



THE BUSINESS OF LONG TERM CARE



Credit: Caporal Myki Poirier-Joyal, Canadian Armed Forces, 2020.

As the coronavirus gathered strength in Ontario, nursing homes and long-term care facilities were especially hard hit. For March and April, photos and video of frail, frightened elderly residents dominated Twitter and network news. However, nurses, as well as those under care, were felled by the disease. In a bid to make up for growing staffing shortfalls, Premier Ford called the Canadian army to step in. Soldiers were posted to various homes. They were shocked by the health and safety violations they found and given that inspectors had already repeatedly cited infractions at many locations, felt their only recourse was to make a report on conditions public.

A past Conservative government put for-profit long-term care in motion in Ontario. What soldiers witnessed was a result of that decision. Neglect, infestations, force feeding and reused syringes were only some of the problems they encountered. Making Ontarians cognizant of the situation was a brave move on the part of the military and you might think it would be instrumental in urging the provincial government to rethink for-profit care. Unfortunately, it seems that the current administration is still considering Bill 185, which privatizes more Ontario LTCs while reducing inspection and oversight even further.

It's impossible to be proud of an Ontario that puts profits above decent treatment of its seniors.

IN THIS ISSUE

Long Term Care	1
PHSC Presents.....	2
Pandemic Follies	3
Photo Book 101	4
Videosity	5
Equipment	6
Web Links.....	7
PHSC Events	8
Vi And Dot	9
Classifieds	10

PHSC NEWS

Editor - Sonja Pushchak
Distribution - David Bridge
Contributors - John Morden,
Louise Freyburger, David Bridge



news@phsc.ca

www.phsc.ca

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Pictured above: The aerial ROSS HK-7 first started development in 1940 when the Swedish air force needed an aerial surveillance camera. Victor Hasselblad took a captured German camera, made some major improvements, and created the first HK-7. From 1941 to 1943, 240 cameras were produced, weighing 4.8 kg with a 135mm lens attached. The camera featured shutter speeds from 1/150 to 1/400 second, with the shutter placed behind the lens. The ROSS HK-7 was a first step towards the manufacture of a precision portable consumer camera that would fit in a user's hand and carry the Hasselblad name.

PHSC PRESENTS (VIRTUALLY)

What to Do When Your Camera Doesn't Love You



You've been spending a lot of time with yourself. You've cut yourself slack about getting up early and haven't mentioned how often you go to bed late. You've looked the other way when you didn't get around to doing laundry. You've tried to say a lot of nice things because you know you've been a bit stressed and you've definitely made a point about making your favourite things to eat.

It's obvious nobody knows you like you. So who better to take your picture? The problem is your camera; it insists on capturing your inner gnome. Kutova Kika's video can help. A Scandinavian content creator working out of the UK, Kika (not sure if she's using her last name as her first or vice versa) practically takes you by the hand to show you how to make fun, expressive, gratifying portraits that bring out a you you'll really love. Been wanting to mount a self-portrait shrine in the living room? Shooting just one version of each Kika idea will get you everything you need.

10 Self portrait ideas when the camera doesn't love you - www.youtube.com/watch?v=LjiFJC1gHZI



All PHSC presentations in the Burgundy Room of North York Memorial Community Hall in the basement of 5110 Yonge St, Toronto, Ontario are cancelled until further notice. Need info? Check phsc.ca.

PANDEMIC FOLLIES

BY SONJA PUSHCHAK

Ignoring People and Distancing Isn't the Same Thing



Porch portrait from the Spanish Flu, c1919, photo courtesy of Dan Eskenazi.

Human history literally bulges with infectious events. People have always had to cope and it's never been easy. Quarantine, the psychological effects of isolation, and restricting the places and things that normally create a feeling of well-being are difficult social challenges. Yet, in any contagion episode, a sentient majority understands the necessity of withdrawing from human contact, despite suffering from its absence.

The porch or quarantine portrait has allowed some remedy of that sorely felt absence. Is it new? Any historian will tell you that photographers have gone out during past health crises to gather visual information for the historical record. Doing so not only gives people an opportunity to feel connected and counted, it leaves vital information for research undertaken decades, and perhaps centuries, later. Did people wear masks? Did they stay at home? Exactly how did they fare? Images taken during the Spanish flu tell researchers today how those populations responded, which



Members of the William Topley family, c1919, Vallejo Naval and Historical Museum photo.

helps us make decisions regarding our own circumstances.

