



ART OF THE PHOTOGRAPHY

BY BERNARD BUJOLD

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This is a book about my vision of the art of photography.

The creation of images is a passion I have had since my adolescence and I have never lost it.

This book in the first part is a personal reflection on photography, its evolution, and a kind of story of my journey that I wrote as if I were telling my two children. This text is not a guide to becoming a photographer but my story of a photographer among others in a historical and captivating time.

In part two of the book, I am offering you some of my best pictures among the thousands in my collection.

I dedicate this book to my two children David-Bernard and Stéphanie, as well as to his two daughters Ava and Emma, hoping that I will give them an inspiration to discover in their turn the pleasure and the love of photography.

Have a nice read!

Bernard Bujold

July 4, 2023





PRESENTATION

I have photographed, in the course of my life as a photographer, many international events such as the equestrian competitions of the Bromont International, the Canadian Tennis Open (Rogers Cup), and the Canadian F1 Grand Prix as well as hundreds of personalities such as Isabelle Adjani, Céline Dion, René Angélil, Gérard Depardieu, Julie Depardieu, Sophia Loren, Brian Mulroney, Stephen Harper, Rafael Nadal, André Agassi, Donald Trump, and many others.

But my most beautiful pictures are probably the quiet and intimate ones like simple sunsets, trees in the forest, or simply the friend offering me his smile.

See the list in Archives:

<https://www.lestudio1.com/StudioBernardAccueil.html>

My first passion has always been photography!

I estimate my collection of photographs to be over 100,000 images taken since my teenage years, on film, slides, or digital.

My mother Anita Cyr, an amateur photographer, was my inspiration. Every year, she photographed the family in front of the house with her KODAK 620 film camera.

See her collection of photos on her web page

<https://www.lestudio1.com/AnitaCyr.html>)



Among the great photographers of the world who have been my teachers, my favorite is [Yousuf Karsh](#) (1908-2002). I met him a few times at the Château Laurier where he had his studio and when I was living in Ottawa (1984). He is still a source of deep inspiration to me today. We don't say it publicly, but anyone who knows his technique knows that he was a precursor of Photoshop and he had a full-time assistant whose job was to retouch with brushes and colors the glass plates used to print his photos.



Yousuf Karsh (1908-2002) my master in photography

As far as photographic equipment is concerned, I learned with a simple Kodak Instamatic 126 and despite its simplicity, this camera worked miracles and some of my best pictures were made with it.

Afterward, I discovered 35mm film and I used a Minolta X-700 for a long time before moving on to various Nikon cameras including the F5, and a few digital cameras including the Nikon D300.

I then used much lighter tools whose main goal was to take full advantage of digital and social media on the Internet and especially to have a light camera and always with me. I used a good dozen of Canon G Powershot compact models.

But today in 2021, the devices I consider the most efficient for my photography are the Apple iPad and iPhone.

Of course, there are also the famous programs Photoshop, Affinity, Apple Photo, and Google Image for image processing. All photographers, at least all the ones I work with, transform their images after capture.

I love photography and for me, this form of expression is a way to reach and discover the soul, living forms like humans or animals, or fixed forms like objects or landscapes, and this is everywhere in the world!

"If the eyes are the mirror of the soul for humans and animals, photography is a look at the soul in all forms!"

Photography is a beautiful art, for me the most beautiful art!



1- MY FIRST PHOTOGRAPHY

I grew up surrounded by toys, especially small figurines.

I used to imagine stories worthy of the cinema featuring the characters represented by my figurines.

These childhood games have greatly influenced my photography and many of my photos still use figurines or objects that become animated in my photography.

My very first photo, which I remember proudly showing to my family, was of a plaster moose that I had placed in the greenery surrounding my parents' home in Gaspésie in Saint-Siméon de Bonaventure in 1972. My uncle, a moose hunter, was impressed and asked me where such a beast was hiding. I quickly told him the setup....

He was disappointed, but his admiration for my photography remained and he warmly congratulated me for my staging saying that he was convinced that the moose was alive and well.

My first photo of the moose in plaster was in black and white, but I would shoot it again the following year in 1973 on color film with my Instamatic.



Photo on black and white film of the moose (1972)



Photo on color film of the moose in plaster (1973)

2- MY CAMERAS

A camera is the essential tool without which photography would not be possible.

Leonardo da Vinci around 1515 is credited with the first beginnings of the concept of the camera and the management of light with what was called "camera obscura".

The term photography results from a series of numerous technological and technical innovations in the fields of optics, chemistry, mechanics, electricity, electronics, and computing. Photography is initially based on the biological mechanism of the human eye.

Evolution will take a few centuries and the first cameras will only arrive

on August 19, 1839, at the Institut de France when Jacques Louis Daguerre disclosed the first photographic process to which he gave his name: the "daguerreotype".

My first camera around 1972 was a used Brownie 620, a film format comparable to my mother's, that a family friend had given me and that I had to completely dismantle and clean.

The black and white pictures of the moose were taken with this camera.

But I quickly acquired my first new camera around 1973, an Instamatic X15.

I still remember ordering it from the Eaton's store catalog and receiving it a week later in the mail.

This camera was really the one that made me love photography and with which I could discover the pleasure of creating photographic images.



My first camera, a used Kodak Brownie and film 620



My first camera as a new one, a Kodak Instamatic X-15 with film cassette 126

In photography, there are two schools. The one of those who swear by their cameras and equipment and the other school where the camera has little importance and it is the imagination and the eye of the photographer that determines the final result of the image.

Personally, I am between the two schools of thought.

It takes a minimum of technology to capture and record light well, but beyond a certain quality, the difference is invisible to the eye. This is especially true if you add to the work of capturing the light the work of processing it through a program like Photoshop, Affinity, Apple or Google.

I started my black-and-white photography with Brownie 620 film.

You had to mail your films for processing to companies like Direct Films and two weeks later you would receive an envelope with the photos on paper.

The experience was long but exciting. The anticipation and expectation of seeing the results of our photos were like an extension of the joy of photography.

When I acquired my first new Kodak Instamatic camera, I also switched to color, as the concept of Instamatics with film on cassette encouraged the development of color paper prints by labs. I would also do a slide film with Instamatic.

I loved the Instamatic technology and would never have left it if I had not been forced to do it when I became a journalist for the local television station in Gaspésie (CHAU-TV Carleton).

At the time, television reports were illustrated with still images in 35 mm slide film format that the technician would develop on location at the station the same day. As a young journalist, I was invited to take pictures of my reports, but I had to use 35 mm film. So I bought a 35mm camera from a local jewelry store. A fixed lens model, a MAMIYA 135. The technician at the TV station wasn't too impressed with the camera itself, but it worked in 35mm format and that was more than enough for my reporting needs.



My first 35 mm camera, a Japanese model MAMIYA 135

I was worried about the switch to 35mm, but I managed to discover it quietly even if it required more work to adjust the camera compared to Kodak Instamatic technology.

With 35mm film, one had to evaluate the light to adjust both mechanisms (lens opening and shutter speed) before shooting.

With Instamatic, all you had to do was determine if there was enough natural light or use a flash cube.

With the 35mm, it was like driving a car with manual gears...

My first basic 35mm camera however opened up the world of photography and led me to a more sophisticated camera, a Minolta X-700 model.

I learned a lot about photography with the Minolta X-700, purchased at Woolco in Moncton in 1982.

I will still use this camera until 1997, 15 years later.





My camera Minolta X-700

The advantage of the X-700, a 35mm film camera, was that I could change the lenses and use zoom lenses.

It was a very powerful camera considering the technology of the time, and in the 1980s Minolta was very active in the camera market.

The X-700 model was one of the top-of-the-line cameras of the brand.

I used this camera for more than 15 years, between 1982 and 1997.

I loved the possibilities that this camera offered me.

I regretted selling it when I bought my Nikon F5.

I experienced several important moments in my life while using the Minolta X-700.

The birth of my children in 1982 and 1983; the election of Brian Mulroney as Prime Minister of Canada on September 4, 1984, in Baie-Comeau; my son David took his first picture with this camera; and I photographed Pierre Péladeau's birthday on April 10, 1997, when he was offered a visit from an actress impersonating Marilyn Monroe...



Brian and Mila Mulroney - Baie-Comeau (Septembre 4, 1984)



Bernard Bujold, self-portrait - Ottawa (October 1984)



Anniversary of Pierre Péladeau- Montréal (Avril 11, 1997)



First photography taken by my son David in Ottawa (1985)

If Minolta was respectable among professional photographers, Nikon was more respected and considered truly professional!

When I was assistant to the Prime Minister of Canada in 1984, I often spoke with the official photographer who used two Nikon FM2 cameras, cameras that I admired and coveted.



Nikon FM2 - 1984

However, I will only acquire my first Nikon towards the end of 1997, an amateur but performing model, an F90, and a 35 mm film camera.

Why did I wait so long between 1982 and 1997?

The use of my Minolta was more than sufficient for my needs.

My acquisition of a Nikon camera in 1997 was to join a community rather than to fill a real need in camera performance.

It is important to understand that when we photograph, during our capture, the subject and other photographers tend to judge our value according to our equipment.

I remember a photographer who explained to the salesman that he wanted to buy a high-end Nikon only to comfort his clients who did not take him seriously because he was using a camera of another lesser known brand.

Moreover, in press conferences, a photographer who did not use a high-end camera was perceived by his colleagues as an amateur.

So I bought a Nikon to look a little more professional, but the Prime Minister's official photographer had always told me that I didn't need a Nikon camera to be a good photographer.

Let's say however, regarding my first Nikon, that the power of the flash recommended by the camera manufacturer, a Nikon SB-26, came to improve a lot the possibilities of my indoor photography, compared to the possibilities of the Minolta.

My acquisition had not been a total waste...



Nikon F-90

Camera equipment is like a drug for many photographers and a number of them always hope to improve their results if they make a new purchase.

Personally, I have always loved visiting camera stores to try out new models and watch for bargains, but I never wanted to go in the direction of the most powerful or expensive cameras. It was also a question of budget. For me photography was a hobby until 1997 and not a professional job.

It is sometimes true that a better camera will improve our photography, but generally, image quality is more a matter of the photographer's vision and style than technology.

I like to say that there are two ways to do photography.

One way is to have fun, like driving a sports car, and the other way is to produce an image according to our vision in which the tools (camera, lenses, and flash) are only complementary.

We could identify the first way by the term: "MAKING PHOTOS"; and the second way by the term: "MAKING PHOTOS".

During the 2000s, it is the reputation of Nikon cameras on film, and the desire to impress my fellow photographers, that led me to get a top-of-the-line camera, an F5 model with a 70-200mm zoom lens. The goal was also to be well-equipped to do reportage photography as I was making a return to professional journalism.

The power of the camera was obvious, but I quickly realized that all this equipment was too much to carry, especially for someone who does reportage photography. Imagine having to walk around an asphalt racetrack like the Gilles Villeneuve racetrack in Montreal with a camera bag weighing easily 7 kilograms (15 pounds) under a hot sun...

All the photographers also complained about the weight of their bag, but some saw it as a tool to get through a crowd or to keep away other journalists who wanted to get in front of them while the bag served as a shield...

A friend of mine, a former official photographer at the Montreal World Film Festival, once told me that he regularly used his heavy camera with a 70-200 mm lens as a tool to get through a crowd...





Nikon F5 and camera bag

I can say that I lived through the demise of film photography and the birth of digital photography. It all happened in the space of a few months in 2004.

To prove it, I only have to look at the date of the beginning of my digital archives.

I was very shy in adopting digital photography despite the fact that I recognized the advantage.

The main difference in digital is the reduction in the cost of the photo operation.

With film photography, you have to buy the film and have it developed in a lab, whereas digital photography is virtually free. The limit of 24 or 36 exposures per film is also eliminated.

On average during a photo shoot with film, I could use three or four 24-shot films (75 to 100 photos). It cost an average of about 20 dollars for the 24-exposure film and its development by a lab.

In digital, on a memory card, I could easily take up to 200 or 300 images without any development cost.

Moreover, one can check the quality of the images on the spot and the processing after capture can be done immediately with the computer.

My first digital camera was a Canon Elph with which I experimented with photos for no other reason than to have fun, but I quickly realized that the future was in this technology, especially with the evolution of the internet (social media will only come later in 2005-2006)

I was sad and opposed to the abandonment of film photography, as I had equipped myself quite thoroughly for traditional photography with significant financial investments of several thousand dollars.

A single high-end camera was worth up to \$3,000 in 2004 and lenses were worth an average of \$1,000 each. The average cost of a photographer's equipment bag at the time was between \$5,000 and \$10,000.

Moreover, in 2004, digital cameras were just starting to be used and their capacity was not yet that of film cameras.

I acquired a few Nikon digital models including a D70 and D200, but I stopped at the D300, a good quality model in the Nikon brand.

However, for several years, I heard in discussions that many other photographers had left Nikon to join Canon whose possibilities in terms of reading the light were preferred. Nikon cameras have always been considered more robust and perfect for reportage photography but the color rendering of images made by Canon cameras was better appreciated by photographers who said that Canon's light management was superior to Nikon's.

So I wanted to take advantage of the change of era in photo technology, the transition from film to digital, to try Canon digital cameras.

After reading a report in Paris Match where a photographer said she did all her photography with a Canon G9, I decided to try this model and I bought my first Canon G10, a fixed lens camera.

I was definitely seduced and, even if I missed the Nikon F5 days, I gradually abandoned the Nikon brand to adopt Canon permanently.

I would use about ten different models of the Canon G series and with each addition, the capacity of the camera was increased either in terms of focus or light management.

A model like the G3 even offers a built-in zoom lens that can reach 600mm. I was able to capture the moon with this model.

My last purchase was a G7X Mark II, a very powerful and very compact camera. You can easily carry it in a jacket or pants pocket and always have it with you.

The adage among photographers is that "the best camera is the one you have with you when the image comes to you."

The Canon G7X fits this need perfectly.

Furthermore, one of the great advantages of digital technology is the speed with which images can be processed after capture. Photoshop's popularity definitely jumped in the 2005s as almost every photographer adopted it.

As for me, I am an avid user of Photoshop, Affinity, and Google Image technology.

All my photography revolves around post-processing.

This post-capture processing technology is not new in itself, but its accessibility is.

Photoshop can be compared to a painter's studio with brushes and colors.

The Photoshop concept is inspired by drawing and painting.

Let's remember that Yousuf Kash used to paint his photo negatives and even my mother used the same concept because she used to draw on her photos, especially hair that she added to my father.

My father was insulted when he found out about it.





Bernard Bujold - self-portrait (2005)







**Some of my digital cameras including my favorite model the Canon
G7X mark II**

Digital photography definitely took over the world when cell phones started to invade the market around 2010. None of the camera manufacturer brands could slow down the conquest of photography by the cell phone companies.

Cellular technology went beyond simple telephony to be a photography tool with powerful built-in cameras using computer technology rather than simple light capture.

In my case, I started out in cell phone photography with a simple iPod that had the same capabilities as an iPhone but without the ability to communicate over the phone network.

I quickly got a real iPhone 5 that I did not sign up with a phone company but used only for its camera and photo capabilities.

An iPhone is smaller than a compact camera like the Canon G7X and its ease of transport is limitless.

Another advantage is the discretion of the iPhone.

For street photography, it is impossible to pass a pedestrian if you use a camera like the Nikon F5. On the other hand, with an iPhone, I was able to take pictures in places where I would never have been able to with a conventional camera. The iPhone is perfectly discreet for photography in public places.

When film photography started to give way to digital, many photographers were worried that their craft and the photography industry itself would disappear.

They were right about one half of the equation, i.e. the exclusivity of their craft, but not the disappearance of photography.

Today in 2021, there have never been so many photographs taken all over the world because humans in all countries have a cell phone with a camera.

Photography has never been so popular and accessible.

Add to cell phone technology the presence of social media in our daily lives to make photography as common and essential as eating or drinking coffee.

The power of sensors on cell phones is increasingly matching the capacity of conventional cameras and soon cell phones will surpass conventional cameras.

Let's not forget that a device like the iPhone is first and foremost a compact computer that processes the image immediately during its capture. A conventional camera does not offer this kind of technology, but it could have. It is a lack of vision or a miscalculated decision that prevented them from doing it.

Today, it is too late and all camera manufacturers are moribund in front of their customers.

Kodak was the first to invent digital technology, but the company did not want to destroy its film market and did not develop its digital presence. Canon and Nikon took the place, but when cell phone companies started to introduce cameras in their phones in order to reduce the bulky size of conventional cameras, these same camera manufacturers such as Canon and Nikon refused to occupy the market preferring to stay in conventional cameras and believing that this way they would protect their market. It was the same mistake that Kodak made in the face of digital.

Today in 2021, Kodak is no longer in photography; Minolta has been merged with Konica and there was talk at one point that Nikon would be bought by Sony, which has not happened yet...

Recently a camera store in Montreal sponsored a photo contest in a major media. The particularity that caught my eye was that the contest was for the best cell phone pictures...

I thought it was funny that they were offering traditional equipment as prizes to the winners.

Imagine the situation, a company selling cameras acting as a sponsor of a cell phone contest!





iPhone by Apple



3- REMEMBRANCE THROUGH PHOTOGRAPHY

The main objective of photography is to immortalize images and create a memory beyond the present moment.

A meeting of people; an artistic or sporting event; the scenery of a vacation; a success or a tragedy in our lives; etc.

My first souvenir photos were those taken of my father and mother sharing moments of life together. Later on, my two children will be the focus of my souvenir photos.

Souvenir photography is the most romantic of all photographs, because it directly reaches the people who lived the moments captured in the images.

Souvenir photos are not universal like the other categories, but they are probably the most popular, because vanity is a flaw, but can also become a quality...

However, the romance of the memory is sometimes different between the intention and the reality.

Indeed, I remember an anecdote from the days of my Instamatic and color slide photography.

It was my uncle who suggested to me to change from film to slide, telling me that it was the future of photography. I bought a Kodak

Carousel projector and some editing magazines. I even wrote some texts and recorded them on a tape recorder.

According to my uncle, the trick was to arrange our slides in presentation order and show them in front of a group. "The days were over of paper pictures and the effort of looking at them by hand, one by one." my uncle said...

At my first screening, I gathered about ten of my family members, including my mother who hosted the evening. The screening lasted about fifteen minutes and when I turned the lights back on, two or three of the guests were fast asleep, including my mother who claimed to have enjoyed the screening very much and only dozed off towards the end!

At another session, the projector lamp went out immediately after the lights were turned on, with the result that there was no projection for the guests that night...

My passion for slide shows lasted for about a year and I returned to film and paper photos filed in the envelopes of the development lab.





My father and mother sharing a Christmas meal (1974)



My father and mother in the living room (1974)



Breakfast in the kitchen, me and my brother André (1976)



My Kodak Carousel slide projector (1976)



Envelopes from development labs paper photos



**Photo through the window of my parents' house
in Gaspésie (1974)**



**Photo from the entrance road in front of my parents' house
in Gaspésie (1974)**



My father in his workshop (1974)



My father hunting (1974)



**My father in front of my radio microphone when I was a journalist
at the local radio station in Sept-Iles, CKCN - (1975)**



"WALKING IN ACADIA"
My two children in Moncton - (1991)



"DANCING ON THE LAKE"
My children in front of the lake at Mont Tremblant - (1993)



**Photo of my father on which my mother
had drawn hair - (July 1958)**

4 - THE ART OF PORTRAIT

The key to a successful portrait is the look in the subject's eyes.

In the art of portraiture on humans or animals, everything starts with the eyes!

For things, you have to find the point that represents the soul and identity of the thing.

Portraiture does not only include pictures of faces but also of things.

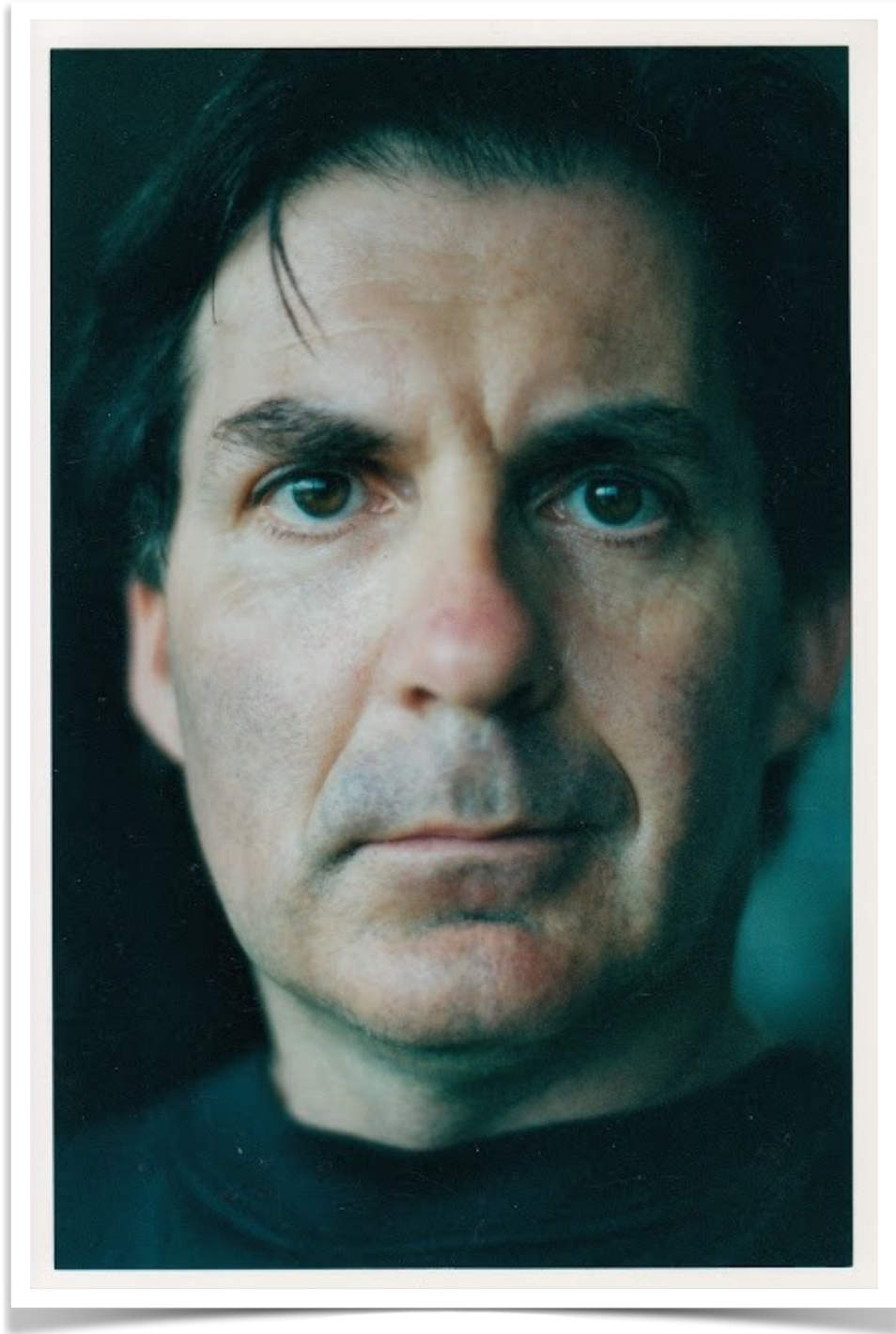
I would say that the definition of a portrait is to look at the image and frame it in a close-up.

