

Snapshots

2019-2020
issue 7
for meeting of
December 11
editor
Matthew
Robertson



Oh Canada, by Dass

Our penultimate meeting of Autumn saw our highest turnout yet, with nineteen members and one guest attending for our most lively meeting to date. Marvin asked us to bring images with impact, and gave us plenty of ideas to think about before announcing a change in the programme: our prints would be shown anonymously and without the titles being announced.

This did indeed have an impact.

We found a broad range of opinions on the significance of the withheld information – from feeling that a photograph should stand on its own to it being an integral part of the presentation. And indeed, the entire spectrum is correct: some critiques and commentaries landed very close to the maker's intention with no prompting, while others were affected by the absence of context. There's little doubt that knowing the maker of the print influences our understanding of it – whether this is good, bad, or neutral remains for further consideration.

Upcoming Meetings

December 11 – No Seal

Tom Yates

With Maker's Introduction

Theme: "Seasonal"

January 15 – Seal

Steve Rees

With Maker's Introduction

January 29 – Seal

Marie Algieri-Goldgrub

Title Announced, Maker Anonymous

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
27 November

Bruce Macaulay
Where Could She Be [S]

Tom Yates
Room With a View []

Marie Algieri-Goldgrub
The Other Side of Me [S]

Matthew Robertson
*Moncton to Toronto
In Two and a Half Hours [S]*

Nick Janushewski
Watery Explosion [G]

Paul Yi
Winter is Coming [G]

Dass
Oh Canada [S]

David Kennedy
Reaching Up [S]

Lawrence Sitwell
Jet []

Leif Petersen
Shanghai Tower Observation Deck [S]

Marvin Cooper
*Tourists in the Old City. How Small
We Are in the Lineage of History. [S]*

Mort Shapiro
Escape [G]

Darcy Rector
Denali [G]

Michael Anderson
Andalusian Farmhouse [G]

Sue Curtis
Desert Heat [G]



Shanghai Tower Observation Deck, by Leif Petersen

Banquet: Seasonal

Our final meeting of 2019 will be a very special event as we gather for our holiday banquet. This promises to be an especially social evening, as members are encouraged to bring friends and guests. And to celebrate the season our guests are also welcome to bring prints for the lightbox, if they are so inclined.

It will also be a very special No Seal night as Tom Yates will be our moderator. Tom is a four-time recipient of the Galbraith award – 1989, 1996, 2002, 2010 – and invariably wields an awesome presence at our meetings. This may be our best evening ever.

Tom asks that we bring a “seasonal” print. That might be seasonal based on the weather, the calendar, a religious holiday, shopping, or anything else that matches the theme.

Each printmaker, if they wish, will start the discussion of their print with an explanation of the title given and when it was captured. And if there is additional story-telling to go with the print we'd like to hear about that as well. Then we'll open the floor to everyone for our broader discussion.

Of course, you could easily say that you do not have any expectations.
But the desire to not have expectations only becomes another form of expectation.

