



## THIS SWEET JAM



If *One Night in Miami* explores a what-if meeting of historical giants, what about a real meeting? In 1939, photographer Charles Peterson was invited to a party with jazz legends Duke Ellington, Cab Calloway, Billie Holiday, Sister Rosetta Tharpe and Oran "Hot Lips" Page. Tharpe was inventing an early bridge to rock and roll while Page was in demand by Artie Shaw, Count Basie and Ma Rainey. In the above photo, Ellington strums a guitar while Calloway and Tharpe (left) click over the piano. Below, a young Holiday (centre) looks on as Hot Lips drums and assorted brass improvise and innovate. *LIFE* magazine hired Peterson for the shoot but shelved it instead of publishing; we are grateful the images survived.



### Sources

[jazzlives.wordpress.com/2009/12/12/charles-peterson-goes-to-a-party-1939/](http://jazzlives.wordpress.com/2009/12/12/charles-peterson-goes-to-a-party-1939/)

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## PHSC NEWS

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**Pictured above:** The Spartus Press Flash (also sold as the Falcon Press Flash, the Galter Press Flash, and the Regal Flash Master) was a consumer box camera introduced by the Spartus Camera Corporation in 1939. It is widely believed to be the very first camera of any kind to feature a built-in flash unit. As with most "boxes" there were few controls: a single speed rotary shutter was tripped by a black metal lever on the side of the camera. Peterson used flash to photograph the indoor night scenes at left, but it's likely his professional choice was a Graflex.

# PHSC PRESENTS (VIRTUALLY)

## A Valentine Ode to Memory and Italian Grandmothers



**Angelina, smartly dressed on her exercise bike with her deceased husband's beloved scenery behind her, visits a sensory past in a film by granddaughter Maria Piva.**

What is love? According to Italian filmmaker Maria Piva, love is more than evanescent landslides of emotion in February. In recreating a day in the life of her formidable grandmother Angelina, Piva proposes it as a “welcome intrusion” in the mundane everyday by virtue of memory. She trains her lens on Angelina in order to grant us one glorious surreal visitation crowded with things her grandmother not only loves but has loved. Daily ritual and the rites of survival and maintenance become a dreamscape of past pleasures and sensations, comforting and populating a life now mostly lived alone.

Piva's film presents us with an intriguing alternative for celebrating that notorious month with Valentine's Day in it. An occasion that, pre-pandemic, might have been dedicated to thoughts of romance and, at the very least, enjoyment of the people we cherish, now is likely to be endured in isolation. That might encourage us to view *Angelina* as a revelation of the necessary for solitary living: a way to seek out substance and small satisfactions through remembrance.

*Angelina* comes from the Aeon magazine website, a bi-monthly registered-charity digital magazine out of Melbourne, Australia. Aeon is committed to circulating thought-provoking essays and films by world-leading authorities on science, philosophy, society and the arts.

[psyche.co/films/rituals-and-memories-animate-a-day-in-the-serene-life-of-an-italian-grandmother](https://psyche.co/films/rituals-and-memories-animate-a-day-in-the-serene-life-of-an-italian-grandmother)



# PHOTO BOOK 101

## When Harry met Eleanor



**Eleanor, 1947**

Eleanor Annette Knapp was a secretary in the Chrysler Motors Export Division when she met Harry Callahan, a shipping clerk in the Parts Division. They married in 1936, surviving the Great Depression comfortably not only because both were employed but because Eleanor was well-established, drawing the higher salary. As a tangible benefit, Harry was able to take up photography in 1938 at age 26. With what he gained in workshops by Ansel Adams and Arthur Siegel, and conversations with László Moholy-Nagy, he eventually became head of the photography department at the Chicago Institute of Design. He started photographing Eleanor in earnest in 1947.

When we think of couples in the visual arts, Alfred Stieglitz and Georgia O'Keeffe come to mind. Stieglitz's images of O'Keeffe seem to contextualize an intimate liaison of some durability but stealthily divert the viewer from knowing how impermanent it was. The contrast, with Harry and Eleanor, couldn't be more stark. The Callahans enjoyed and shared a sixty-three year marriage, producing one much loved daughter, Barbara. A man singularly advanced in his habits, Harry was an early practitioner of life/work balance, seeing time spent with family as valuable as career. This is unequivocal in his images of his life's partner. Compiled by Julian Cox for an exhibition of Callahan's work at the High Museum of Art, Atlanta, in 2007, *Harry Callahan: Eleanor* is a tender endorsement of a photographer's love for his model, evinced in the lives which they lived together well.

