



FREUDIAN BLIP



LABYRINTH OF THE ID The adult mind recruits common sense and waking reality to do battle with the horrific in dreams. The nightmares of children, on the other hand, are untamed worlds impenetrable by reason and uncontained by the realm of the unconscious. Sigmund Freud was fascinated by dreams and by the time his third edition on the topic hit book stores in 1913, he was riding high on a growing public perception of dreams as crucial for the comprehension of the roots of anxiety and mental pathology. His charismatic profile in the budding psychiatric profession plus his Central Casting air of authority likely attracted more attention for his

theories than they otherwise might have received. Today, Freud is often critiqued for interpreting the real trauma of patients as fantasy and bending the facts of case histories to fit his theories, rather than building theory from observation and testable fact.

Psychology circles and current medical practice have sidelined dream reading's role. Then again, Freud's impact on popular culture was strongest mid-twentieth century. Dream theory and psychoanalysis stoked the plot of Alfred Hitchcock's *Spellbound* (1945) while Freudian assumptions littered *Vertigo* (1958) and *Psycho* (1960). American photographer Arthur Tress compiled a set of children's dream recreations, publishing them as *The Dream Collector* (1972). Almost fifty years later, the visceral quality of his staged photographs cause even centered adults to suppress a shudder. Would they cause Freud to rethink his notions about childhood? You could only hope.

Sources

The Dream Collector by John Minahan and photographer Arthur Tress, Westover Publishing Company, 1972.



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PHSC NEWS

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Pictured above: In honour of Halloween, the above camera might be called the last one you'd ever buy. The human-sized Canon Coffin (H 110cm x W 196cm x D 119cm) was made in 2006 at the 'Hello Furniture Works' in Teshi, Ghana. It is part of the collection of the British Museum, London.

PHSC PRESENTS

The Historic Bicycle: Antique Cycling Photographica with Lorne Shields



**Rotary Tricycle with Child and Doll
by Reuben R. Sallows, Goderich Ontario, 1885,
cabinet card, collection of Lorne Shields.**

Lorne Shields is a familiar face around the PHSC. An intensely knowledgeable collector on the subject of early pedal-powered transportation, he brings extraordinary examples of the evolution of bicycle design to every presentation. As his quest to complement and complete an already massive photography collection is ongoing, every appearance at PHSC Presents promises a newly-found selection of unusual and delightful finds. Lorne can always be counted to remind us that previous generations have been creative innovators in the area of transportation.

Lorne has collected cycliana for 51 years and has specialized in cycling photographica for over 40. As a member of the PHSC, he has presented on numerous occasions, as well as abroad in England, France, Germany, The Netherlands, Portugal, and Belgium. Some of his images have been on display at the Musée d'Art et d'Industrie in St. Etienne, France, the Royal Ontario Museum, The Smithsonian and the Canadian Science and Technology Museum in Ottawa.

Join us at 7:30pm on Wednesday, October 17 in the Burgundy Room of Memorial Hall in the basement of 5120 Yonge St, North York, Ontario for this informative presentation. Admission, as usual, is free and light refreshments are provided.
Need info? www.phsc.ca

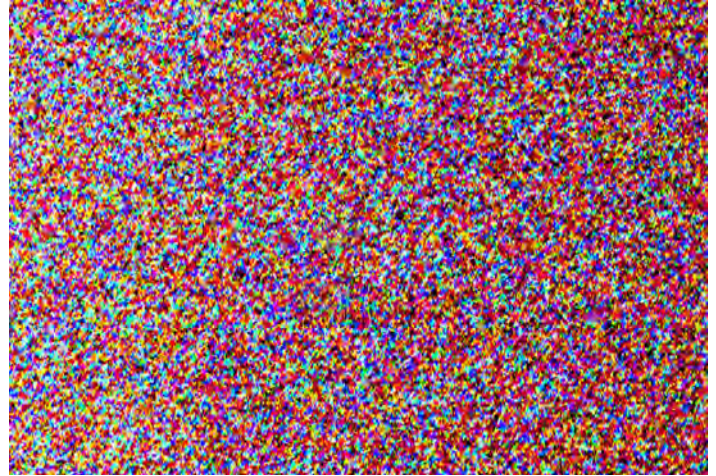
The Unphotographable



Silence (The Electric Chair) by Christian Marclay, 2006.