– Chogyam Trungpa

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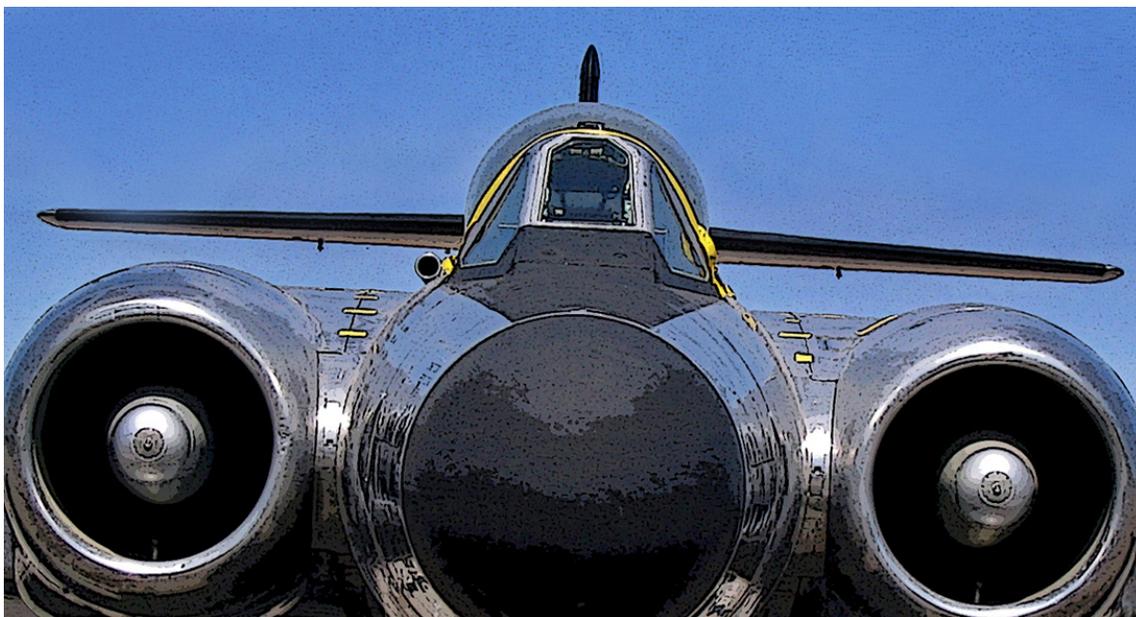
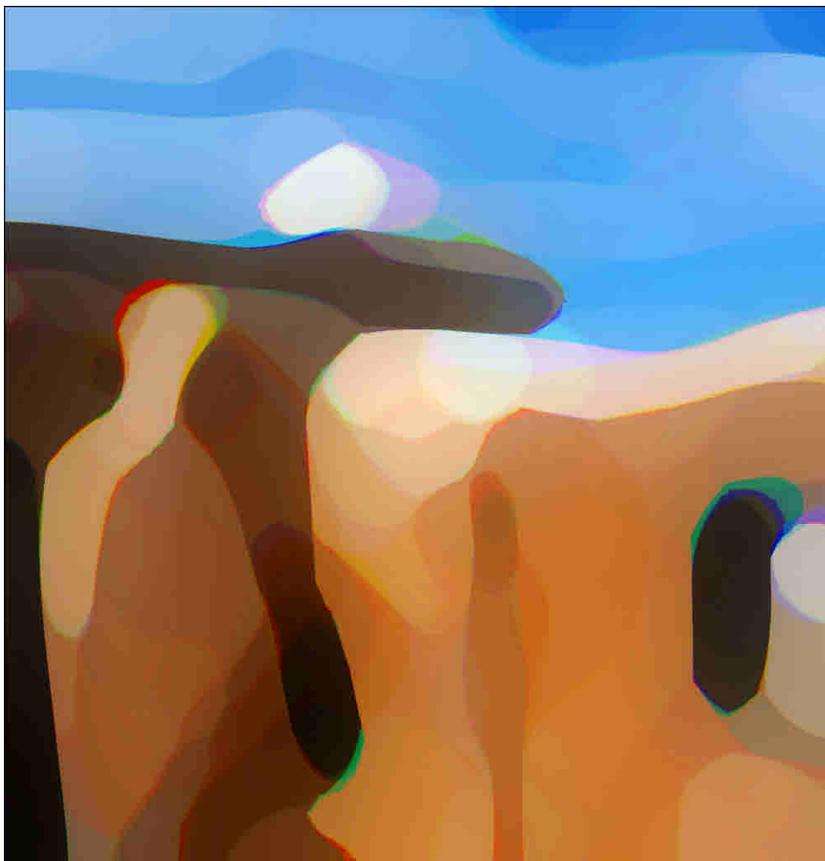
Lightbox Photographs

from November 27, 2019

This issue features images from our sixth meeting of the season.

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

*Right: Desert Heat, by Sue Curtis
Below: Jet, by Lawrence Sitwell*



I found I could say things with colours that I couldn't say in any other way – things that I had no words for.

– Georgia O'Keeffe

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Tourists in the Old City. How Small We Are in the Lineage of History. By Marvin Cooper

At our last meeting Marvin provided us with a list of words to spark ideas and use as a starting point in formulating our critiques. You may also consider them as a guide with your own images.

Elements as the foundation of composition:

Line Colour Shape Perspective Texture Light Contrast Tone Space Form

Design principles to arrange elements:

Unity Variety Balance Rhythm Pattern Emphasis Movement Proportion

Effect and the mood created:

Intimate Harsh Sympathetic Provocative Judgemental Vulnerable Gloomy Friendly Meditative

I have yet to see – much less produce – a colour photograph that fulfills my concepts of the objectives of art.

– Ansel Adams

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Marie: Although there were some initial adjustments at our last meeting, the viewers were really forced to think about and observe the images and allow them to stand on their own merit. I thought it was brilliant of Marvin to do that; I always feel it is best not to know who the maker is.