### Sources

*Harry Callahan: Eleanor* by Julian Cox (2007)



**Eleanor, 1948**



**Eleanor, 1953**

# THE CROSS-PROVINCE FILE

## Alberta's Time Machine is Broken

Photographs tend to contextualize how people see issues. But what about the evidentiary photos that don't get wide distribution? Alberta Premier Jason Kenney has been up in arms about the cancellation of the XL pipeline project by President Joe Biden, and the result has been a flood of images showing towering stacks of pipeline waiting to be installed. This has gotten attention while many extant images of abandoned Alberta oil projects haven't.

It seems like a bit of a head-scratcher: why did Kenney sink 1.5 billion dollars into shipping oil to the US, a nation that is already self-sufficient in terms of its fossil fuel supply? More importantly, why have so many Alberta producers walked away from oil at the same time? You might consider what Kenney's provincial policies and the 1950s have in common.

The 1950s was a time of growth after a world war. Governments on both sides of the border guaranteed returning soldiers service gratuities, help with land purchases and free vocational training. These measures enabled an entire generation to purchase housing and developers answered the demand with subdivisions: tranquil, affordable suburban living. To maximize that tranquility, cul-de-sacs and dead ends were a common feature of developments, discouraging public transportation. Cheap, plentiful gas and cars on easy payment plans filled the gap.

This decade was so influential that the years that followed treated its precedents like clauses in a celestial covenant. Everybody thought they not just wanted, but needed, a house distinctly distant from where they worked or shopped and a car for every driver in the family. This depended, of course, on abundant low-cost gasoline, which the oil crises of 1973, 1979, 1981, 1990, and 2008 would go on to prove was not a certainty.

The development of electric car technology coincided



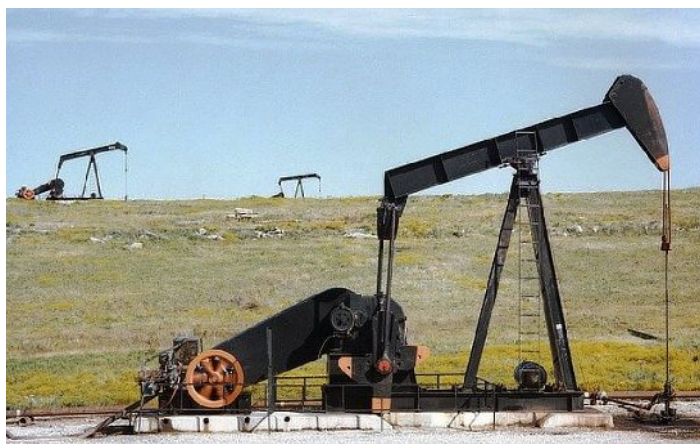
**Pipes intended for construction of the Keystone XL pipeline by Alex Panetta, CP Images.**

with peaking oil prices. Currently, the idea is rapidly leaving novelty status. Improvements in batteries are increasing, creating vehicles which can travel longer with shorter recharges. The per-unit cost of power for recharging a vehicle is an incentive: it is infinitely cheaper than gas. As a result, most car manufacturers are now outfitting factories to produce electric cars. China, once one of the biggest purchasers of world oil, is pushing its manufacturers and consumers to embrace electric. Europe is already far ahead of China and North America in switching. This has caused a glut of oil on the market, with OPEC countries and Russia finding fewer buyers and the per-barrel price dropping. And the United States? It's still producing more than enough to fill its own needs.

Global financial markets have seen the writing on the wall. Once powerful Exxon Mobile Corporation was dropped from the DOW 100 (a compilation of the top blue chip companies) in 2020. If you want a photographic equivalent, Eastman Kodak was dropped from the DOW in 2004 and just ten years later was all but dead. So when Jason Kenney wants to fight the Prime Minister and the new American President to reinstate the pipeline, it's to cover up his folly of financing a project doomed to failure from the start. Is Kenney's next initiative financing province-wide analog photo development facilities? Wouldn't be surprised. He will try to turn this into an argument of regional discrimination but the truth is that Alberta's time machine is broken: the world won't be returning to the 1950s any time soon.