My favourite horror movie of all time is *The Haunting* (1963), an adaptation of the Shirley Jackson novel *The Haunting of Hill House*. A paranormal researcher handpicks a collection of misfits to meet at a house notorious for untimely deaths and suicides. The group encounters no madmen in the attic or monsters on the stairs but are assaulted with unexplained sounds and sensations that become difficult to explain away. I won't reveal the story but this eerie British film is a cult classic because of how it demonstrates the elemental irony of visibility: the scary things you see are often less terrifying than the things you can't.

You might extend that to mean that we've all counted on photography to preserve the apparent so we can take a closer, clinical and reassuring look. At the same time, we seek to know the unknowable and so are fortunate that the documentary origins of photography didn't prevent even the earliest practitioners from attempting to record "a reality beyond appearances." *The Unphotographable*, a 2013 exhibition at the Fraenkel Gallery in San Francisco, took as its precept



Fuji Fujicolor Super HR400, 400asa, Beyond Caring, 1984 by Paul Graham, 2011.

photography's ambiguous promise to be the "art of fixing a shadow." Such a broad mandate included images like sunspots; these in their day were not only impossible to see with the naked eye but unthinkable in terms of being successfully committed to film. But the realm of what can be humanly comprehended but never conserved also encompasses Sophie Calle's *The Obituary* series, the intimate, evanescent chronicle of the ebb of her mother's life. Paul Graham's 2011 Fuji Fujicolour...Beyond Caring is a photograph of random patterns of light-sensitive granules that are capable of becoming an identifiable someone but are called upon to sit for their own portrait. And what is harder to capture than silence? This ageless catalogue assembles the surprising, admirable and baffling works from the original show in a way that will outclass everything else on your coffee table for as long as the library lets you keep it.

Sources

The Unphotographable edited by Jeffrey Fraenkel and Frish Brandt
Fraenkel Gallery (2012).



Obituary by Sophie Calle, 2006.



Lubbock Lights by Kota Ezawa, 2012.

Photographic Historical Society of Canada presents



North America's Largest
FALL CAMERA FAIR

Sunday, October 14, 2018

TRIDENT HALL

145 Evans Avenue, Toronto

(south of the Gardiner, east of Islington Avenue)

10:00am to 3:00pm

Admission \$7 / Students free / Free parking

TTC via the South 110 Islington Bus

Mark Singer - Chairman

fair@phsc.ca

www.phsc.ca

Ektachrome Reborn: Why Bother?



Lovely? How about these 6x6 Ektachrome 100 transparencies from the 1990s?

Many of the PHSC lab oldtimers remember the heyday of colour transparency films, and were recently stirred from their jpegs by Kodak Alaris' re-release of Kodak Ektachrome 100. Their reaction was, in fact, not wholly enthusiastic.

Although many have scads of lovely metal film cameras of the period languishing in their cupboards, some will remember their last encounter with slides as being an exercise in frustration. Trying to scan, and then colour correct, overly contrasty, or badly faded early Ektachromes probably was one of the unpleasant factors that pushed people into digital. Not to mention the requirement for on-the-nose correct exposure of the film, and a high-end scanner to push some light through the impenetrably dense shadows of this medium.

Others argued that there was absolutely nothing as wonderful as a well exposed 'chrome projected on a big screen, particularly if the slide were of the medium format variety. But will anyone in the age of selfies bother to load slides into a tray, find a working projector, and sit down for an evening of slides? If this happens, be sure that the

PHSC fairs and auctions will be happy to sell you dozens of projectors and slide trays! Perhaps film scanning equipment will see a small renaissance. Since the new release for still cameras will only come in 35mm, the epic beauty of a 2¼ square or 4x5 transparency will not be available, so put away your Hasselblads and Rolleis for the time being.