After hearing the comments, which I always value, I thought it might be best to change the title of my image. I'm now leaning towards, "Compassion and Courage, the two sides of me".

Bruce: Though my image only received a silver to me the group awarded it with platinum.

It was a gratifying experience to hear the comments about my image and the realization it was generating real emotions from the different members as to how it said something to them. The remarks exemplify, that though my work might not always be technically correct, as defined by the rules, I usually do attempt it to convey a comment or feeling about people, places or things...



*Above: The Other Side Of Me, by Marie Algieri-Goldgrub
Left: Where Could She Be, by Bruce Macaulay*

The works have to look like they're confident. But they also have to look sort of troubled. It's this weird thing: "Does that look confident and troubled?" It's a bit like difficult poetry.

— Amy Sillman

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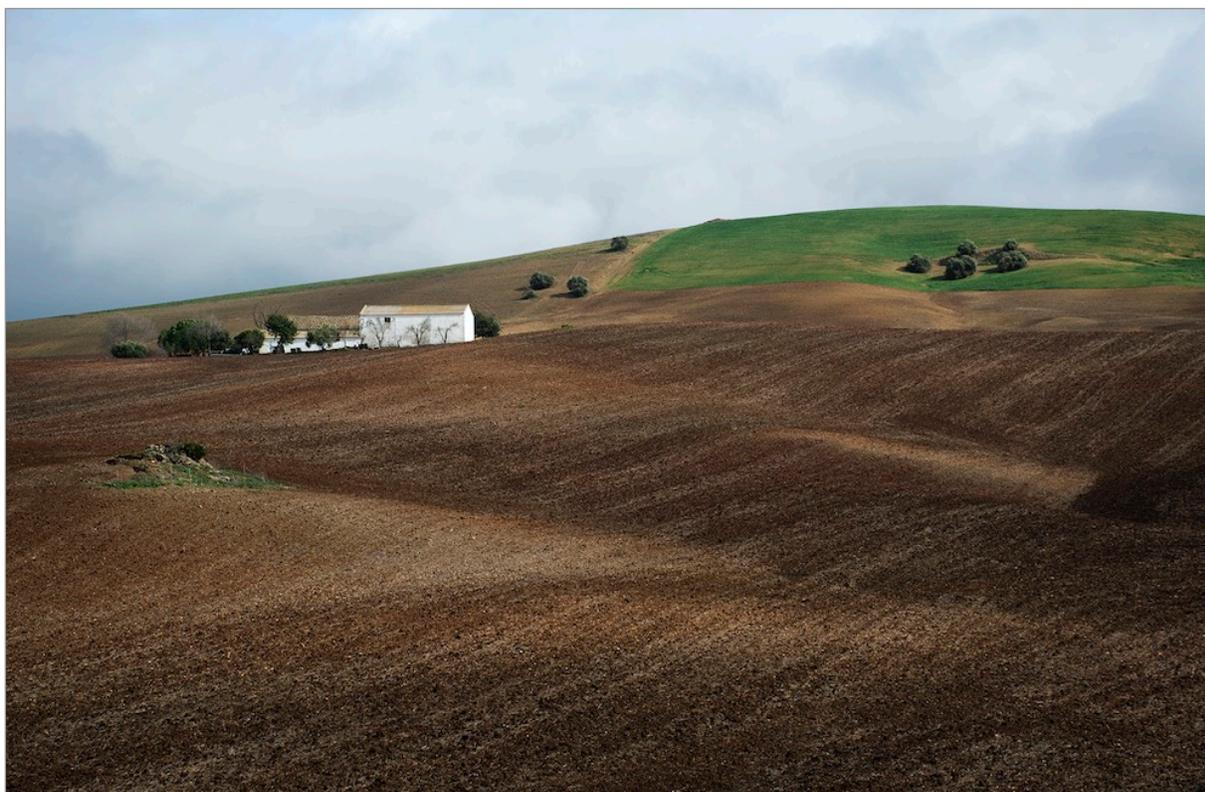
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Matthew: This could have been called *Westjet Dash-8 CFUWE on Approach to YYZ 24R, 9 Nov 2019*. If it was meant as a photo of the aircraft that's probably what I would have named it.

For me this photo is about the flight, not the vehicle, so I'd like to invite the viewer to relate to the image on an experiential rather than mechanical level.

Changing a title can change a photograph. My images aren't complete until I know their names.