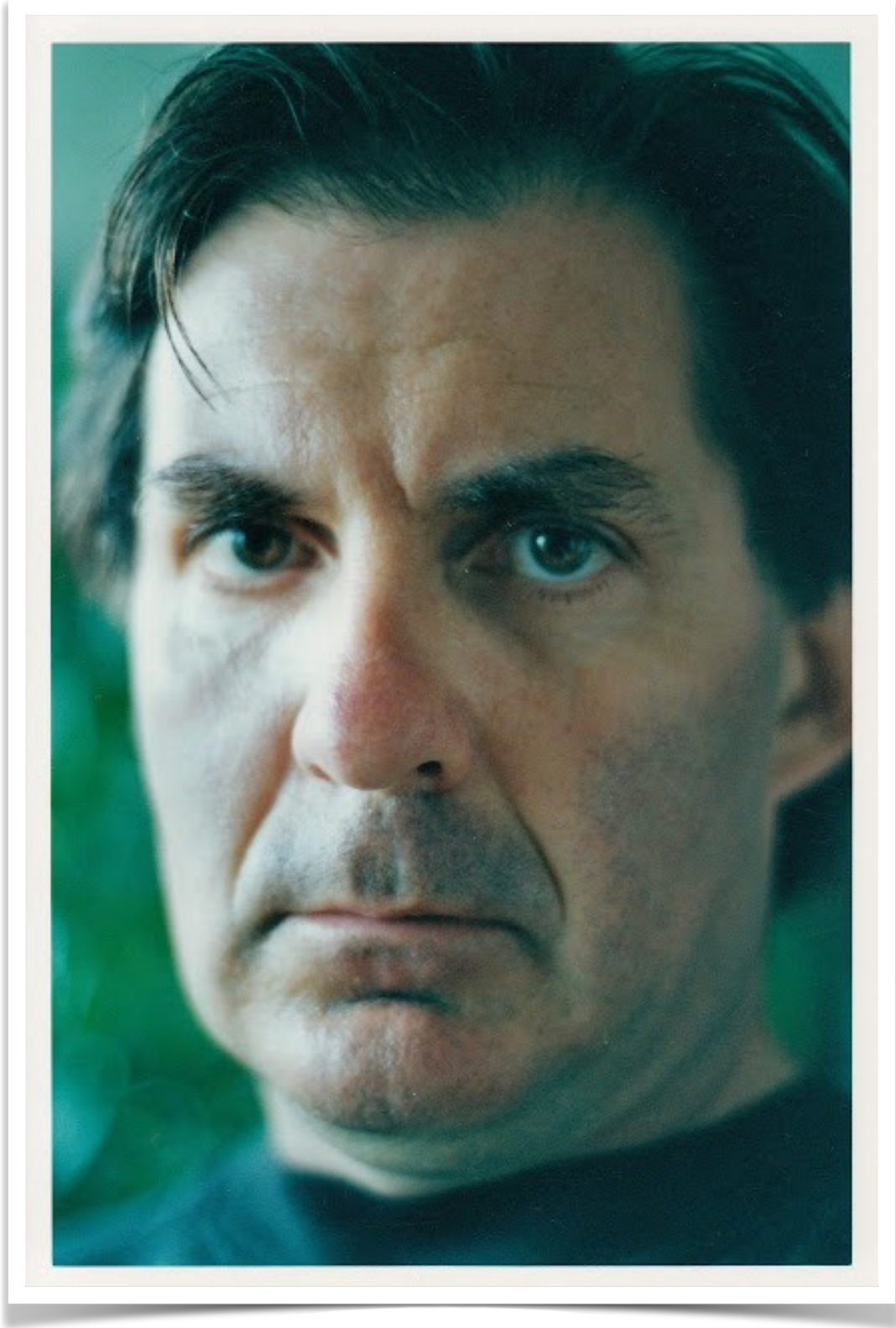
I love taking portraits, but I've found that sometimes this kind of photography eliminates the beauty and detail of the background of the image to focus solely on the foreground of the image before us. This is called reducing the depth of field (a high lens opening (like 1.8) and increasing the blurred effect in the background.

The "portrait" function on cell phones is particularly sensitive in this regard and often I prefer to get closer to the image but keep the "still" function on my camera especially when I also want to see the background details.

I see portraiture as an exercise in getting closer to the subject, not an artistic exercise.

On the other hand, on cell phones, it is possible in portrait mode to adjust the light and to choose the studio effect, i.e. a black background behind the subject (see photo below Ulysses and the rock).





Bernard Bujold - Self-portrait on film (1998)



Bernard Bujold - Autoportrait iPhone (2020)



Spindle roll on rock (December 2020)

« C'tait ben avant d'comprendre que tout

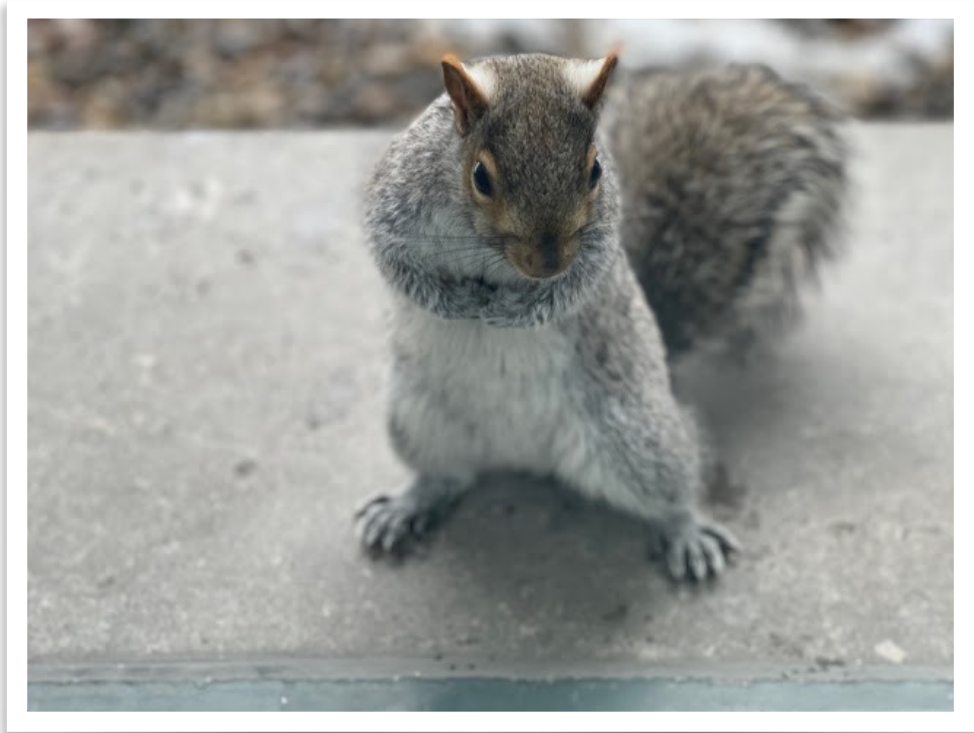
Tient avec d'la broche »

Chanson Sur mon épaule

- Les Cowboys fringants



**Nathalie Bondil and her daughter Angèle -
Montreal Museum of Fine Arts (December 2008)**



Squirrel in front of the camera... (December 2020)

5 - THE ART OF LANDSCAPE

Photographing a landscape is the genre that most closely resembles the traditional art of painters. In fact, the legendary photographer Henri Cartier-Bresson said he was a painter at heart and liked drawing better than photography.

Landscape photography is magical because it communicates directly with the planet.





**Bernard Bujold and Ulysse at the Montreal Museum of Fine Arts
in front of their two favorite paintings:**

**"MOONLIGHT" by Henri-Joseph Harpignie and
"LANDSCAPE (WITH MARINE)" by Georges Michel.**



"MOONLIGHT by Henri-Joseph Harpignie



"LANDSCAPE (WITH MARINE)" by Georges Michel











6 - THE ART OF REPORTING

There are two basic requirements for a successful photo story.

To be present in front of the action as it happens; and to be in the right place physically in front of that action.

I have done several photo reports and the first thing I determine upon my arrival at the scene of the event is to determine the best place that will allow me to obtain a unique, complete, and especially different image from those of my fellow photographers present on site.

Many of my photo reports have been in the field of sports (horses and tennis) but I also love to cover press conferences of personalities, especially artists (cinema and entertainment) as well as big events.

The important thing as a photographer is to impose our vision of the image and never let the subject determine the angle and the message of the photo.

As much in photography as in the written or spoken press, the authors of the event will often want to impose their theme. The good journalist imposes his own theme.

It is easier for a photographer to choose his angles of reportage than it is for a journalist because the photographer controls the camera with his choice of look.

Personally, I have another rule: I never photograph a subject I don't like.

Quebec newspaper magnate Pierre Péladeau once told me, "I never give an interview to a journalist who doesn't like me, because he will always find a way to criticize me in his report, no matter how much goodwill I do!"

It's the same thing in photography.

If a photographer doesn't like a subject, they will instinctively aim their camera to make it look bad.

In my opinion, photography is fundamentally an act of love and I make sure that is always the case with my photographs.

However, I have had incidents and I remember an anecdote in December 2020 when it was the Coronavirus crisis and all the stores were closed. I wanted to photograph the homeless in makeshift tents in front of the Bay store in Montreal. I had to run away because a homeless man started to shout insults at me and he was coming towards me to attack me physically...

I fled to a small park nearby and invoked the protection of the Holy Brother Andre...

I could not have been a war photographer and I never photograph accidents or acts of violence.

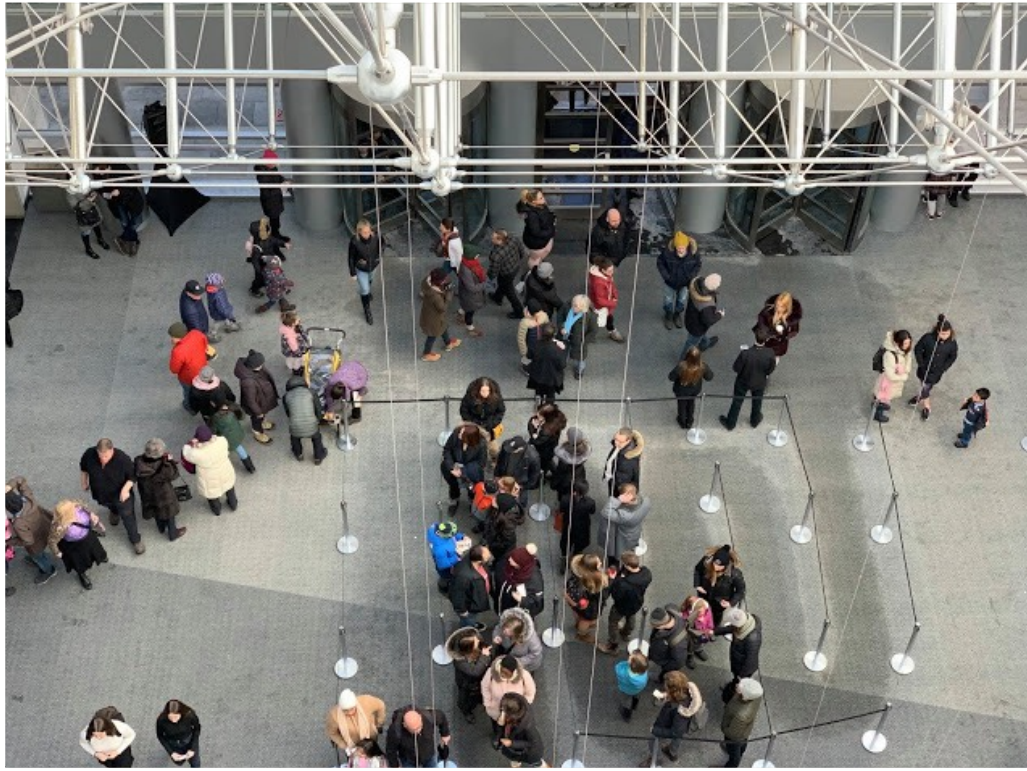
Here a some of my reporting photos from books fairs, movie festivals; press conferences, coronavirus refugees; and even visits to churches and museums...





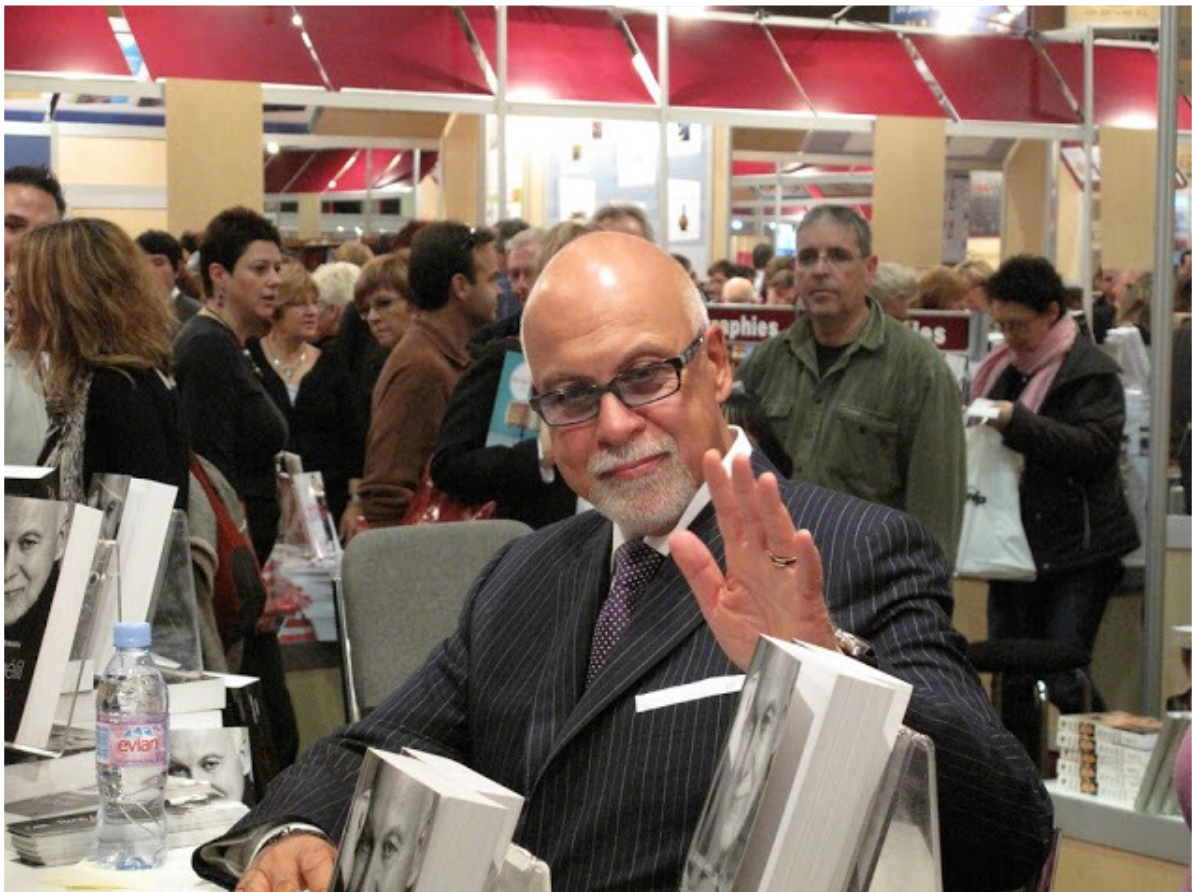
Serge Logique - Montréal World Film Festival