### Sources

"Kenney trying to explain, justify and bluster his way out of Keystone blunder" by Graham Thomson, iPolitics, Jan 21, 2021 <http://ipolitics.ca/2021/01/21/kenney-trying-to-explain-justify-and-bluster-his-way-out-of-keystone-blunder/>  
 "Historical components of the Dow Jones Industrial Average" from [Wikipedia](https://en.wikipedia.org/wiki/Dow_Jones_Industrial_Average)



**One of many abandoned oil projects, part of Alberta's \$711m Site Rehabilitation Program. The province has to apply public funds to detoxify land that companies won't pay to clean up.**



# STREAMABLES

## The Two Contradictory Faces of Shirley



Elisabeth Moss turns out a creepy but intelligent performance as Shirley Jackson in *Shirley*, directed by Josephine Decker (2021).

I've always been a huge fan of Shirley Jackson. Author of the classic short story "The Lottery" (worth reading in the shadow of Trumpism) and novels like *The Haunting of Hill House*, she is the ultimate empress of psychological horror fiction. So when the movie *Shirley* recently showed up on Amazon Prime, I had to give it a go.

Based on a biographical novel by Susan Scarf Merrell and directed by Josephine Decker (with an executive producer of Martin Scorsese no less), it is what Merrell imagines transpiring while Jackson (played by Elisabeth Moss) writes novel *Hangsamen* (1951). An untested academic couple is invited to stay at the house occupied by Jackson and her college professor husband Stanley Hyman, played with meticulously repugnant pomposity by Michael Stuhlbarg. Rose, the young pregnant wife, is pressed into service as housekeeper for all, the explanation being that Shirley is consumed by her novel in progress. Unease descends upon the housemates as Jackson and Hyman periodically slip into who's-afraid-of-Virginia-Woolf moments that would make Liz and Dick tense. Stanley clearly enjoys being a philandering tenured barnacle (the kind of prof who's attached to the idea of a job he can't be fired from for which he delivers stale lectures on autopilot) while Shirley worries her novel into existence by investigating the unexplained disappearance of a female college student on Hyman's campus.

Moss's Jackson is a sly but manic prototype for her most haunted characters. Skilful as this portrayal is, how reliable is it in terms of piecing together the real Shirley? The

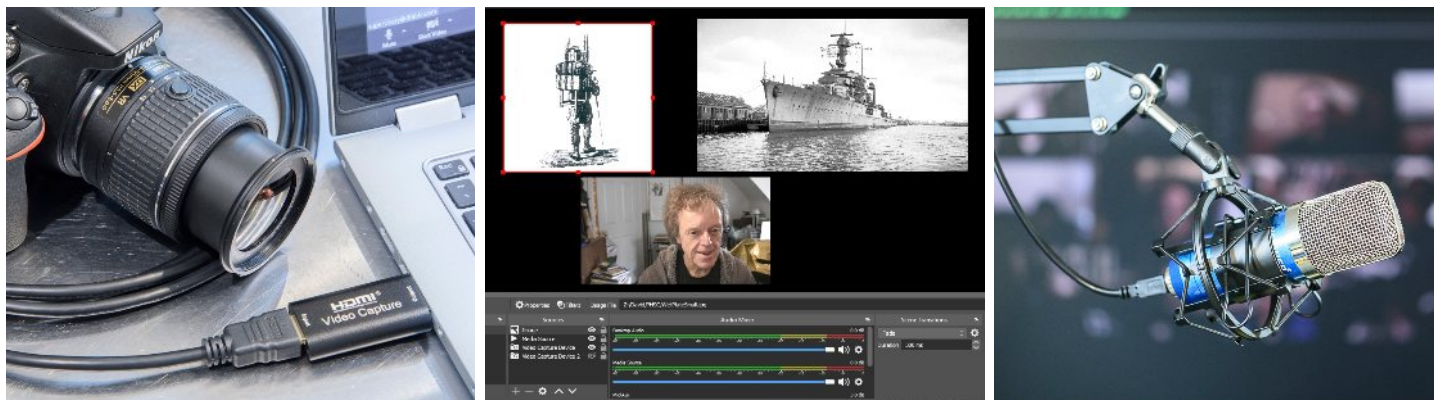
movie (and Merrell's novel) have been criticized by the couple's son Laurence Hyman (the story ignores the fact that Jackson and Hyman have three children by 1951) who has thought it somewhat unfair that his mother is seen as "a crazy alcoholic." To be sure, the film leaves out a significant part of Shirley's matriarchal life as well as another less known literary one: writing in a post-war genre Laura Shapiro refers to as "the literature of domestic chaos." Standing out among authors of family anecdotes like Jean Kerr and Peg Bracken, Jackson excelled at sketches extolling homemaking as small-scale adventure, merging wry humour, drudgery and affectionate exasperation with husband and kids. She concocted dozens of these short stories for magazines and in them, she was the one who dusted under beds, made jello salads and pulled catcher's mitts out of the oven. However, Shapiro's research into Jackson's personal life, and the film, are definitely at odds with Shirley's persona in those magazine stories. Suffice it to say she was known to be a sloppy, chain-smoking, heavy-drinking agoraphobic; more an author of domestic slapstick than a hands-on participant. So how to come to terms with the Shirley of reality and Shirley of the film? It's worth speculating that director Decker may have played up the cleaving of Jackson's dual nature through two characters: the writer of horrific proportions and the young reluctant hausfrau. In scenes where Shirley and Rose discuss the novel, you'd swear that Shirley was talking to herself.

