



## VICARIOUS VACAY



Neonnoir by Noealz

If someone would have told you back in 2019 that going out at night or planning a trip were off limits for the foreseeable future, you would have thought they were completely insane, right? Yet here we sit, under lockdowns and curfews.

However, as the vaccinated segment of the population grows, there is cautious hope for eventually experiencing life outside the domicile. The internet is the place to do a little research. Photographing his home city of Seoul, South Korea, Noealz (Noe Alonzo) captures streets familiar to him (above) as neon-scapes or "neonnoir," reminiscent of *Blade Runner* but replete with infrastructure investment instead of the decay of a replicant apocalypse. Seoul has been a location for film producers and TV footage but, above all, Noealz likes to demonstrate that the beguiling nightlife possibilities of his nation's largest metropolis have a special place in visual consciousness.

You're imagining you're in Seoul; where do you go? Gangnam district, like Beverly Hills but with style and history? How about the Hongdae district, the fashionable home of K-pop, or the Dongdaemun or Namdaemun night markets? Maybe you're just interested in a solitary midnight stroll? Go ahead. A surveillance network makes the city one of the safest in the world after dark.

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## PHSC NEWS

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



[news@phsc.ca](mailto:news@phsc.ca)

[www.phsc.ca](http://www.phsc.ca)

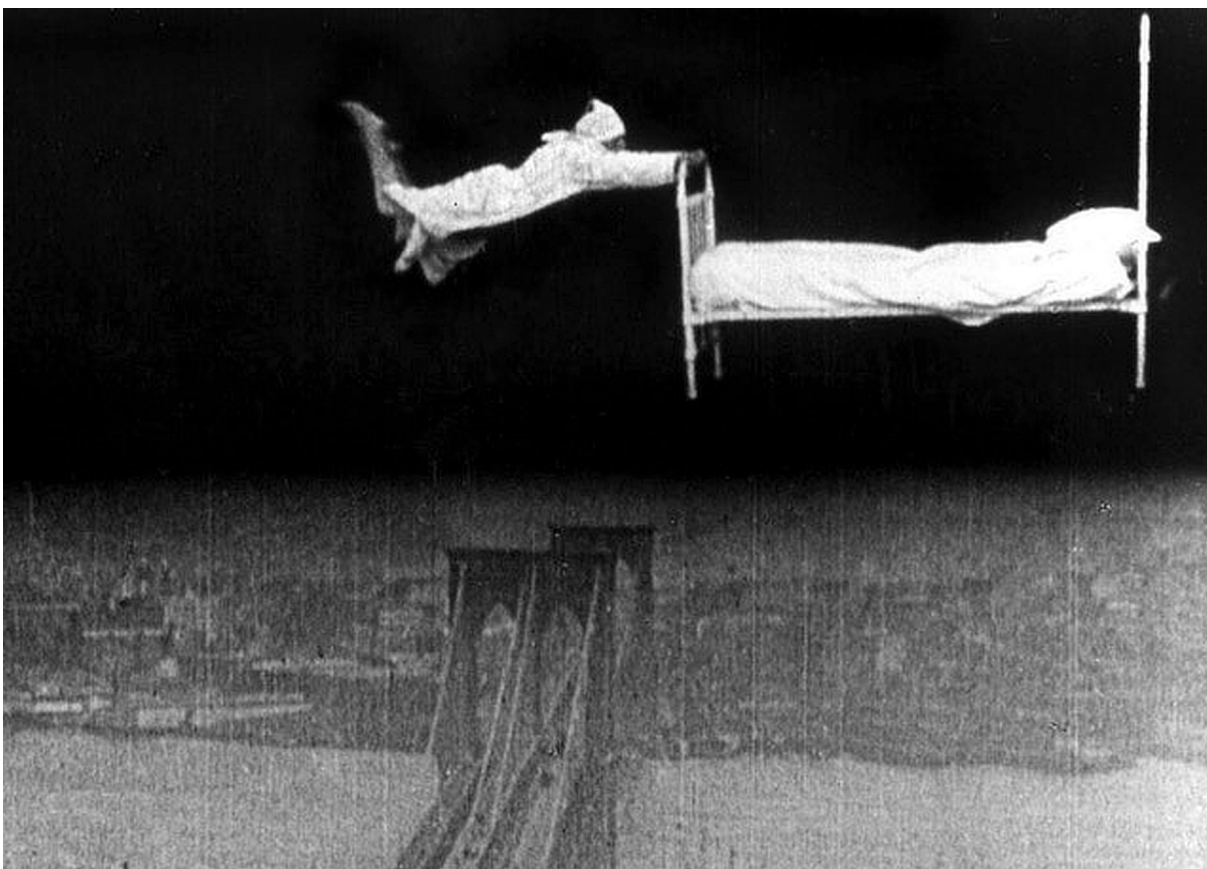
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**Pictured above:** The Candy Camera (mint version with bonus stickers above) is a disposable film camera made by the Candy Camera company in a limited-edition collaboration with Korean online retailer TenbyTen. The camera has built-in flash and comes loaded with 27 exposures of ISO 400 35mm film. Aimed at a teen market looking for the latest fashion accessory, film cameras are making a comeback! Non-digital grainy effects have gained popularity with celebrities such as Blackpink's Lisa and f(x)'s Krystal, who post their analog shots on Instagram.