**Ulysse at the Montréal Museum of Fine Arts with
Octobre by James Tissot**

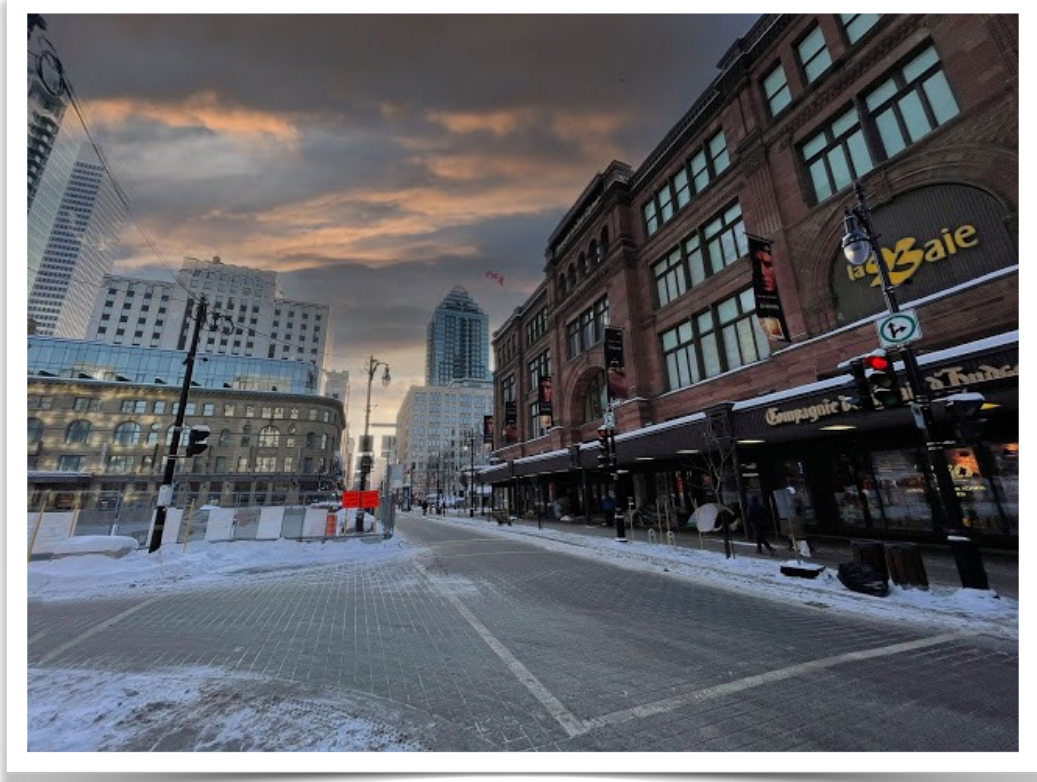


René Angélil Salon du livre de Montréal



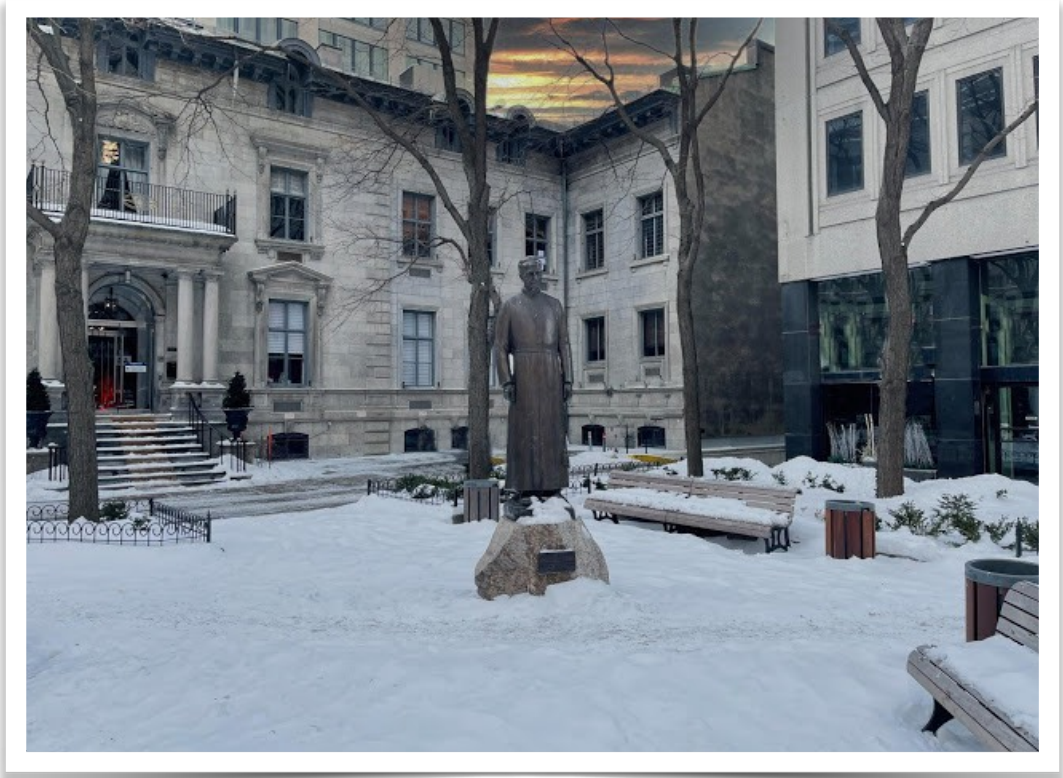




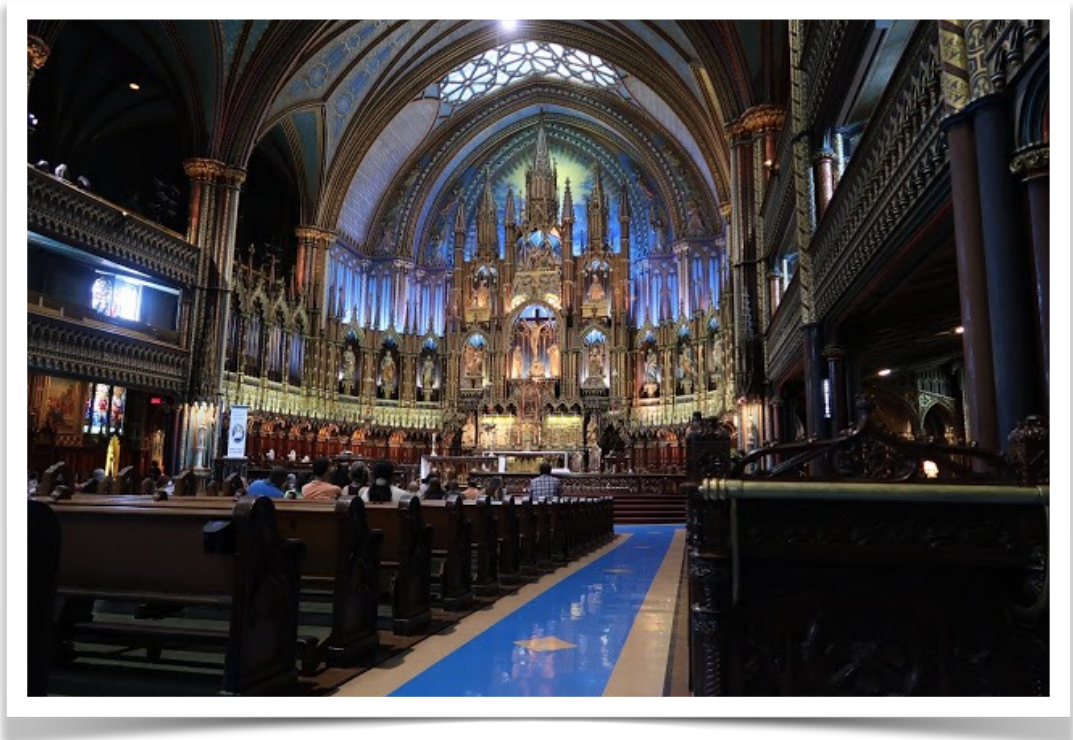






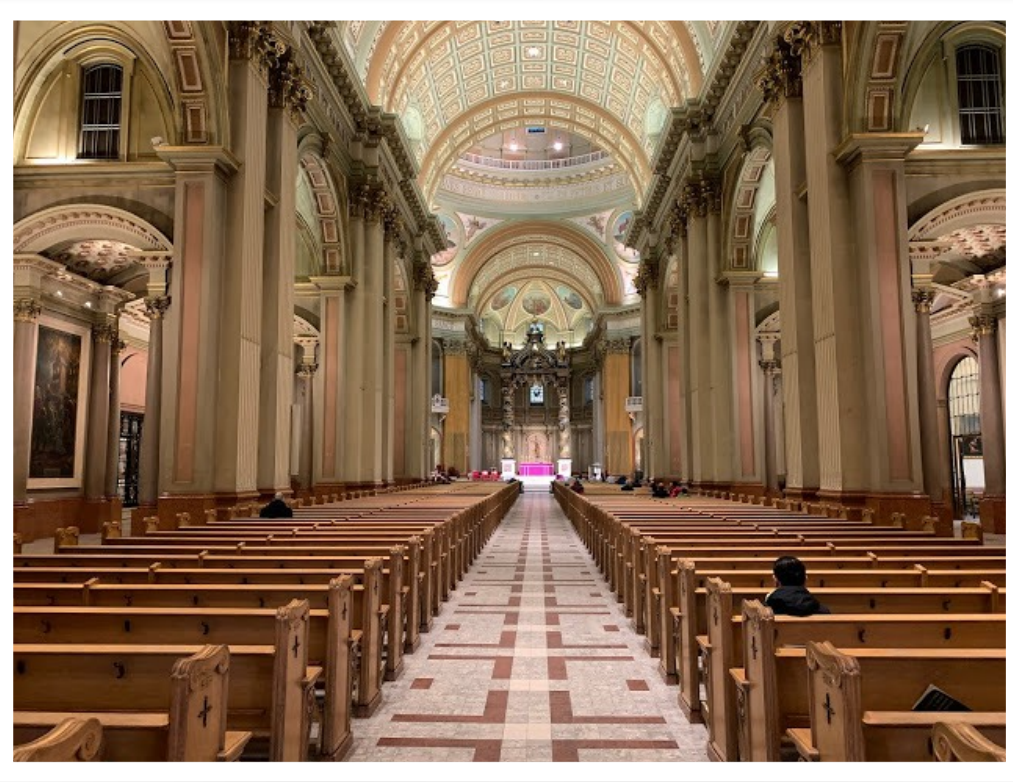
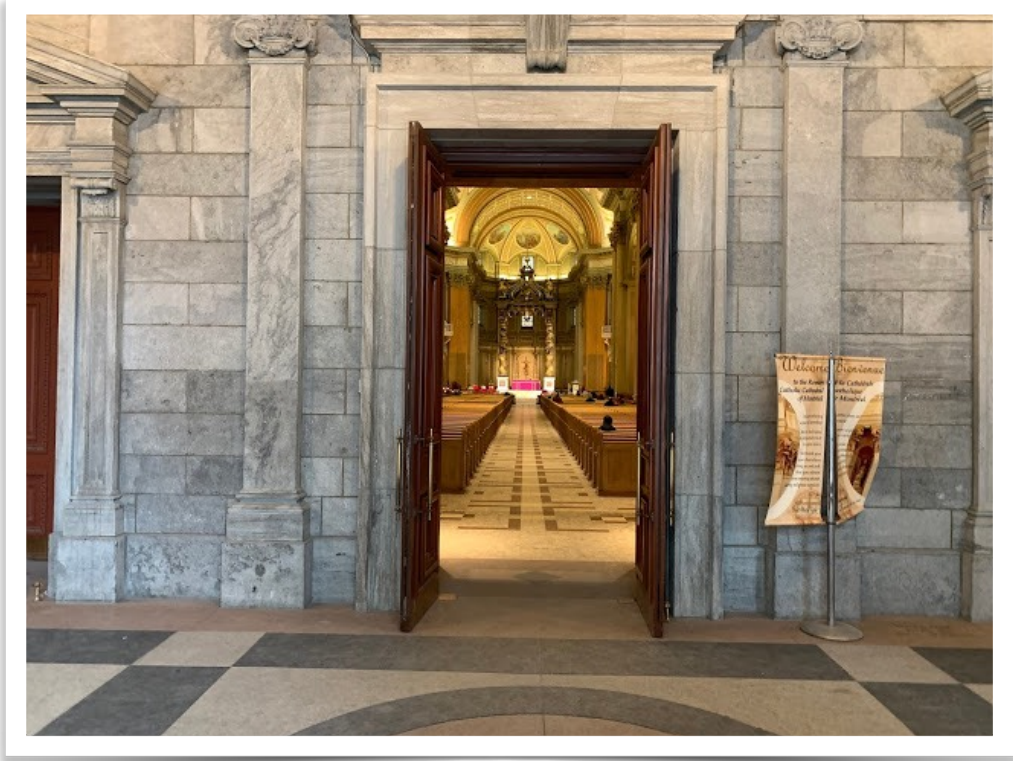






















Bernard Bujold - Tennis Rogers Cup -

7 - MY BEST PICTURES



I like to say that my best image in life is the one I take today...

In journalism, we have this philosophy that our value as journalists is equal to the quality of our next story.

This philosophy also applies to photography.

Many of my photographs have made me particularly happy and satisfied, but I'm not one to consider them my final works.

The day we stop thinking about our next photograph, it is also the end of our passion!

Nevertheless, if I had to choose a few photos to make an exhibition, I would choose five or six images among the most significant for me and I would add about ten recent photographs taken during the year preceding the exhibition.

Here is my plan for a virtual exhibition, which I offer to you.

Enjoy your visit...

Selection of six of my best photos



PHOTO NUMBER 1

My photo of Brian and Mila Mulroney taken in Baie-Comeau on September 4, 1984 is particularly important to me.

This image marks the Canadian electoral victory in which I had directly collaborated as an organizer.



PHOTO NUMBER 2

This self-portrait was taken a few minutes after my interview for a position in the office of Canadian Prime Minister Brian Mulroney.

At the time, I was filled with the dream of changing the world...

(October 1984 - Ottawa)



PHOTO NUMBER 3

My photo of Pierre Péladeau with an actress invited to greet his birthday is one of the of the rare photos I took of the Quebec press magnate when I was his personal assistant from 1991 to 1997.

(April 11, 1997 - Montreal)



PHOTO NUMBER 4

**This photo of the rider, the personal friend who introduced me to horses was inspired by the works of the painter Degas.
All the art of photography is an artistic creation inspired at the beginning by painters.**



PHOTO NUMBER 5

I took many pictures of this horse who had become my best friend.

This picture shows him in full freedom and happy to run.

(Summer 2004 - Bromont)



PHOTO NUMBER 6

**This picture of actress Isabelle Adjani was taken at the
Montreal World Film Festival.**

**Isabelle Adjani had liked my pictures and she had published a dozen
of them on her website. This gesture inspired me to develop and
launch the website LeStudio1.**

(September 2004 - Montreal)

Selection of ten recent photos taken during the year 2020



Photos with figurines to illustrate the exploration
to the planet Mars (2021)

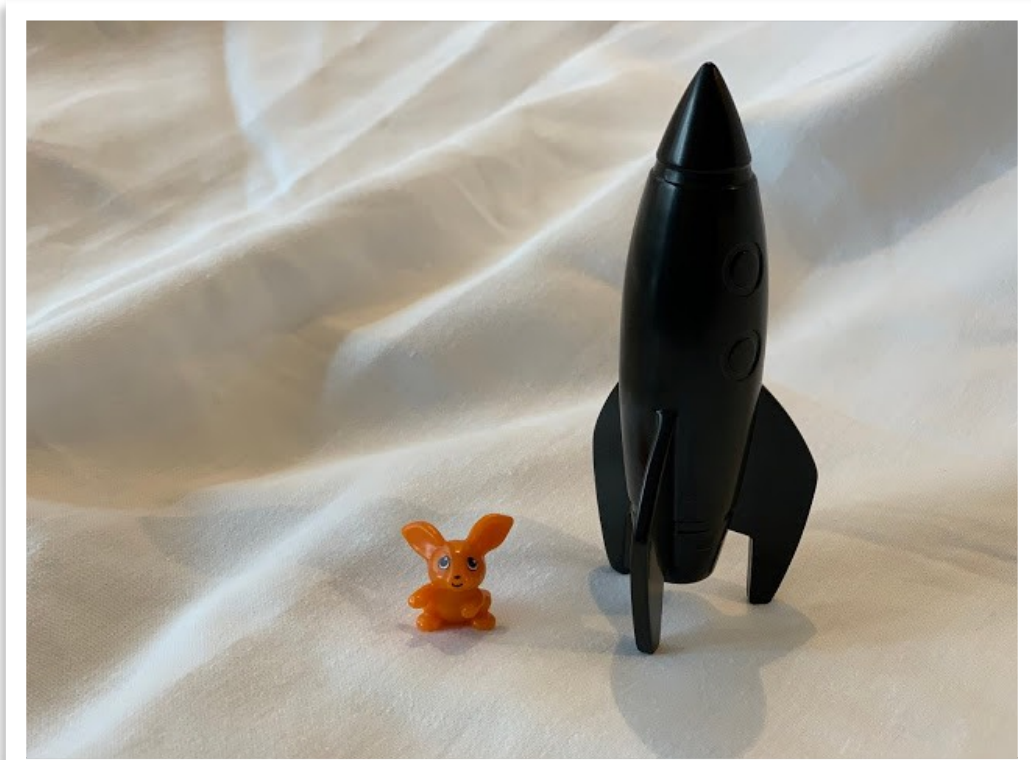
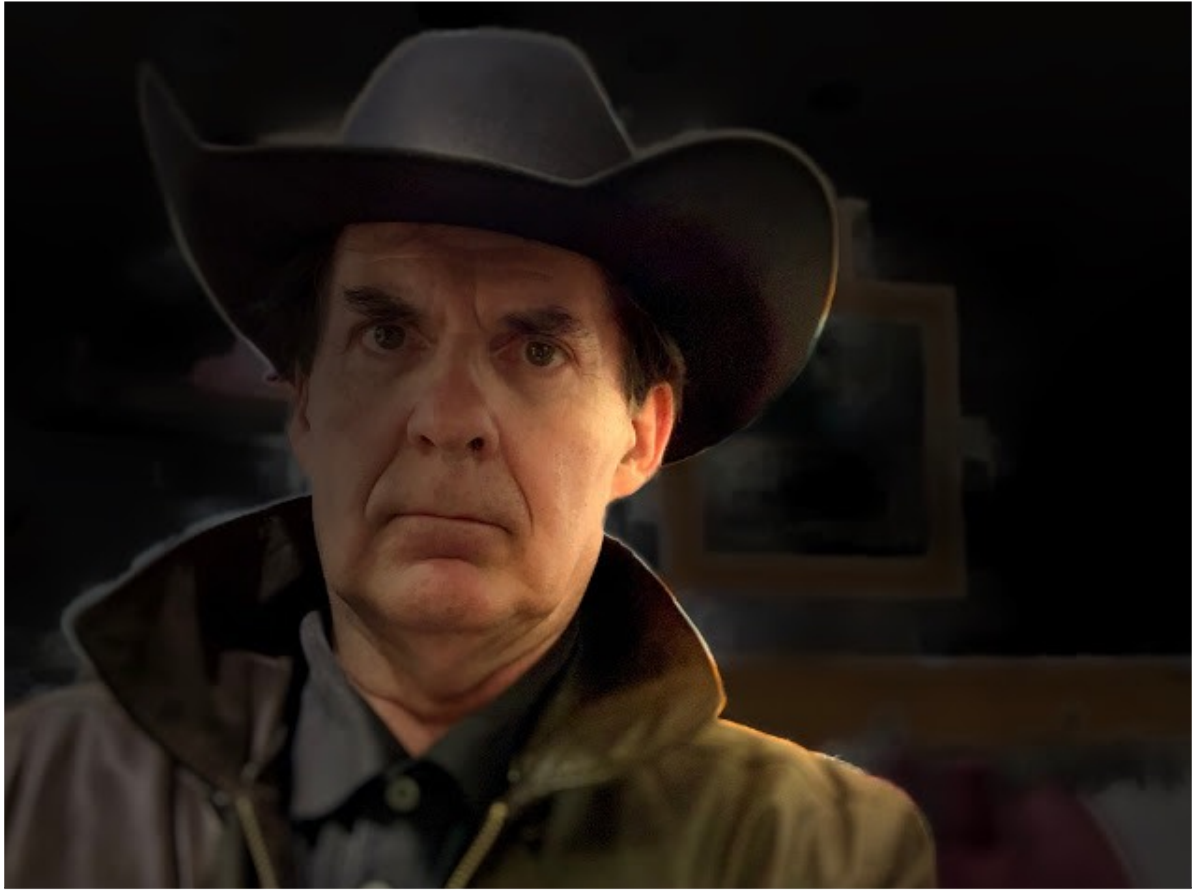




Photo de la Lune avec mon appareil Canon G3 Zoom 600 MM



Self-portrait Bernard Bujold (2018)



**Small miniature car representing the American president
Donald J. Trump (2016)**





The three photos of the mansion above were taken from the window of the gym where I was training in the winter of 2020, at the height of the Coronavirus crisis.

There are a good representation of both the isolation and the hope of the world.



**Self-portrait of my vaccination with the Pfizer Coronavirus vaccine
received at the Palais des Congrès de Montréal
March 16, 2021 - 5pm**

LINK TO MY RECENT PHOTOS ON FLICKR

<https://www.flickr.com/photos/lestudio1/>

8 - THE FUTURE OF PHOTOGRAPHY

The art of photography is basically the management of light with a camera.

Light is like rain.

There are light rains and torrential rain storms.

So it is with light.

There are dim lights and bright lights.

Light consists of electromagnetic waves, characterized by its length and corresponding to a level of energy and intensity.

The light always propagates at the same speed.

We say that light is strong when it is direct and has not been scattered or diffracted. It propagates in a straight line and is characterized by dense shadows with strong contrast and very sharp contours. This is the case for example of sunlight during the day on a clear day. A light source can also be diffuse and indirect coming from a wall or a surface like a lake or snow in winter.

The art of photography is to know how to read the light and record it correctly on your camera.

However, cameras have become very sophisticated and they do almost all the calculations of light management for us to the point of

creating images that have nothing to compare with reality as seen with the naked eye.

Cell phones in particular have become powerful computers that perform a multitude of calculations and take readings of the light. An iPhone can take millions of readings in a few fractions of a second to create an image.

We are very far from the time of my mother with her Brownie camera and a black and white film that she would send by mail to the laboratory for development and printing on paper, and that she could only view one or two weeks later...

The way images are captured is also transformed and personally I am a fan of Live stream feeds and iPad screen captures. The quality of the visuals varies from source to source but I've taken excellent images of Donald Trump and Pope Francis with an iPad from a Life stream internet projection.

Another new way to capture images is with a drone with a camera attached.

The technology of image processing applications is also incredible.

As an example, I will mention Photoshop's "sky replacement" which allows us to create a sky according to our desire.

Moreover, Photoshop as well as others like Faceapp offer a tool to age, rejuvenate or make a person smile...

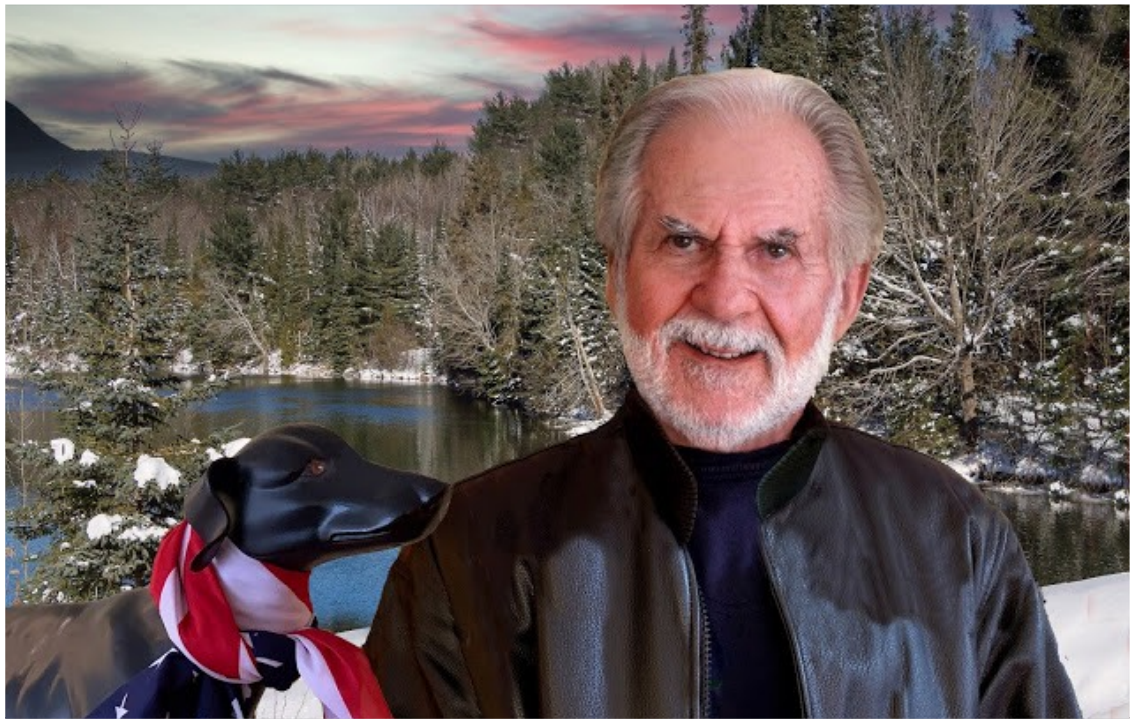
Photoshop has even developed a technology that allows you to multiply the degree of pixels in a photo and make, for example, a photo of 12 million pixels a version of 40 million pixels. This means that the camera's sensor is less and less important in terms of its capturing capacity.

It is obvious that the art of photography will be totally transformed again in the next few years and that the limits of creation will be pushed further.

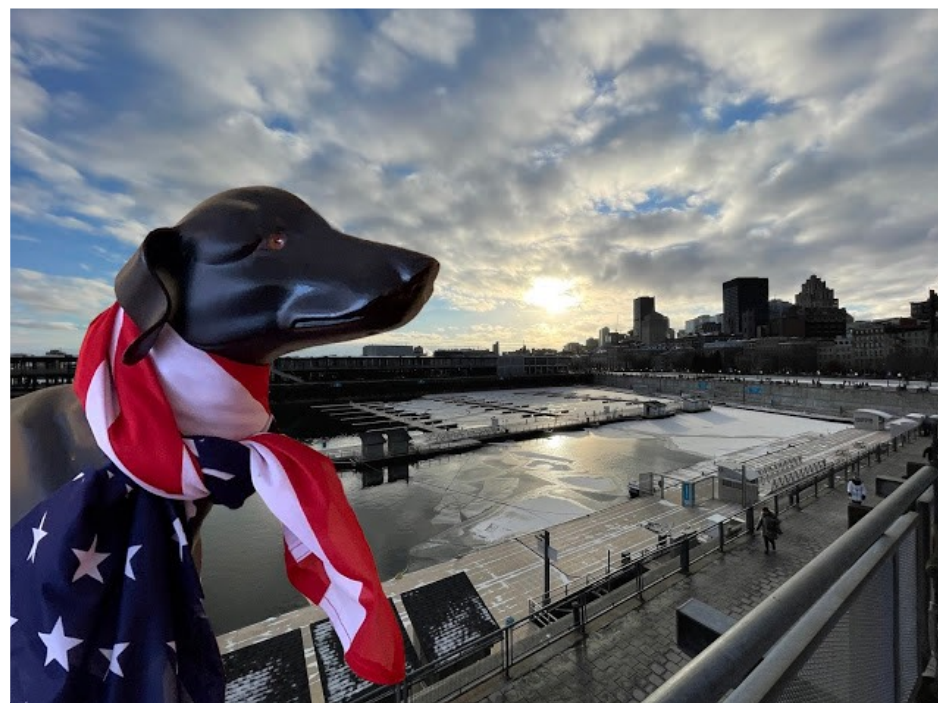
But what will never be replaced is the passion and the love of the image by the followers of photography.

Happy photography and as a former camera salesman wished me:
"Have fun!"

Bernard Bujold -
Édition of July 4, 2023



Bernard Bujold transformed into an old man



Ulysses in front of a mysterious sky...