Although Steve Stober is one Canadian photographer who has responsibly undertaken portraiture at a distance during the pandemic (see below), the porch portrait is hardly a Canadian phenomenon. Photographers in the US, the UK, and Europe are also preserving images of the self-isolating within safety protocols. Given these precedents, it's puzzling to see the Professional Photographers of Canada (PPOC) come out against the practice. They are either unaware of the history of photography or they feel quarantine photographers are scooping up business. Either way, the PPOC's stance seems to lack the professionalism their name implies.

Sources

"PORCHRAITS in the time of COVID-19" by Steve Stober, 2020, www.stevestober.com/theblackandwhiteportraitist

"Scheduling Picture Day in the Pandemic" by Alyson Krueger, *New York Times*, May 17, 2020.



Kasumi Hamasaki, 2020, photo courtesy of Steve Stober.



Judy Gladstone, 2020, photo courtesy of Steve Stober.

PHOTO BOOK 101

BY SONJA PUSHCHAK

The Great Leader and Eraser of the Soviet People



Two examples of the millions Stalin tried to erase from history. Leon Trotsky (far left and right) was the rightful heir to Russia's communist state after Lenin, until he was assassinated with an ice pick in Mexico. Isaak Zelensky (centre), former Secretary of the Moscow branch of the Communist Party, was accused of spoiling revolutionary eggs. He was sentenced to death in 1938.

Seen too many videos of Trump sycophants escorting Barack Obama to prison? Wondering how we all got stuck with so many Donald heads on Hulk Hogan bodies? Are you thinking future archeologists will call our time The Age of Politically-motivated Photographic Prevarication? You might think that contemporary digitization is to blame but photo manipulation, even in the days of silver emulsion, has always been a popular political tool.

Take David King's *The Commissar Vanishes*. This comprehensive volume focuses on one of the more thorough historical patriarchs of the purge and his relentless falsification techniques. Joseph Stalin constantly remade his nation's history throughout his time as Russia's Premier with, of course, the forced labour of cowering darkroom technicians. He ordered carefully retouched portraits of "Stalin, The Great Leader and Teacher of the Soviet People" to be circulated by the hundreds, while simultaneously arranging for a vigorous erasure program of party members that had fallen out of his favour. Stalin only had to imagine someone was a threat to make their detention and execution, without charge or trial, a reality. The photographs that remained of these "Enemies of the People" were then required to disappear as well. Approximately four million Russians simply ceased to exist this way.

Stalin kept a firm hold on power by transferring his paranoia to Russian society by virtue of the notion of "personal responsibility." Thus it became the job of every citizen, no matter how young or old, to demonstrate loyalty

by disfiguring or destroying the images of Stalin's undesirables. Anyone caught with a photo of one was likely to end up the same way they did. The NKVD (the interior ministry of policing and Stalin's secret police) had complete authority to make snap decisions in the field as to who should be erased or made an "unperson" next. Even books that had been published to commemorate the early devotees of the Revolution weren't safe. Many had to have ink poured over the traitorous faces of former comrades-in-arms or entire chapters of once prominent party members ripped out. While new versions approved by Stalin were always being issued, even those fell victim to later "revisions" as Stalin's list of enemies kept growing.

Scholars have debated the why of Stalin's paranoia. Some have suggested mental illness, or a fear of counter-revolutionary plots. However, an argument might be made for Stalin's insecurity as a usurper. Leon Trotsky was supposed to have assumed the mantle of leadership after Nikolai Lenin, the Father of the Revolution. Stalin had only been an unnoticeable clerk, distant from Lenin's circle but ruthlessness gave him the edge in seizing power. Thereafter, Stalin created a bogus intimate relationship with Lenin via crude composite photography. To see how desperately he wanted these fakes to cement his image as Lenin's rightful heir is absolutely worth the hunt for King's book.

Sources

The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia by David King, 2014. Available at Toronto Public Library

VIDEOSITY

BY SONJA PUSHCHAK

Sarah Cooper and the Lear World We Find Ourselves In

Over four hundred years ago, William Shakespeare wrote *King Lear* as a cautionary tale for England. He wanted to make a point about the consequences of putting power in the wrong hands. Lear, the king, feels justified in expelling the daughter who won't lie to him but places control of his kingdom in the hands of the other two daughters who ply him with fake flattery. Once they have what they want, the evil sisters demonstrate how fragile the conventions and proprieties that protect Lear, his reign and the stability of his kingdom are. They cast him out and his status evaporates; he is reduced to a raving, ragged old man. The king's fool tries to warn Lear of the inevitable tragedy of leaving the state to self-interested grifters. In conceiving the jester as the most insightful citizen in Lear's kingdom, Shakespeare symbolizes how topsy turvy world order has become. Those in charge, normally deserving of respect, are revealed to be dupes or dishonest despoilers. The lowly fool turns out to be the shrewdest and most perceptive of them all.