### Sources

*Something from the Oven: Reinventing Dinner in 1950s America* by Laura Shapiro (2004)

# EQUIPMENT REVIEW BY DAVID BRIDGE

## Zoom and the Art of Self-Image Maintenance



**The bare necessities for half-decent webcasting: left is the cheap HDMI dongle; middle is the free OBS software and right, the cheap but cool USB microphone.**

By now we all have suffered the tragic blow to self-image of confronting our countenance on a phone, pc or webcam. Admittedly, vanity plays a big part in driving PHSC lab personnel to up their video game, to take some of the zoo out of Zoom. The must-do here is to eliminate the built-in webcam; even if your phone cost twice as much as a DSLR, its camera is just too wide and too squinty-apertured to make you look like anything other than Donald Trump with a hangover.

Geezers that we are, we were surprised that the modern electronic wonder of a digital camera did not present an easy way to connect to the web/video world. Reluctantly, some camera companies have produced computer software packages that allow a camera-to-computer USB connection. Nikon's version problematically surrounds your tiny face with black bars (at least on our Nikons) on all sides on the Zoom screen, somehow accentuating your insignificance. One third-party application's free version has a screen-filling watermark that almost obscures the poor video quality.

The web wonk's ultimate solution to DSLR streaming is to use a "video capture" hardware device. Like webcams, the

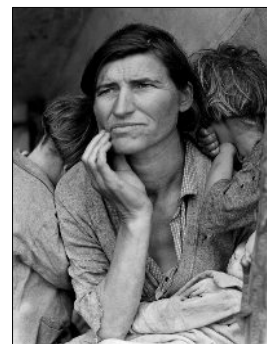
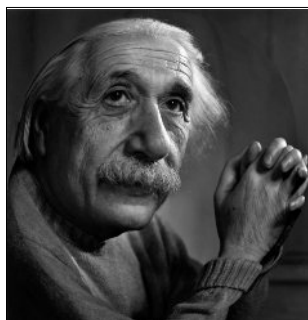
price of the pros-say-you-must-have versions of these has skyrocketed thanks to the stupidity of "free" markets. Unrepentantly, PHSC labs resorted to testing the sub-\$20 bottom-feeder version of this hardware, generally available on the Bezos store. Our HDMI to USB dongle seemed to work well despite its low price, and could be easily combined with the stunningly useful free software called OBS Studio.

The OBS application not only allows critical image adjustment of the video feed from your camera (or cameras!), but makes it possible to add other still or video media to the picture before chucking it out to the Zoom feed. Not to mention that it can handle audio from several sources.

Speaking of Zoom, audio, phone and PC microphones never are close enough to your face to properly convey your dulcet tones, so we resorted to a ultra-cheap USB microphone kit, whose sound may not be stellar but looks so cool with its included boom and shock mount!

A final sobering thought: your descendent's only memory of you may be your image in the Zoom matrix!

