



INTO THE SOUP



LEST WE KEEP FORGETTING Belgian artist, photographer and filmmaker Marcel Broodthaers (1924-1976) had a late start to his career but left an indelible impression in the emerging field of conceptual art. His catalogue of works, exploring the ironies of long-cherished social and cultural institutions, was influenced by early opposition to the illogic, hatred and cruelty of the Nazi occupation as a member of the Belgium Resistance in World War II. Sixteen year old Broodthaers witnessed the persecution and forced labour of Belgian Jews first-hand. He spent the duration of the war sabotaging the Nazi war machine along with other young men and women who sacrificed personal safety to fight injustice.

Broodthaers's *La Soupe de Daguerre* [*Daguerre's Soup*] (1975), above, comments on the human folly of making flawed men into icons. Early photographer Louis Jacques Mandé Daguerre started the conversation that would erroneously equate photography with non-inventionist truth and scientific objectivity in the nineteenth century. Broodthaers staged his piece to question Daguerre's capacity on the issue. The photographs of tomatoes, carrots and cabbage are dull and commonplace, evoking the work of an amateur rather than a demiurgic creative authority. By including photographs of photographs of fish and not just photographing a fish, Broodthaers asserts how distant Daguerre was from being an ultimate arbiter of reality. While Daguerre can be recognized for his contributions to the medium, Broodthaers warns that society needs to be increasingly careful of whom it places on a pedestal.

Sources

"Marcel Broodthaers, Artist Overview and Analysis", Peter Clericuzio, TheArtStory.org, 2018.

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PHSC NEWS

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Pictured above: Giroux daguerreotype full-plate camera made in Paris in 1839. The first camera manufactured in quantity and aggressively marketed. Alphonse Giroux made sure the ads for these appeared two days after the official unveiling of Daguerre's process. Each unit was signed by Daguerre and came with a 15-inch f/15 Chevalier lens.

PHSC PRESENTS

Digitization and Preservation: Investigating Documentation Methods in British Museums



Daphne Yuen has explored the relationship between photography and object materiality as a central theme throughout her career. She has investigated how photography questions and interprets reality in her photographic practice and academic research.

Yuen will present some of the current digitization approaches explored in her thesis as practiced by the Victoria and Albert Museum, the British Museum, the British Library, and the National Portrait Gallery. She highlights the value in researching and recording these documentation methods as an integral yet often overlooked part of museums' institutional history. The digitization processes employed at each institution are examined to understand how curatorial and technical factors yield cross-institutional trends and differences.

Yuen holds a BFA in Photographic Studies and an MA in Photographic Preservation and Collections Management from Ryerson University. She currently works in Hong Kong as an archives manager.

Join us at 7:30pm on Wednesday, November 21 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

AT RYERSON'S RIC

BY SONJA PUSHCHAK

Gordon Parks and the Inescapable Outcome



Gordon Parks, Flávio da Silva, Rio de Janeiro, Brazil, 1961, gelatin silver print. Courtesy of The Gordon Parks Foundation.

If you want to know how the effects of systemic poverty cement the course of human lives, look no further than Ryerson University's *The Flávio Story*. In 1961, African-American civil rights photographer Gordon Parks (1912-2006) went to Rio de Janeiro to profile a family living in a poverty-stricken shanty town not too far from a wealthy community. Parks and *Life* magazine, his employer, possibly started the project with a vague notion of simply contrasting the two. But what emerged definitively from the photos was Flávio's heart-wrenching tale: a small malnourished boy, suffering from asthma, charged with minding his siblings day after day while his parents scrounged for odd jobs. Parks highlighted the child's cheerful attitude even as Flávio routinely searched for usable items in trash heaps and slept in a hovel open to the weather. Once the spread made it to the pages of *Life*, it sparked an overwhelming reader response, attracting \$30,000 USD in donations, equivalent to more than a quarter of a million dollars today. With this funding, Parks, *Life* and the American government embarked on a mission to 'save' Flávio, sending the boy for treatment in the United States while relocating the rest of the family to a newly-built home.

Where the story goes from there is unexpected. An infuriated Brazilian government retaliated with a poverty photo essay of its own, featuring a family from New York's Lower East Side for its illustrated weekly *O Cruzeiro*. However, more disconcerting was what awaited Parks when he visited Flávio in 1976 and 1999. In the first return trip, Flávio, working as a poorly-paid watchman, still occupied the



Gordon Parks, Untitled, Rio de Janeiro, Brazil, 1976, gelatin silver print. Courtesy of The Gordon Parks Foundation.

home purchased by *Life*, although it had entered a state of advancing deterioration. By the final meeting, Parks found the uninhabitable condition of the house had driven Flávio to live in a shed behind it.