# PHSC PRESENTS (VIRTUALLY)

## Dream of a Rarebit Fiend (1906)



**This humorous silent pre-WWI film from the Thomas Edison studio shows the ingenuity of early filmmaking when special effects were limited. Too much cheese sauce propels the eponymous fiend into a dizzying nightmare, where Edwardian overindulgence is punished with demonic torture and a cantankerous flying bed.**

This month's PHSC Presents deals with a theme familiar to all still stuck in pandemic uncertainty: nightmares. Tore Nielsen, Director of the Dream and Nightmare Laboratory at the Université de Montréal, has noted that widespread changes take place in how people dream after extraordinary events like earthquakes. She suggests that COVID-19 has had an even greater effect on sleep experience. Some may be getting more shut-eye because of stay-at-home orders but the apprehension and unease of daytime tension results in less than satisfying rest at night.

With this in mind, we thought a humble offering on the lighter side might be in order. Click on the link at the bottom for *Dream of a Rarebit Fiend*, starring John P. Brawn as the fiend, actually just a guy who indulges in melted cheese on toast a little too enthusiastically. The concept for the film follows Victorian notions of gluttony as not only a social and moral faux pas but as a direct influence on dream quality: Dickens's character Ebenezer Scrooge thought there was more gravy than grave in the visit of Jacob Marley's ghost. Despite its production in an era of film infancy, *Dream of a Rarebit Fiend* makes clever use of superimposed film to recreate the lead character's fretful midnight hallucinations. The film is based on a long-running comic strip of the same name, created by Winsor McCay, who ran it in the *New York Herald* from 1904 to 1911 and various other papers between 1911 and 1913.

This offering and others can be found in the Public Domain Review Video Collections. The Public Domain Review is an online journal showcasing curated work which has entered the public domain: human works of the past that are no longer subject to copyright. It also promotes contemporary essays by writers, scholars and institutional curators on historical subjects. The organization is an independent project supported by its readers; to learn more, go to [publicdomainreview.org](https://publicdomainreview.org)

[youtu.be/UhdN7wyK2sY](https://youtu.be/UhdN7wyK2sY)



# STUDENT PHOTOBOOK

## Ryerson's Volumes of Earthly Delights



The Ryerson 2021 First Edition Photobook Awards selects the best in student-created, single-edition bound photography volumes for Ryerson's Library's Special Collections. This is the second year the PHSC has been a proud sponsor and, in the past, we have invited the public to go find the library in order to view these outstanding works. This year, access no longer means getting on a bus and navigating your way through a maze of Ryerson facilities. These award-winning books are available online: click on the links to the right for an up-close look at the talents of tomorrow's photographers and book designers, made possible financially with the help of PHSC memberships and generous donations from the Society's supporters.