There are just too many similarities between Lear's world and our contemporary one to go into. Instead, we'll consider the jester's dilemma: how do you satirize the unsuitability of a leader when what they do is already unbelievably outrageous? American comedian Sarah Cooper has come up with a remarkably effective approach. Simply lip-syncing to recordings of the president's own words, exactly as spoken, Cooper stands in for Trump, adding a few carefully-chosen facial expressions by way of surreptitious comment. Stripping away all the symbolism that goes with being president, she has us imagine how those words would be received without a white male in front of a official seal of authority to say them. The change is abrupt: Cooper not only shows how irrational the words are but manages to peel back a layer on the average Trump follower while doing it. It's not hard to imagine how derisively they would meet the same message coming from a black woman. Yet, when the president tells Americans to ingest or inject bleach, the collective symbols of the history of the office give him credibility and respectability. His supporters proceed to consume life-threatening poisons.

Cooper's shrewd parody packs a lot of meaning into a few minutes of informal video. It reinforces how easily a population can be seduced by what a person is supposed to represent rather than who they have demonstrated they are. It underscores how dramatically the highest office in a nation can be altered by the actions of a single occupant in a short time. It also asks us to reexamine our own racial biases in reacting to the person who now presents the president's message. But above all, it reveals the secret of truly ridiculing Trump: let him do his own talking.



A still from Sarah Cooper's video, in which she presents verbatim advice delivered by President Trump on how to supposedly protect against the coronavirus. Cooper's subtle expressions comment on Trump's ruminations regarding a range of dangerous and asinine remedies.

How to Medical: www.youtube.com/watch?v=RxDKW75ueIU&list=PL-8pDWAJLeYjt_QWcEZ_t7eYdax-YkkS5&index=2&t=0s



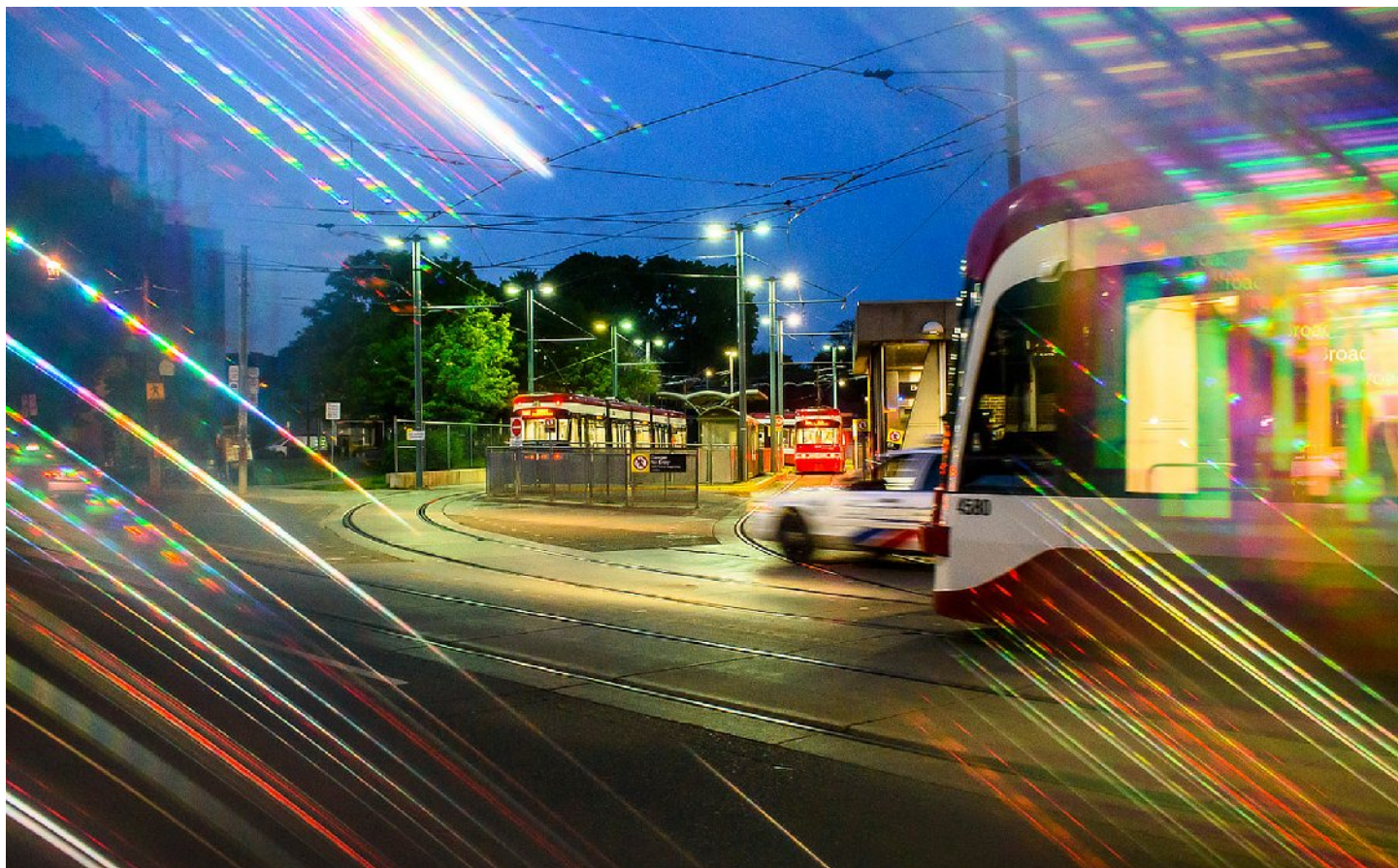
Cooper's videos reveal the reverence the American public holds for the office of president. They also tend to disclose how confidence in the office is largely misplaced.