It is easy to point to Flávio as an argument against poverty activism. Some might say that the generous hand extended by *Life* magazine made little difference to the direction his life took. That misses the real point of the story: selective charity does little to eradicate the root causes of poverty. Without healthcare; the education and opportunity to acquire employable skills; a market that provides safe, fairly paid, reliable work and a sustained government focus on improving conditions for all, people like Flávio will always find poverty inescapable.

At Ryerson Image Centre (RIC) until December 9, 2018, Main Gallery, 33 Gould St. Toronto ON. Free admission.
ryersonimagecentre.ca/exhibition/gordon-parks-the-flavio-story/



Gordon Parks, Untitled, Rio de Janeiro, Brazil, 1999, gelatin silver print. Courtesy of The Gordon Parks Foundation.

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!**

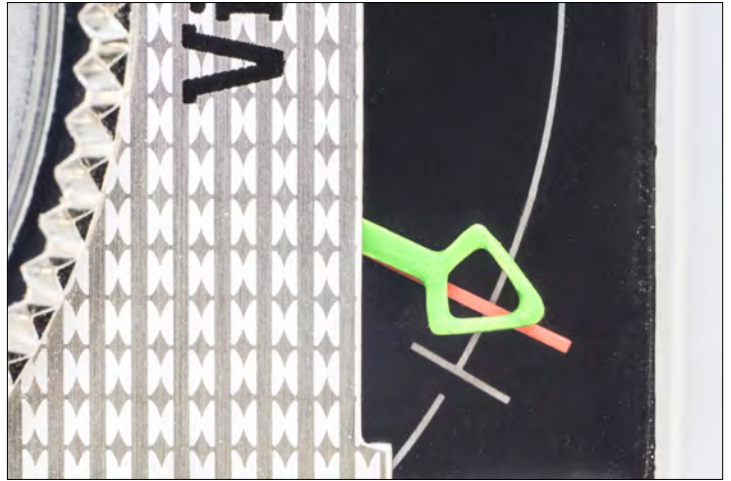
Designer Cool Before the Age of Apple



The space-aged, avocado-esque Argus PreViewer.

Many of the PHSC lab oldtimers remember the heyday of camera knick-knackery. The denizens of the PHSC labs are, of course, primarily known as pocket-protector, Ohms and densitometer technical types, but the stunning aesthetics of historic camera design are not lost on them. Recently, a couple of items such as you might find at a PHSC fair showed up and captured the stony technical hearts of the scientists. Producers of the mid-20th century, yet to be bound to the “make it look like an iPad” constraints of today, lavished attention on the look and feel of not only their cameras, but some of the accessories that often showed up under the yearly tinsel holder.

From the 1950s we have a lowly slide viewer by the venerable Argus Co. of Ann Arbor, makers of the famous C-series “brick” 35mm camera [which never could be accused of being a thing of beauty]. Unlike the angular brick, this product is a marvel of early curved plastic in a delicious pre-avocado green. The quality of the moulding is exquisite, glossy with a quintet of longitudinal parallel lines breaking up the shape. Older members remarked that the curved back reminded them of the torpedo-bodied 1940s autos, or bakelite radios of the same vintage. The only sparkle on this



The lounge-lizard look of the Vivitar Model 43.

unit comes from the chrome-plated screw head on the back that enables disassembly for battery (C-cell) replacement. Surely, for those who would collect slide-viewers, this one stands out as a winner compared with the more pedestrian Pana-Vue models seen everywhere.

Contrary to the Argus PreViewer, the 1970s Vivitar 43 light meter strives to be a modern, angular take on something that, by its function, is rightfully more rounded. An elegant plastic clamshell of black and grey somehow fits the round exposure-meter dial into a square-peg of a box! The stunning decorative detail of the silver metal escutcheon bearing the makers name, along with the chrome-plated dial add just enough glitz to liven up a simple shape. Exposure meter fans will appreciate that this model has a modern CdS cell and runs on a still-available 76 type battery, as well as an integrated, internal, reflected/incident light slider.

It is too bad that nostalgia for this period focuses on the worst, most extreme examples of styling, rather than these manufacturing gems wrought from the newest materials of their time.



Surely, things of beauty.