[My Mennonite Mother](#) Sarah Bauman (above)

[No, You](#) Freida Wang

[Mapping Colour](#) Abygail De Leon

[Alice for now](#) Anne-Marie Cloutier

[Right here right now](#) Deion Squires-Rouse

[Fag!](#) Tyler Da Silva

[You, the light, and nothing else](#) Christina Oyawale

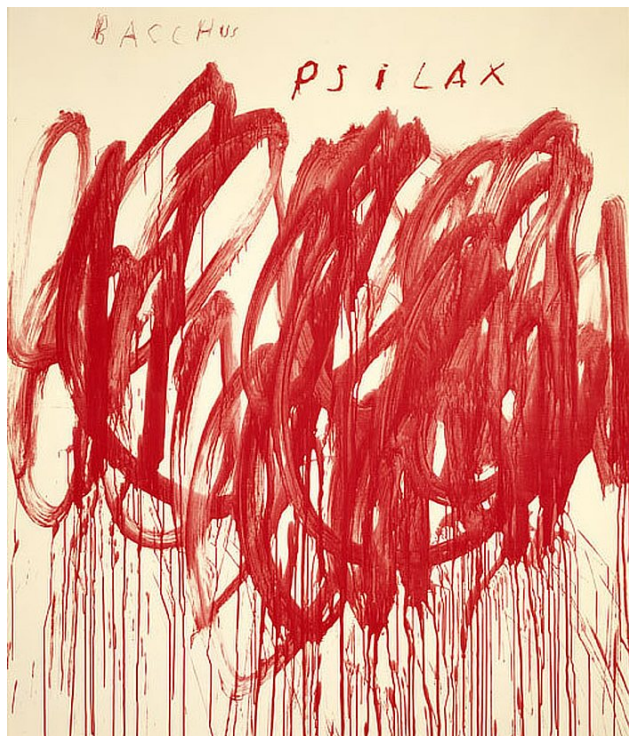
[I beg you to have patience](#) Caeden Wigston

[Plant Kingdom](#) Zhongzhe Ca (images below)



# THEORY INTO PRACTICE

## The Photography of an Abstract Expressionist



**Left: Cy Twombly's painted 2005 Untitled (Bacchus); right: Cy Twombly's photographed 2002 St. Barth's.**

Some visual culture movements are like priesthoods. Take the post-WWII Abstract Expressionists. Made up of mid-century icons like Jackson Pollock and Mark Rothko, it was a movement of symbolic triumph for an America ecstatic about winning the war. Most members of this exclusive group painted gigantic canvases that dominated rooms, full of lyrical drips or mesmerizing fields of colour. When it came to selling these works to post-war patrons who happened to be partial to figurative work, painters and galleries were uniformly religious in insisting that representation was now, and forever, dead. Formalism, honouring process and a painting's surface qualities, was the only valid form of art remaining.

Cy Twombly (1928-2011) joined the high priests of this aesthetic endgame in the early 1950s. Pollock died in a car accident in 1956 and Twombly seemed like a natural to slide into his vacant chair. Having expunged figuration from painting as almost all Ab-Exers did (Robert Rauschenberg would paint things like the American flag but would claim it was only an arbitrary pattern), Twombly's gestural scrawls and often asemic writing: a form of graphic inscription without semantic content, seemed raw and digressive; more Ab-Ex than Ab-Ex standards of the day. Twombly's only statement about his work was brief: "It does not illustrate. It is the sensation of its own realization." It was a theory of creation completely in line with that of any other post-war Expressionist.

You might wonder what all this has to do with photography. Concurrent with earning a reputation as the ultimate bad boy of mid-century American abstraction, Twombly was doing photography in the background. Before you think Alison Rossiter or photograms by Man Ray, realize that Twombly shot still lifes, fruit, a bit of landscape, even flowers; what anyone would call representational or, yes, illustrative work. Since Twombly's art-world reputation had already been established by late in the last century, his photography was given high-end gallery exposure. There seemed to be no reluctance to put what might be thought of as philosophical hypocrisy on display.

Was Cy Twombly a fraud? Did he have trouble picking a side? Scholars undoubtedly crafted theoretical justifications for his painterly draughtsmanship; were they oblivious or dishonest? What about gallery management, assuring buyers of Twombly's undying devotion to abstraction in one moment and a devotion to representation in the next? Judith Benhamou-Huet has pointed to the unnatural partnership between the art market and art itself, often born within the educational institution. The objective of selling art has always been profit; the objective of academia has been to cloak art and the artist in idealistic absolutes. Needless to say, the two often combine in unorthodox ways.

