

In This edition:

- December 14th Meeting Highlights
- November 30th Meeting Highlights
- November 30th Seal awards
- Corrections
- Letters to the editor
- Future Meeting dates
- Key Contacts
- Announcement

December 14th Meeting Highlights

- courtesy of Tom Yates

December 14 was our Seasonal/Holiday/Christmas/Whatever Meeting. As you can tell, I don't know what to call it! For most of my life in the Forum it was called the Christmas Party. It has taken several forms over the years, being much more of a 'party' in the 70's and 80's ... a 'Social Event with Photography' rather than a 'Photographic Event with Additional Guests' as it is today. It also had a greater level of attendance by members and more members had guests (Spice, plural of spouse?)

With about the same number of TFF members as we have today there would be 25-odd members present with 15-20 guests. What does this change mean? Frankly, I don't know. It may simply be another manifestation of the kind of changes we see in society at large, and other changes that have taken place in TFF photography over the years. Too often the past is considered 'better' (usually by the oldest members) when the right word is 'different'. So we had a different kind of party, members and guests had a good time and went home happy. I guess it doesn't matter a lot what it's called as long as it works. And it did.

I think the count of folks at the event was 18 members and 11 guests ... that's pretty close, anyway. It was good to see lifetime members Anna Lempicki and Paul Fitzsimons in the lists. We had about 16 members prints on display in our rotunda. Guests voted for their favourite print.

President, Avi Cohen came well stocked with wine prizes and each rotunda display winner received a bottle for their efforts. Carm Griffin, Lawrence Sitwell, Andre Kleyhans and Simone Koffman were awarded bottles of wine. Finally David Leung received a bottle for having the print that received the most votes. Well done, David!

Avi had a little trouble getting people to sit down for dinner, and then more trouble getting them to stop talking to view prints in the lightbox. It seems they were having a good time and enjoyed the dinner.

Twenty prints went through the lightbox with Avi acting as Moderator. With only a little encouragement needed on his part, all prints were awarded 'Christmas Seal' status. We had seasonal prints, not-too-serious prints, big prints, small prints: the whole gamut. Of special note were: James Knowles, who has been known to present large prints on occasion, had (probably) the largest print I have ever seen try to fit in the lightbox. I wasn't just big ... it was lauded by all who made comment. White Sands is a big place with a big sky and this print said it all! David Leung had a print that was just as wide but not as tall, and it certainly covered a lot of real estate. The scale was huge, the people and cattle sometimes little more than specks. Marvellous! Michael Anderson provided 2 prints to give us 'Homage to Edward Steichen'. Michael photographed New York's Flatiron Building this year to replicate a photograph taken by Steichen over 100 years ago. What a treat to see ... and to be able to note the similarities and differences 100 years can produce. Great project, Michael!

Barbara Effer brought one of Ray's fine portraits for us to enjoy. Jim Curtis, Kas Stone, Judy Griffin and June Yates all brought prints that gave us interesting discussion and enjoyment. The last bottle of the evening was awarded by Avi for the comment that got the biggest laugh ... and it went to Jim Curtis for a comment he made about Sue's print.

'Twas 12 days before Christmas (hmmm ... isn't there a song about that?) and the evening brought a fine finish to 2011. Look forward to 2012!

Members

Andre Kleynhans
 Anna Lempicki
 Avi Cohen
 Barbara Bender
 Carm Griffin
 Carol Rooney
 Craig Lauder
 David Chun
 David Leung
 David Stone
 James Knowles
 Lawrence Sitwell
 Michael Anderson

 Paul Fitzsimons
 Simone Koffman
 Sue Curtis

 Tom Yates
 Vince Sheridan

Lightbox Print

Wally Newman, Arniston

 Akko
 Ass Kissing
 Colourful Christmas
 Winter Walk
 After the Storm
 Mountainside Farm
 River of Nine Curves
 The Fall
 White Sands
 Flight
 Flat Iron 2011, Homage to Edward Steichen

 Can You Hear Me Now?
 Remake of Gold Seal Print circa 1994
 Sedum in Winter
 Victorian Outlook