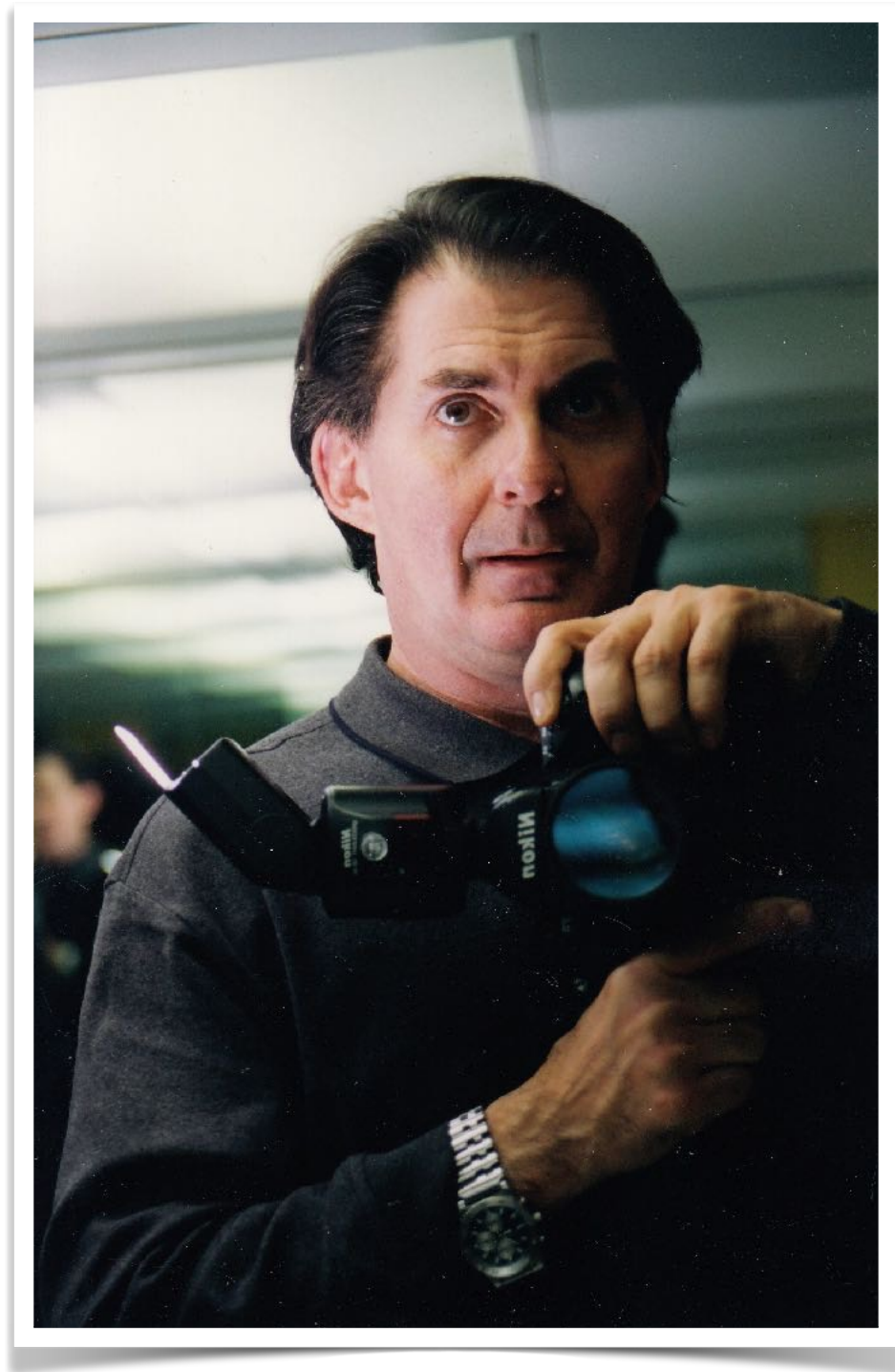


Pope Francis - Screenshot
(Fox News Easter Mass April 14, 2020)



**Donald J. Trump - Screenshot
(Fox News - April 2020)**

9 - THE LIST



Here is THE LIST, a reminder of the names of various subjects, characters, and events that I have photographed over the years.

THE LIST

G rard Depardieu,

***Anna Kournikova, Monica Seles,
Martina Hingis, Julie Depardieu,
Sophia Loren, Genevi ve Bujold,
Isabelle Adjani, Heljon Deruere,***

***ELTON John, Kent Nagano,
Normand Legault,***

***Arantxa Sanchez Vicario,
C line Dion,***

***Andr  Agassi, Zachary Richard
Jos e Th odore, Ainsley Vince,
Brian Mulroney, Mila Mulroney,***

***Paul Martin, Richard Hatfield,
Robert De Niro, Ben Weider,
Paul Desmarais, Laurent Beaudoin,
Misou G linas, Pierre P ladeau,***

***Charles Aznavour, Kathy Reich,
Mary Higgins Clark, Anita Cyr
Paul Roberge, Mario Deslauriers,***

Roger Deslauriers,
The Rolling Stones,
Armand Vaillancourt,

Luce Dufault, Mademoiselle X,
Monsieur X, Miss Gym,
Général Roméo Dallaire,
Charles Dutoit, Carole Gagné
Pierre Elliot Trudeau,
André Bujold, Yanick Nezet Seguin,
Michel Chartrand,
Sa majesté Elizabeth II,
Harry Rosen, Jacques Robert,

Luciano Pavarotti, Roger D. Landry
Phil Collins, Billy Joel,
Grand Prix F1 du Canada,
Bïa, Zilon, Ginette Reno,
Francine Grimaldi, Dieudonné,
Paul Tellier, Pierre Paradis
International Bromont,

Léonard Bujold, René Lévesque
Omnium Tennis du Maurier,
Manon D'inverness, Louis Mathieu,
Joane Corno, Raoûl Dugay
Stéphanie Bujold,
David Bujold,

William J. Clinton,

Serge Losique,
André-Philippe Gagnon,
Louise Arbour, Eric Lucas,
André Bérard, Coupe Rogers AT&T,
Jean Béliveau,

Le Master de tennis du Canada,

**Raymond St-Pierre, Bet-e,
Sir Richard Branson**

**Michelle Langstone, Charly Sciortino,
Rudy Guiliani, Raymond Malenfant
Galen Weston, Hilary Weston,
Marlène-Luce Tremblay,**

**Jamie Sale, David Pelletier,
Wayne Gretsky, Bernard Derome,
Gilles Gougeon, Norman Lester,
Igor de St-Hippolyte,**

**Lara St-John, Belinda Stronach,
Dorothée Berryman, Lulu Hughes,
Sarah Brightman, Dr Elliott Mechanic,
Pierre Bourque,**

**Crise du Verglas,
Phyllis Lambert,**

**Bruce Springteen, Claude Gingras,
Voitures Jean Paul Riopelle,
Yves Laroche, Pierre Jasmin,
Gilles Vigneault, Michel Phaneuf,**

**Jean-Claude Poitras, Fabienne Larouche,
Christiane Charette,
Pierre Lalonde,**

**Paulo Coelho, Michel Pagliaro,
Bernard Voyer, Mario Dumont,
Michel Louvain, Nelly Arcand,
Georges Zimbel, Gilles Gougeon,
Kevin Parent, Bernard Landry,
Jacques Parizeau, Diane Dufresne
Chantale Fontaine, Sophie Chiasson,
Natalie Simard, Michel Vastel**

**Daniel Langlois, Guy Laliberté,
Anne Marie Losique, Bernadette Rusgal
Mélanie et Stéphanie Veilleux (FALBALA)
Marc Hamilton,**

Vittorio

**Tarzan de Bromont,
Rafael Nadal,**

**Julie Payette, Le Resto Plateau,
Commandant Robert Piché,
Luc Besson, Amélie Mauresmo,
Jacques Villeneuve,**

**Serena Williams, David Letterman,
Micheal Schumacher,
Christian Tortora,**

**Gilbert Rozon, Claude Dubois,
Stephen Harper Lauren Harper,**

**Jean-Pierre Ferland,
Joseph Ressigno,
Catherine Millette,**

**Heidi Hollinger, René Simard,
Marie Desjardins, Mathilde Da Silva,
Hélène Genest, Nathalie Flynn
Pascal Briodin, Segolène Gautier,
Dick W. Pound,**

**André Chagnon, David Novek,
Bob Gainey, André Chagnon,
David Novek, Réal Raymond,
Penolope Cruze,**

**Stephania Gambaroff,
Nina Galitskaya,**

**Vitalli Gambarov, Francine Moreau,
Madrigaia, Mel's Cité du Cinéma, Claude Blanchard**

Christine Atallah, Renée Martel

Yuli Turovsky, Lech Walesa,

**Michel Trudel, Veronica Redgrave,
Marie-Marine Lévesque**

**Raymond Lévesque, Marguerite Blais
Mentake, Caroline Néron**

Ahmed Benbouzid, Martina Hingis

**Elizabeth Starinkyj, Lulu Hughes,
Lance Armstrong, Alex Kovalev
Dan Bigras, Alda Vierro,
Simon Carrier, Michel Tremblay,
Yann Martel, Rolf Bertch,
Maurice Richard, Denis Brott,
Hubert Reeves, Nicolas Reeves
Peter C. Newman,
Bernard Pivot
Tuula Hollinger, Michel Rondeau,
Yves Beauchemin,
Antoine et Constantin Antonopoulos,
Jerôme Ferrer, Patrice de Felice,
Elizabeth Pitcairn et le Violon rouge,
Colin Powell, Dr. Ruth,
Diane Juster, Luc Plamondon,
Herby Moreau, Arielle Dombasle,
Claudine Bertrand, Lucien Francoeur,
Alfonso Gagliano, NEeMA,
Marc-André Lavoie, Michèle Losier,
Bettina Forget, Amelia Earhart,
Belinda Stronach,
Gerald Tremblay,
Veronica Redgrave, Roy L. Heenan,
Jacques Duchesneau, Anna Leroux,
Ben Mulroney, Catherine Berclaz,
Marie Gabrielle Ménard, Mélanie Haché
Troupe Mandala Sitù,
Mireille Lebel, Stephan Moccio
Athésia, Le Ritz de Montréal,
Maidy Teitelbaum, Geneviève Royer,
Santiago Amigorena, Henri Salvador,
Mia Farrow,
Juliette Binoche,**

Saku et Hanna Koivu,
Laura Porcelli, Sofia Menghini,
Atelier lyrique Opéra de Montréal,
Anjani Thomas,
Leonard Cohen, Bernard Pivot
Margaret Trudeau, Garou
Adam Cohen, Pierre Théberge,
Stade Olympique de Montréal,
Jacques Hébert, Jean Chrétien, Sacha Trudeau,
Sophie Grégoire, Justin Trudeau,
Maryse Chartrand,
Jacqueline Dilmann Faure,
Sophie Marceau,
Chimène Badi,
Caroline Messier, Marie-France Riopel,
David Markham,
Vittorio Fiorucci
Isabelle Huppert, Tony Curtis,
Dr. Pasquale Ferraro
Janette Bertrand,
Julie Couillard
Jean Pierre Ferland,
Robert Charlebois,
Richard Desjardins, Louise Marleau,
Mia Dumont, Diane Juster
George Chevalo
Jocelyne Primeau, Christian Tamborini,
Gogue, Caroline Primeau-Tamborini,
Mathieu Primeau-Tamborini
Natalie McLennan
Caroline Messier, Marie-France Riopel,
Oboro, Marie Marais, Daniel Dion,
Natasha St-Pierre,

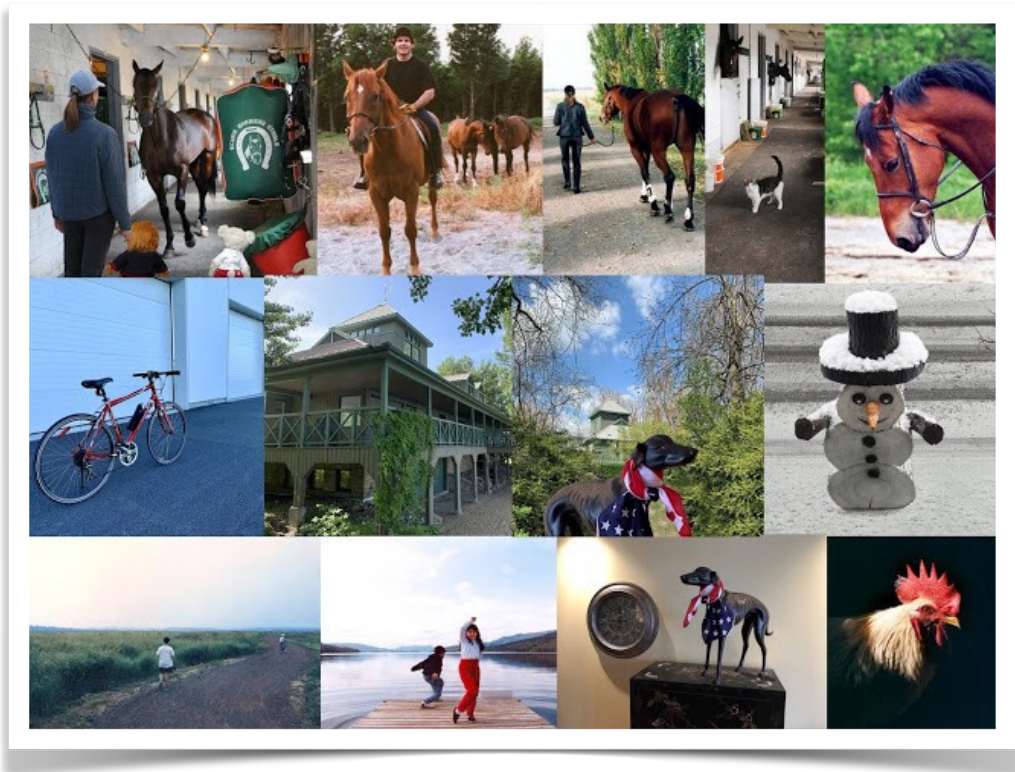
Yoko Ono, Nathalie Bondil,
Veronique Dery
Serge Joyal, Soeur Angèle
Charles Aznavour
Anne-Sophie Dutoit
Pierre Jasmin
Sophie Van Der Stap
Jack Layton;
Gabriel Nadeau-Dubois ;
Mélanie Joly;
Hélène Mercier Arnault
René Angélil /

Salon du livre
Aleksandra Wozniak,
Camilo Guevara, Maria Sharapova,
Père Noël ; Valérie Plante ;
Arnold Schwarzeneger ;Hélène Boudeau; IAMHELY;
Justin Trudeau;
Jody Wilson Raybould;
Juge Brett Kavanaugh;
Pape François;
Donald Trump ;

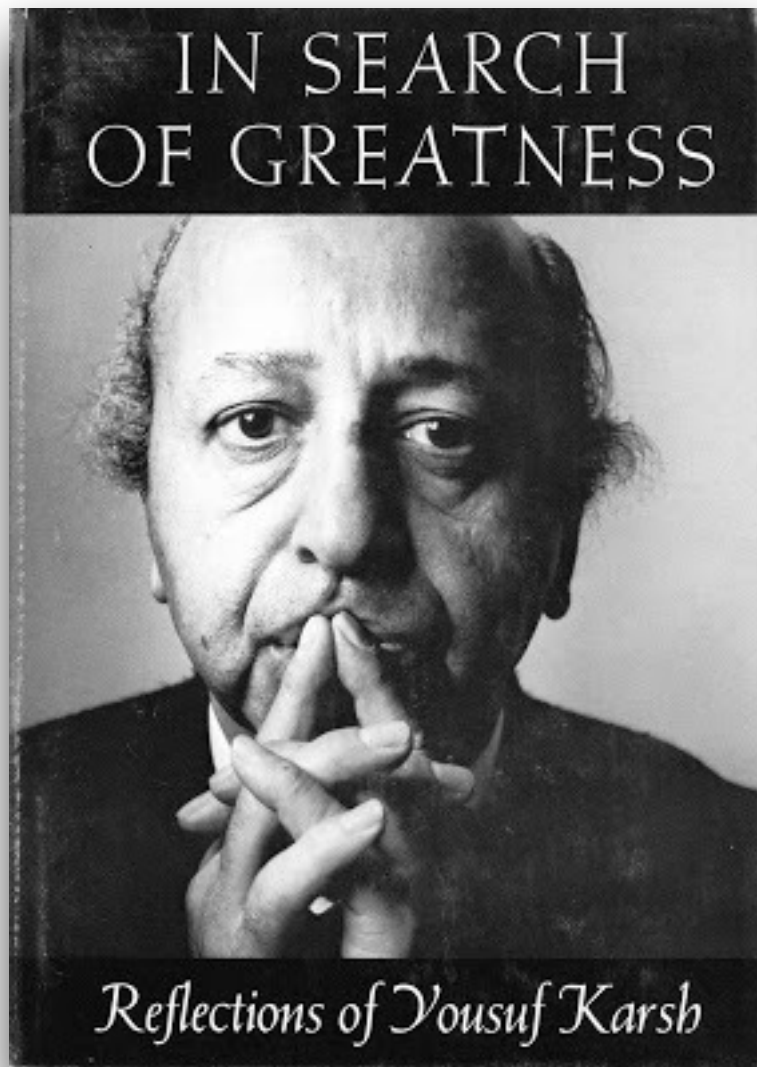
Melania Trump

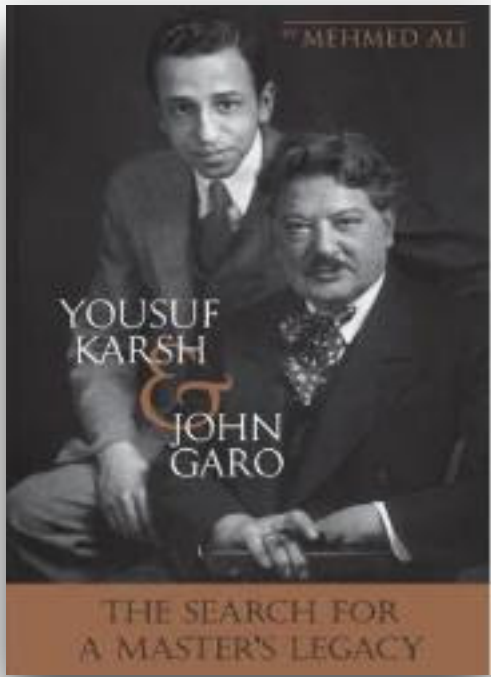
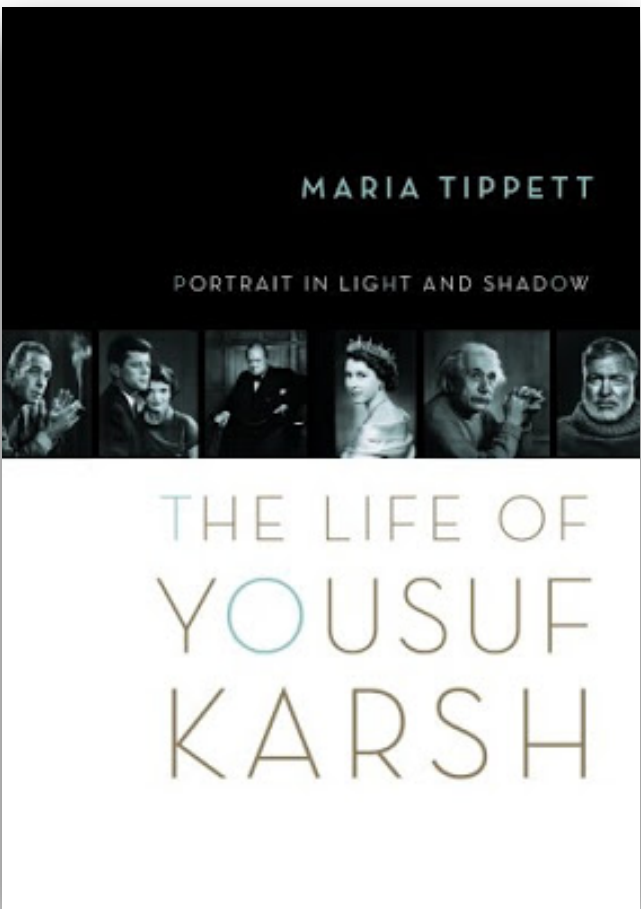
(TO BE CONTINUED)