### Sources

*The Worth of Art: Pricing the Priceless* by Judith Benhamou-Huet (2001)



# MEDIA-ROLOGY

## How to Success in Business Without Really Crying



**A still from last month's Government of Ontario video press conference, starring Douglas Ford.**

Many have speculated that Hollywood should get with it and give out an award for the best performance in a choking-back-tears scene for film, series or video, a sort of celebratory category for on-cue ocular effluvia. While some might nominate James Franco's stifled sob in *Pineapple Express* or Steve Carell's leaky eyeballs in the final episode of *The Office*, Ontarians are ready to throw Doug Ford's name in for last month's tour-de-force video presser.

Quarantined in the late Diane Ford's Etobicoke residence, the Premier stepped behind a Government-of-Ontario-rostrum backyard landscaping feature after setting up a camera and studio lighting by himself with no help from anyone who hadn't previously signed an NDA. Mr. Ford's words expressed what every Ontarian must be feeling after 13 months of three serious waves of infection, overflowing ICUs, fear, mounting deaths and precarious wages: that the Premier deserved everyone's sympathy. His dismay was apparent as he explained how he'd been on the job 24/7, following the expert medical advice of donors to his campaign.

While some might suggest Mr. Ford's stuffy nostrils, watery eyes and momentary throat-clearing were a result of the tree pollens Randy hadn't gotten around to raking up, that carefully timed swell of precipitation likely reminded former classmates of the ever-ready display of emotion that time and again kept Douglas from being suspended from high school after a locker search. Hoping that a public relations cry for help might be mistaken for a moment of empathy, the

Premier insisted that if anyone was to blame for the predicament Ontario found itself in, the buck stopped with him. Except, of course, when the buck got restless and landed on vaccine supplies, selfish workers who needed wages so they wouldn't starve, children in playgrounds, people outside, people in cars, people, and the ten doctors who purportedly gave him eleven different answers, because "shut down workplace hotspots" can be taken in so many ways.

The Premier stiffened a pallid upper lip and restated a commitment to serve this great province with an incredibly diverse cabinet of self-entitled narrow-focus white men. He left reporters with the promise of a sick leave benefits package that would be the best in North America. Asked when this legislation might be expected, Ford replied, "we're working on it." Indeed, his government lost no time working on it, repeatedly voting down sick pay legislation put forward by the Opposition. Finally introducing a bill of their own, the Government of Ontario gave the public three hostile-to-apply-for paid days. Best in North America? Only if you plan to buy an engagement ring at Dollarama. Then, like a mugger who takes your wallet, your phone and your shoes but feels good about letting you keep your Presto card, the province went to the media to declare how proud they were of their plan. We can only assume by these measures that the province will be sorry to see their old pal 'VID disappear from an open-for-business Ontario. Otherwise, why work so hard to keep it around?

# EQUIPMENT REVIEW

BY DAVID BRIDGE

## The So Not Treasures from My Collection

We all love those “Treasures from My Collection” articles in the PHSC journal *Photographic Canadiana*. Looking around our personal cubby-holes, perhaps we need to focus more on “Eject from My Collection.” Alas, the Marie Kondo approach to photo stuff just won't do. We're putting on our Camera-Junk-Internet-Influencer hat here to remind you that, like the Trump Presidential Library, some things are just not worth keeping.

### Kodak Carousel Projectors

Sure, keep one good one for showing Uncle Boris's slides. They are marvels of mid-century mechanical levers-and-relays logic but the hipster film shooter group is silent on what you do with your chromes other than scan them. Slide projectors just never will be trendy ever again.



### Ever-Ready Cases for Cameras You Don't Own

Or never want to own. These items may be in mint condition, and may still smell of freshly-tanned petrochemicals. They never fit a different model of camera, so forget housing your Diana in a Leica case. If you have a Leica case, keep it and buy a Leica.

### Big Old Studio Flashes

Many still work, most don't. If you're starting a studio, fine, maybe you can get light modifiers and slaves that fit just in time for the flash tubes to expire. Heavy enough to dent your condo floor, they can often present enough voltage to fry your DSLR. Movie prop house material.



