



WHICH TWENTIES?



A book-matched Colleen Moore, singular image (right) by Everett, 1929.

Much has been made of how closely the 2020s resemble the 1920s. Pundits are predicting the post-coronavirus era (given more vaccinations) will see new approaches to entertainment, socialization, art, music and fashion, like the explosion of hedonism which followed the hardships of WWI and the Spanish Flu. However, they have also pointed to the aftermath of last century's war and pandemic as one of faltering finances and economic depressions, anxiety, anti-masking, xenophobia, racism and the politics of me-first isolationism.

As easy as it might be to accept these assessments, we might also consider how the 2020s may be different. In terms of entertainment and socialization, the possibility of ever-emerging variants may cause even the vaccinated to continue avoiding crowds. Thus Zoom and "pull" entertainments like streaming will stick around. New approaches to music? The times that follow may prove that consumers who needed the reassurance of classics out of rock's history instead of new releases might not break the habit. New fashions? The uptick in purchasing and wearing vintage likely won't fade any time soon. Photography? No revolutionary tech or techniques seem on the horizon. In other words, if aspects of now fail to match up with the experiences of the past, there may be a chance that we can alter the ways in which we unfortunately seem the same.

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PHSC NEWS

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Pictured above: The All-Distance Ensign Houghton-Butcher of Great Britain, circa 1927. A jaunty consumer camera with a meniscus lens and a three-stop capacity. It took 120 roll film and had two positions for subjects 10 feet and over and under 10 feet, the nearer distance for which the lens pulled out from the camera front. Film advance was indicated in a red window and the unit featured a built-in socket for a tripod attachment. Manufactured in black and brown, but also red and blue finishes, the Ensign attempted to attract a generation disassociating itself from the values and trauma of the previous decade.



The Outdoor **FALL CAMERA FAIR**

Saturday, October 2, 2021

TRIDENT HALL PARKING LOT

(washrooms on site)

145 Evans Avenue, Toronto

10am to 3pm

FREE ADMISSION! FREE PARKING!

Outdoor hot pierogi lunch counter at 11:30am!

Clint Hryhorijiw - Chairman - fair@phsc.ca

Details at www.phsc.ca

This event will be governed by COVID-19 restrictions in October.

Presented by the Photographic Historical Society of Canada



PHSC PRESENTS (VIRTUALLY)

For Love of Bob and Hokusai's Great Wave



Hokusai's Great Wave off Kanagawa: an ocean-scape that symbolized coming change in feudal Japan.

This month's PHSC Presents is a tribute to Robert Lansdale, known affectionately around here as Bob. He passed away unexpectedly this past July. Lansdale eulogies have poured in from friends and colleagues Bob had in photographic societies around the world. We could, of course, offer our own recap of his life as an engaged and engaging photojournalist who chased after exciting newspaper assignments in exotic locations. Instead, we've chosen to honour Bob by revealing something known only to his closest friends: his passion for Ukiyo-e, the art of the Floating World.

Bob was an avid collector of the prints that comprised the people's art in Japan, roughly between 1639 and 1853. When the Tokugawa Shogunate closed Japan to Europeans in the seventeenth century, making entering or leaving the country punishable by death, the population's attentions turned to art and entertainment as diversions in a locked-down world where time seemed to float by. Attending Kabuki theatre performances gave audiences a taste for the woodblock prints that featured its performers, the celebrities of their day. As the prints were manually mass-produced, they could be bought for the price of a modest lunch and collected within almost all budgets. Ukiyo-e artisans earned reputations by producing the most eye-catching, sumptuously detailed pieces, intentionally designed to attract marketplace browsers.