10 - READING SUGGESTIONS

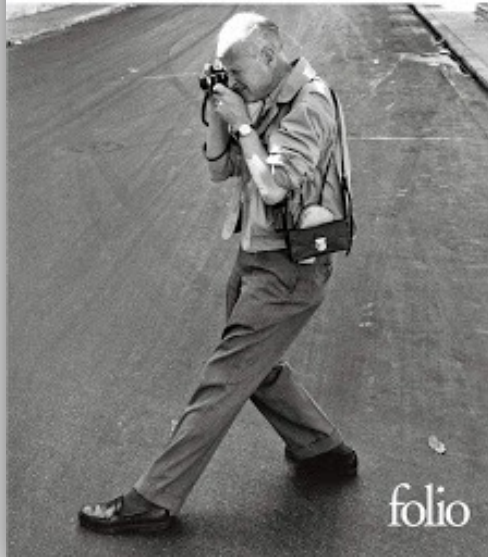




Pierre Assouline

Cartier-Bresson

L'œil du siècle



**Henri
Cartier-Bresson**

*Interviews and Conversations
1951-1998*

aperture

Henri Cartier-Bresson



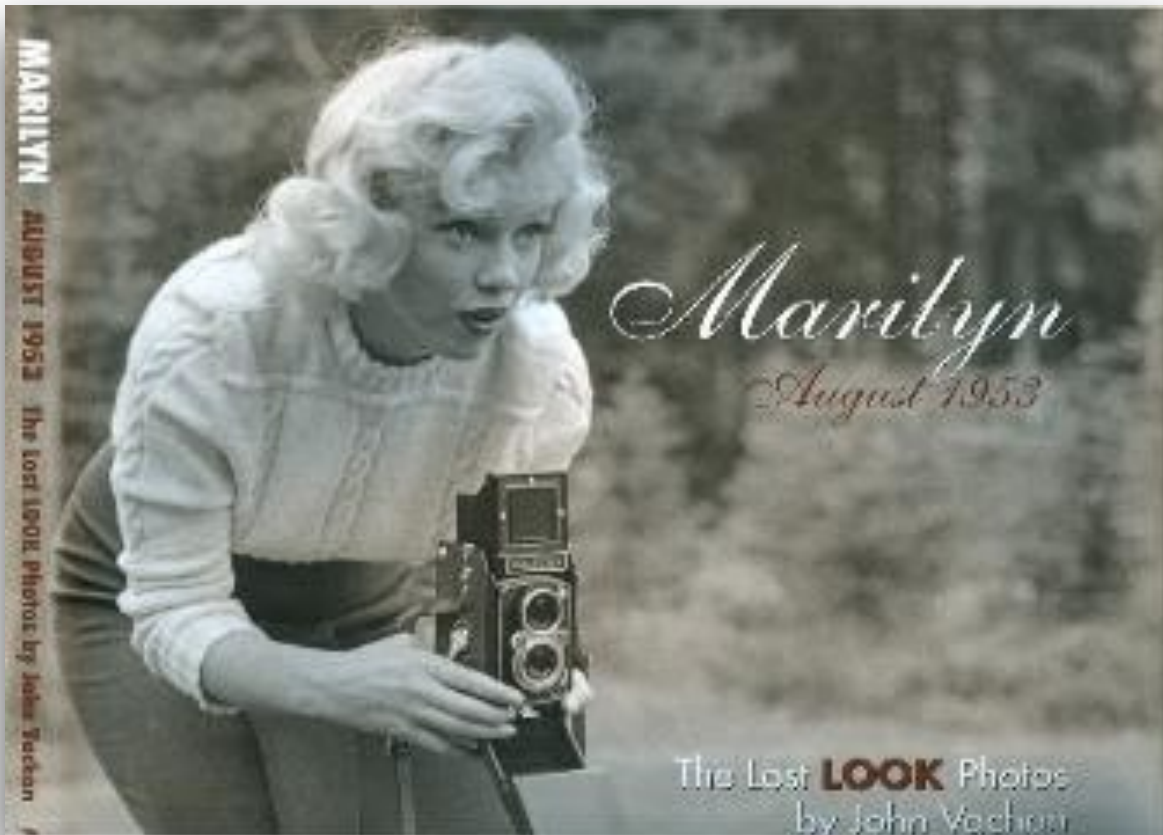
the
man,
the
image
& the
world

A RETROSPECTIVE

Thames & Hudson

**PHOTOGRAPHERS
ON
PHOTOGRAPHY**
HOW THE MASTERS
SEE, THINK & SHOOT
HENRY CARROLL

**READ THIS
IF YOU WANT
TO TAKE GREAT
PHOTOGRAPHS.**
HENRY
CARROLL



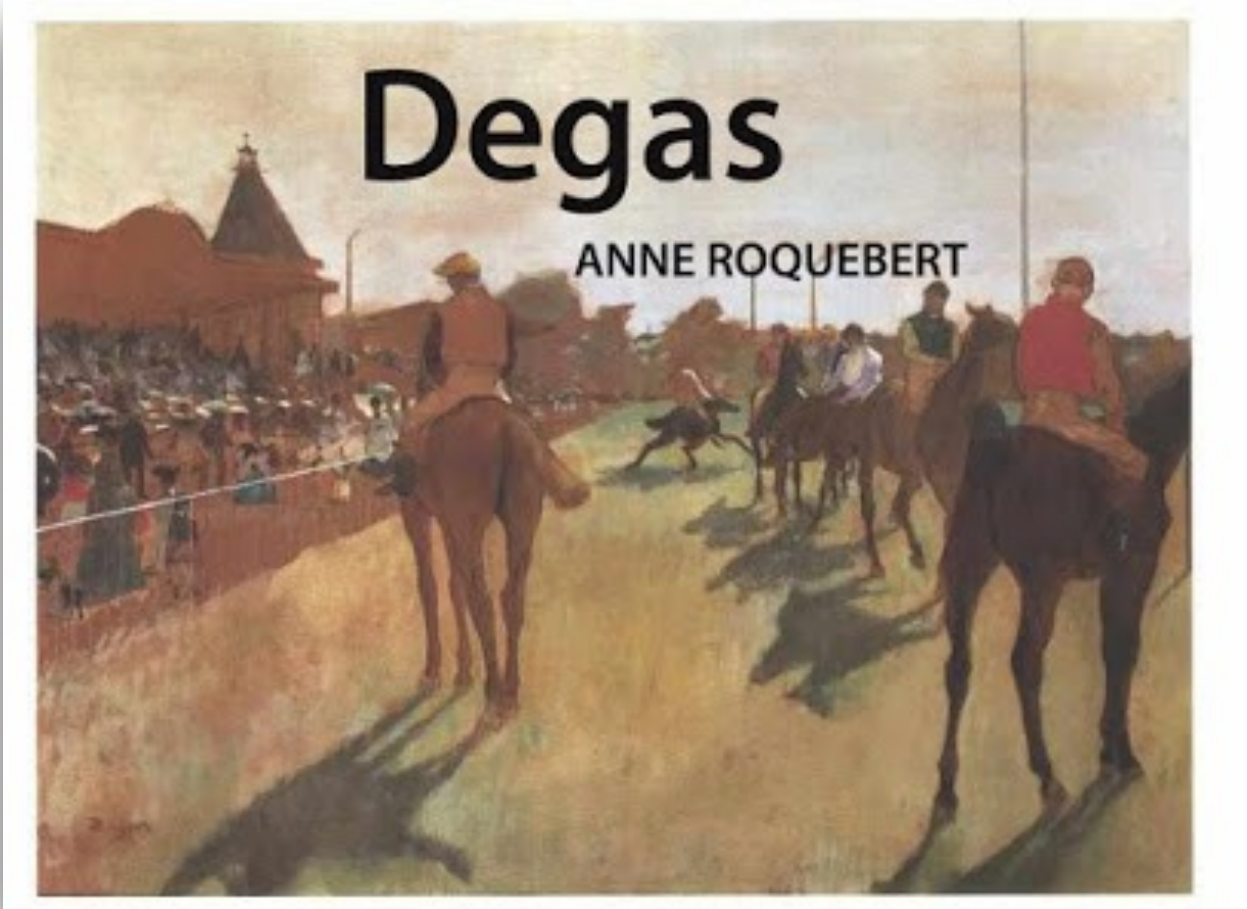
2nd Edition

The Art of Bruce Barnbaum Photography

A Personal Approach to Artistic Expression



rockynook



ART OF THE PHOTOGRAPHY

PART 2 - THE PICTURES



"One is not born wise, one becomes wise..." - Seneca

Here is a selection of photos from the hundreds of thousands I have taken in my life as a photographer. The images are presented by category.

Table of Contents

- 1. Souvenir photos;**
- 2. Portrait photos;**
- 3. Landscape photos;**
- 4. Horse photos;**
- 5. Story photos;**
- 6. Political photos;**
- 7. Artist's photos;**
- 8. Sports photos;**
- 9. Photos among the best.**

[PART 1 OF THE BOOK: THE STORY](#)

[LIEN VERS L'ÉDITION EN FRANÇAIS / PARTIE 2 - LES IMAGES](#)

1- SOUVENIR PHOTOS

**"Life is a game with toys!
Nothing more, nothing less..."**

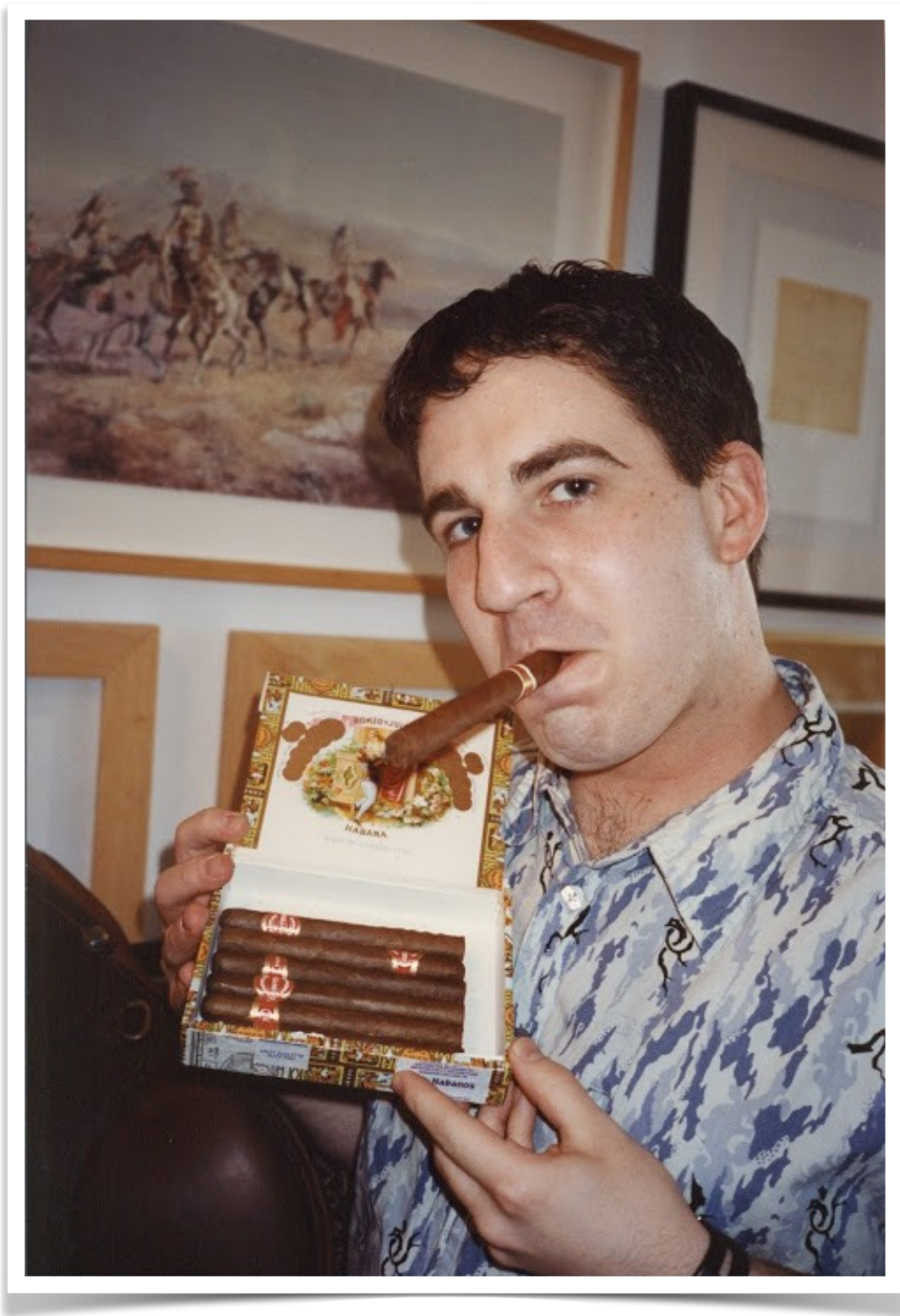




WALKING IN ACADIA (Moncton, 1991)



DANCING ON THE LAKE (Mont-Tremblant, 1993)



A CIGAR FOR FIDEL (2003)



BURGER OF THE DAY (Moncton, 1991)



FRIEND WITH A BIRD (Montréal, 1997)



THE FAMILY AT THE LAKE (Mont-Tremblant, 1993)



TV INTERVIEW (CARLETON 1996)



THE ROCKING CHAIR (Orléans, 1990)



BOAT RIDE (Ottawa, 1990)



SUNDAY MORNING AT CHÂTEAU LAURIER (Ottawa, 1990)



YOUNG GIRL AT WORK (Montréal, 1992)



READING AT HARVARD (Boston, 1982)





AFTERNOON AT THE OFFICE (Montréal, 1991)





WINTER IN GASPESIA (Saint-Simeon of Bonaventure, 1975)



**MY FATHER IN HIS WORK SHOP
(Saint-Simeon of Bonaventure, 1973)**





Hunter in the winter (Gaspesia, 1973)





Dinner Italian style (Montreal -1994)



THE DREAM OF THE MASCOTS (2006)

2- PORTRAIT PHOTOS

"There is a wave on the Ocean of life, which if caught at the right time on the shore, will lead to new and promising lands..."

-Shakespeare - Text Julius Caesar



**OCTOBER by James Tissot
Montreal Museum of Fine Arts (2016)**



OCEAN OF LIFE (2010)



THE DONALD TRUMP RACING CAR (2016)





BICYCLE ON THE RACE TRACK
Circuit Gilles Villeneuve (2019)



HOLDING UP WITH A WIRE (December 2020)



**NATHALIE BONDIL AND HER DAUGHTER ANGÈLE
« LOVE OF A MOTHER FOR HER DAUGHTER » (Montreal, 2008)**





ULYSSE THE DOG



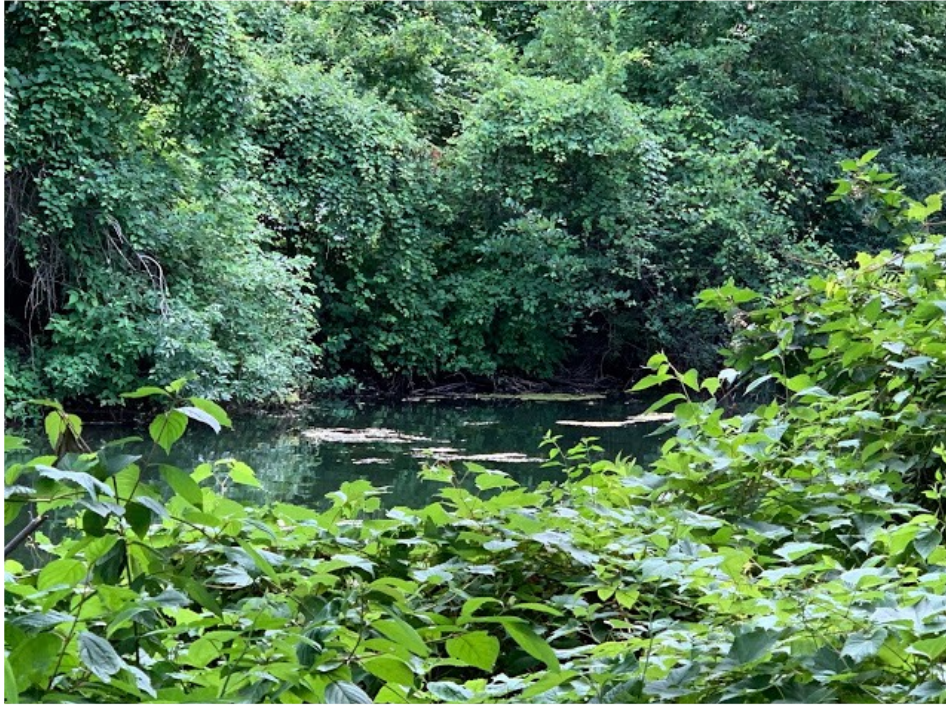
**DO YOU WANT TO PLAY WITH ME?
(Montreal, November 2020)**

3- LANDSCAPE PHOTOS

"The beauty of the world is in the way you look at it..."



SUMMER AT THE COTTAGE (Juin 2016)







AUTOMN AT THE COTTAGE (September 2016)







WINTER AT THE COTTAGE (December 2016)











SPRING AT THE COTTAGE (Mars 2017)







THE FOUR SEASONS (Orleans - Ontario, 1990)





4- HORSE PHOTOS

"The horse is man's best friend" - Napoleon Bonaparte



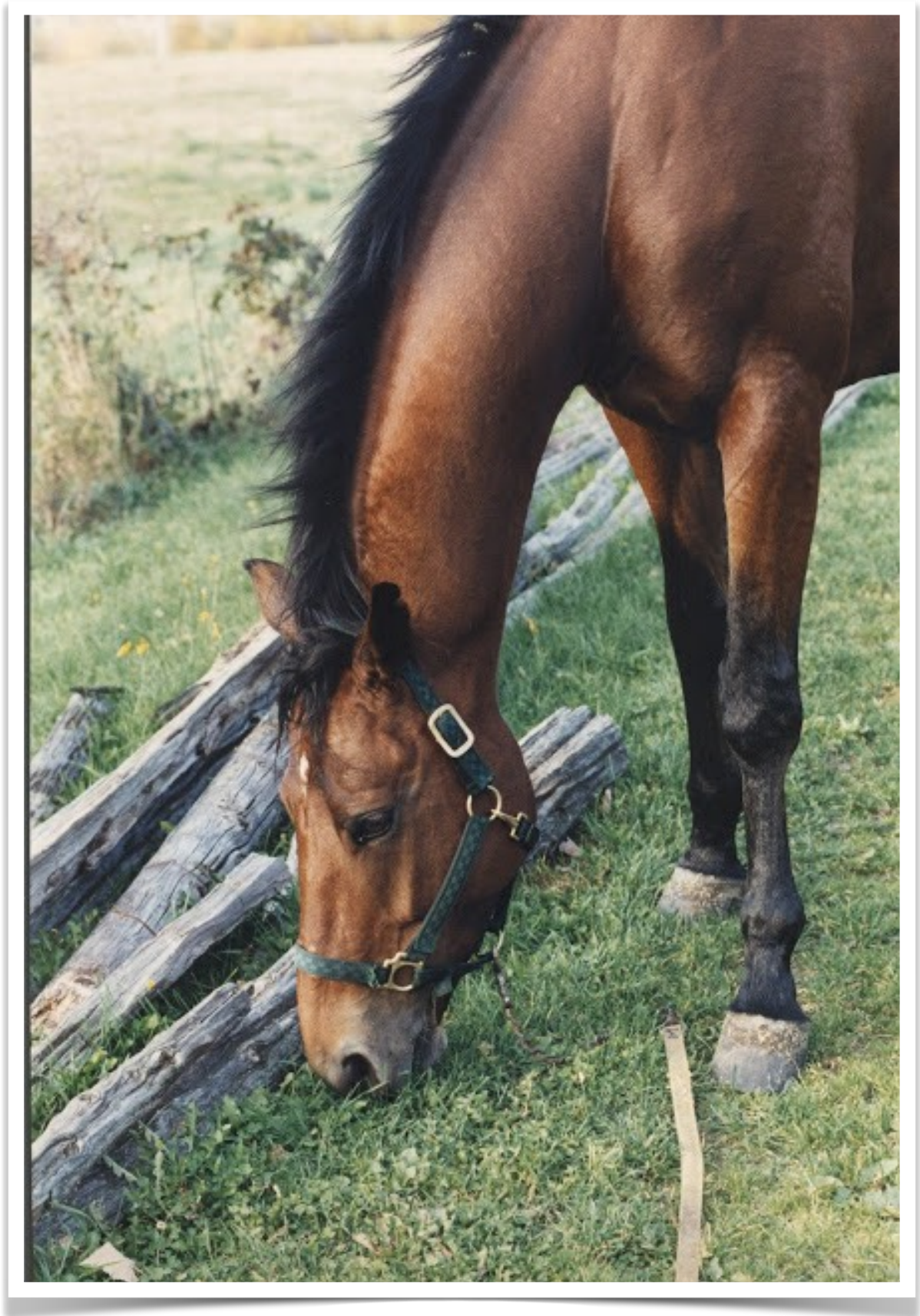


HELJON THE HORSE (Bromont, 2000)











SATURDAY HUNTING (Bromont, 2001)





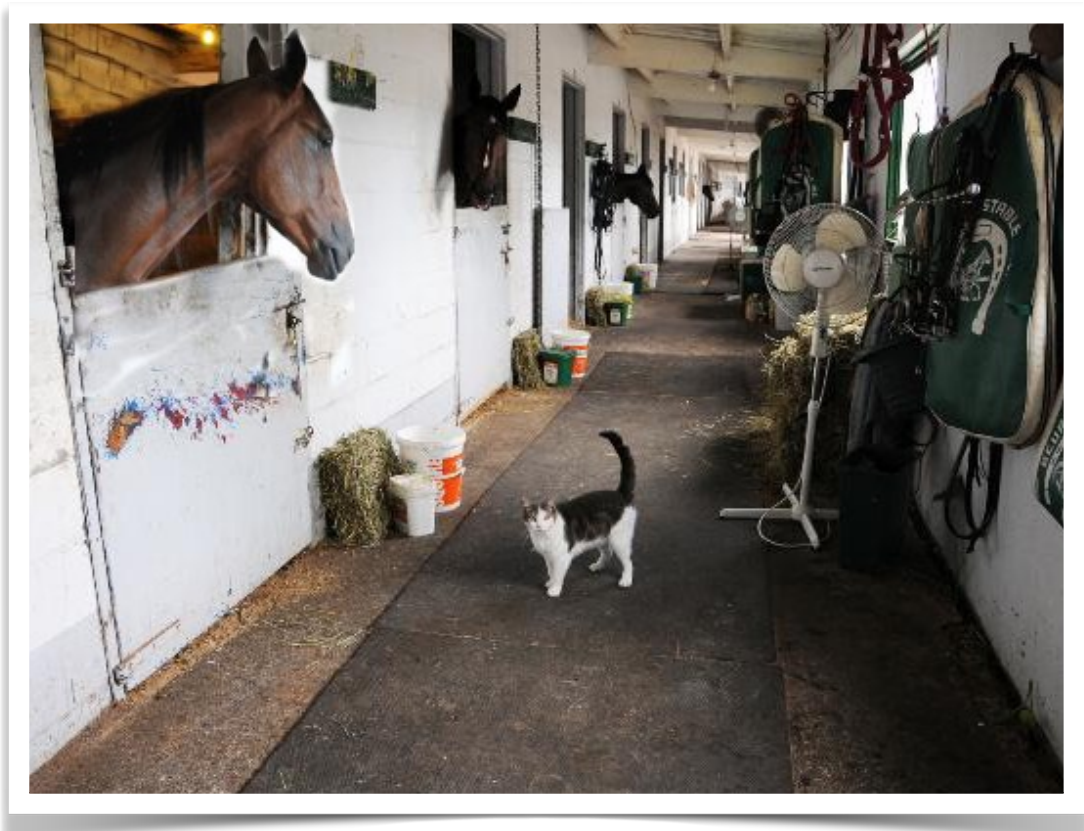
BACK TO THE STABLE (2000)







THE QUEEN OF THE STABLE (Montreal Blue Bonnets, 2008)





MONTREAL BLUE BONNETS (2008)



5- STORY PHOTOS



"Behind every person, there is a story.... "Bill Clinton

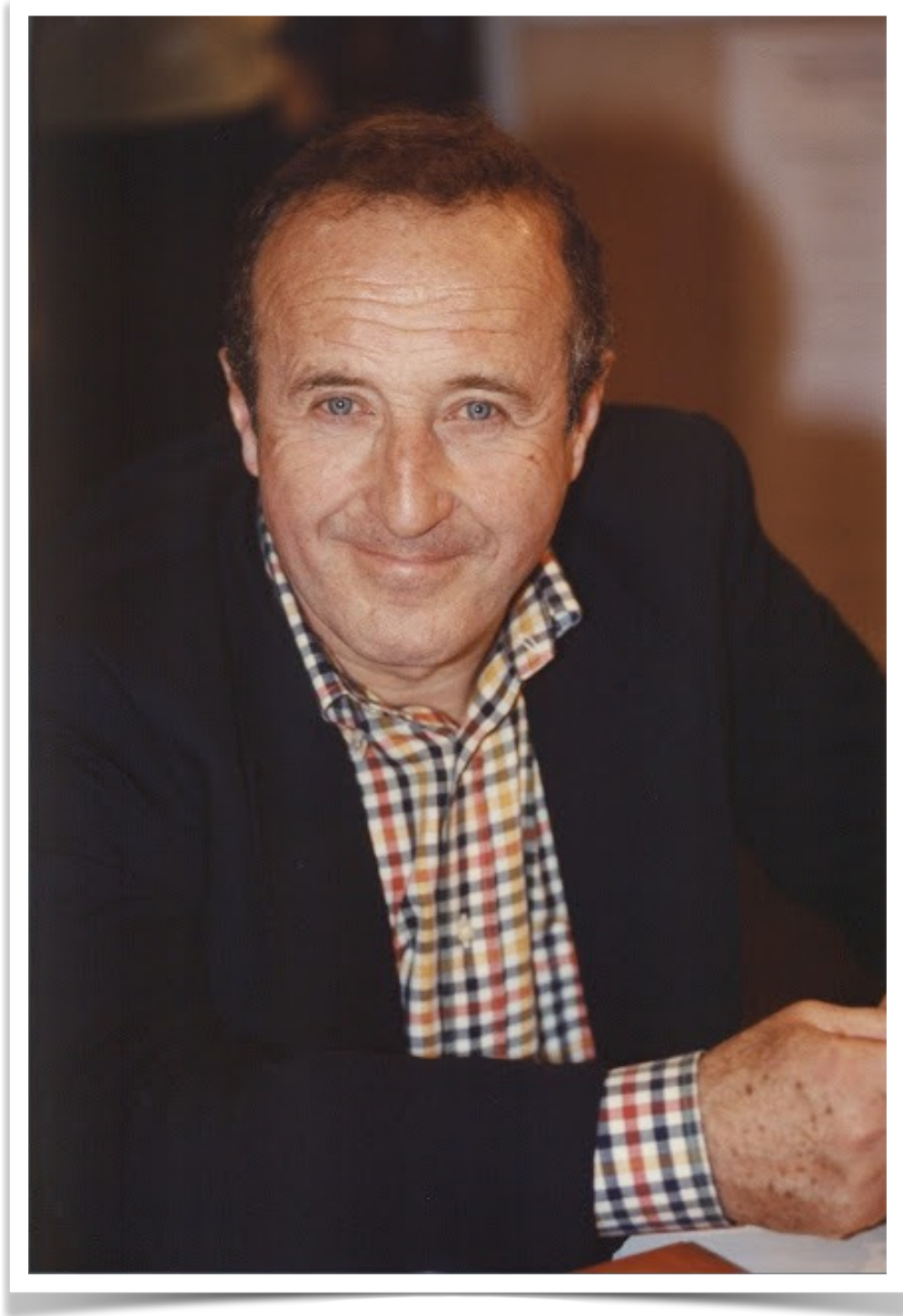


BILL CLINTON (Montréal, 2002)