### Cameras that use Discontinued Film or Flash Bulbs

It's not beautiful. Uses 620 film. Why spend time and money re-rolling 120 or buying 620 at a premium to use on tin boxes with balky shutters and meniscus lenses? Maybe give them to your Holga-fan friend for their collection.

If you plan one day to resurrect a flash gun, of course these bulbs are invaluable. Just make everyone sign waivers first, and keep an extinguisher handy for the pyrotechnics.



# WEB LINKS

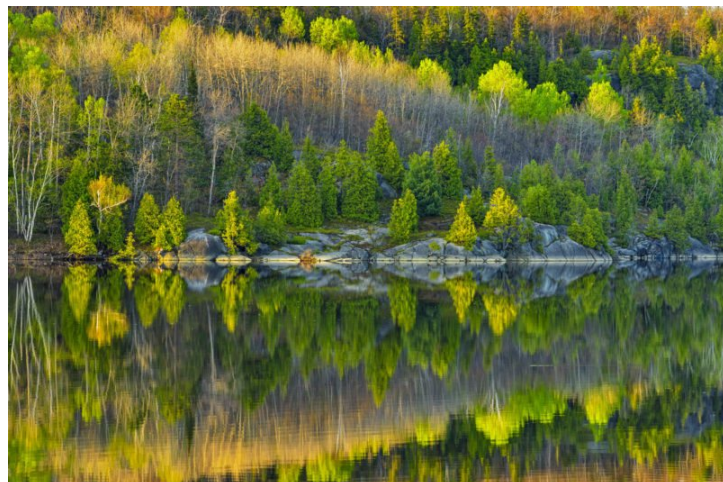
COMPILED BY DAVID BRIDGE

## Scotiabank Contact Photography Festival, 25th Edition, Toronto 2021.

[scotiabankcontactphoto.com/](http://scotiabankcontactphoto.com/)

Every year, CONTACT vitalizes greater Toronto with a vast number of photo-based exhibitions and outdoor installations by Canadian and international artists.

Launching May 1, this year's Festival extends beyond our customary month-long focus to roll out an exciting slate of powerful projects and virtual features throughout the year, dynamically engaging the imagination during these challenging times.



© Don Johnston, Spring Reflections in Simon Lake, 2019, Sudbury, Ontario.



## Camera Rescue: 100,000 Cameras Reached .

[camerarecue.org/100kdone/](http://camerarecue.org/100kdone/)

Back in September 2017, we announced our goal to save 100,000 analog cameras by 2020. Even though we already had saved around 30,000 by the time that idea was formalized, we knew it was very plausible that we would not reach the goal. In fact with our resources at the time it was impossible and we tried new approaches, in which we kept failing during the first years.

## Sony removes remaining DSLTs from its website suggesting the A-mount is all but dead, Dpreview, Gannon Burgett, May 4, 2021.

[www.dpreview.com/news/6728421375/sony-s-removal-of-its-remaining-dslrs-suggest-the-a-mount-is-all-but-dead?utm\\_source=self-desktop&utm\\_medium=marquee&utm\\_campaign=traffic\\_source](http://www.dpreview.com/news/6728421375/sony-s-removal-of-its-remaining-dslrs-suggest-the-a-mount-is-all-but-dead?utm_source=self-desktop&utm_medium=marquee&utm_campaign=traffic_source)

It appears as though Sony has discontinued its remaining DSLTs, suggesting the A-mount era is over. As noted today by Sony Alpha Rumors, Sony's a68, a77 II and a99 II A-mount DSLT cameras are no longer listed on its website and are even disappearing from online retailers. It's unknown when these changes occurred, but based on a snapshot of Sony's camera listing page via Wayback Machine, the listings have been gone since at least April 28, 2021.



Sony's last A-mount camera was the a99 II, which was released in September 2016.