Guests

Judy Griffin
 Jim Curtis
 Audrey Fitzsimons
 Judith Eger
 Anne Anderson
 Ching Leung
 Kas Stone
 Pat Stone
 June Yates
 Barbara Effer
 Gail Sheridan

 Christmas in the Country
 Wupatki Ruins

 Season's Greetings

 Skagit Valley
 Portrait

Wine winners from the panel display:

Dunes and Camels	David Leung	Won
The Wings	Simone Koffman	Placed
Ready to Ride	Andre Kleynhans	Placed
Windswept Dunes	Carm Griffin	Showed
Red Rocket	Lawrence Sitwell	Showed

Laurel and Hardy trophy:

Jim Curtis

November 30th Meeting Highlights

- courtesy of Tom Yates

The November 30th meeting was well attended with 26 of our 32 Active Members present. In addition we had two guests: Kas Stone and Barrie Aravandino, both accomplished photographers, who made useful contributions to the print discussion.

Ralph Brunner was Moderator leading the discussion of 22 prints. Twelve Gold Seals were awarded, eight Silver Seals and two prints were considered 'No Seal'. Included in the Gold Seal group was David Leung's print 'Dunes and Camels' featuring a desert in Mongolia and a backlit line of Bactrian Camels. Nice, very nice.

Several of the prints presented during the evening were titled 'No Title/Untitled'. Members should be aware that if the maker wishes to not provide a conventional title for the print there should be some kind of 'Identifier'. The Identifier (number/letters/ whatever, meaningful or otherwise) enables the Secretary to have a unique identity for the print, provided by the maker, in the Forum's records. In accord with Stan Stych's recent writing in Snapshots the 'Untitled' photograph may better allow the viewers imagination to roam freely and create a personal connection to the print that a formal, directive title might preclude. It's up to the maker.

President Avi Cohen reminded members to pay for attendance at the Dec14 meeting (is it OK to call it the Christmas Meeting?) in advance, at \$30/Member and the same fee for Associates and guests. Active Members can bring a print that was presented to the Forum during 2011 for display. Associates/guests will cast ballots to select favourites from this displayed group. Makers of the favourites will be rewarded in a manner that is probably wet and alcoholic.

After dinner we will assemble as usual in front of the light box. It's a No Seal format for discussion that will include prints for Active members, Associates and guests. If the entry is similar to past years we will see seasonal prints included in the selection ... and maybe even a bit of humour.

The plan is to serve dinner at 7:00 pm, allowing time for members and guests to view the display of prints and socialize as they wish. Beer and wine will be available in the normal manner and members can bring a personal bottle of wine if they so choose and pay a \$10 corkage fee.

November 30th Gold Seal Prints

Andre Kleynhans	Unto Dust
Avi Cohen	Untitled NG1817
Barbara Bender	On A Roll
Carol Rooney	The Dance
Craig Lauder	Laura #2
David Kennedy	St James Cemetery, Orillia
David Leung	Dunes and Camels—unanimous Gold
Kathy Keates	Untitled 301111
Michael Anderson	Portrait of a Mannequin
Pavel Muller	Two Provinces Meet Under a Cloud
Stan Stych	Untitled 1104

November 30th Silver Seal Prints

Judit Gaal	Franz Josef Glacier
Margarete Brunner	Impact
Marvin Cooper	Untitled
Mord Shapiro	Melk
Ralph Brunner	Continental Drift
Simone Koffman	Untitled

November 30th No Seal Prints

Lawrence Sitwell Winter Wind

Editor's note and apology: Many thanks to Tom Yates and James Knowles for providing the content for this double issue of Snapshots. Please note that I have included Tom's summary of the November 30th meeting, as is. Consequently some of the information that summary appears in this issue, as dated (which it is).

The editor regrets the lag in issuing Snapshots and his absence from the last three meetings, due to a particularly savage bronchitis. He is looking forward to a healthier New Year.

Corrections

Tom Yates provided the following correction/update to our November 16th Snapshots via Andre Kleynhans

Our November 16 meeting had 21 members present plus 5 guests. Some guests were familiar to us: Joan Bain, Kas Stone, June Yates. Andre brought two guests: Lanz von Hörsten and his partner, Kristen Barrett from Cape Town, South Africa. Both are photographers with Lanz's work being widely published in South Africa and represented by Getty Images.