QUEEN ELIZABETH II (Moncton 1984)



BERNARD DEROME (Montreal, 2002)



PHYLLIS LAMBERT (Montreal, 2005)



YOKO ONO (Montreal, 2009)



HÉLÈNE MERCIER - ARNAULT (Montreal 2009)



INGRID BÉTANCOURT (Montreal 2009)



MAURICE RICHARD (Sept-Îles, 1975)



JOHN FERGUSON (Sept-Îles, 1975)



ARNOLD SCHWARZENEGGER (Montreal, 2011)



BEN WEIDER 1923-2008 (Montreal, 2003)







SELF-PORTRAIT BERNARD BUJOLD IN PARIS (1991)

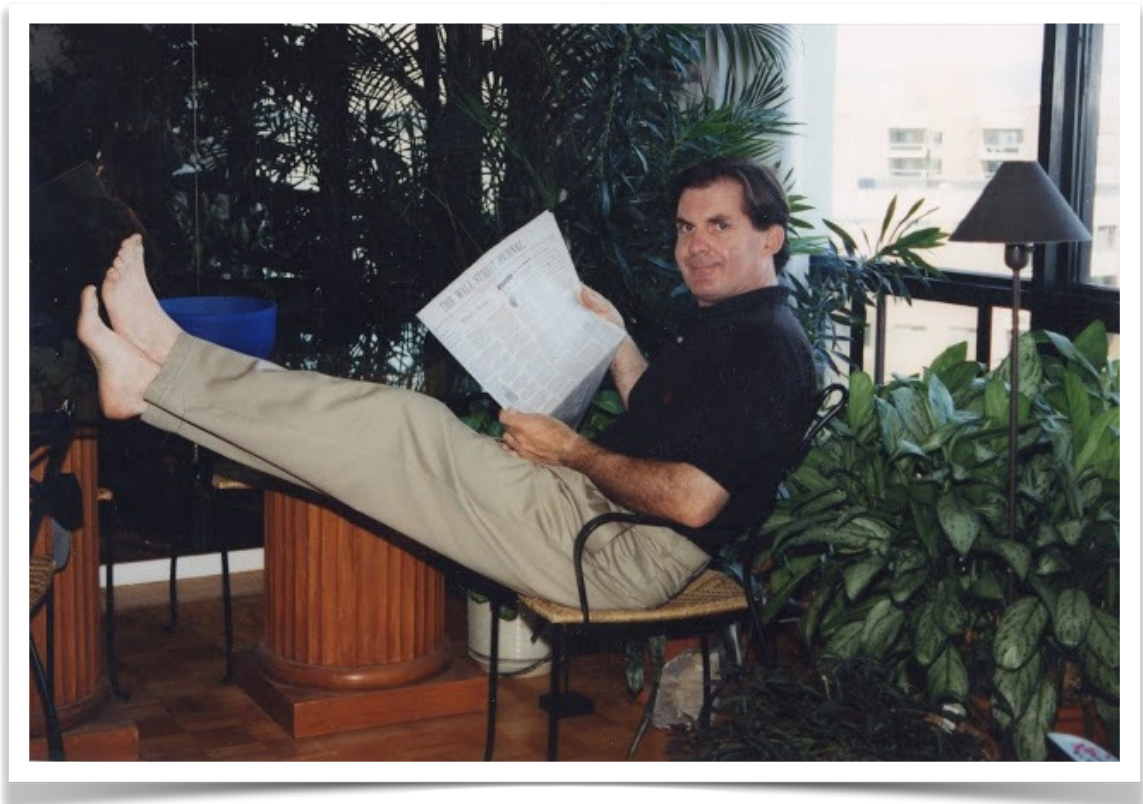
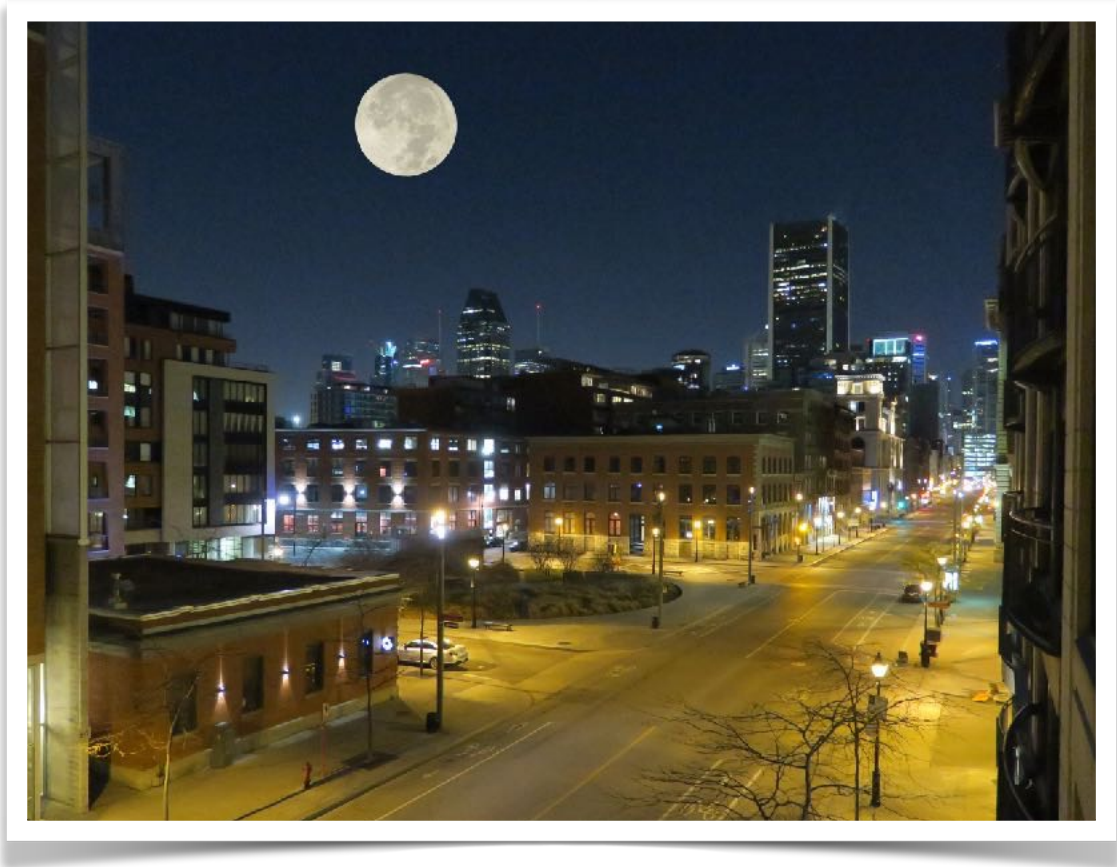


SELF-PORTRAIT BERNARD BUJOLD CHAU-TV (Carleton, 1976)



SELF-PORTRAIT BERNARD BUJOLD
L'ÉVANGÉLINE (Moncton, 1982)





6- POLITICAL PHOTOS

"If we're going to make the effort to think, we might as well think big! " - Donald J. Trump



**DONALD J. TRUMP
IPAD SCREENSHOT FOX NEWS (2018)**



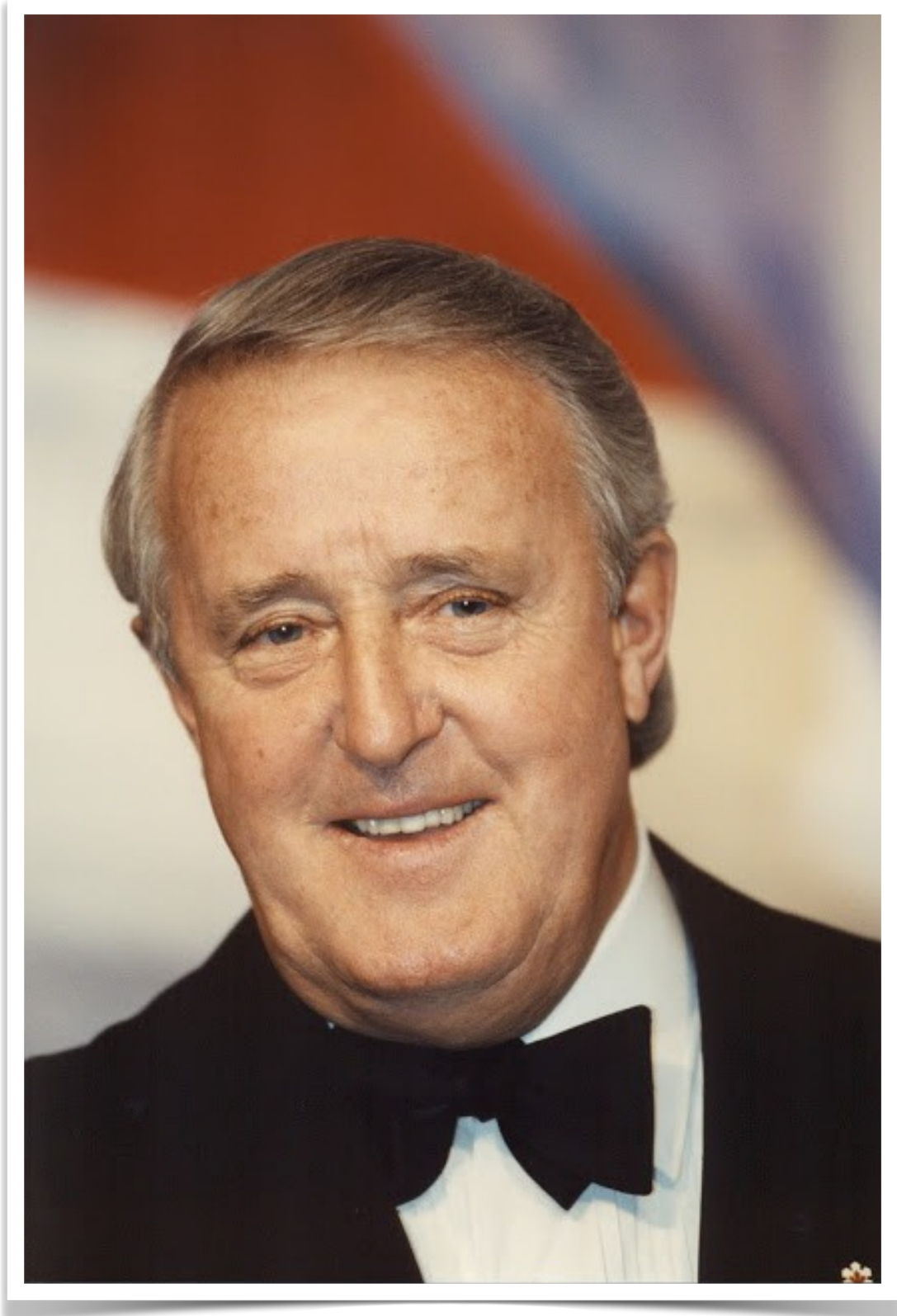
BRIAN ET MILA MULRONEY
(Baie-Comeau, September 4, 1984)







SELFIE BERNARD BUJOLD
DREAM TO CHANGE THE WORLD
(Ottawa, October 1984)



THE RIGHT HONOURABLE BRIAN MULRONEY (Montreal, 2003)











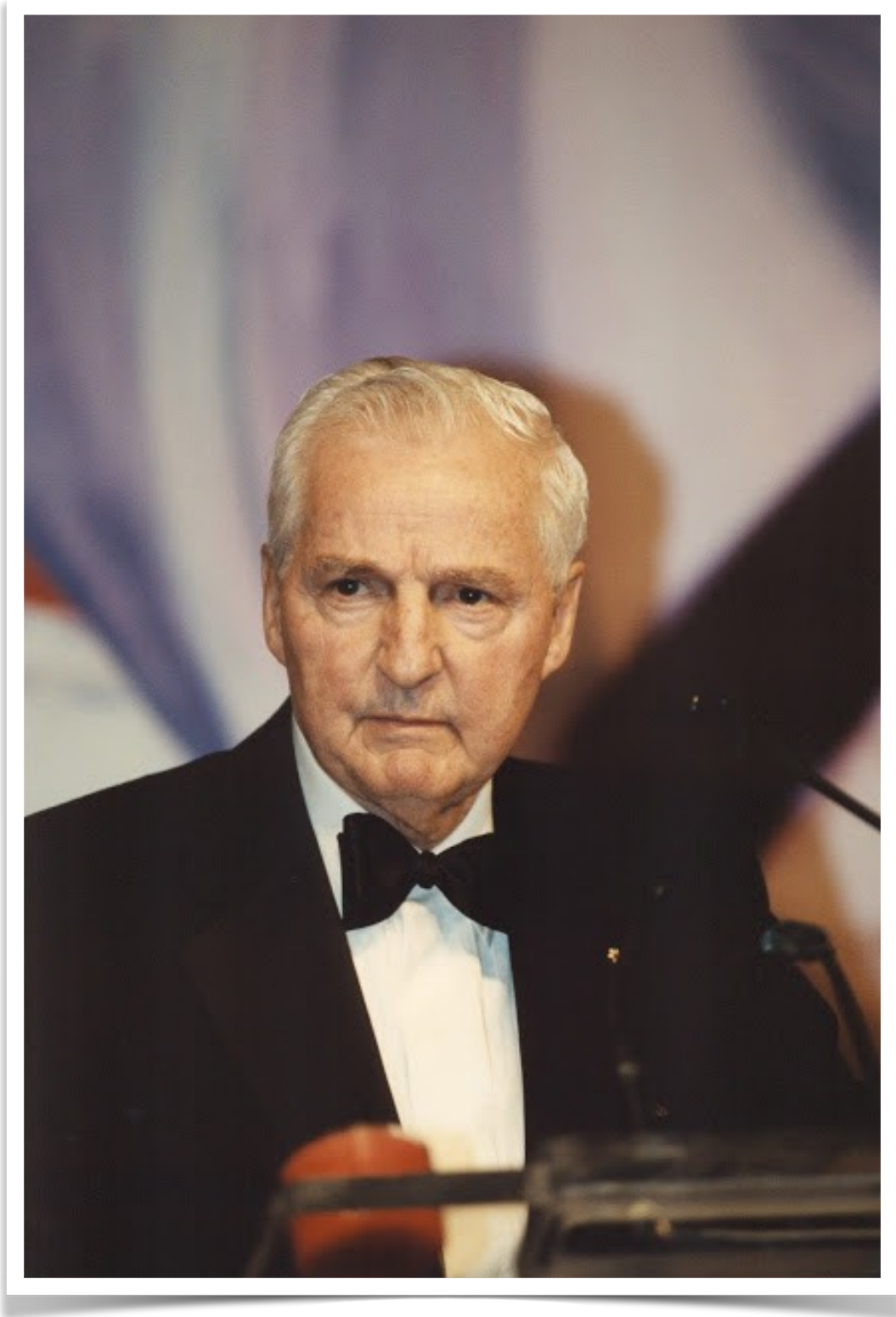
BRIAN AND MILA MULRONEY
(Night of September 4, 1984 in Baie-Comeau)



PARLIAMENT OF CANADA (Ottawa, 1984)

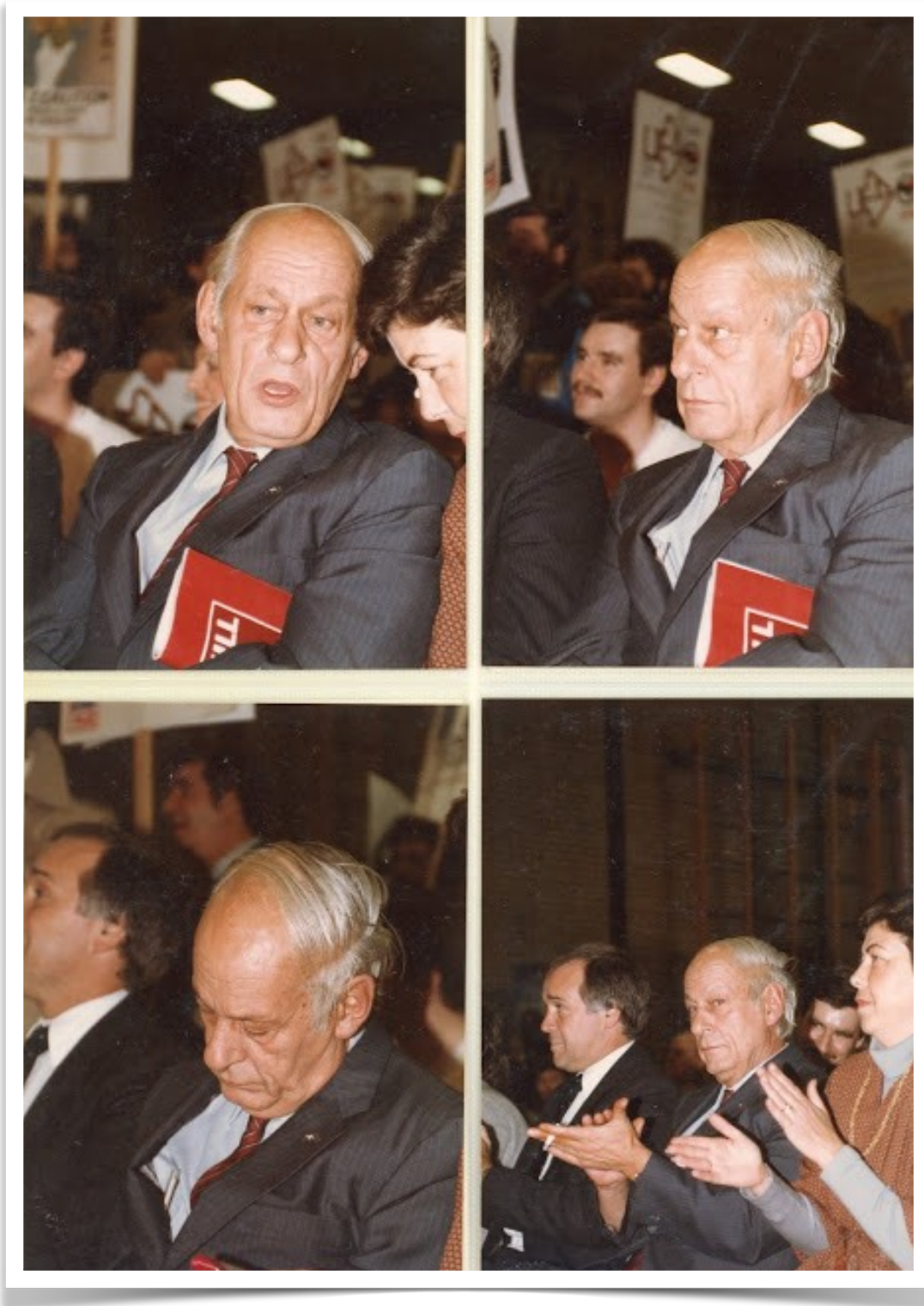






PAUL DESMARAIS SR. (Montreal, 2003)



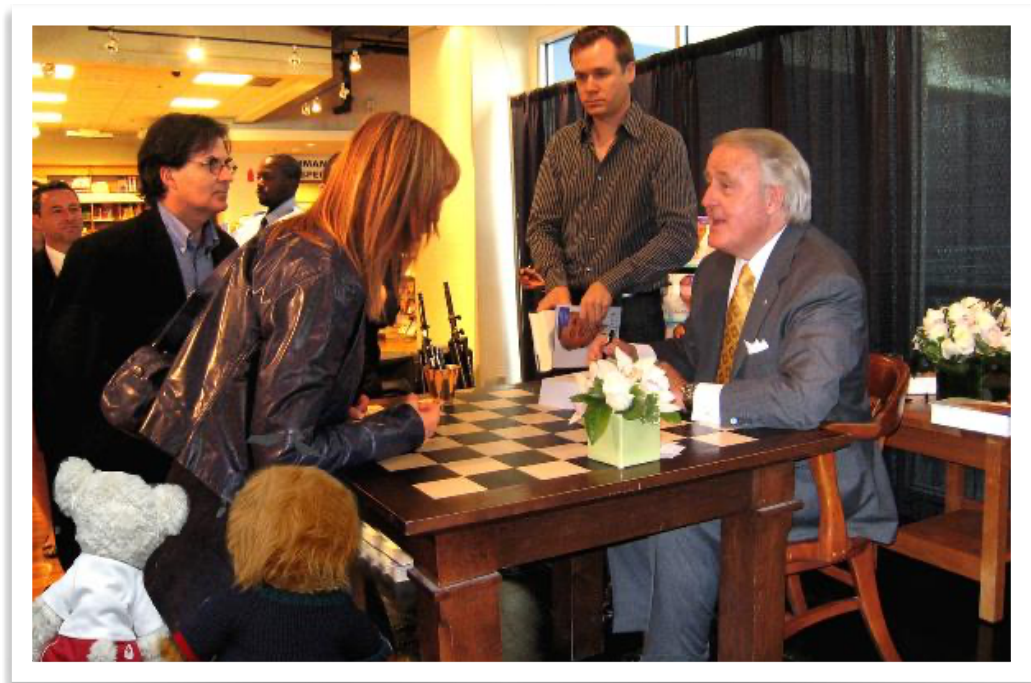


RENÉ LÉVESQUE (Gatineau, 1985)





HENRY KISSINGER (Montreal, 2008)



**BRIAN MULRONEY
(Indigo Library, Montreal, 2007)**



STEPHEN HARPER (Montreal, 2006)



JUSTIN TRUDEAU (Papineau, April 26, 2007)



**SELF-PORTRAIT BERNARD BUJOLD
NATIONAL ASSEMBLY OF QUEBEC (1977)**









THE MESS ON THE JOURNALIST DESK (1977)







PIERRE ELLIOTT TRUDEAU (Matane, 1976)







SELF-PORTRAIT BERNARD BUJOLD (Matane, 1976)

7- ARTISTS PHOTOS

"We become a part of everyone we meet..."