Katsushika Hokusai (1760-1849) was one such artist. Known simply as Hokusai, he spent the early part of his career illustrating sensational Kabuki personalities. But the most brilliant and lasting example of his work is one in which no actors are present. The Great Wave off Kanagawa, known simply as the Great Wave (above), was completed somewhere between 1820 and 1829 and published between 1829 and 1833. There are few who haven't seen this incredibly lyrical piece, even if they aren't familiar with Japanese art, because the image has enjoyed continuous reproduction on posters, book covers, T-shirts and even housewares. Bob undoubtedly noticed the similarities between being confined in the Floating World and being housebound in our own time and would have loved this video. Here's to you, Bob. Click on the link below to watch the 17-minute Great Wave episode from James Payne's YouTube series, *Great Art Explained*.

[aeon.co/videos/how-hokusais-great-wave-emerged-from-japans-isolation-to-become-a-global-icon](https://www.aeon.co/videos/how-hokusais-great-wave-emerged-from-japans-isolation-to-become-a-global-icon)

This film is sourced from Aeon, a bi-monthly registered charity digital magazine committed to circulating thought-provoking essays and video by leading authorities on science, philosophy, society and the arts.

LONG-DISTANCE LAB

A Gem of a Commercial Photographer



Van Cleef & Arpels Necklace With Fish, New York, 1963.



Untitled, 1982.

Photography students heading back to any Canadian university in the process of being re-named are always in need of a photo practitioner to emulate for a studio class or analyze for a paper. Hiro is worth considering. Born Yasuhiro Wakabayashi in Shanghai, China to Japanese parents, Hiro moved to New York in 1954 and picked up an apprenticeship with Richard Avedon. By the end of 1957, his ability to innovate launched his own career, earning him lucrative commissions from top fashion magazines. Hiro's work was uniquely in tune with a temporarily affluent middle class and trends in neo-surrealism. He was easily identified by spare, unexpected yet lavish contrasting visual elements. He died this past August at the age of 90.



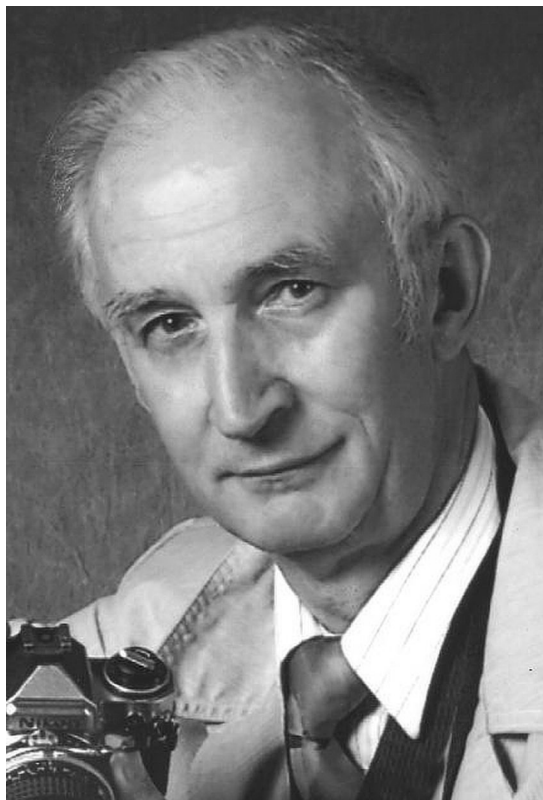
Harry Winston Necklace, New York, 1963.



Beauty in Strength, New York, 1964.

REMEMBERING

Robert Lansdale (1931-2021)



It is with deepest regret that we inform of the passing of Robert Lansdale in July of 2021.

He was a beloved and inspiring photographer, researcher, journal editor and friend to all at the Photographic Historical Society of Canada.

He will be profoundly missed.