How to Bunker: www.youtube.com/watch?v=1iJA2cVXUAA

EQUIPMENT REVIEW

BY DAVID BRIDGE

Fun with Filters: From the Why Not to the Whatever For



The Hoya Rainbow-Spot filter adds frazzle, otherwise known as pretty-but-meaningless effects.

With COVID-phase 1.5 sequestering us in our photographic dens, a look through the photo detritus in our post-corona hope chest revealed a couple of blasts from the film filter past. The Hoya Rainbow-Spot filter reminds us of the psychedelic "Cokin" [really, a brand name] days of novelty "effect" filter packs, so cool before Photoshop and digital opened up the so-called "creative" hornet's nest. More rotatable fun than a polarizer, the chaos of multicoloured streaks it produces somehow matches our fractured-around-the-edges lives.

The pedant scientists at PHSC labs are, in principle, against obscuring or fuzzifying anything, so the Hoya Duto soft focus filter was regarded with scepticism. The example shots below shows the slight blurring that this filter applies in a gradient towards the frame edges. The effect is quite subtle, in the way of poorly-worded news copy. Not suitable for heavy-duty dermatological improvement, it may slightly enhance someone's already perfect complexion. For now, however, we are giving it the 21-second pause.



Left: no filter; right: the Hoya Duto filter. Yes, we're all having trouble telling the difference.

WEB LINKS

COMPILED BY DAVID BRIDGE

The Racial Bias Built Into Photography: Sarah Lewis explores the relationship between racism and the camera. New York Times, Sarah Lewis, April 25, 2019.

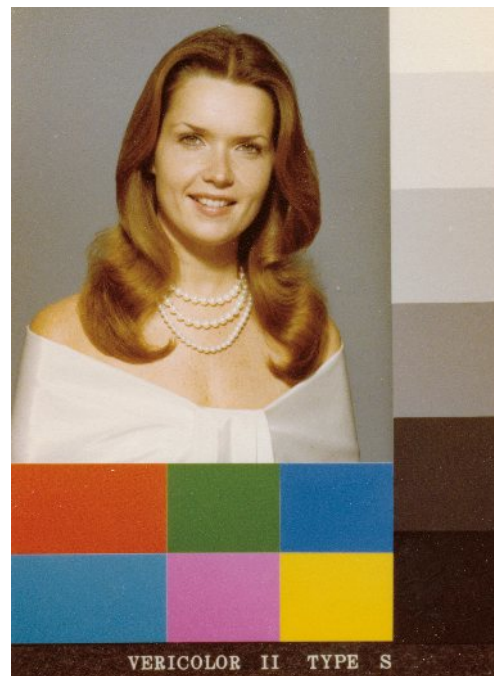
www.nytimes.com/2019/04/25/lens/sarah-lewis-racial-bias-photography.html

"Can a photographic lens condition racial behavior? I wondered about this as I was preparing to speak about images and justice on a university campus.