**THE BEAUTY OF ISABELLE ADJANI IS NOT EXPLAINED.
SHE IS LIKE MARILYN MONROE
WITH A CHARISMA THAT IS UNIQUE TO HER.**

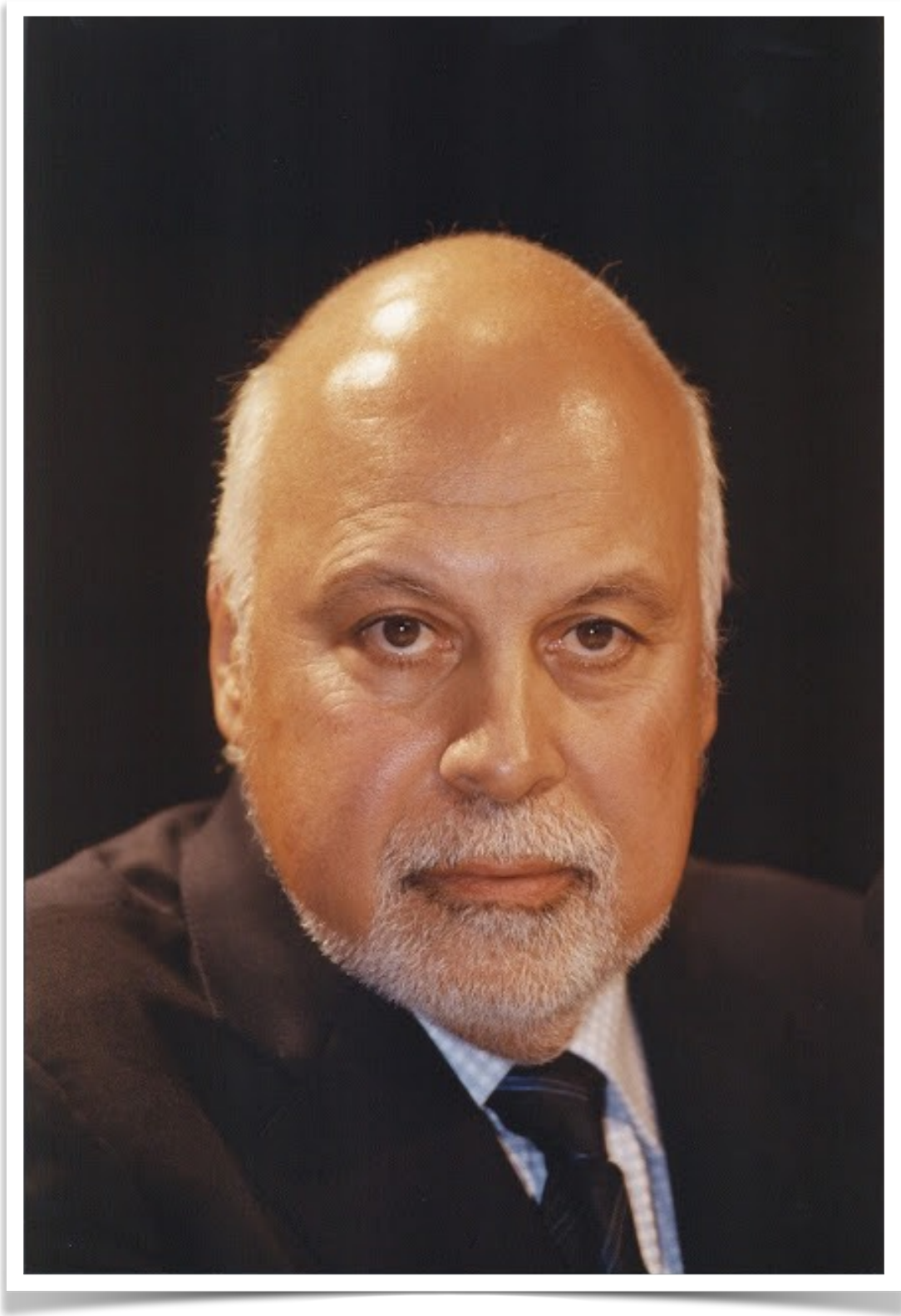


ISABELLE ADJANI (Montreal, September 2004)







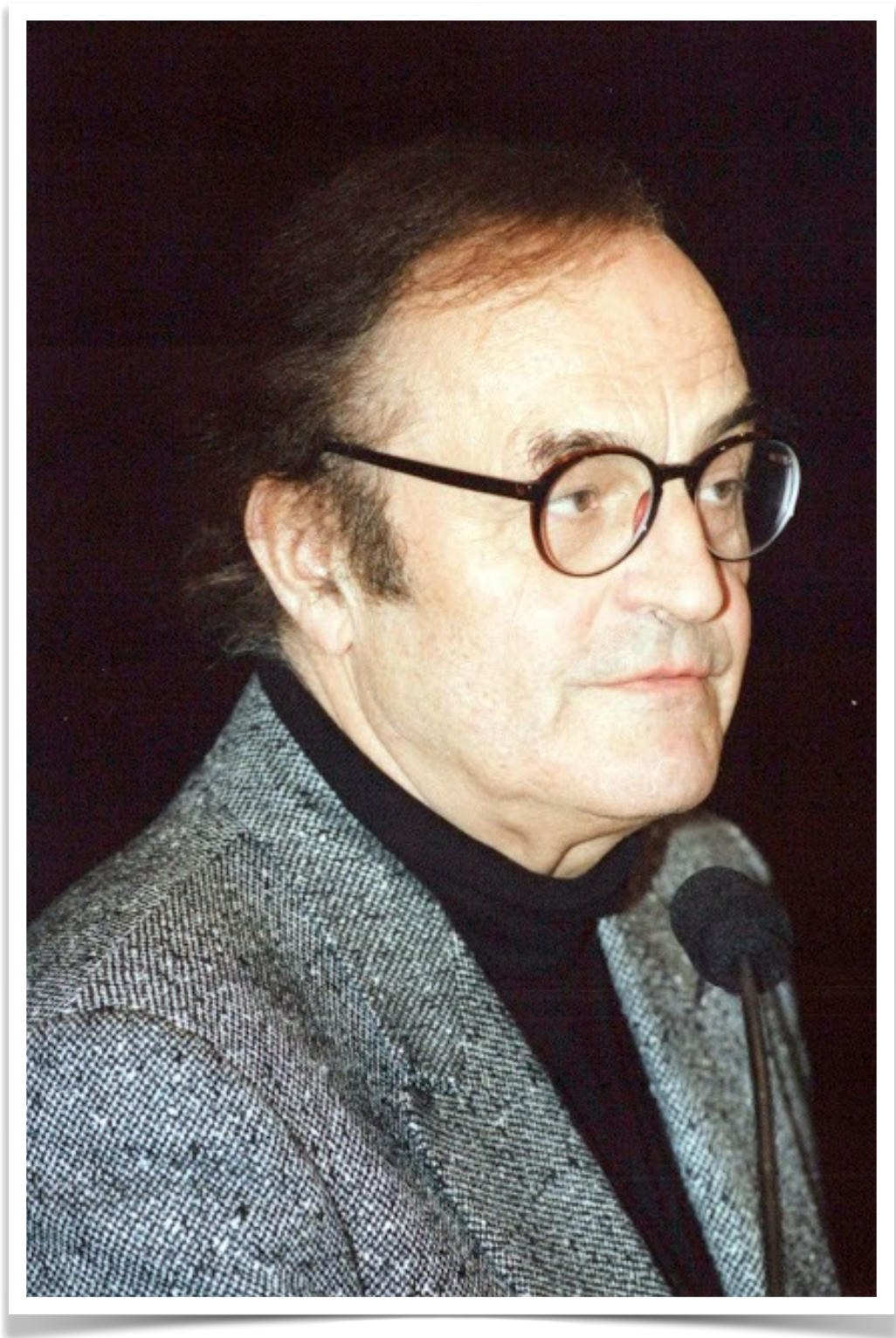


RENÉ ANGÉLIL (Montreal, 2005)

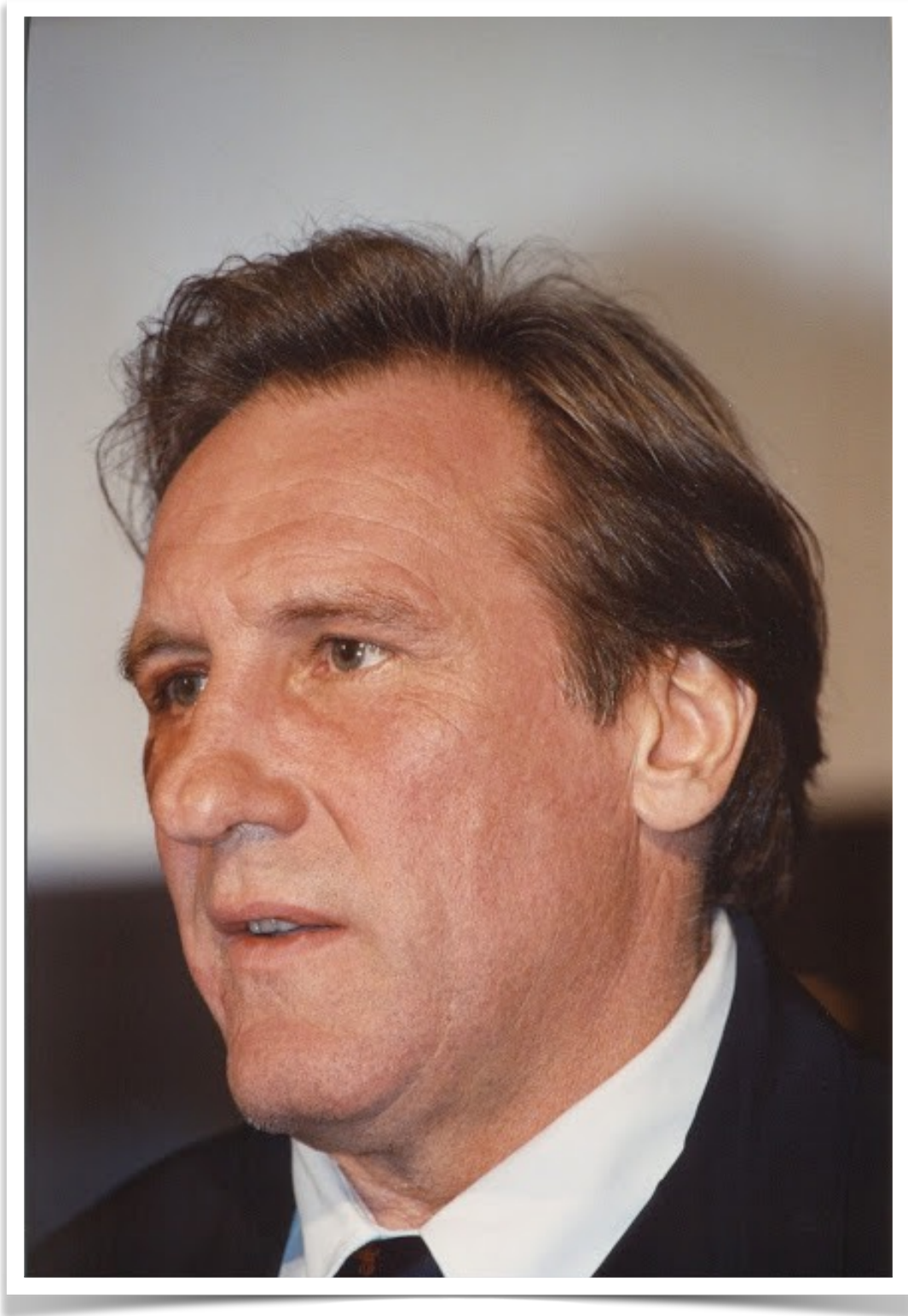


CÉLINE DION AND RENÉ ANGÉLIL (2005)





CHARLES DUTOIT (Montreal, 2002)



GÉRARD DEPARDIEU (Montreal, Août 2003)



JULIE DEPARDIEU (Montreal, August, 2003)





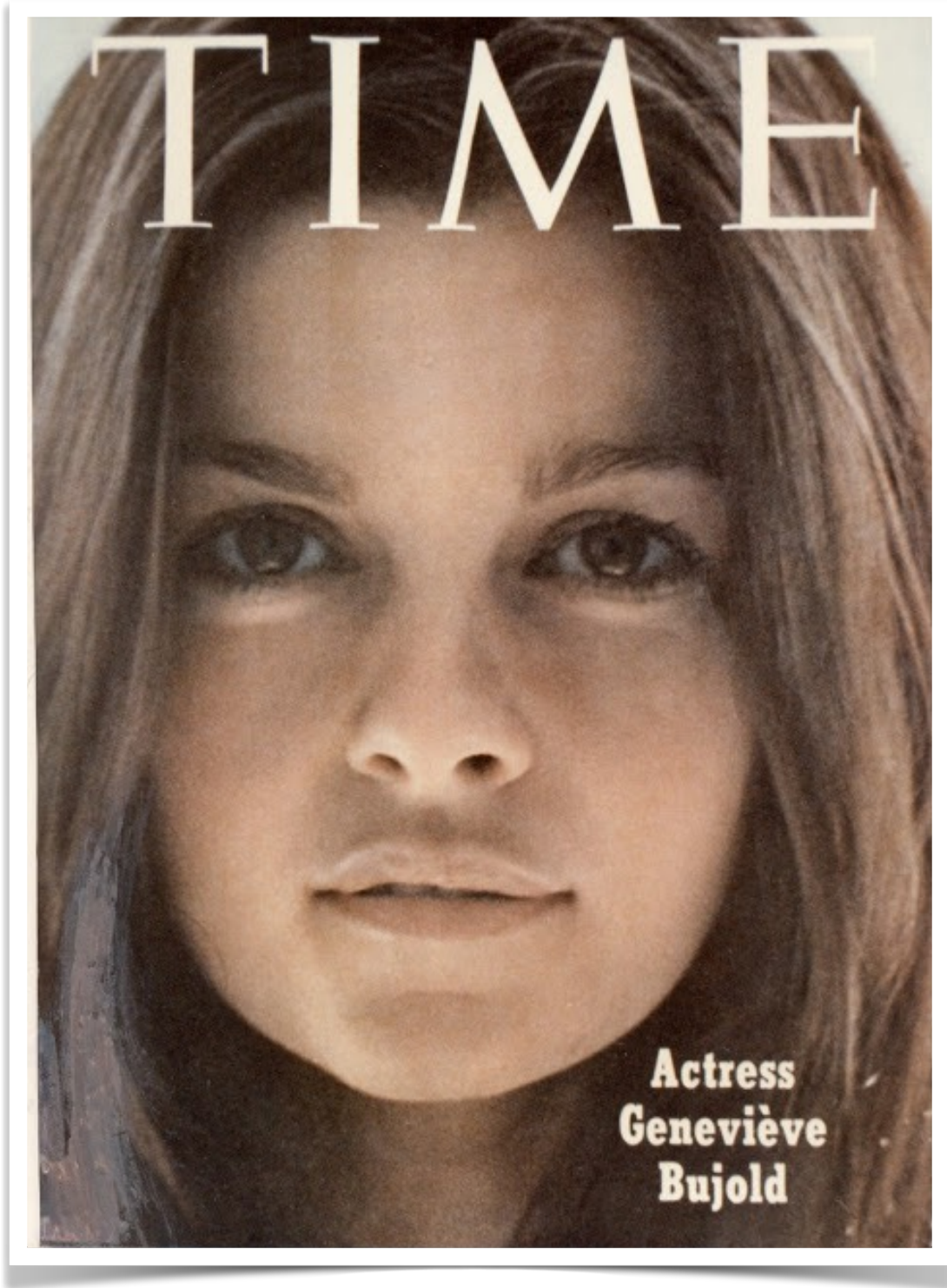
CHARLES AZNAVOUR (Montreal, 2009)



KATHY REICHS (Montreal, 2012)



LOUISE PENNY (Montreal, 2012)



**GENEVIÈVE BUJOLD
COVER PAGE OF TIME MAGAZINE
BY VITTORIO FIORUCCI (1970)**



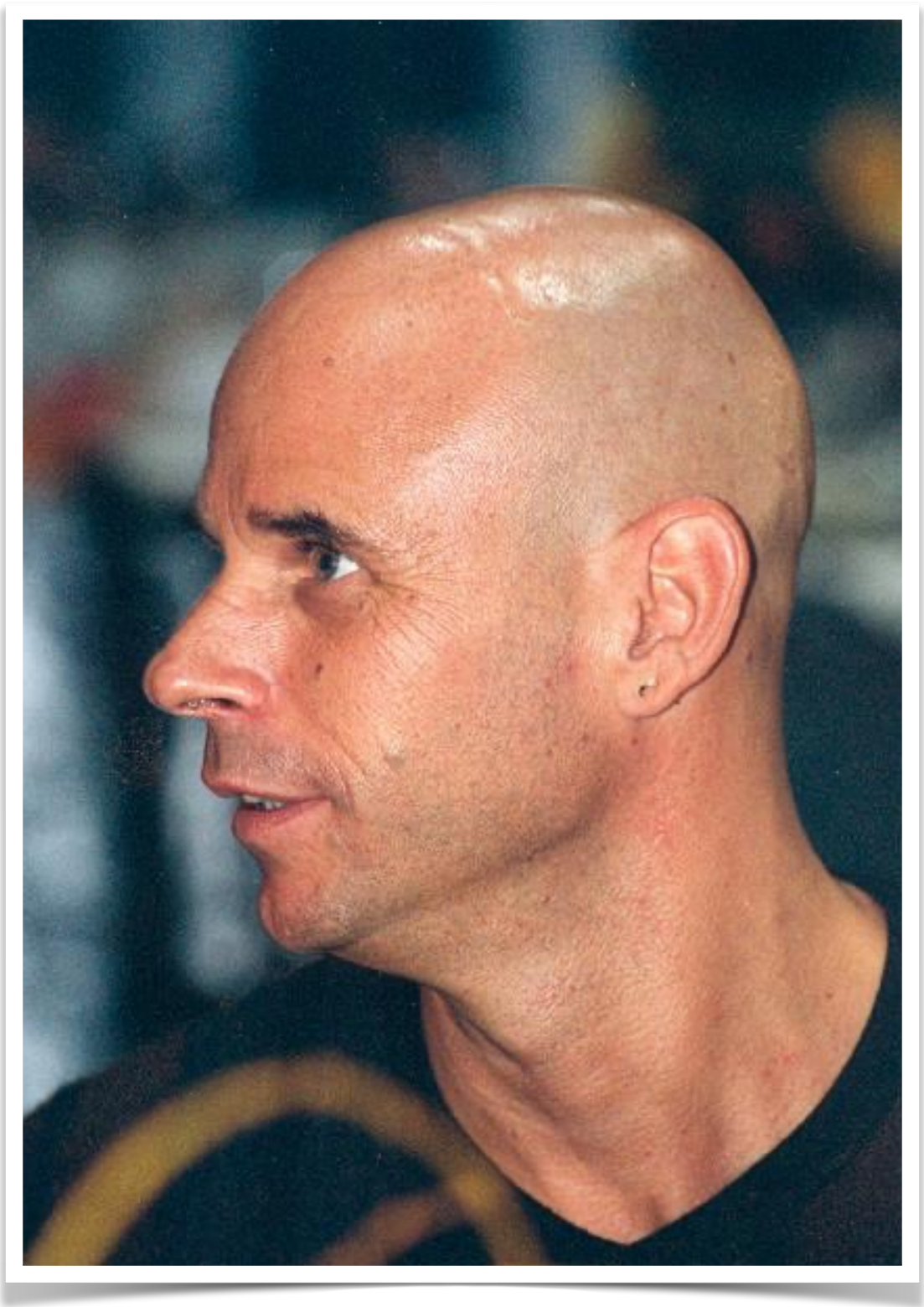
**GENEVIÈVE BUJOLD
MONTREAL WORLD FILM FESTIVAL
(Montreal, August 2013)**





MITSOU GÉLINAS (Montreal, August 2003)

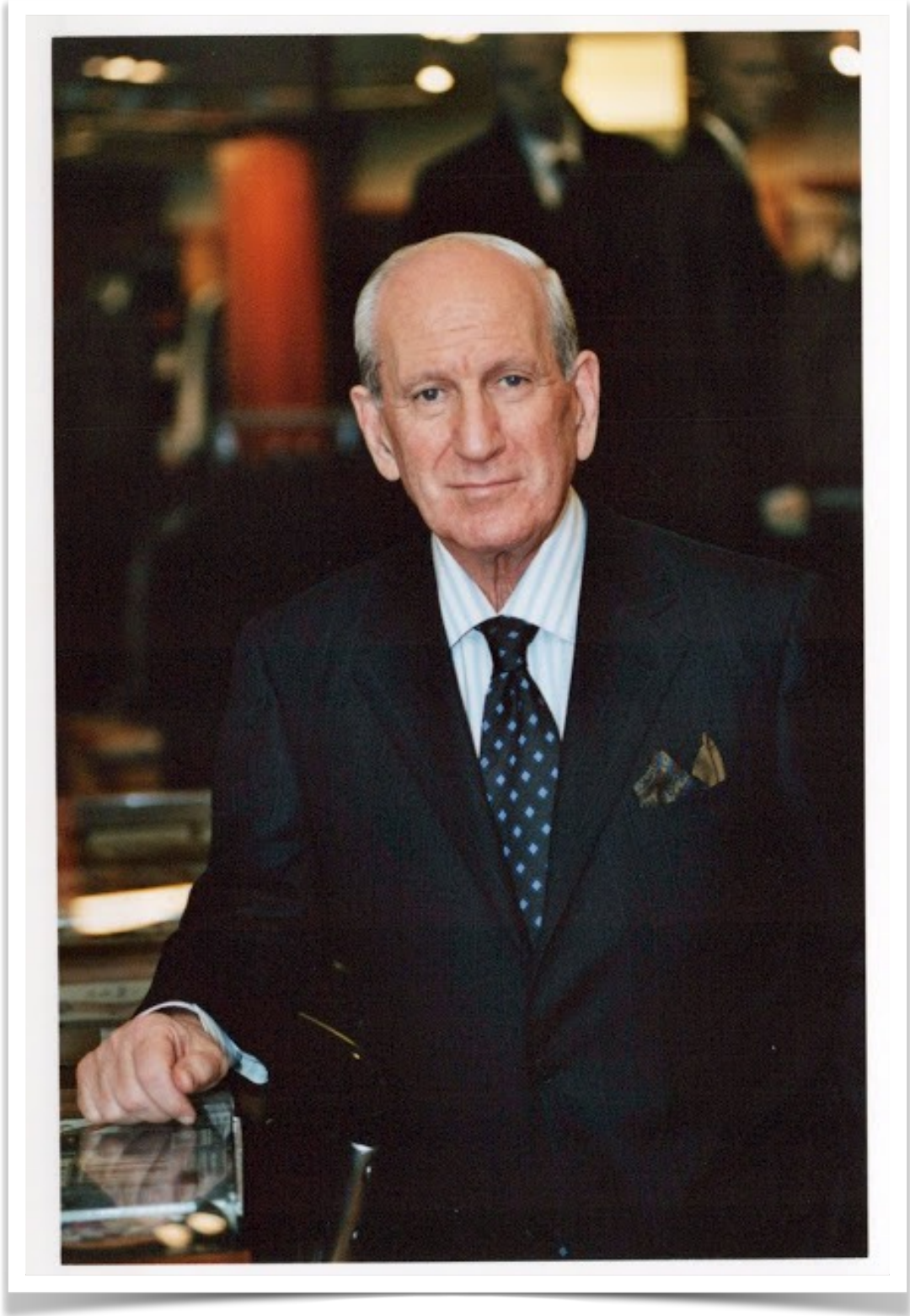




GUY LALIBERTÉ (Montreal, 2002)



RICHARD BRANSON (Montreal 2006)



HARRY ROSEN (Montréal, 2004)