John Kantymir (1966-2021)



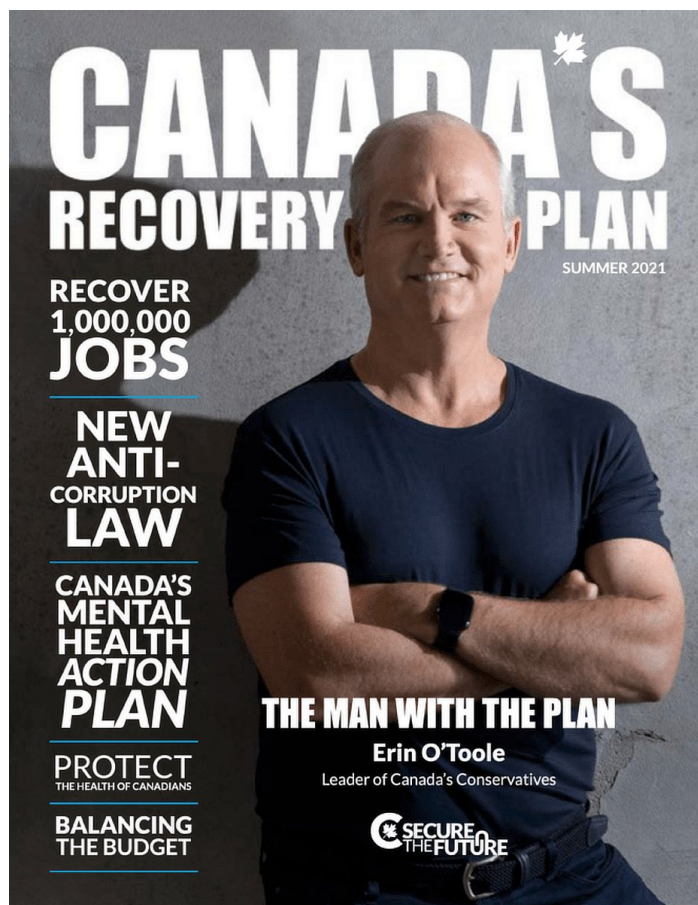
It is our sad duty to also announce the passing of John Kantymir, before his time, in July of 2021.

He was a unique and dedicated contributor, collector, a kind and generous colleague and vice-president of the Photographic Historical Society of Canada.

We offer our heartfelt condolences to his family and all who knew him.

MEDIA-ROLOGY BY SONJA PUSHCHAK

Willful Wonks and the Erin O'Toole Campaign Factory



From fab abs to dad abs: either Erin O'Toole has been photoshopped (left) or his personal trainer owes him a refund.

The federal election campaign has been in gear for a while so stuff is surfacing and disappearing quicker than sale prices on Amazon. Thus it might be the right moment to recall some early political media that tore the gift wrap off the character of a particular party.

It seems Erin O'Toole kicked off his federal campaign with a clip borrowed from 1971's *Willie Wonka and the Chocolate Factory*, the one starring Gene Wilder. O'Toole's comm guys superimposed Justin Trudeau's head on the body of Julie Dawn Cole, the girl who plays Veruca Salt. It appears they envisioned it as a symbolic representation of O'Toole's media acumen, if homophobia can be construed as a synonym for acumen.

The attack ad was awkwardly reminiscent of Monty Python without the talent, production skills, or sense of humour. That's because O'Toole signed up the British communications specialists who pushed Brexit to execute it (see June 2021 NEWS). Why Willie Wonka? Maybe someone from O'Toole's team was buying arch supports at the drugstore and noticed the half-century-old movie on a magazine cover. Perhaps O'Toole's wonks thought the "a" at the end of Wonka was a typo. It could be that the O'Toolompas thought nothing says we're hip like a movie

that bores eleven-year olds. Did a member of the UK brain trust actually remember Cole's mediocre musical number with fondness? The answer may lie in the sadly dated sensibilities of the party's think tank.

Yet the video's core message was deceit, meaning the concealment or misrepresentation of the truth, so let's step outside the Wonka ad to explore that. For example, it's obvious that O'Toole's head has been deceitfully photoshopped onto the body of a not-O'Toole buff dude on the work of fiction entitled Canada's Recovery Plan (see above). Then there's the O'Toole downplay of the importance of vaccinations while saying an election in a pandemic is dangerous. O'Toole's childcare plan? Give tax rebates to higher-earning one-income households but do little for families where both parents need to work. "Choosing" to pay in his healthcare plan? The wealthy get care while everyone else doesn't (the infamous two-tiered system). The even more reprehensible? O'Toole still furtively contemplates fiddling with bans on semi-automatic weapons to make them more available in Canada. It appears he feels we need more American-style mass killings like the École Polytechnique and Portapique, Nova Scotia. That's why O'Toole called in the Brits: who better to pull that fine English wool over voters' eyes?