The new film is ISO 100, which will be a shock to those who habitually shoot at ISO 800. No word on the rebirth of Ektachrome 400, with its giant grain clumps - perhaps better left to rest. Finally, this film has to be developed and mounted somewhere, however the formerly ubiquitous E-6 processing is somewhat reduced to a cottage industry in these parts (not a criticism of the valiant individuals keeping the flame alive!).

Never shot slides? Go ahead, there's nothing like the delayed gratification of opening a lovely smelly little box of your images bound in little plastic lockets. And how jewel-like are the slides when held up to a nearby light, even if subsequent projection provides modified rapture!



The Ektachrome film can.

The Photographic Historical Society of Canada
presents



THE IMAGE SHOW

Great deals on a wide selection of vintage and contemporary photographs

Sunday November 25, 2018

12 noon to 4 pm

ARTS AND LETTERS CLUB OF TORONTO

14 Elm Street, Toronto M5G 1G7 (near Yonge-Dundas subway)

FREE ADMISSION

Ashley Cook - Show Curator
fair@phsc.ca
www.phsc.ca



**See you
downtown!**

A Gravely Short History of Photographing the Dead

Somerset Maugham proclaimed death a dreary affair, advising his readers to have nothing whatever to do with it. How we'd all like to follow his lead. Often we try, in ways that are more symbolic than practical. Today's generic funeral might include photos of the dearly departed taken in their prime, together with upbeat testimonials by family or friends. What has fallen out of favour, however, is photographing the deceased. As many services now feature a closed coffin, the opportunity to capture people during their final official appearance is more often a thing of the past.

Since the inception of photography, the medium's relationship with death has not been consistent. In terms of recording death, most historians look to the American Civil War as the first and most definitive site for the transformation of attitudes. Mathew Brady was revolutionary in taking pictures of battlefield casualties but was heavily criticized and went broke trying to find an exhibitor. So the convention for taking photographs only of the living could be said to have held for most of the war. Soldiers left live portraits behind and carried ambrotypes and tintypes of family to comfort themselves on the battlefield. Yet it was the drawn-out nature of the war, its incredible human cost and the unrelenting years of death experiences that changed attitudes. That photography might be the only confirmation that someone had once lived and been loved increased the demand for post-mortem images. And as consumer cameras became affordable in the early twentieth century, post-mortem photography continued, becoming subsumed in the documentation of the funeral as an event. Photos of widows, flowers and mourners also became frequently captured subjects although, unlike funerals for heads of state, much of the work was left to amateurs.



A Harvest of Death by Timothy H. O'Sullivan, 1863.

The move away from privately arranged or community funerals to corporate funeral homes and hospital end-of-life management signalled photography's realignment with the living. In contemporary photography, the task of photographing the dead has transitioned to the avant-garde. Andres Serrano explored unclaimed bodies in the New York City morgue in the early 90s while Joel Peter Witkin investigated dismemberment in still life compositions. Some consider such work ghoulish, which suggests that society has yet to arrive at a consensus regarding this visual genre.

Sources

This Republic of Suffering: Death and the American Civil War by Drew Gilpin Faust (2008)

"Joel-Peter Witkin" by John Bailey, *Sydney Morning Herald*, August 3, 2017

MoCP: Museum of Contemporary Photography



Funeral cabinet card by Krumhar V. Stiles, circa 1880s.



Victorian Post Mortem Photograph by unknown photographer, n.d..

1950s American Vacations In Kodachrome,
By Karen Strike on July 4, 2016

flashbak.com/1950s-american-vacations-in-kodachrome-173167/

In Vintage Americana Vacations (1950s) ElectroSpark shares a set of Kodachromes shot on the roadside, at attractions, shops, motels or resorts in the USA.

At the end of this set of slides, check out the drop-down "Archives" for more sets.