**More sobering thoughts: what if the following could only have been seen via webcam?  
(Apologies to Karsh, Daguerre and Lange.)**





# WEB LINKS

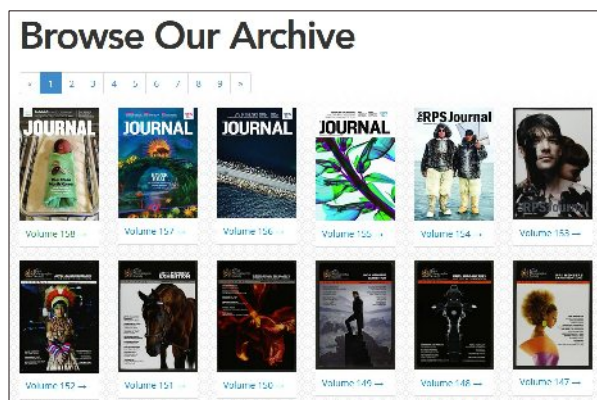
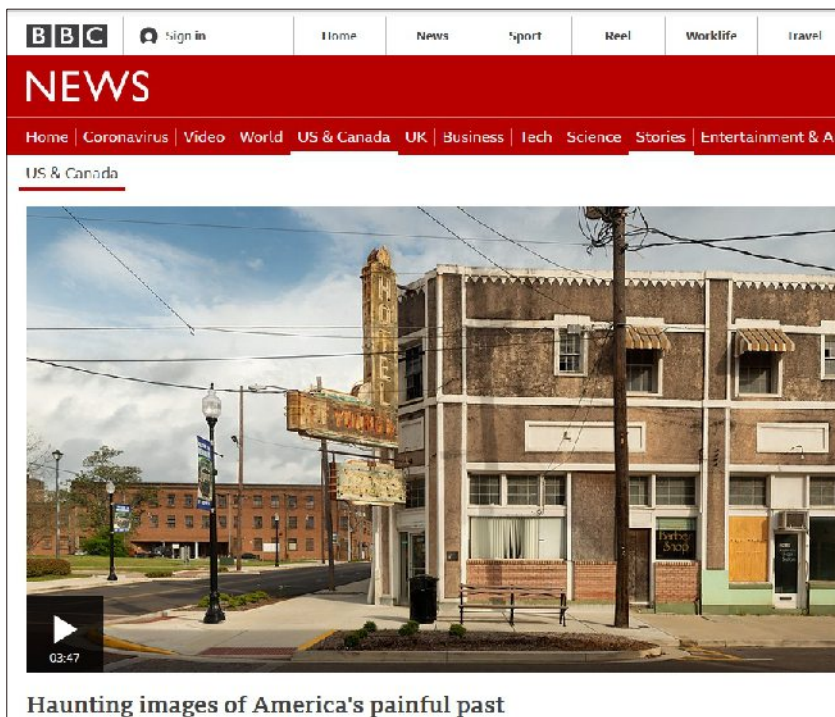
COMPILED BY DAVID BRIDGE

## Haunting images of America's painful past, BBC News, video by Joaquim Salles.

<https://www.bbc.com/news/av/world-us-canada-55897250>

Rich Frishman has travelled across the US, photographing the vestiges of racial oppression in smalltown America.

From bricked-over segregated entrances to the gravesites of lynching victims, "these places surround us and we don't realise it," he says.



## The Royal Photographic Society has put its entire 165-year archive online for free.

<https://archive.rps.org/archive>

The Royal Photographic Society Journal is the oldest continuously published photographic periodical in the world. The RPS Journal has covered the artistic and technical developments within photography, it has recorded many of the key personalities and events and, of course, it has reported on Society activities.

This digital archive of some 30,000 pages provides searchable access to all issues from the first in March 1853 up to 2018. Future years will be added as they are completed.

## "Canon produced its 150-millionth lens in January, marking an incredible milestone 34 years in the making," Gannon Burgett, DPReview, published Feb 4, 2021.

<https://www.dpreview.com/news/1778007837/canon-produced-150-millionth-lens-january-marking-incredible-milestone-34-years>

Canon has announced it reached the 'significant milestone' of producing its 150-millionth interchangeable (EF and RF) lens in January 2021. In its press release celebrating the achievement, Canon says the lucky number 150,000,000 was an RF 70-200mm F2.8 L IS USM telephoto zoom lens.