EQUIPMENT REVIEW

BY DAVID BRIDGE

I was Going for Gold, Then I Opened the Box

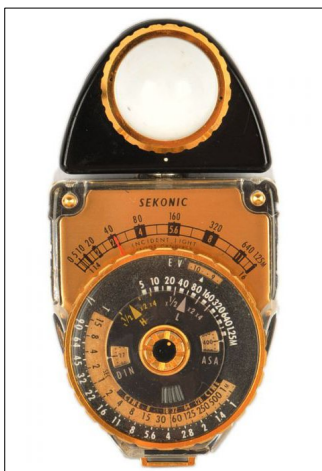


The gold box and the Certificate of Authenticity built frenzied anticipation. But the meter? Missing in action.

Just as the patriarchal sponsorship extravaganza known as the Olympics trotted out its last shiny medal, this summer's equally magnificent PHSC Trunk sale produced another gold winner.

We are not exactly sure what the appeal of gold-plated camera equipment is; PHSC lab scientists will remark on the general softness and unsuitability of gold for anything useful. It would be an exceptional day when anyone might be spotted actually using (or even wearing) a gold photographic accessory. Somehow, these periodic gold things remind us of the "collector's edition" commemorative plates of yore, "guaranteed to increase in value" while on a shelf at Value Village.

But there it was, a pristine faux gold leather cardboard box, imprinted with a gold "Sekonic" on the lid and a gold sticker with serial number on the front. Inside, grey (sorry, platinum) satin set off another gold inscription, a proud "One million 18K commemorative edition model L-398. One of 2,000." Of course, also included was a "Certificate of Authenticity" signed by the president of Sekonic himself. Indeed, the significance of the 2,000 count is lost in time, but surely those certificates gave Mr. Sadakazu Anmi writer's cramp.



Facsimile of the lost "One millionth" Gold edition.

Also inside was a calibration card and a somewhat pedestrian L-398 instruction manual. But the biggest mystery was the missing meter.

We presume anyone blessed with such a special item would keep it even if it was non-functional, probably within its presentation box. We doubt the owner was fleeing insurrection with room for only their passport and an unboxed meter. If you once owned L-398 serial no. 1001934, please contact us to explain.

But wait! There's more. The venerable Sekonic corporation, wanting to inject even more excitement into the glittering world of stand-alone light meters, has recently announced a new commemorative L-398 version. What to do to surpass gold? The new meter sports a



The "Burgundy and Gold" 70th Anniversary edition.

"Burgundy and Rose Gold" finish to celebrate Sekonic's 70th anniversary. To quote petapixel, "It will ship in a Japanese lacquer box with an interior cushion for safe storage, a special leather case and strap, and a 70th anniversary edition plate." With a limited production of only 700 units, we assume that those who need this will not be disturbed by its rumoured \$500 US price tag.

We only ask that you keep the meter with the box.

WEB LINKS

COMPILED BY JOHN MORDEN

The TTC: 100 Years of Moving Toronto, from the web exhibits of the Toronto Archives.

www.toronto.ca/explore-enjoy/history-art-culture/online-exhibits/web-exhibits/web-exhibits-transportation/the-ttc-100-years-of-moving-toronto/

In recognition of the 100th Birthday of the TTC, the *Toronto Archives* has dug deeply in their records and put together an interesting and extensive web exhibit of photographs, ephemera, documents, advertisements and stories about the TTC, covering the last 100 years. A tantalizing source for ferry, bus, trolley, streetcar and subway aficionados. Call it a deeply moving exhibit.



