose all my images).



My primary attraction to IR photography is how it transforms an image. The ability to take an ordinary space and translate it into a magical setting full of surprising brilliance and shadows is simply magical. Combine that with how delicate and surreal it can render skin tones, and it seems like a medium specifically designed for working with the Nude.

40% of the images I made of Ingrid in Ireland were created in Infrared. Especially with ruins and rocky landscape, the combination of the Nude and IR photography helped some truly beautiful images of already stunning settings and poses.

All the images were created with RAW files. A RAW file contains the information recorded directly from the sensor with minimal processing. This provides the greatest flexibility when it comes to image processing, and ensures the highest quality in the final photograph.

The initial culling was done on an iPad Pro. All 10,154 files made in Ireland were imported into the Adobe Photoshop Lightroom app on an *iPad Pro*. This uses proxy files, enabling a much faster editing process for the 50 mp files I use. On the first pass through the work, I rejected around 6,000 images (mostly alternate poses, duplicate images of the same composition/pose, and compositions or poses that didn't work). Only after this process was complete did I do any work with the images on a desktop computer.



The final image culling was done in Adobe Photoshop Lightroom CC. My desktop computer is in a specially designed workspace, with a calibrated dual monitor set-up. This makes it ideal for adjusting image colour, tone and contrast, and while the iPad Pro is faster for culling, it can't compare to the desktop for the ease of making final image selections, and fine editing adjustment. Once the images were culled down to the final 1,838 files, I added keywords, polish off the editing as needed, and renamed and archive the files.

Composite image assembly was done in both Photoshop Lightroom and Photoshop. Most the multi-frame images created in Ireland were assembled using the *Photo Merge* feature of *Adobe Photoshop Lightroom*. In a few cases, I had to use *Photoshop* to manually assemble the files, due to alignment issues, or subject movement.

Of the composite images, 95 were exposure blends (often called HDR images) which use multiple files to record a broader range of tones than a single exposure can portray, while 49 were stitches, using multiple files to increase the angle of view (9 of the stitches also used exposure blended). A final 52 composites were image blends, combining multiple frames of the same location to improve the final image.



artist biography

I was born in New Brunswick, but grew up in Halifax, Nova Scotia, except for a short time when I lived in York, England, while my father was on a sabbatical. 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 web site has continually reinvented itself, with the current incarnation, www.evolvingbeauty.com, containing more than 3,000 images, representing more than thirty years of work.

In 1999, I released my first limited-edition print portfolio, *Victoria, the Alberta Portfolio*, and since then have produced six other portfolios: four focusing on the Nude, and two retrospectives marking milestones in my career.

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 digital lightroom, and archival inkjet printers.

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 as well, an element which has long been part of my images of the Nude.

Between 1990 and 2006 I worked in a variety of photo-related jobs, ranging from operating a government photo lab to working in photo retail. In 2006, I founded *PhotoWorkshops.ca* and currently divide my time between teaching photography in a wide variety of courses, workshops and one-on-one sessions and pursuing my own photographic vision.

Eric Boutilier-Brown
May 2017



Solo Exhibitions (selected)

Adore, ViewPoint Gallery, Halifax, NS, 2016
Frozen Light, ViewPoint Gallery, Halifax, NS, 2010
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†
Simulacra, ViewPoint Gallery, Halifax, NS, 2001
Digital Nudes, Nova Scotia Digital Media Festival, Baddeck, 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
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)

Erotica: The Nude on Contemporary Photography, Art-Photo-Akt, Germany (12 images, back) 2011
Portfolio, PhotoArt, CZ (10 images), 2007
The Mammoth Book of Erotic Women in Photography, Carroll & Graff, USA (nine images) 2005
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
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

ÁILLEACHT NÁDURTHA

price list



Alabaster Nude
Lackeen Castle, Co. Tipperary



I gcomhair an tuama
(Before the Tomb)
Kilcooley Abbey, Co. Tipperary



Tree Home
Kilcooley Abbey, Co. Tipperary



Idir an saol seo agus an saol eile*
(Between this World and the Next)
Cappaghkennedy, Co. Clare



Seancuimhne greanta i gcloch
(Ancient Memory in Stone)
Parknabinnia Wedge Tomb, Co. Clare



Giant's Throne
Clontuskert Priory, Co. Galway



Last Light
Clontuskert Priory, Co. Galway



Ag an fuinneog thiar
(At the West Window)
Clontuskert Priory, Co. Galway



I gcoinne an balla ollmhór glas
(Against the Great Green Wall)
The Glen, Co. Mayo



Holding the Gate
Clare Abbey, Co. Clare



Upon the Field of Peat
Loch Mhuiceannach, Co. Galway



Faoin spéir ceobhranach
(Below a Leaden Sky)
Murrooghtoohy North, Co. Clare



Croí isteach leis an clabhstra
(Embracing the Cloister)
Ross Errilly Friary, Co. Galway



Into the Green
The Glen, Co. Sligo



Luí na Gréine
(Sunset Light)
Rock of Dunamase, Co. Laois



Sacred Gothic*
Kilcooley Abbey, Co. Tipperary



Through the Looking Glass
Loughmoe Castle, Co. Tipperary



an Tráthnóna fada hÉireannach
(The Long Irish Evening)
Derryclare Lough, Co. Galway



Gallán ar an póirseáid
(A Pillar on the Porch)
Castlegrove House, Co. Galway



Spiorad an t-solais
(The Spirit of the Light)
Lackeen Castle, Co. Tipperary



NOTE CARDS

\$5. each
\$20. for five



Spiral Light
Moyne Castle, Co. Galway

FINE ART PRINTS (numbered & signed, collector prints)

Prices do not include HST

	print	framed
Panoramic Exhibition Prints (~23"x54")*	\$900.	\$1200.
Large Exhibition Prints (~20"x30")	\$600.	\$800.
Medium Exhibition Prints (~16"x24")	\$450.	\$600.
Small Display Prints (~12"x18")	\$350.	\$450.



Dryad's Leap
Derryclare Lough, Co. Galway



Sean-solas agus dorchadas
(Ancient Light and Shadow)
Moyne Friary, Co. Mayo

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 3 days for print production, and 10 days for framed print production.**



Wild Horses
Murrooghtoohy North, Co. Clare

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