"We have a problem. Your jacket is lighter than your face," the technician said from the back of the one-thousand-person amphitheater-style auditorium. "That's going to be a problem for lighting." She was handling the video recording and lighting for the event.

It was an odd comment that reverberated through the auditorium, a statement of the obvious that sounded like an accusation of wrongdoing. Another technician standing next to me stopped adjusting my microphone and jolted in place. The phrase hung in the air, and I laughed to resolve the tension in the room then offered back just the facts:

"Well, everything is lighter than my face. I'm black." "



Shirley Card, 1978,
courtesy of Hermann Zschiegner.



Video: Mathieu Stern uses beet juice to create an 'anthotype' prints DPReview, Jeremy Gray, Published Jun 4, 2020.

www.dpreview.com/news/2457400837/photographer-mathieu-stern-used-beet-juice-photo-positive-to-create-an-anthotype

Photographer Mathieu Stern often uses interesting camera gear, lenses and even tries unusual photographic processes. His latest project was to create an 'anthotype' print, also known as a phytotype. This photographic process was invented all the way back in 1842 by Sir John Herschel.

Digitized Films Online The Eastman Museum.

www.eastman.org/digitized-films-online

Enjoy digitized selections from the George Eastman Museum's Moving Image collections online. You will find a bit of everything here—from the classic to the obscure—each presented with curatorial commentary. All the films are preserved at the George Eastman Museum and are available for archival film projection as well as digitally. We will continue to add titles, so visit often.



Gone With the Wind - Screen Tests (US 1939)

PHSC PRESENTS

Our former open-to-the-public talks are no longer being held due to the coronavirus. We are currently in the process of exploring other ways to present photographic topics of historical interest. Check page 2 as well as below for online offerings. Presentations are subject to change.

DOON ARBUS, TALKING ABOUT HER MOTHER

DIANE ARBUS April, 2020

Click on our link on page 2 to find Doon Arbus's tribute to her mother Diane, made one year after Arbus's death in 1971. Video features Diane Arbus's own words as accompaniment and voiceover for many of her unparalleled images.

DANIEL SCHIFFER: MAKING A CEREAL COMMERCIAL IN YOUR DINING ROOM

May, 2020

Click on our link on page 2 to find Daniel Schiffer's economical little video on how to shoot a cereal commercial at home. Great for those who have some equipment but heavy on winging it with what you've got handy.

KUTOVA KIKA: WHAT TO DO WHEN YOUR CAMERA DOESN'T LOVE YOU

June, 2020

When you've run out of ways of forcing your camera to see you as the vivacious creature you are, turn to Kika's video for tips and tricks that make for fun and swellegant self-portraits.

Dear members, friends and supporters:

We hope that you and your loved ones are well, and may they stay safe during this unprecedented health crisis.

Due to stricter COVID-19 regulations banning settings of 5 individuals or more, we have suspended The PHSC Programme of Guest Lectures at our monthly meetings.

We will return in Fall 2020 with a new and exciting Programme Season, with great guest speakers and a few new surprises.

Please stay safe.

Celio Barreto
PHSC Programme Coordinator

PHSC EVENTS

TRUNK SALE
ALL SELLERS AND BUYERS WELCOME !
Sunday, July 12, 2020



TRIDENT HALL 145 Evans Avenue, Toronto
(south of the Gardiner, east of Islington Avenue)
8:00am to 1:00pm - Free admission & parking
Clint Hryhorijiw - Chairman - fair@phsc.ca
Details at www.phsc.ca



The Dolly Sisters, c1925.

toured Europe with enormously popular, well-paid dance performances. They retired around 1927. Photos show them sporting short Edwardian waved bobs but also straightened Dutch bobs (above). Did they start the iconic bob or did they imitate somebody else?

Dot: Well, did they?

Vi: Now, the Rocky Twins. Consider what is called the Pansy Craze of the Prohibition Era. Centred in New York, outlawing alcohol sent people from all walks of American life on the prowl for speakeasies, illegal establishments with alcohol. Some of these put on drag acts that were immensely popular, the start of the American LGBTQ community. Norwegian twins Leif and Paal started dancing in Paris and moved to America, imitating the Dolly Sisters in drag after the sisters retired. So the Rockys wear the look after 1927.