How Vintage 16mm Cameras Work!

youtu.be/tzrAM-pKErA

If you want to know more about vintage 16mm movie cameras, watch this 24 minute video in which Shawn from the Adam Savage *Tested* channel on *YouTube* gives you an in-depth look at how the Bolex H15 Supreme and the Bolex H-16 Rex 5 actually work. Great introduction to basic Bolex know-how, covering the operation of shutters and viewfinders, and he's not finished until you know how to wind the camera, load film and shoot clips. Also explains how the Rex 5 does stop-motion capturing for all you retro animators.

Incredible cameras just to look at for their design, precision and quality of workmanship, Shawn's love of the old technology will have you wondering if you should add these leatherette-and-aluminum beauties to your collection.

David Lynch used the first motion picture camera, a 100 year old Lumière brothers' Cinématographe, to create this short film in 1995.

www.youtube.com/watch?v=aJE0IrDNxsY

He called it "Premonition Following An Evil Deed" and it comes with a behind-the-scenes with Lynch himself. Lynch was part of a project in which forty international directors were asked to make a short film using the original Cinématographe invented by the Lumière Brothers, working under conditions similar to those of 1895. There were three rules:

- (1) The film could be no longer than 52 seconds.
- (2) No synchronized sound was permitted.
- (3) There could be no more than three takes.

The results run the gamut from Zhang Yimou's convention-thwarting joke to Lynch's bizarre mini epic.



ZOOMING

BY CELIO BARRETO



Archiving Photography During a Pandemic

Stephanie Normand, Head Archivist at CHPF
Nicole Plaskett, Executive Director

SEPT 15, 2021 - 8:00 EDT

The Canadian Heritage Photography Foundation has worked tirelessly during pandemic lockdowns to preserve and digitize important Canadian photography. This presentation will highlight recently digitized images from their collection, including the work of CHPF founder George Hunter, RCA. Stephanie and Nicole will also provide a look at online exhibitions to be unveiled later this year.

Register on Eventbrite for FREE tickets:

www.eventbrite.ca/e/phsc-presents-the-canadian-heritage-photography-foundation-chpf-tickets-165370825591

Any questions? Email us at program@phsc.ca

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





IVY & IZZY

The Hidden Potential of the Kruger Effect

Izzy: I understand we're supposed to discuss something called the Kruger Effect. I don't believe I'm familiar with it.

Ivy: Actually, it's a term I've invented.

Izzy: Is it when you can't tell dreams and reality apart?

Ivy: No.

Izzy: Is it about people dreaming about a guy in a fedora and a red-and-black striped sweater wearing a glove with razors...

Ivy: No.

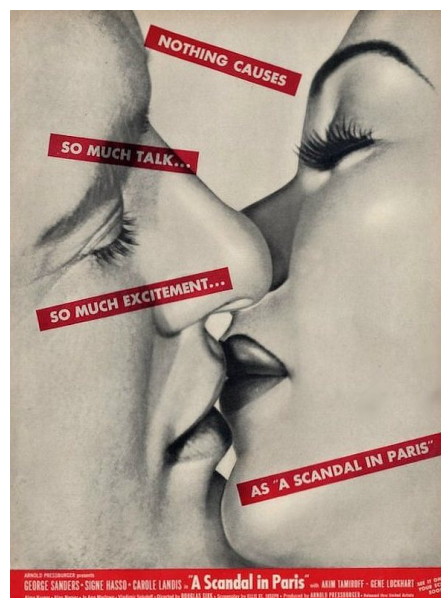
Izzy: ...and everybody dies horribly?

Ivy: You're thinking of Freddy Krueger. Different spelling.

Izzy: I feel inadequate at this moment. Okay, the moment's passing. What's the Kruger Effect?

Ivy: Let me explain it this way. The average person sees dozens, maybe hundreds of images every day. If you happen to be an historian or an artist or photographer, you see even more. Most of these will inspire only indifference and nothing will stick with you, psychologically speaking. But what are the chances of one example, one seemingly inconsequential piece of cultural production, essentially a throwaway by some guy you never knew, not only sticking with you but sparking the conception of a series of important works, and maybe even your entire career?