Lanz is a professional tour guide and together he and Kristen run Expanded Vision Tours offering custom tours of Southern Africa (See their website www.expandedvisiontravel.com which includes some of Lanz' images). These guest additions brought some new insight to the print discussions.

Michael Anderson was our Moderator for the evening, taking us through 20 prints, on schedule. He chose to use the 'Maker and Title at the beginning' process for the evening. Six of the prints received Gold Seal approval, including Andre Kleynhans 'Ready to Ride' that had a Unanimous Gold vote.

Please advise me of any inaccuracies and I will redistribute a corrected version (stockwellr@rogers.com)

Letters to the Editor

ON TITLES IN PHOTOGRAPHY

- **Andre Kleynhans**

Thanks Stan for kicking off on the topic of titles. I liked your analogy of matting to clothing but I am not sure about their being non-labelling. A dandy is after all labelled by his attire and for that matter, a nude by hers/his. I think clothing like matting, can inappropriately draw attention to itself rather than complement the wearer.

Most importantly, I think titles are almost always secondary, never primary, and hence a great image should be able to survive an unfortunate title, and should be taken with a grain of salt. Of course as soon as you make an absolute statement like this about anything related to art, you will be proven wrong, made a fool of and someone will tell you they love salt on their grains. And sure enough, I read this evening about an acclaimed series of photographs of grey skies given meaning entirely by their geographic contexts as identified in their titles – with the terrifically deep inference that we are all united worldwide by grey skies. Of course, I was speaking about great images!

Less importantly, I think of other art forms – take music. In the case of music with lyrics, invariably the title is a key phrase from the lyrics. Not particularly suggestive and often quite opaque. But every song has a name, for the record at least and pun unintended – you never get “untitled” songs. The comparison with instrumental, and particularly programmatic music, is probably more apt. Dvorak’s “New World” and Beethoven’s “Pastoral” symphonies, Smetana’s “Di Moldau”, Schubert’s “Trout” Quintet and Gershwin’s “An American in Paris” would be a definite problem if the music rather evoked rich images of India or Scarborough. “A Whiter Shade of Pale” is a great title *per se* for great music lifted wholly from the repertoire of J.S. Bach, and so too is Miles Davis’ “Freddie Freeloader” a wonderful title. One version of its provenance is that it was named after an individual who would frequently try to see Davis performing without paying. Interesting, yes, but arbitrary in relation to the music. Conclusion: how important are titles to music? Answer: it depends!

Letters to the Editor - continued

Finally and least importantly, I think of my own process. My recent Forum image of passengers in front of a moving TTC train was a particular challenge. To me the key element of the image was the positioning and attitude of the four figures in relation to the moving train. We know there are similar souls on that train, but they are not apparent to us and the train itself is wholly blurred, and the situation- fully dynamic, fleeting and mundane in life is frozen for all time in the photograph. And of course from a photographer on that train a reverse shot at the same instant would have the riders on the train and the train itself materialize, consigning my subjects to the blur. So I played with “Relativity” and “Parallel *Universes*” and lots of other combinations borrowed from the recent Nova physics series. (See my last article). All pretentious, all spoon-feeding, all rejected. OK, I would sleep on it. In the morning, and in the shower.... Bapkis, zilch, fokol! Moments before adding it to the pile: deep inspiration: “Ready to Ride”

As Charlie Brown might say - Give me a break!

André Kleynhans

A Contribution to the Great Title Debate

- **Kas Stone**

If photography is merely a “visual medium”, then I agree wholeheartedly with Stan’s assessment: the image should stand on its own, and a title is, at best, unnecessary, and at worst, misleading.

However, if photography may be defined more expansively – as communication – then surely an image may be permitted to benefit from a witty or illuminating title, as it does from an attractive mat or an unusual aspect ratio.

Of course the photographer may feel that his image communicates everything he wishes it to communicate without encumbering it with a title. Or he might not feel linguistically competent, or may not wish to expend the mental energy required to come up with a truly fitting one. In such cases, “Untitled” is an excellent option, and certainly better than the

Letters to the Editor - continued

hackneyed choices so often slapped on photographs.