[This set of found Kodachromes is particularly relevant for the sake of color palette comparisons to the re-released Ektachrome films of 2018. – L.F.]



Audrey James, Portage la Prairie (Manitoba)
August 5, 1954. Trans-Canada Highway Trip.
Library and Archives Canada / E010973549

"Trans-Canada Travels - Canada's History," Written by Alison Nagy,
Canada's History – July 11, 2018

www.canadahistory.ca/explore/travel/trans-canada-travels

"In post-Second World War Canada, economic growth made automobiles more affordable, and romance for the open road flourished... A freelance photographer and then-recent emigrant from England, [Francois] Gilliat documented – in more than eight hundred photographs – her thirty-eight-day trans-Canada trip from Ottawa to Vancouver.

Though campgrounds were gaining popularity by the 1950s, and roadside motels were popping up across the country, Gilliat and the three girlfriends with whom she travelled sought secluded areas off the highway to make camp. Gilliat did not want to travel thousands of kilometres "to have all the luxuries they have at home in a different setting..."

"Gilliat continued her work as a freelance photographer after the trip, taking photographs for, among others, Canadian Geographic, Maclean's, the National Film Board, and even The Beaver magazine."

Toronto Star Archives album: "Grocery Shopping at Kensington Market in 1969" - Sept 10, 2018 - 10:48 a.m.

www.facebook.com/TorontoStarArchives/posts/2107023569310445

And the Toronto Star Archives wants everyone to know that, "If you'd like to buy a print of any of these photos or others from our archive use our Facebook members coupon code 'FB50' to get 50% off your order! Go to <https://torstar.photoshelter.com/index> to see the rest of our collection."



BITCOIN CON

BY SONJA PUSHCHAK

Alas, the Kodak Mining Disaster

So what are photography buffs to make of Kodak's attempts to branch out of film and equipment? In July of 2018, *Forbes* reported on Kodak's cryptocurrency mining scheme, undertaken by a company called Spotlite USA. For those who don't know, bitcoin mining is the transaction verification process for bitcoinage, by which bitcoin trading transactions are added to the block chain or record keeping system. Mining was about systematically keeping track of all transactions in order to calculate optimum occasions for new buys (or sells). The Kodak bitcoin mining operation has now been emphatically blocked by the U.S. Security and Exchange Commission, marking a not too auspicious setback for the company.

While Kodak had featured a branded bitcoin miner at the CES technology show in Las Vegas in January, Spotlite had the intention but not, apparently, a license to rent these devices out for a significant \$3,400 for a two year period. Spotlite had avowed returns of \$375 per month on their system. A few hasty figures on a beer coaster told people that bitcoin prices would need to stick to an average of \$28,000 per coin before that was possible. As some indication, bitcoin price in Canadian dollars in the last month fell from a high of \$11,000 to approximately \$8,500. Equally difficult-to-mine territory was Kodak's launch of the KodakOne platform, a photograph registry that promised to license image use at the same time



as it policed unauthorized users. Anyone older than public school age might tell you that this particular ship has already had its masts knocked off more than once.

While the NYSE is forging ahead with plans for a company to hold and manage cryptocurrency (though approval is yet required from the US Commodity Futures Trading Commission) it might not hurt to recall that the stock market we know has been a vehicle through which conventional companies have financed new investments in their operations. Shares or stocks, essentially portions of company ownership, have been given to shareholders in exchange for investment cash. Furthermore, a company's mandatory compliance with government regulations regarding financial disclosure, accounting and management, while not protecting investors from risk, have given players in the market some information as a basis for a share's value. It's difficult to see how a Kodak partnership with the shadow finances of the internet can offer any assurances at all.

Sources

"Blow for Bitcoin as Kodak-branded Mining Scheme Collapses – But the Bitcoin Price Holds" by Billy Bambrough, *Forbes Magazine*, July 17, 2018.

"New York Stock Exchange Owner is Launching a Bitcoin Exchange" by Dani Deahl, *The Verge*, Aug 3, 2018.