Izzy: Intriguing. I guess it happens. Why call it the Kruger Effect?



Movie poster for *A Scandal in Paris*, 1946.

Ivy: I've named it after Barbara Kruger, the photographer, conceptual artist and collagist who I theorize turned a chance encounter with someone else's work into a body of the most significant feminist statements of the twentieth century.

Izzy: You theorize. You don't know for sure?

Ivy: No. But a while ago, I came across a movie poster for a 1946 film called *A Scandal in Paris*. The graphic similarities between Kruger's work and this item are quite striking. I would almost venture to say this piece seems to be a template for the famed Kruger format.

Izzy: You say this poster was made by some guy Kruger never knew. Okay. But I was just looking at the credits at the bottom and there's an Alma Kruger listed. Is it chance if a relative lets Kruger know of the image's existence?

Ivy: Yes, because there's no way of predicting what effect any visual will have on a person. It was up to Kruger to see the potential in its raw components. She did and I'm grateful.



Your body is a battleground by Barbara Kruger, 1989.

THE CLASSIFIEDS

COMPILED BY JOHN MORDEN

Camera Show

RANGE FINDER

Le Montreal Camera Show

GREAT BARGAINS • UNUSUAL FINDS

Sunday, Sept 19, 2021

9:30 a.m. to 2:30 p.m.

Admission: only \$7 per person

Marriott Courtyard Montreal Airport
7000 Place Robert-Joncas
Montreal, QC H4M 2Z5By car: Hwy 40 exit Cavendish N
Public transit: Côte Vertu metro, 121 bus

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Galleries



Dorothea Lange, *Argument in a Trailer Court*, c1943.

BREAKING THE FRAME

Experience the unexpected at the ROM's debut of *Breaking the Frame*, featuring more than 90 original and vintage prints from the Solander collection, including unconventional work by Malick Sidibé, Ansel Adams, Diane Arbus, Henry Fox Talbot, Robert Frank, and Dorothea Lange. Images compiled to push our understanding beyond the ordinary. *Breaking the Frame* runs until Sunday, January 16, 2022, with timed and ticketed entry only. More info at:

www.rom.on.ca/en/exhibitions-galleries/exhibitions/breaking-the-frame

Online Event



IN MY BACKYARD

Join Toronto-based Documentary Filmmaker Jamie Fleck's newest project on the Urban Agriculture Movement. Premiered online on September 12th 2021 from 7-9pm.

Contact: info@fleckpro.com

Tickets on Eventbrite:

www.eventbrite.com/e/in-my-backyard-premiere-tickets-166707329109?ref=eios

Online Exhibition



Katherine Takpannie, *Our Women and Girls are Sacred 2*, 2016.

LENS-BASED ART: THE NEW GENERATION PHOTOGRAPHY AWARD 2020 AND 2021

The 2020 and 2021 winners of the New Generation Photography Award attest to photography's broad expressive capacity. Straight documentary conveys issues of social urgency while other works mix photography's descriptive capacity with narrative strategies to present personal journeys. Currently on view at the National Gallery of Canada and Ryerson University until November 14.

www.gallery.ca/magazine/exhibitions/lens-based-art-the-new-generation-photography-award-2020-and-2021

Online Exhibition



INTO MOTHERHOOD: PHOTOGRAPHS BY ALEGRA ALLY

This exhibit offers three engrossing portfolios to explore the diverse meanings of motherhood across cultures. One series focuses on coming-of-age rituals in Namibia among Himba women, while another follows a Kosua woman of Papua, New Guinea, who must traditionally leave her village to give birth in the forest away from her husband. Finally, as the women reindeer herders of Siberia must migrate with the changing seasons, young mother Alena must deal with preparations for giving birth to a second child. Ally's photographs not only highlight the similarities and differences of motherhood wherever they find interpretation in the world; they also demonstrate how human ingenuity constantly adapts in the struggle for survival.


www.photoxford.org/whats-on/exhibitions/into-motherhood