# A SPECIAL ZOOM EVENT

Wednesday, February 17 at 7pm



## You're All Invited!

The PHSC invites you to the online ZOOM screening of *Photos by Kirk*,

a documentary by Jamie Day Fleck, on

**February 17, 2021 at 7 pm EST**

*Photos by Kirk* tells the story of Kourken Hovsepien (professionally known as Kirk), an Armenian Genocide survivor who emigrated to America in 1920. Kirk established a 55-year commercial photography practice in the Bronx lasting into the 1970s. Though Kirk lost his entire family in Turkey's tragic events of 1915, his story reveals what it means to capture generations of celebratory events in the lives of New York City's ethnically diverse communities in the mid-20th century, and to pursue the hopes embodied in the American Dream.

We'd love for you to join us at this very special screening, followed by a spirited panel discussion featuring Canadian Filmmaker Jamie Day Fleck; Tasha Lutek, Photography Collection Specialist at the Museum of Modern Art, NYC, and Cassandra Tavukciyan, Digital Collection Specialist at the Canadian Museum of History in Ottawa.

Moderating the panel discussion is Toronto Photographer and Podcaster Paulette Michayluk, Host of Defend The Darkroom Podcast

**Tickets are \$9.99** and include Online Screening + Live Panel Discussion + Limited Edition *Photos by Kirk* Digital Film file.

To purchase your tickets and for more details, please visit our *Photos by Kirk* event page at <https://www.eventbrite.ca/e/photos-by-kirk-a-documentary-film-by-jamie-day-fleck-tickets-135422691917>

Having trouble booking tickets? Email us at [program@phsc.ca](mailto:program@phsc.ca)





## IVY & IZZY

### Love Letter to a Stranger

**Izzy:** Happy Valentine's Day.

**Ivy:** Same to you.

**Izzy:** Did you get me anything?

**Ivy:** No. You know how I abhor mythological occasions. You?

**Izzy:** I've never been any good at picking out gifts or flowers and stuff.

**Ivy:** See? No pressure.

**Izzy:** Do you think we under-celebrate?

**Ivy:** No. Instead of celebrating "special" I prefer to appreciate the ordinary. Take Shizuka Yokomizo, for example. Back in the 1990s, Yokomizo sent letters to occupants of random homes whose windows could be

photographed from the street. She asked them to face the window at a given time on a given date, with lights on and curtains open, if they agreed to have their picture taken. Those uninterested simply avoided the window at the time specified. For those who didn't, she took the photograph.

**Izzy:** Is there a Valentine's Day link I'm missing here?

**Ivy:** For a significant portion of the twentieth century, exchanging paper Valentines was conventional. Occasionally, one received an unsigned Valentine, meaning the giver was a secret admirer. In her practice, Yokomizo is like that admirer. The stranger that she chooses at random will never know her but Yokomizo honours the considerate subject at the window with a photograph.



**Stranger No. 21 by Shizuka Yokomizo**

**Izzy:** So Yokomizo's photographs are like unsigned Valentines? How cool.

**Ivy:** Think of all the people you pass on the street, many of them kind, giving, smart, funny, but you'll never have the opportunity to meet. While Yokomizo's work might at first appear to be a metaphor for the distance inherent in the act of photography and the detachment between photographer and subject, it also antithetically disrupts the barriers that keep strangers apart. In Yokomizo's case, it's a connection and disconnection at the same time; a commemoration of an exquisite, though brief, intersection of lives.

**Izzy:** It's like celebrating the one thing you have in common with everyone is life itself.

**Ivy:** Iz, you are a poet.

### Sources

*The Photograph as Contemporary Art* by Charlotte Cotton (2004)



**Stranger No. 10 by Shizuka Yokomizo**

# THE CLASSIFIEDS

## Online Exhibitions



Oak Tree in Eridge Park, Sussex, by Augusta Mostyn before 1857.