"Kodak-Branded Bitcoin Mining Rig Labelled a Scam" from *newsbtc.com* July 16, 2018.

Economics for Everyone: A Short Guide to the Economics of Capitalism by Jim Stanford (2008).



The dazzling Kodak KashMiner.

Talks are free and open to the public on the third Wednesday of every month, from September to June, in the Burgundy Room of the Memorial Hall, in the basement of 5120 Yonge St, North York, Ontario. Talks start at 7:30 pm unless otherwise specified. Please note: some of the presentations are tentative and subject to change. Check the website for updates.

DREAMING IN WET PLATE

September 19, 2018

Stephen Brûlé discusses his shift from digital photography to the richness and romance of the wet-plate process.

THE HISTORIC BICYCLE

October 17, 2018

Lorne Shields brings in some of his most striking finds in historical bicycle technology and photography.

November 21, 2018

Ryerson FPPCM Masters thesis prize winner Daphne Yuen speaks on her research. Victor Caratun will present on recollecting Toronto.

SHOW AND TELL & SILENT AUCTION

December 19, 2018

The Xmas party for members and guests, along with the Show and Tell and Silent Auction. Everyone welcome.

PHSC EVENTS

FALL FAIR

Sunday, October 14, 2018

THE BIG ONE!

TRIDENT HALL

145 Evans Avenue, Toronto

(south of the Gardiner,
east of Islington Avenue)

10:00am to 3:00pm

Admission \$7 / Students free / Free parking

Mark Singer - Chairman

Details at www.phsc.ca

IMAGE SHOW

Sunday, November 25, 2018



ARTS and LETTERS CLUB

14 Elm Street, Toronto

(Yonge and Dundas)

12:00pm to 4:00pm Free Admission

Ashley Cook - Show Curator

Details at www.phsc.ca

ESTATES AUCTION

Sunday, December 2, 2018



ROYAL CANADIAN LEGION #101

3850 Lake Shore Blvd. West, Toronto

View Items 10:00am

Auction starts at 11:00am

Free admission & parking

Clint Hryhorijiw - Chairman

Details at www.phsc.ca



DOT ASKS VI

What made Paris roar in the 20s? Jazz, dinner jackets and flaming red hair.

Dot: So Vi, let me ask you a question. With Halloween coming up, people will be thinking party. Got any tips?

Vi: Darling, if I were to give anyone advice on the ultimate party I'd say look to Paris after WWI.

Dot: Of course. Montmartre, Bricktop and the African American scene.

Vi: Precisely. America's overt racism spilled into the army sent to fight in the Great War. Black soldiers not only experienced prejudice at home, they got it from white enlisted men they fought alongside. But those who were stationed in Paris found a different atmosphere. The French were disgusted at the number of deaths that, at war's conclusion, seemed to be for nothing. A "crisis of values": a rejection of Victorian-era European attitudes seen as responsible for setting the war in motion, sparked an interest in African culture. To Paris intellectuals, African music and art seemed free, sensuous and spontaneous, an emancipation from the stodgy practices of the European academies. Thus African Americans in Paris became ambassadors for an exciting new hybrid movement that combined avant-garde aspects of American mass culture with an Art Deco take on African-inspired visuals and sound. By the late 20s, Montmartre, previously an enclave for Paris bohemians like Monet and Picasso, became the centre for this community and a thriving jazz club capital.

Dot: Don't forget Bricktop.

Vi: Exactly. Word got back to New York that Paris was obsessed with Africanism. Night club owner Gene Bullard needed an act and offered red-haired Ada Louise Smith a job at his Grand Duc. A slough of expatriates discovered her there, including F. Scott Fitzgerald, Cole Porter, Ernest Hemingway, Man Ray and the Prince of Wales. She became a star in that cosmopolitan world where dinner jackets, furs and jewels were the only ticket in.

Dot: Such an incredible period in black history was surely documented with the camera?