Dot: So it's the Dolls then.

Vi: Finally, Louise Brooks, as big a personality as the Dolls or Rockys. The Louise Brooks Society thinks the Rockys imitated Brooks. Brooks also had an early start to a career and was signed to a Paramount Pictures contract in 1925 when she was 18. She wears the bob in publicity for the film *The Show-off* (1926) but sources say a cult following for her hair happens with the 1928 Howard Hawks *A Girl in Every Port*.

Dot: So who is it? The Dolls or Louise?

Vi: Actually, it's Joan of Arc in the fifteenth century.

Dot: Arrgh.

VI AND DOT

Compare the Dolls and Rockys with stylish Louise.

Dot: Dot: I've been wondering lately about inventors of style. Take, for instance, the style icon of the twenties, Louise Brooks. Did she really invent the hairstyle known as the Dutch Bob or did she take it from someone else, maybe the Dolly Sisters or the Rocky Twins?

Vi: Dot darling, you're the style hound. Why ask me?

Dot: Because if anyone knows the obscure origins of cultural ephemera, it's you. You're the repository.

Vi: I can see it now. They'll carve "Repository" on my headstone. People will dump used tissues on my grave as they exit the cemetery.

Dot: I'm serious.



Louise Brooks, c1928.

Vi: Okay, let's try to tease this thing apart. The Dolly Sisters, really Rosie and Jenny Deutsch, began a dancing career when they were 15, around 1907. They made their Hollywood film debut in 1915, went on to Vaudeville in 1916 to command \$2000 a week (serious cash then), and after WWI,



The Rocky Twins, c1928.



THE CLASSIFIEDS

Photo Contests



Tdot Shots Launches CREATE COMMUNITY Photo Contest 2020

Tdot Shots is a passionate community of Toronto photographers and artists found on Instagram at [@tdot_shots](https://www.instagram.com/tdot_shots). They have launched their annual contest early this year to inspire and challenge Torontonians during the crisis. From May 15 to July 1, they invite friends, photographers, artists and media makers to participate in the annual Tdot contest. Competition runs 6 weeks from May 15-July 1. Entries are unlimited. View contest site tdotshots.com/ for full rules, prizes and guidelines.



Gallery 44 OUTREACH Youth Exhibition 2020

Our annual OUTREACH Youth Exhibition is going virtual this year! In response to COVID-19, we will be hosting an online art exhibition showcasing the work of diverse youth (ages 13-26) from the GTA. We are accepting all recent image-based submissions (photo and video). View contest site www.gallery44.org/content/outreachonline for full rules, prizes and guidelines.

Online Video



He is the Very Model of a Very Stable Genius by Randy Rainbow

Randy Rainbow is an American comedian, actor and singer, and prodigious creator of satirical videos. The above named pays tribute to Gilbert and Sullivan while parodying the shortcomings of a certain American president. Rainbow's videos are a fab way to catch up on recent events south of the border. Full video can be seen at (caution: some strong language): www.youtube.com/watch?v=k-LTRwZb35A

Online Exhibits



Miss Agnes Templeton and Miss Kathleen Grattan, full graduating class of 1918. The Miss Margaret Robins Archives of Women's College Hospital Photograph Collection, L-03188.

Women's College Hospital School of Nursing

Myseum of Toronto uncovers the overlooked history of Canadian nursing students at Women's College Hospital, breaking down barriers to pave the way for the future of Toronto healthcare. The full text with images can be seen at: http://www.myseumoftoronto.com/programming/women-college-hospital/?mc_cid=29afcc877a&mc_eid=8beed4a66f

SCOTIABANK CONTACT PHOTOGRAPHY FESTIVAL

GRADWORK

by Sheridan Honours Bachelor
of Photography Students



Presenting the images of the 2020 Sheridan graduating class, showcasing the conceptual, technical, and aesthetic possibilities of student photography at: www.sheridanphotography.ca



San Salvatore Hospital by Alberto Giuliani

Giuliani presents the doctors and nurses of the San Salvatore Hospital in Pesaro, Italy, the city of Giuliani's birth, which from day one has sadly been at the top of the COVID-19 charts for infection rates and deaths. Giuliani photographed them at the ends of their shifts—twelve hours without a break during a fight in an unequal war. See images and text at: scotiabankcontactphoto.com/alberto-giuliani-san-salvatore/