**PHOTOGRAPHIC
HISTORICAL
SOCIETY OF
CANADA**



ESTATES AUCTION

**High quality vintage, collectible and functioning cameras,
movie equipment and photo accessories**

Sunday, December 2, 2018

ROYAL CANADIAN LEGION HALL #101

3850 Lake Shore Blvd. West, Toronto

Viewing 10:00am to 11:00am

Auction Starts at 11:00am

Free Admission / Free parking

Clint Hryhorijiw - Auction Chairman 416-919-9617 auction@phsc.ca

Details and a selection of images at phsc.ca/camera/?page_id=32

Note: This is not a consignment auction.

When Colour Photography Went Underwater

In 1927, the brass ring in underwater photography was colour. Tropical waters were full of vibrant species thriving in the depths but no one could figure out how to get sufficient light deep enough to expose a negative. It became an enthusiastically pursued, and dangerous, contest.

The challenge was taken up as a joint endeavour by ichthyologist (fish zoologist) Dr. W.H. Longley and Charles Martin of the photographic laboratories of the National Geographic Society. Colour autochrome was the available capture process but first plates had to be hyper-sensitized to reduce under-sea exposure to a twentieth of a second because of the constant movement of the subject matter. Even this step was difficult as the location of the shoot, Dry Tortugas off the Florida Keys, had insufficient power to operate fans for cooling. Hyper-sensitizing plates became an early morning ordeal to beat extreme temperatures from melting emulsions off plates.

The really nervy part came with trying to supply additional illumination to the exact location where the photographer, underwater, would position the camera. Martin constructed a flash-powder mechanism, fuelled with a pound of flash powder which produced a particularly brilliant but hot explosion. This was placed upon a raft topped with a reflector. The photographer had control over detonation but a piloted boat had to stay in proximity of the floating magnesium flash in order to pump air down to him. And finally the photographer made his way to the bottom in a brass-helmeted diving suit with weighted boots, carrying his camera in an equally heavy brass case with a window for the lens. The kit had an acute-angle mirror on top so the photographer/diver could see what he was about to photograph. Diving helmets of the period were not capable of tilt.

In the intimidating tests that followed, Dr. Longley was incapacitated for six days when a premature explosion of an ounce of powder burned him seriously. Had it been the requisite pound of magnesium, it's likely he wouldn't have survived. Yet the team felt the resulting images were worth the effort. To our eyes they look like watercolour illustrations in a child's reader, a jarring reminder of how much underwater photography has developed.

Sources

"The First Autochromes from the Ocean Bottom" by W.H. Longley and Charles Martin, *National Geographic*, January 1927, Volume 51, Number 1.



Flash raft (above) with cloth reflector on top. Right post has dry cell battery and wiring down to diver, a pound of flash powder (magnesium powder and potassium chlorate) in the centre of the raft and an air hose, seen lower left, connected underwater to the diver. After firing (below).



First ever Gray Snappers among gorgonians.



First ever colour French Grunts.

WEB LINKS

COMPILED BY LOUISE FREYBURGER

Here Are Photos Shot on the Rebooted Kodak Ektachrome Film: *Petapixel*, October 18, 2018.

petapixel.com/2018/10/18/here-are-photos-shot-on-the-rebooted-ektachrome-film/

When Kodak needed experienced photographers to beta test its new Ektachrome 100 film before it launched, one of the few people it chose was award-winning travel photographer Peter Guttman.

Guttman is the author behind eight hardcover photo books that cover his adventures around the world across all 7 continents and over 240 countries. He spent two weeks shooting on Ektachrome 100 and shared his results through an Instagram takeover on the Kodak Professional account in early September.



William Goldman, "Untitled" (circa 1892), vintage silver print, 3.5 x 4.5 inches.

Glimmers of Modernism from a 19th-Century Bordello: A brothel customer's photographs of 19th-century prostitution, made with sympathy and imagination. *Hyperallergic.com*, Sept. 15, 2018, Edward M. Gómez.

hyperallergic.com/459716/working-girls-an-american-brothel-circa-1892-the-secret-photographs-of-william-goldman-ricco-maresca-gallery/

Sex, sex, sex, sex, sex, sex, sex. There. Now we have your attention. So, too, will *Working Girls*, an exhibition of remarkable archival photos that has just opened at Ricco/Maresca Gallery in Manhattan's Chelsea district (where it will remain on view through October 13). These photographs, which are also featured in a new book of the same name published by Glitterati Editions and assembled by Robert Flynn Johnson, a longtime, San Francisco-based photography curator and collector, are intriguing documents — as both the exhibition and the new volume's shared subtitle announce — of "an American brothel, circa 1892."