**Entrance to Brick Top's
with Ada 'Bricktop' Smith by unknown photographer,
c1927-29.**

Vi: There were some portraits but few black photographers to take them. However, Bricktop and her nightclub (above) is one lovely example. She had the interior of her club built on a glass floor lit from below. There was a sweeping curved stage and a ceiling that reminded one of a chrome flying saucer. Bricktop created a fantasy backdrop for French nightlife that kept patrons coming back and, if partying every night until dawn wasn't enough, she closed the club at Christmas and invited all black performers in Paris to an exclusive all-night bash. Yet her talent and incredible skill at creating atmosphere would never gain respect from the bigoted tourists her club catered to by necessity during the Depression.

Sources

Paris Noir: African Americans in the City of Light by Tyler Stovall (1996)

Camera Shows

MONTREAL CAMERA SHOW

Sunday, November 4, 2018

9:30am to 2:30pm

Everything photographic. New and used. Digital and film cameras.

Hampton Inn & Suites, 1900 Trans Canada Highway (40), Dorval, QC.

Admission \$7.

Contact Solomen Hadeif at

514-898-5351 or solhadeif@gmail.com

www.montrealcamerashow.com

MICHIGAN PHOTOGRAPHIC HISTORICAL SOCIETY

PHOTOGRAPHICA

SHOW, SALE AND AUCTION

Sunday, November 4, 2018

10am to 3pm

At the Photographica you can buy photographs, postcards, ephemera, cameras & photo equipment.

Royal Oak Elks Lodge, 2401 E. Fourth Street, Royal Oak, Michigan

Admission \$6 - Students Free with ID.

Contact Bill Christen at

586-801-6199 or

michiganphotohistory@gmail.com

Presentations



photo by Robert Lansdale

LAURA JONES

Remembering 1968: 3:30–5:00 p.m.
October 13, 2018

Oral History Association Conference
John Molson School of Business
Building, Concordia University,
1450 Guy Street, Montreal

Jones will discuss photographing the 1968 "Poor Peoples' Campaign," Martin Luther King's last planned event.

Exhibitions



VIVIAN MAIER

"Vivian Maier: Street Photographer"

June 16, 2018 - January 6, 2019

AGH - Art Gallery of Hamilton

123 King Street West

Hamilton, ON, L8P 4S8

www.artgalleryofhamilton.com/plan-your-visit/

Dubbed the "secret nanny-photographer," Vivian Maier (1926-2009) always had a Rolleiflex camera around her neck, yet zealously hoarded the photographs. AGH presents her troubled, talented photo-diary.



GORDON PARKS

"The Flávio Story"

September 12 – December 9, 2018

Main Gallery, Ryerson Image Centre

33 Gould St. Toronto ON M5B 1W1

ryersonimagecentre.ca/gallery/

A seminal photo essay by pioneering photojournalist Gordon Parks, and the extraordinary chain of events it prompted. Published in *Life* magazine in June 1961, "Freedom's Fearful Foe: Poverty" depicts life in a Rio de Janeiro hillside slum.

Exhibitions



EDWARD BURTYNSKY JENNIFER BAICHWAL NICHOLAS DE PENCIER

"Anthropocene"

Sept 28, 2018 – January 6, 2019

Art Gallery of Ontario

317 Dundas St West

Toronto, ON M5T 1G4

ago.ca/

World-renowned photographer Edward Burtynsky and filmmakers Jennifer Baichwal and Nicholas de Pencier have created a powerful series of new photographs, including large-scale murals enhanced by film extensions, film installations and augmented reality (AR) installations. An exhibit that takes us to places we are deeply connected to but normally never see.



WORLD PRESS PHOTO

October 2 - October 23, 2018

Brookfield Place

181 Bay St, Toronto

www.brookfieldplaceneedsandevents.com/world-press-photo-exhibition/

A travelling exhibition of prize-winning entries assembled by World Press Photo, organizers of the world's largest and most prestigious annual press photography contest.