# ZOOMING

BY CELIO BARRETO



Photo by Ryan Parker

## A Conversation with Rita Godlevskis

Editor and Publisher, PhotoEd Magazine

**MAY 19, 2021 - 7:30 EDT**

The migration to online consumption of text and the COVID-19 pandemic have had devastating effects on Canadian magazines, wiping many publications off the map. If there ever was a time to adapt or die, this is it. Rita Godlevskis, Editor and Publisher of PhotoEd Magazine and a pioneer in the rapidly-changing field of online media, discusses some strategies and initiatives for keeping the information industry relevant in the 21<sup>st</sup> century.

Zoom audience questions are welcome.

Register on Eventbrite for FREE tickets:

[www.eventbrite.ca/e/in-conversation-with-rita-godlevskis-editorpublisher-photoed-magazine-tickets-139959082383](https://www.eventbrite.ca/e/in-conversation-with-rita-godlevskis-editorpublisher-photoed-magazine-tickets-139959082383)

Any questions? Email us at [program@phsc.ca](mailto:program@phsc.ca)

This online Zoom event sponsored by the Photographic Historical Society of Canada







## IVY & IZZY

### The Photography of Many Happy Returns

**Izzy:** Okay, I'm going to show you a photograph and I want you to tell me when it was made.

**Ivy:** Oh goody, a guessing game. Is this like the home edition of Dr. Who?

**Izzy:** Maybe it's more like Dr. When. You pride yourself on being able to pinpoint historical periods. So when was this taken?

**Ivy:** Hmm. I see a woman with 1930s bobbed hair in soft waves. The other appears to have her hair in a 1940s snood. The studio setting and arrangement are reminiscent of 1920s French postcards printed in an early silver gelatin process.

**Izzy:** So what's your answer?

**Ivy:** I'd say these were made sometime in the twenty-first century.

**Izzy:** Darn. How'd you guess?

**Ivy:** It's simple. The photographer went to a lot of trouble to evoke the past but didn't quite settle on a period. Also felt something was a bit off with the shoes. Shoes from the 20s generally sport a short slim heel that tapers from the back of the shoe and flares slightly at the bottom. Heels from the 30s don't have the flare but the shoe generally encloses the foot like a short bootie. Shoes from the 40s started showing higher heels. These might be shoes from the 60s or early 70s because the 1960s borrowed style conventions from the 1920s. But it's also possible contemporary footwear was used, although the common heel for a pump is currently

squarish and straight, situated right at the back of the shoe.

**Izzy:** What you know about shoes scares me. But what about the photographic practice of simulating old conventions? Is photography now doomed to just repeat past accomplishments?

**Ivy:** British art historian Geoffrey Batchen discussed that possibility in the early twenty-first century. He didn't quite mention that the entire history of visual representation is one of returns. The Italian Renaissance was about attempting to repeat the visual glories of the Roman Empire. The Neoclassical period (1750-1837) was also a return to ancient Roman motifs. The Victorian era was about imitating the visual forms of the Middle Ages. As I said, the 1960s borrowed from the 1920s but the 1970s were influenced by the 1950s. Style in the current era relies on a range of selections from the previous century. In the end, you cannot say anything about photography's legitimacy without putting it within a larger context of a history of counterfeiting.

**Izzy:** I find that kind of encouraging. So it's not a bad thing to simulate work you admire?

**Ivy:** Imitation isn't just flattery, baby. It's homage.

#### Sources

More images: [www.tuttartpitturasculturapoesiamusica.com/2011/01/retroatelier-ritorno-al-fascino-che-fu.html](http://www.tuttartpitturasculturapoesiamusica.com/2011/01/retroatelier-ritorno-al-fascino-che-fu.html) FaceBook page last updated 2010: [www.facebook.com/RetroAtelier-125021880862219/](http://www.facebook.com/RetroAtelier-125021880862219/)



**RetroAtelier, the Ukrainian collective active c2010. In terms of historical simulations, their images are starting to appear on the internet as originating in the 1920s and 1930s.**



# THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

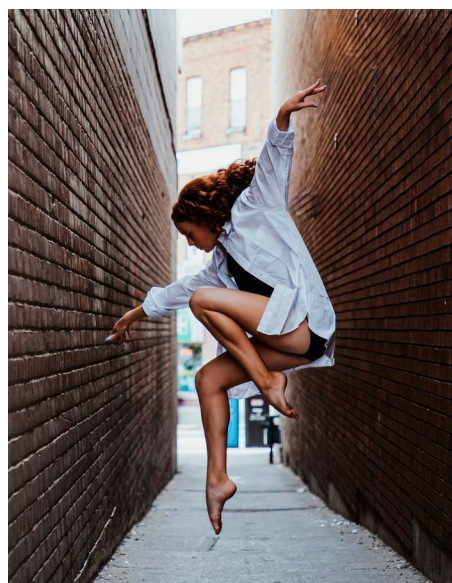
## Contests



### CANADIAN HERITAGE PHOTOGRAPHY FOUNDATION (CHPF) CONTEST

The Canadian Heritage Photography Foundation aims to promote Canadian photography and photographers. We are looking for your pictures! This is your chance to show us your best work and each month's contest will be based on a unique theme. This month's theme is "Life During Covid," starting on April 9 and running until April 24. Participants can upload photographs to enter. See the full contest page at: [www.gogophotocontest.com/chpf](http://www.gogophotocontest.com/chpf)

## Online Edition



### PhotoEd Magazine, Spring/Summer 2021 DIGITAL - FREE EXTRA edition

Check out PhotoEd's latest special 105 page digital extra edition, featuring the work of over 70 great photographers from across Canada, too many to fit into the print edition! (Above by EnPoint Photography) [www.photoed.ca/digital-issue](http://www.photoed.ca/digital-issue)

## Outdoor Exhibition



### CONTACT PHOTOGRAPHY FESTIVAL

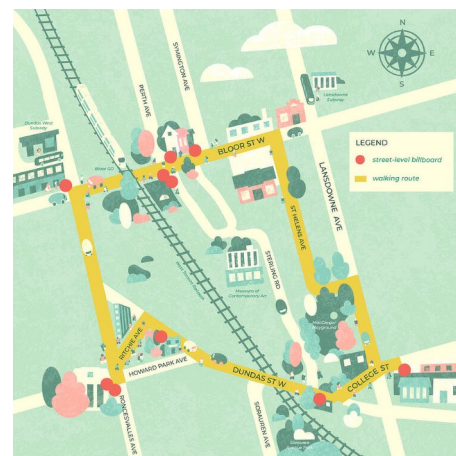
For the 25<sup>th</sup> CONTACT exhibit, ongoing restrictions related to COVID-19 coupled with growing vaccination rates means all indoor exhibitions planned in May at artist-run centres, galleries, and museums may possibly open later this year. In keeping with the Festival's traditional May launch, outdoor installations will be on view in public spaces across the city.

On view:  
**Kim Hoeckele - epoch, stage, shell.**  
 Billboards at Dovercourt Rd. and Dupont St.- May 1 – 30 (see above)  
**Nicole Coon - Pumice Raft.**  
 Billboards at Runnymede Rd and Ryding Ave.- May 1 – 30 (see below)

For up-to-date details go to: [scotiabankcontactphoto.com](http://scotiabankcontactphoto.com)



## Outdoor Exhibition



### SHERIDAN PHOTO GRADWORK

The 2021 graduating class of the Sheridan Honours Bachelor of Photography program entitled GRADWORK showcases diverse perceptions of the conceptual, technical, and aesthetic possibilities of photography as a professional medium. As part of the Scotiabank CONTACT Photography Festival, the GRADWORK exhibition can be seen in 10 outdoor street-level billboards in the Bloor Street W, Dundas Street W, and Sterling Avenue areas of west Toronto from May 3 to May 16, 2021. More into at: [www.sheridanphotography.ca/outdoor-exhibition](http://www.sheridanphotography.ca/outdoor-exhibition)

## Online Exhibition



### TORONTO'S EARLY CHINESE COMMUNITY

Before the pandemic, Myseum of Toronto had the pleasure of sitting down with Historian Arlene Chan to learn about Toronto's early Chinese community and its first settler Sam Ching. Ching became a resident of Toronto in 1878, long before Asian neighbourhoods and communities formed in the twentieth century. Hear about him and what carries his name at: [www.youtube.com/watch?v=ki8Wisutfp8](https://www.youtube.com/watch?v=ki8Wisutfp8).