### AUGUSTA MOSTYN *The Old Oak Tree*

Lori Pauli from the National Gallery of Canada presents the images and story of Augusta Mostyn. Augusta first exhibited her photographs in 1852 at the age of 22. In later life, she founded a gallery for the exhibition of women's photography. On view at: [www.gallery.ca/magazine/your-collection/the-old-oak-tree-augusta-mostyn?utm\\_source=National+Gallery+of+Canada+Newsletter&utm\\_campaign=78d67dce67-Magazine\\_January\\_2021\\_EN&utm\\_medium=email&utm\\_term=0\\_f15bbe4739-78d67dce67-23080013](http://www.gallery.ca/magazine/your-collection/the-old-oak-tree-augusta-mostyn?utm_source=National+Gallery+of+Canada+Newsletter&utm_campaign=78d67dce67-Magazine_January_2021_EN&utm_medium=email&utm_term=0_f15bbe4739-78d67dce67-23080013)



Mines #19, Edward Burtynsky, 1985

### EDWARD BURTYNSKY *Collection*

The Ryerson Image Centre announced a multi-year donation of photographs by celebrated Canadian photographer Edward Burtynsky. The first instalment of this gift is made up of 142 rarely-seen photographs from the artist's early career. Explore the collection at: [ryersonimagecentre.ca/collection/the-edward-burtynsky-collection/](http://ryersonimagecentre.ca/collection/the-edward-burtynsky-collection/)

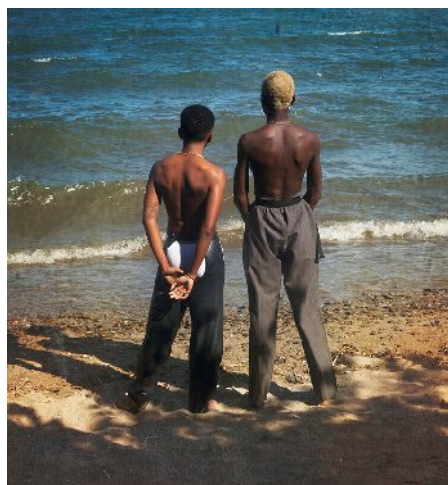
## Online Exhibitions



Fox River, Gaspé, Quebec by Paul Strand, 1936.

### PAUL STRAND AND CANADA *Travels to the Gaspé Peninsula*

Ann Thomas from the National Gallery of Canada presents images done by Paul Strand along with information about Strand's many visits to Canada. On view at: [www.gallery.ca/magazine/your-collection/paul-strand-and-canada-travels-to-the-gaspe-peninsula](http://www.gallery.ca/magazine/your-collection/paul-strand-and-canada-travels-to-the-gaspe-peninsula)



### JORIAN CHARLTON *Out of Many* Gallery TPW

This exhibition pairs vintage 35mm slides from Jorian Charlton's folio along with her family archive from the 1970s and 80s in Jamaica, Toronto, and New York. Her own photographic practice explores the visual references involved in Black aesthetics and Jamaican-Canadian identity. The exhibition speaks to the fluidity of the immigration story, new ways of thinking about Caribbean-Canadian culture, and rediscovers the family album through a contemporary lens. View some of the works online at: [www.out-of-many.ca](http://www.out-of-many.ca)

## Contests



One of last year's winners: Slightly Suspicious by Ania Avadanei.

### ROM WILDLIFE PHOTOGRAPHER OF THE YEAR CONTEST

The ROM Wildlife Photographer contest returns for a sixth year! Whether you're an amateur or professional photographer, the ROM invites you to share your images of the natural world for a chance to win some amazing prizes and have your photograph on display at the museum. Open to all residents of Ontario, both youth and adult categories. Read on to find out about this year's incredible prizes, rules and how to enter:

[www.rom.on.ca/en/exhibitions-galleries/exhibitions/wildlife-photographer-of-the-year-2020/](http://www.rom.on.ca/en/exhibitions-galleries/exhibitions/wildlife-photographer-of-the-year-2020/)  
Deadline: March 21, 2021

## Initiatives



### Ontario Council of Camera Clubs (O3C)

has formed a mandate to provide support and resources to member clubs in order to facilitate the advancement of the photographic arts. They have just set up a Facebook page with the purpose of providing a means for all 36 affiliate clubs to promote upcoming exhibitions, courses, photo tours or other events that would be of interest to club members and the public at large.

You can check out the list of events at:

[www.facebook.com/OntarioCouncilofCameraClubs/posts/108839444547940](https://www.facebook.com/OntarioCouncilofCameraClubs/posts/108839444547940)