**MICHEL LOUVAIN 1937-2021
(Montreal, 2001)**



**PIERRE LALONDE 1941-2016
(MONTREAL, JUILLET 2003)**



JULIE PAYETTE (Montreal, 2002)



SOPHIA LOREN (Montreal, 2002)



GALEN WESTON 1940-2021 (Montreal, 2002)



**HÉLÈNE BOUDREAU - I AM HELY
SCREENSHOT RADIO-CANADA (Montreal, April 2021)**



PIERRE PÉLADEAU (Montreal, April 11, 1997)





**PIERRE PÉLADEAU AND LUCIEN BOUCHARD
(Saguenay-Lac-St-Jean, 1996)**







LES MAINS



MICK JAGGER (Montreal, 2003)

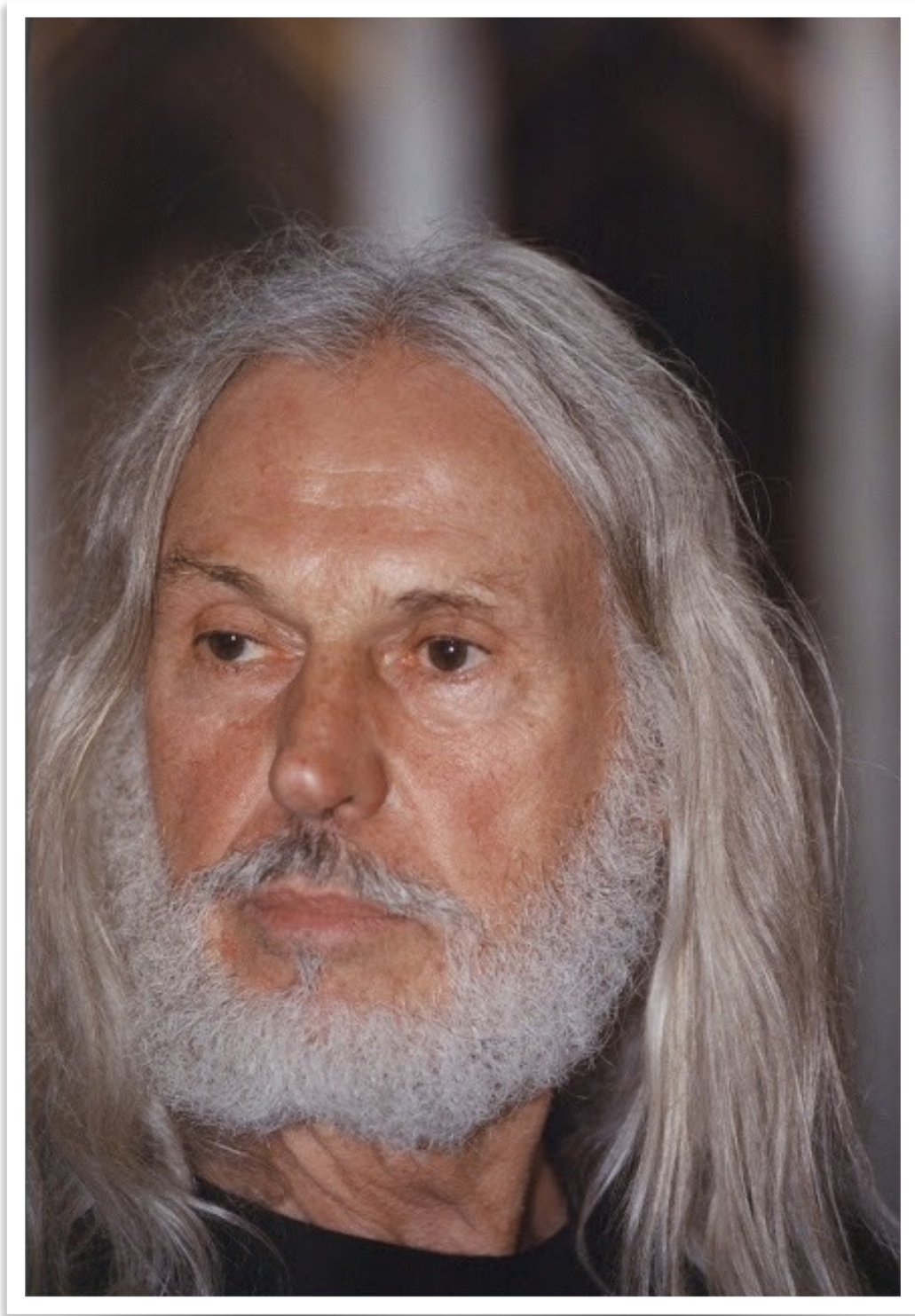




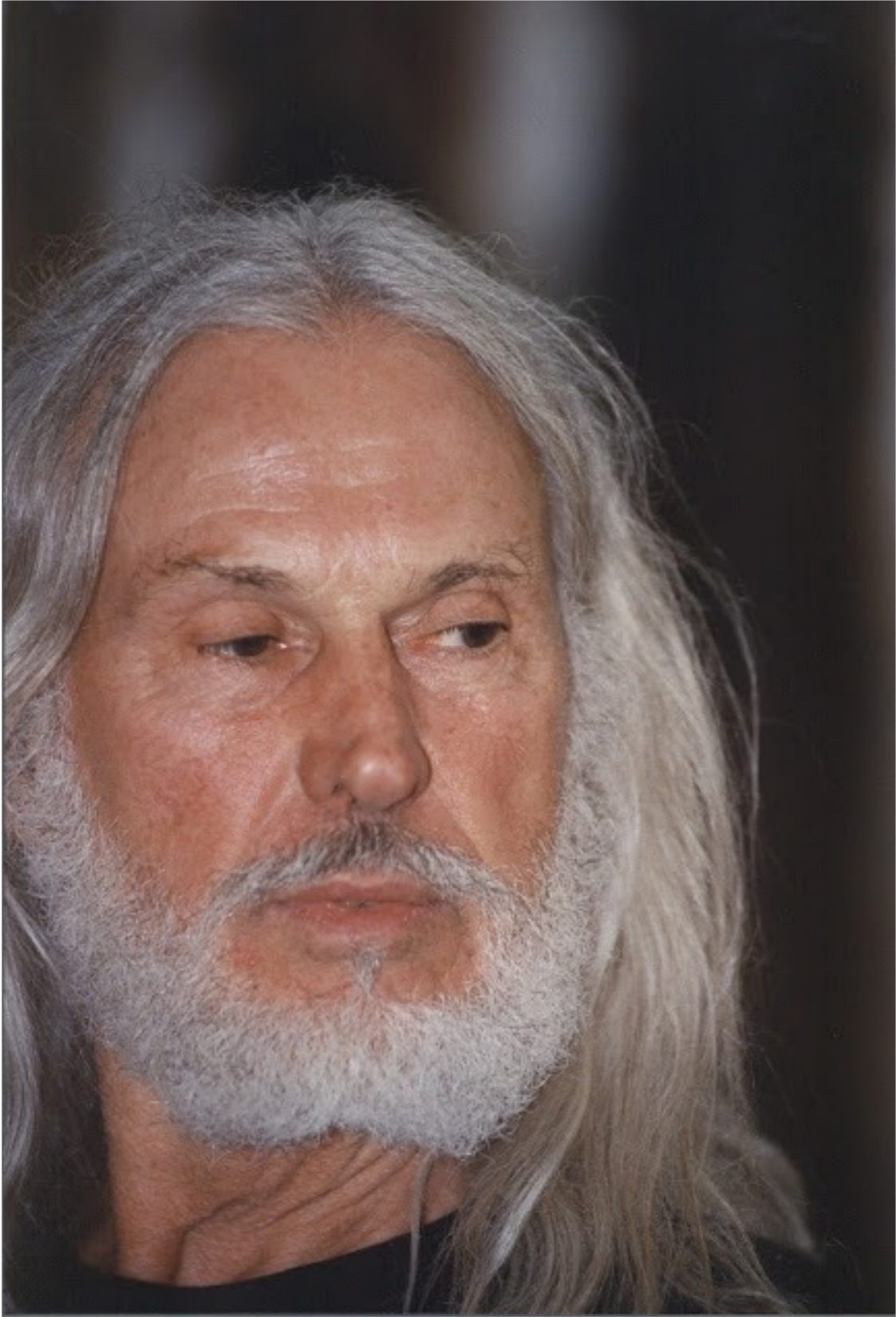


ZACHARY RICHARD (Montreal, July 2003)





ARMAND VAILLANCOURT (Montreal, 2002)





VITTORIO FIORUCCI (Valcourt, 2008)





LEONARD COHEN AND ANJANI THOMAS (Montreal, 2007)

8- SPORT PHOTOS

"You have to play to win! "Pierre Péladeau





MICHAEL SCHUMACHER (Montreal, June 1997)





JACQUES VILLENEUVE (Montreal, June, 1997)





**SUNDAY AT THE GRAND PRIX WITH DAVID LETTERMAN
(Montreal, June 1997)**







THE CHAMPION (Bromont, 2004)







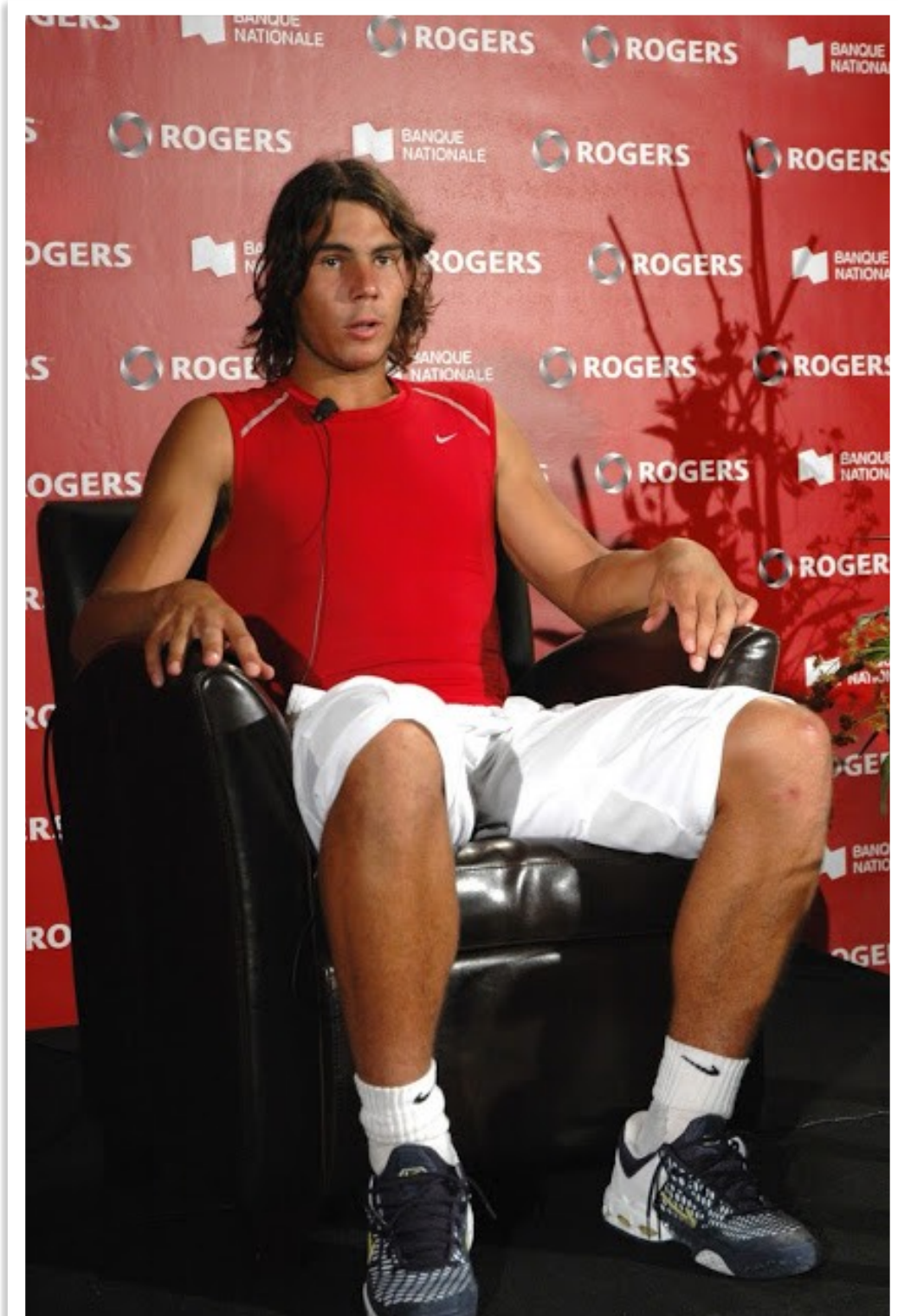


ANSLEY VINCE (Bromont, 2005)

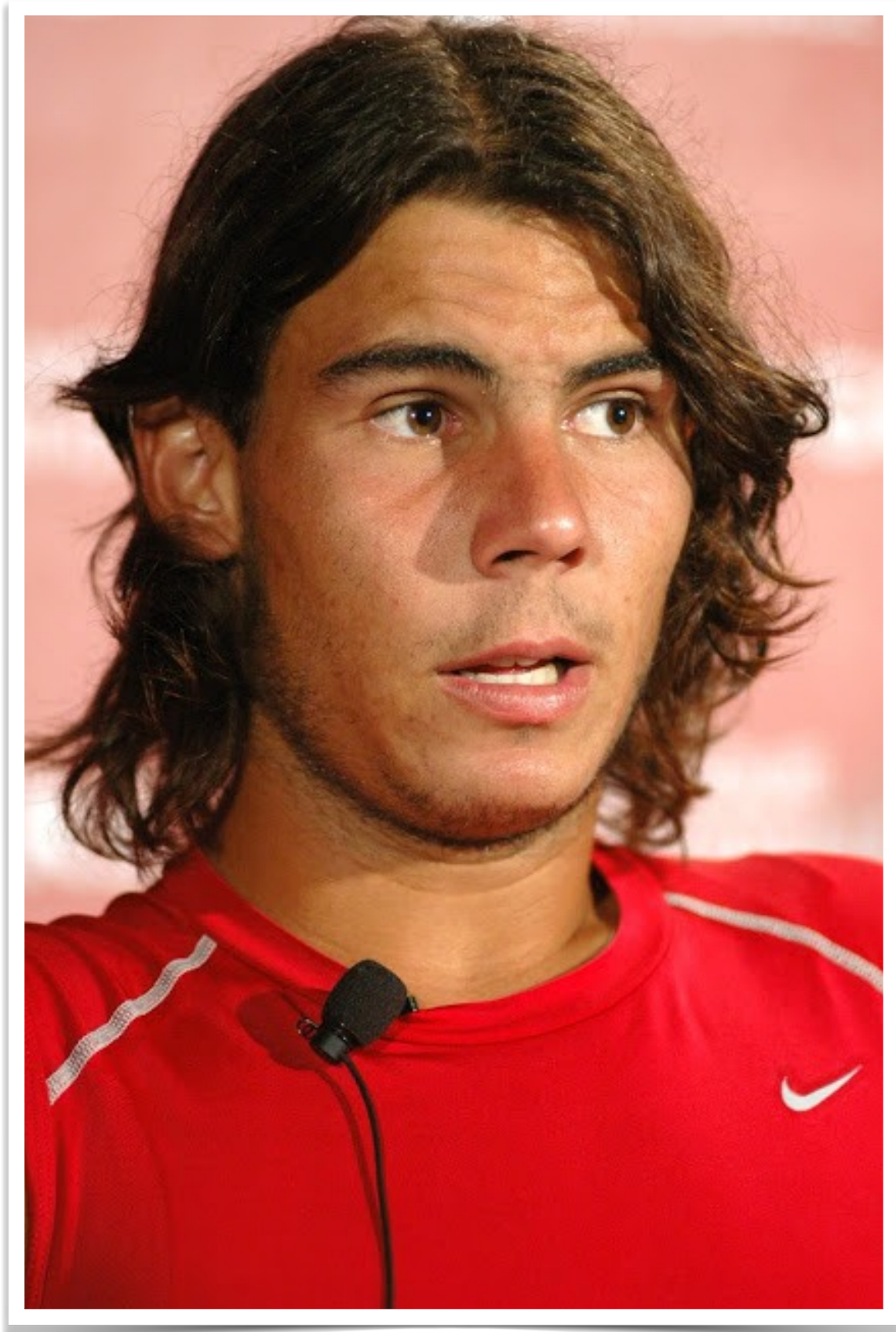


RAFAEL NADAL (Montreal, August 2019)

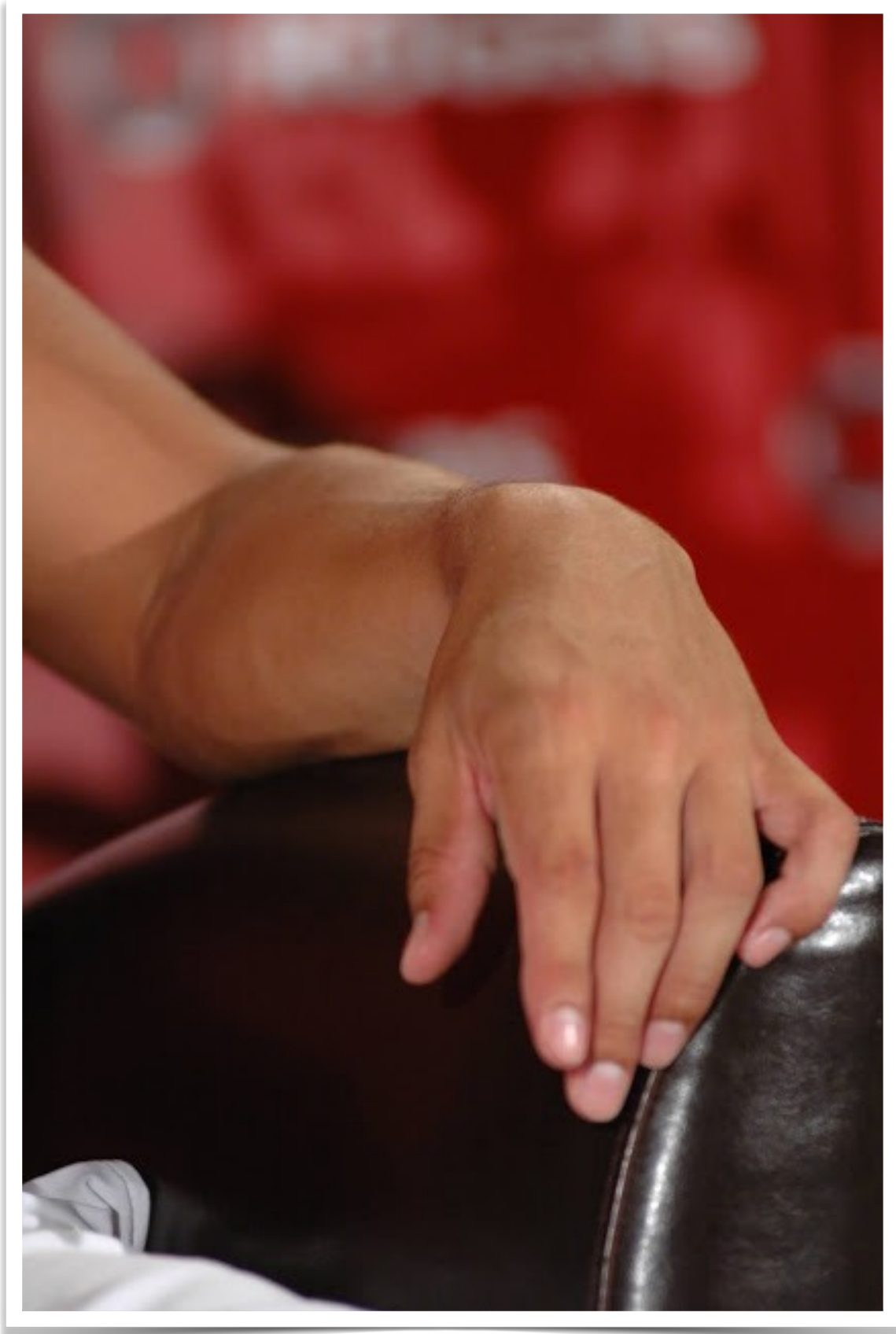




Rafael Nadal (Montreal, August 2005)











ANDRÉ AGASSI (Montreal, August 2003)







EUGÉNIE BOUCHARD (Montreal, August 2018)





MARTINA INGEBRIGTSEN (Montreal, August 1998)



MONICA SELES (Montreal, August, 1998)



ANNA KOURNIKOVA (Montreal, August, 2000)



Arantxa Sánchez Vicario (Montreal, August 2000)











Arantxa Sánchez Vicario (Montreal, August 2002)









SERENA WILLIAMS (Montreal, August 2000)









MARIA SHARAPOVA (Montreal, 2018)

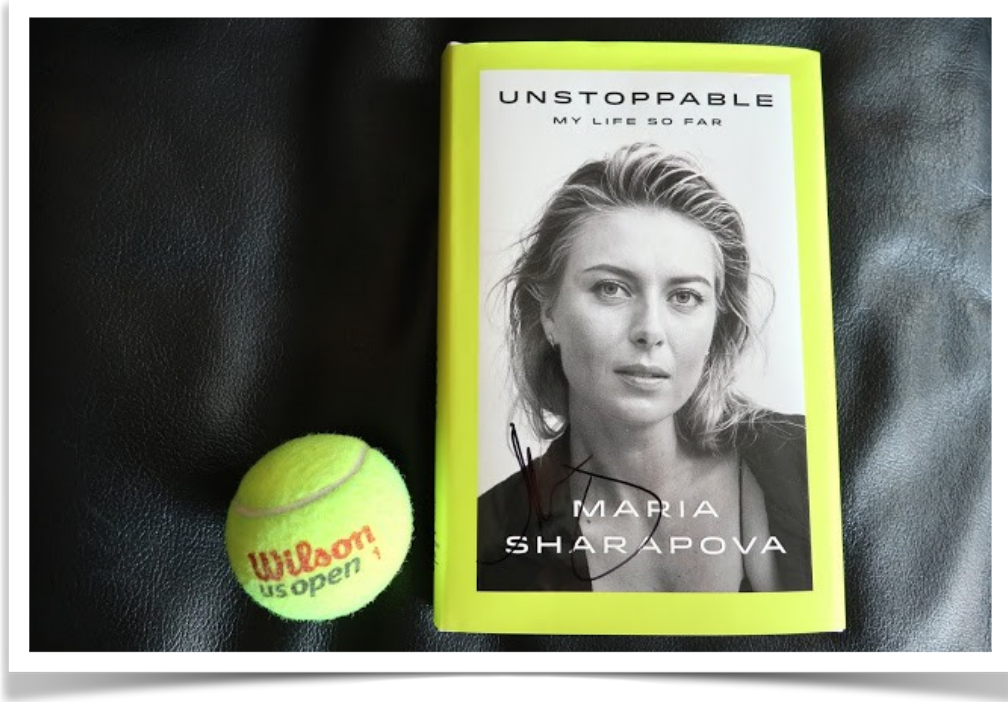












BERNARD BUJOLD - ROGER CUP (Montreal, 2019)

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