Here are the Oldest Photos Ever Taken in Chicago and They're Incredible, by Elizabeth Crozier, Posted in *Chicago*, August 27, 2017.

www.onlyinyourstate.com/illinois/chicago/oldest-photos-chicago/

"Chicago became an official city in the 1830s, and it has since accumulated a wealth of history. Our timeline is best preserved in still shots of various events, buildings, and people. These are 13 of the oldest photos of the city we were able to scrounge up."



In 1893, the grounds where the World's Columbian Expo were held caught fire, and this ancient image preserves the hysteria.

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.

THE HISTORIC BICYCLE

October 17, 2018

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

DIGITIZATION AND PRESERVATION IN BRITISH MUSEUMS

November 21, 2018

Ryerson FPPCM Masters thesis prize winner Daphne Yuen speaks on her research on current digitization approaches.

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.

SPECIAL EVENT: KODAK CANADA: THE EARLY YEARS (1898-1938)

SPECIAL DATE - TBA

Join the us at Ryerson Image Centre for the opening of the exhibition sponsored by the PHSC.

PHSC EVENTS

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

SPRING FAIR

Sunday, May 26, 2019

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 - fair@phsc.ca



VI ASKS DOT

About paradigms, tattoos and how society keeps changing its flaming mind.

Vi: Dotty, I was thinking about thinking. That is, how do people keep changing their minds about things? I mean, a thing might be considered okay one day and then suddenly it isn't.

Dot: Vi honey, you're talking about a paradigm. A paradigm is a theoretical social framework that moulds all assumptions for belief within a group.

Vi: Who decides what assumptions are acceptable? Is there some kind of paradigm panel?

Dot: Not at all. Ideas are accepted almost invisibly through social agreement. People accept and reject what to think every day based on feelings prompted by existing paradigms and don't even know it. For example, body ornamentation.

Vi: What, like tattoos?

Dot: Yes. Back in the nineteenth century, Charles Darwin and other scientists were trying to discover how all species came to be in present form. People with anomalous physical traits, referred to as freaks at the time, were seen as key to the mystery. For that reason freaks became celebrities. However, participating in the same shows were people not born with extraordinary physical characteristics but those who made intentional alterations to their outward appearance. Tattooed individuals thus became accepted into the same category of scientific miracles as freaks.

Vi: Okay, so Victorians were okay with tattooed people because they thought they fit into the conversation about species evolution. Why didn't people keep thinking that?

Dot: Paradigms change, sometimes for economic reasons. As the British Empire lost its power, people began to reject anything associated with the Victorian paradigm. Body ornamentation was included. In 1908, architect Adolf Loos wrote an essay linking personal ornamentation with crime and degeneracy. His perspective signalled the approaching modern era, where any type of Victorian decoration would be discarded in favour of geometric abstractions and industrial motifs.

Vi: But what about the tattoos we just got?

Dot: The late 1920s saw a renewed interest in body ornamentation because of the wild upward climb of the stock market. Before the market crashed we thought screw Loos; illustrating skin was a way to display status. We chose temporary tattoos as you could change designs according to whim.

Without photography, darling, how would anyone have known?



Women with temporary stencil tattoos, c1920s.

Sources

"Ornament and Crime" by Adolf Loos in *Les Cahiers d'aujourd'hui* (1913)

THE CLASSIFIEDS

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For Sale



LIGHT TABLE

Henning Graphics professional light table (model 1420FT) for sale. Portable, with a tilting top. The light surface is 20" x 14". Total dimensions: 24" wide x 18" deep x 11" high. In good working condition.

Contact the Arts & Letters Club, admin@artsandlettersclub.ca, or 416-597-0223 ext. 3.

Wanted

Looking for help. My favourite old **Nikkor lens (300mm f2.8 AF)** needs two parts which are not now readily available. Without it (the lens), I'm lost.

Product # JAA32201

Part # 1K475-354 - diaphragm base (lens mount diaphragm base)

Part # 1K485-133 - index ring

Suggestions for possible sources (Nikon wasn't one) and any help really appreciated.

lesjones.covershots@gmail.com

Publications

GRAFLEX Journal

The latest Graflex Journal is available for download at graflex.org/journal/. Plus ongoing calls for articles and for contemporary photography utilizing Graflex cameras. Contact Ken Metcalf at metcalf537@aol.com

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.



DAWOUD BEY

"Places in History"

November 24 - December 22, 2018

Stephen Bulger Gallery

1365 Dundas Street, Toronto, ON

Bulger presents the prolific works of photographer and educator Bey, documentarian for marginalized subjects and survivors of contested urban spaces of the twentieth century.