

FOTO **RE**VIEW



CONTRIBUTORS

Nathalie C is a self-portraitist, model and Architecture Technologist living in Montreal.

Alina Chirila is a self-taught film photographer, interested in analog and historical printing techniques. She defines her practice as an exploration of experience, of self and other and of the relationship with the world. She currently lives and works in Waterloo, Canada. alinacharila.com

Ruth Dick is originally from Winnipeg. Her work is held in private collections in Canada, the United States, France, and the UK. She is represented by the Cube Gallery in Ottawa. Primarily self-taught, her formal training is in philosophy and law. She lives in Ottawa. Instagram [@photos_uncurated](https://www.instagram.com/photos_uncurated).

Nancy Forde is a Canadian documentary photographer, Irish mother and visual seanachai (storyteller). Professionally, she is a member of both Women Photograph and foto|RE and a contributor to Plan Arctic. Her work explores themes of isolation, belonging, erasure, memory and the sinew between humans and their environment. Of special focus are reproductive and mental health and safeguarding rights to them. Her MRP Tundra aims to examine polar health and Indigenous rights as she currently pursues an MA in Photojournalism and Documentary Photography. Nancy is a recent Royal Photographic Society's #HundredHeroines campaign nominee for her project Womb, on how the uterus affects our lives. She lives in Waterloo, Ontario with her son.

Karl Griffiths-Fulton studied photography and fine arts at the University of Ulster in Belfast, and at Napier University in Edinburgh. He was photographer at the London School of Economics and Political Science, and at BBC News and Current Affairs in London. Karl is a co-founder of the International Photo League, based out of London. He is currently a teacher at the University of Waterloo. He is also Publisher/Designer at Stonegarden Studios in Kitchener/Waterloo. His publications include *An Uice*, *An Carrig*, *An Crann*, *In Canada: A Photo Journey Among Muslims* and *In Dreams Awake*.

Karl Kessler moved to Canada from his native New York City in 1996. He writes and speaks on photography, architecture, cultural change, work, and heritage. Karl and his wife, Jane Snyder, coordinate Doors Open Waterloo Region, part of the annual Doors Open Ontario open-house events that allow visitors to explore the built environment. Film-and-darkroom photography has been a pursuit since his teens. His 2018 book *Overtime*, coauthored with Sunshine Chen and published by The Porcupine's Quill, is a collection of photographic portraits and written profiles of people who practice vanishing professions and traditions.

Jennifer King is a photographer based in Waterloo, Ontario. She began her love affair with photography in her teens but turned to writing and journalism before later returning to photography as a preferred approach to storytelling. Jennifer's subject matter draws inspiration from her international development work – the social issues, people, and landscapes of Asia and Africa – and from subjects much closer to home, most significantly, her two children. jkingphoto.com

Lisa O'Connell is the founding Artistic Director of Pat the Dog Theatre Creation, a catalyst for new works of theatre since 2006. She is also the founding artistic director of PlaySmelter, Northern ON's festival of new works by Northern ON theatre creators. O'Connell has been the recipient of a both a Special Jury Award and the Gowlings Literary Award from Arts Awards Waterloo and has delivered the closing Keynote address at the Canadian Association of Theatre Researchers Conference. O'Connell has been published in Canadian Theatre Review, The Toronto Star, The Globe and Mail, Chatelaine, among others.

Nancy Oliveri is an American artist who studied fine art and photography at Hartford Art School. She has had three solo photography exhibitions and has exhibited her work in juried competitions in the US and internationally including Berlin, Barcelona, Istanbul. Her work has been acknowledged with numerous awards including Still Life Category winner in the Pollux Awards 2018, Women See Women at the Julia Margaret Cameron awards, and Still Life Category Paris Prix3 in 2018. She has been published in L'Oeil, The Eye of Photography Magazine, Musee Magazine, White-Hot Magazine for Contemporary Art and two self published books. She is an art collector, mother, a licensed psychotherapist and has maintained a private practice in NYC focusing on artists, writers and creative entrepreneurs for the past 25 years. nancyoliveriphotography.com

Stanley Rosenthal was a Canadian born photographer whose career flourished in New York City in the 1960's. Starting out as a darkroom assistant at the United Nations and Life Magazine, Stan went on to become a successful freelance photographer for numerous companies and publications. For more information about his work, you can contact info@stanrosenthalphotography.com.

Mark Walton is the editor of foto:RE|VIEW and founder of foto:RE. He was a director of FLASH | Contemporary Photography Here, a festival held in Kitchener. His book *Complicity* will be published later in 2019. Mark also hails from Winnipeg. mark@foto.re

Artists without contact informations can be reached at info@foto.re



A sartorial Stan Rosenthal, ca. 1948
Photographer unknown

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BECOMING

JENNIFER KING



“THEN I HAD MY SECOND CHILD AND PUT ALL OF THE ENERGY I COULD MUSTER AGAINST A WOMAN’S FATE INTO PHOTOGRAPHY.”

~ VERENA VON GAGERN, PHOTOGRAPHER

It was after the birth of my first child that I began to feel a strong emotional connection to photography. I took photos of many things but no subject up until that point was as inspiring as the world that unfolded in front of me with my children, in my own home. Photographing my children has become my most personal and long-term project.





Like other new parents, I was driven to make images that captured everyday moments. I recognized they were fleeting and rushed to document every minute knowing that the moment was both a "first" and a "last": the way the children were mesmerized by patterns of light in the bathtub, the way they relaxed as they cooled off on a stifling hot day under a canopy of mist, the new worlds they created with their toys, or the way they slept peacefully after a busy day.

There was, of course, something more than preserving memories taking place. Photography fulfilled a creative craving and was also a way of fighting the more mundane aspects of motherhood. I had wrestled with the decision to have children for many years, driven in part by my feelings as a feminist – of rejecting the societal expectations of motherhood as a natural and obligatory role as a woman. The camera became a tool that allowed me to respond to and embrace a new identity that included motherhood. It also became a way for me to discover who my children were.





As I evolve as a photographer, so too do my children. They are establishing their own identities and fierce opinions about the world. Their innocence is fading and the quiet moments I have spent observing and photographing them are dwindling. I struggle with how best to capture them as they grow; they are more self-aware but also more self-conscious. Our relationship is changing. They are finding their own voices but, creatively, we are becoming collaborators in a way that is incredibly satisfying.





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