

# Snapshots

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2018-2019  
issue 04  
for meeting of  
October 24  
editor  
Matthew  
Robertson



*Wheat in a Gathering Storm*

An unseasonably warm evening in October almost had us longing for the roar of Katz's air conditioning. Almost. Instead we used the warm atmosphere to take a more emotive, less abstracted approach to our discussions as Matthew led us through our prints for the evening.

Connection and relationships formed an underlying theme for the evening: between photographer and subject, subjects within a frame, and the subject's own relationships with its space and the span of time. Important conversations about these connections and context were started that will be continued through future meetings.

Our third meeting of the year also saw our first two remakes. This creates a new form of discussion as some of us are seeing the images with fresh eyes, while other members bring previous experience and information into the conversation. These remake images give all of us a chance for insights that wouldn't be possible otherwise, so we look forward to seeing many more through the year.

## Upcoming Meetings

**October 24 - No Seal**

Marie Algieri-Goldgrub  
Title Announced, Maker Anonymous  
*Tell me your story. How did you  
get into photography?*

**November 7 - Seal**

Steve Rees  
Title and Maker Announced  
*membership fees due*

**November 21 - Seal**

Leif Petersen  
Title Announced, Maker Anonymous

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At the Toronto Focal Forum we share a passion for the printed photograph: it's our chosen means of creative expression, so we strive for artistic and technical excellence. Our candid print reviews are times for diverse work and different ideas, creating an invigorating, ongoing conversation about our experiences in art and in life. These evenings are times of inspiration, honing our craft of clear vision and communication, enriching our photographic pursuits. This is the measure of our success.

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Prints Shown  
10 October

**Marie Algieri-Goldgrub**

The Embrace [S]

Daydreaming (remake) [S]

**Bruce Macaulay**

Wheat in a Gathering Storm [G]

Dass

Tern [G]

**Guy St. Louis**

Cloud Dancer (remake) [S]

**Marvin Cooper**

Druze Woman [S]

**Matthew Robertson**

Picnic [G]

**Rhonda Starr**

A Peaceful Moment [S]

**Steve Rees**

Real and Not Real [G]

**Darcy Rector**

My Place or Yours [S]

**Michael Anderson**

Salt Trees, West Australia [S]

**Sue Curtis**

From a Distance [G]

**Vince Sheridan**

Live at the Church Key []

**Mark Wolfson**

Laundry Day, Barcelona [guest]

## October 24, 2018 Multi Print Display

*by Mort Shapiro*

I will be showing a body of work spanning a 10 year time period. All images are of a single theme.

Some of the discussion topics that I would like to hear are:

- Is there any impact unique to seeing this particular body of work as a unit as compared to seeing the images individually? (i.e. not a generic discussion about bodies of work)
- Do you discern any evolution in these images over the period of time?
- How do you react / respond to these images:
  - As a collection?
  - Individually?
  - As subject matter?
- What thoughts or feelings, if any, do these images stir within you?
- The images “do nothing for me because ...”

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*Don't miss Mort's multi-print presentation at our next meeting.*

*Showing a body of work is rewarding and a very different experience from selecting single images for the light box.*

*Do you have a more to say than what a single image can contain?  
Contact Matthew to show your own multi-print presentation  
at an upcoming meeting.*

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“There is no such thing as a trite or dull idea for a picture. Although there are many trite and dull photos, they are not so because of the original conception but only because of the photographic execution of the idea... Any subject can be rendered visually dull or exciting by how the photographer sees it.”

*– Roy Shapiro, Snapshots, 30 November 1968 issue.*

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## Lightbox Photographs

*October 10, 2018*

A selection of images from  
our third meeting of the season.

Snapshots is always looking for  
photos, articles, photos with  
articles, and articles about photos.

Have something to say? Send it in!



*Right: Tern*

*Below: Real and Not Real*



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If the best you can say about a photograph is that it is superbly composed, then the image has failed. Composition is merely a tool, a means to an end, a way of emphasizing, clarifying, and illuminating that which the photographer wants to tell us.

– *George Barr*

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## Maker Announced vs Anonymous

*by Marie Algieri-Goldgrub*

There is debate going on regarding the merits of identifying or not identifying the maker.

Some critics of anonymous review argue that modifying and altering feedback according to the skills and experience of the particular maker is the best way for that person to learn. I would argue just the opposite. Objective, impartial feedback on a level playing field is precisely the information needed and wanted by makers to best learn and improve their art. This requires that the maker's work is presented anonymously, lest reactions be modified and tempered by the reviewer's personal judgement of what that maker needs to know and/or should hear at their particular stage of development.

Anonymity is important for several reasons. It builds the maker's confidence in the objectivity of the review, makes for a more effective and persuasive review and eliminates reviewer bias. With the maker's identity unknown, the maker can trust that the evaluations given are unbiased by reviewers' assessments of their ability or other perceptions of the maker's needs. This makes it more likely that the maker can accept suggestions for improvement. In addition, I have also unfortunately observed that knowing who the maker is can sometimes result in a biased evaluation for or against that maker. And even less constructively, I've noticed there is occasionally a tit-for-tat, where a reviewer gives a negative review to a particular member, because that member previously gave one of their images a bad review.

There will continue to be debate and strong feelings on the merit of known vs unknown maker. We all agree that our primary objective is learning and improving, not competition. Both methods are valid in some situations and I think important to have. Personally however, I would not find it useful, instructive or enjoyable if we practiced only one method all the time. We will and should continue to give varying input on one another's work. Many times, we express diametrically opposing views. The best that we can hope for is an objective and honest evaluation of the quality of the image. Consequently, I hope that we will have the opportunity to have at least some of our work evaluated without reference to our identity.

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Marie will be moderating our first no-seal night of the year on this coming Wednesday, October 24.  
The name of the maker will not be announced prior to the print discussion.

Remember: Snapshots is *your* Toronto Focal Forum newsletter.  
Have something you want to share? Send it in! [tffsnapshots@gmail.com](mailto:tffsnapshots@gmail.com)

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When I play the piano, I often come to a repeat sign. Can that passage be repeated?  
If I am teaching a piano student and we come to a repeat sign, I tell the student that there are no repeats.  
We return to the beginning of a certain passage, but it's never the same.

– Maurine Stuart