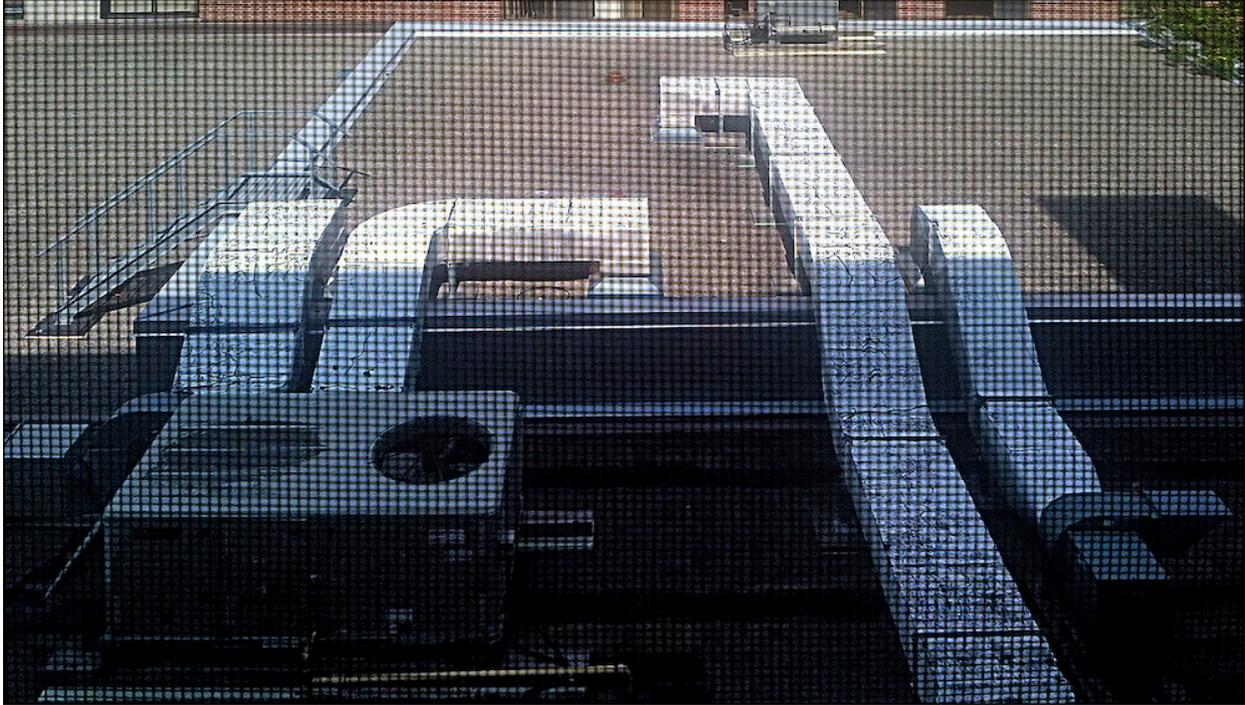
Above: Andalusian Farmhouse, by Michael Anderson. Top: Moncton to Toronto in Two and a Half Hours, by Matthew Robertson

In the end, it doesn't really matter what you paint.
It's all just a routine to connect yourself finally with other people.

– Chris Ofili

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Room With a View, by Tom Yates

Technical, Organizational, Emotional

by Tom Yates

Last century, probably about '92, I was Chair, Judges for the GTCCC, now OCCC. We decided to create a 'Training Course' for judges for the GTCCC member clubs in order to develop a roster of competent judges for the clubs. Part of the process was to help the judges consider and then comment on a photograph. We expected that these acronyms would assist in good communication to makers/members.

Former TFF member Barrie Aravandino, then a teacher, was the key contributor to the following structure. It was used in our day-long Judges Seminars and we encouraged judges to use it to help them fully evaluate a photograph.

Overview: TOE – *Technical, Organizational, Emotional*

Technical: CLEST – *Colour, Light, Exposure, Sharpness, Technique*

Organizational: CODED – *Composition, Design, Distractions*

Emotional: MIMSU – *Mood, Impact, Subject Matter*

Remember this was created about 30 years ago and Camera Clubs were based on 'slides', projected. Most prints were B&W with some processed from slides (Cibachrome). There was very little colour negative film-to-print in camera clubs. Film scanners became generally available about '93/'94 and printing 'digital prints' with a printer soon followed. Good-bye Darkroom! (Comment from (fading) memory, not research!)

It's important to take bad pictures. It's the bad ones that have to do with what you've never done before. They can make you recognize something you hadn't seen in a way that will make you recognize it when you see it again.

– Diane Arbus