However I would argue that there are many instances when the viewer's appreciation of an image is indeed enhanced by its title, and that an apt description or ironic turn of phrase could be a vital component of the photographer's intended message. Should he not be at liberty to use whatever means – an experimental technique, a stunning presentation, or a few well chosen words for a title – he believes will get that message across? If, as Stan suggests, we oblige the photographer to grant the viewer unfettered "freedom of reaction" to an image, then I fear we are limiting the photographer's creative process and stifling his expression.

If the viewer, in light of the personal baggage he brings to his viewing of the image, misinterprets the photographer's communication, or reacts unfortunately to it, or prefers to ignore the title and create his own message, then so be it. (After all, that's what stimulates so many fascinating discussions at the TFF!)

In the end, must the "success" of an image depend on a viewer's response? Can it not be measured instead by the photographer's satisfaction in making the image? And if part of that satisfaction comes from a clever title, then I say let him title it.

Kas Stone

From Sandor Mathe

On Titles

Stan: "... the light of imagination is dimmed." I agree that that happens with an inappropriate or weak title. I also agree that it is a shame. It happens maybe more often than we would hope but it is possibly explainable given the rare combination of both literary talent and visual or photographic talent. The second, obviously being the life of the TFF. I still think it is the maker that should decide on first, whether to title an image (if not "No Title" means just that) and second what that title is. In this view I take Stan's opinion as advice to be very, very careful with those two choices.

Meeting Dates

Upcoming meeting dates are as follows:

- January 4/18
- February 1/15/29
- March 14/28
- April 11/(25-AGM)
- May 9 - year end

Special evenings are as follows:

- February 15th is a no seal nights
- Initial board of directors slate to be announced
- AGM meeting

Important Notice – Meal Reservations

Please advise **Marvin Cooper** concerning your attendance and meal reservation by the Friday BEFORE the next scheduled meeting. This is important so that he can make timely and appropriate arrangements effectively.

Contact: mdoptical@rogers.com 416-920-2880

Key Contacts

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<http://www.villacharities.com>

Announcement

From the TFF Website

I'm writing you to ask if you would consider sending out the SNAP! 2012 Photo Competition Call for Submissions attached to this email. Every year, the competition brings together great artists with a great cause. Winners receive exposure, prizing, and are able to introduce their work to an influential demographic. SNAP! fosters the growth of silent auction artists, and many alumni of the silent auction move on to greater acclaim in our live auction. If you have any questions, please do not hesitate to contact James Forbes, jforbes@actoronto.org. Thank you in advance for your consideration.

Best,

James A. Forbes,
Senior Project Coordinator, Special Events.

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<http://www.youtube.com/user/AIDSCommitteeToronto>



Shoot. Submit. Win

SNAP! 2012 is now accepting entries for the Elevator Digital Photo Competition. Submit your photograph and you could win great prizes. SNAP! artists also get incredible exposure at the SNAP! Gala. Each year, the Silent Auction helps to foster emerging artists, and raises important funds for the fight against HIV/AIDS.

Whether you've been a part of our amazing submissions in previous years or are a new talent looking to make a mark, this is your chance to show your stuff. The competition is open to returning contestants and fresh new faces. There is no limit to the number of shots you can enter. Winners will be awarded in 5 categories as well as 1 overall winner for best submission. Take your best shot!

Competition Prizes

Jim P. Shea Memorial Award for Best Overall Submission

- VIA Rail trip - Two (2) return tickets to travel from Toronto to Montreal
- \$500 cash award

Category winners will each receive

- \$250 cash award
- One ticket to the SNAP! 2012 Gala (value \$90)
- Posting on the SNAP! website
- Special onsite recognition at Gala event

Photo Categories:

- Best Landscape Best Portrait/Figurative
- Best Photo-based/Abstract/Other
- Best Photojournalism/Documentary/Streetscape
- Best Still Life

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To submit a photo go to
www.snap-toronto.com

Entry fee: \$25 per submission.
Entry deadline: January 30, 2012

SNAP! 2012 will be held at Canada's National Ballet School on Sunday, March 25, 2012. Public Preview will be held at the Edward Day Gallery from March 16 to 18, 2012.

Tickets for SNAP! 2012 will be on sale starting Tuesday, December 6, 2011 through our website:

www.snap-toronto.com/tickets