

Snapshots

2020-2021
Issue 14
for meeting of
March 17
editor
Matthew
Robertson



Street Singer, by Michael Anderson

Stop me if you've heard this one before: our twelfth meeting saw the most photos of any regular evening in a great many years – but now with a new record of twenty-seven images!

This might have been a daunting task for David Kennedy as he made his Zoom Moderating debut, but he and Leif kept us on track as we considered both the visual design of the photographs and how they resonated with us personally. It was an evening of strong discussions and diverse opinions.

We also welcome our newest member, Luba Citrin. She joins us with experience from prominent Toronto-area camera clubs, and her dynamic images have already proven to be popular talking points at our meetings. We certainly look forward to more great things as this unusual year continues to surprise us.

Upcoming Meetings

March 17
Carm Griffin

Spring Break

April 7
Marvin Cooper

April 21 – AGM
Marie Algieri-Goldgrub

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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Three Plus Five, by Sue Curtis

Images Shown, March 3

Allan Flagel <i>Triptix 01</i>	Michael Anderson <i>Street Singer, San Miguel, 2020</i>	Carm Griffin <i>Macro Fun</i>
Dass <i>The Dancer</i>	Mort Shapiro <i>Whoosh</i>	Steve Rees <i>Transitory Motion</i>
Leif Petersen <i>Fifty Point Pier</i>	Nick Janushewski <i>Good Landing</i>	Avi Cohen <i>The Famous Canoe</i>
Matthew Robertson <i>Perhaps a Throw Pillow Will Help</i>	Paul Yi <i>Coffee Time</i>	David Kennedy <i>Colour in Motion</i>
Tom Yates <i>Do You See What I See</i>	Doris Woudenberg <i>Isolation</i>	Kas Stone <i>Wait and See</i>
Bruce Macaulay <i>Heav'n has no Rage, like...</i>	Judy Griffin <i>Yin Yang</i>	Katherine Keates <i>Passerby</i>
Lawrence Sitwell <i>A Fence Line, a Divider</i>	Jocelyn Ubaldino <i>Standing Guard</i>	Sue Curtis <i>Three Plus Five</i>
Marie Algieri-Goldgrub <i>Supportive Flower</i>	Rhonda Starr <i>Abused</i>	Vince Sheridan <i>Reflected Campbellford</i>
Marvin Cooper <i>Risky Business</i>	Darcy Rector <i>Lonely Yellow Chair</i>	Luba Citrin <i>Architecture of Collapse</i>

I make work primarily for myself and my own well-being,
and therefore I try to look at it like there are no wrong answers, no barriers, no obstacles.

That's the theory, anyway.

– Tara Wray

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Supportive Flower, by Marie Algieri-Goldgrub

This is one of the images in my “Love and Lovers in the Garden” photo series of flowers appearing to express the many forms of love.

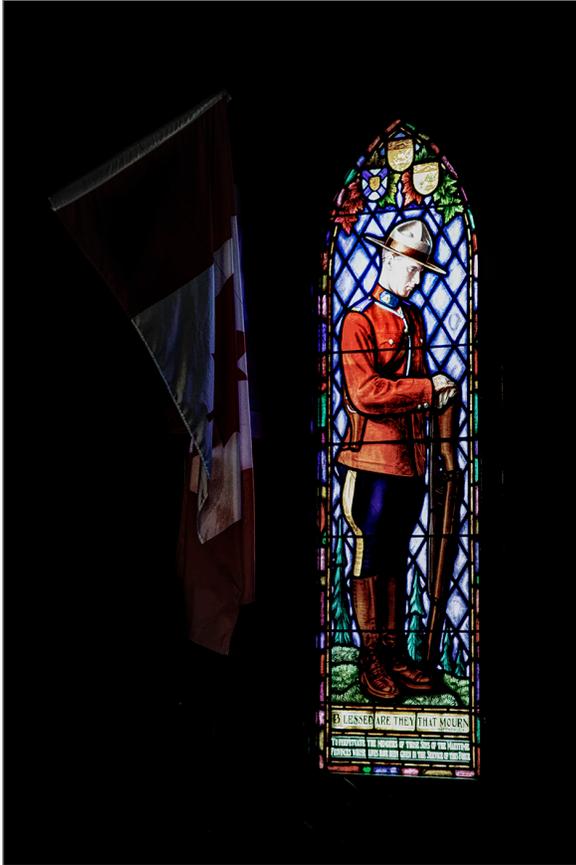
I often anthropomorphize human behaviors to non-human objects. I don't believe that these inanimate objects feel or are expressing human behaviors, only that they appear to be. To me, this flower demonstrates “Selfless Love”, by the way it is supporting and nurturing other life forms around it. I came upon this scene on an extremely hot day and was intrigued to see how straight this flower stood, despite the heat, the vines growing around and from its stem, as well as bees feeding off its tiny buds.

Watching the way the current moves a blade of grass - sometimes I've seen that happen and it has just turned me inside out.

– Minor White

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*Above: Passerby, by Katherine Keates
Left: Standing Guard, by Jocelyn Ubaldino
Below: Coffee Time, by Paul Yi*



Whatever the intention or aim of the photographer, every photograph is a unique proof of identity, firmly declaring that human beings are ghosts.

— Bae Suah

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Fifty Point Pier, by Leif Petersen

This shows the remnants of the pier at the Fifty Point Conservation Area, in Hamilton. This shot was taken a few years ago and I'm quite certain that there's even less of the pier standing now.



*The Famous Canoe,
by Avi Cohen*

Time is an enormous, long river, and I'm standing in it, just as you're standing in it.
– Uta Philips

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*Above: The Dancer,
by Dass*



*Left: Risky Business,
by Marvin Cooper*

For God, all are children, and children always play.
— Baba Hari Dass

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Wait and See, by Kas Stone

“Wait and See” seems to be the story of our times. Waiting... and waiting! Looking back fondly on what seemed so normal and enduring only a year ago. Trying to see ahead through the fog of uncertainty. Waiting for our COVID vaccines, then seeing whether they will be effective. Waiting to visit our friends and see our extended families again. Waiting to eat dinner out and see a movie afterwards. And, for some of us, waiting for the economy to emerge from the wreckage and seeing if our businesses can survive that long.

Most of you will be waiting for Focal Forum meetings to resume in person and looking forward to seeing each other – and each other’s prints – again. Not me! Living as I do at the ends of the earth, in-person meetings will sadly spell the end of my participation. Indeed, I am secretly hoping the pandemic persists a while longer.

And these crows? They are two members of a family of five that live around my house. During a snowstorm last week they were waiting for me to come out with their daily ration of peanuts while watching a ruckus of other crows on the other side of my meadow. The picture seemed a perfect metaphor for the times. Wait and see...

What it is to live in a space of transformative change is to engender greater and greater comfort with paradox.
So that paradox becomes something that we not only acknowledge but also live more truthfully.

– *angel Kyodo williams*

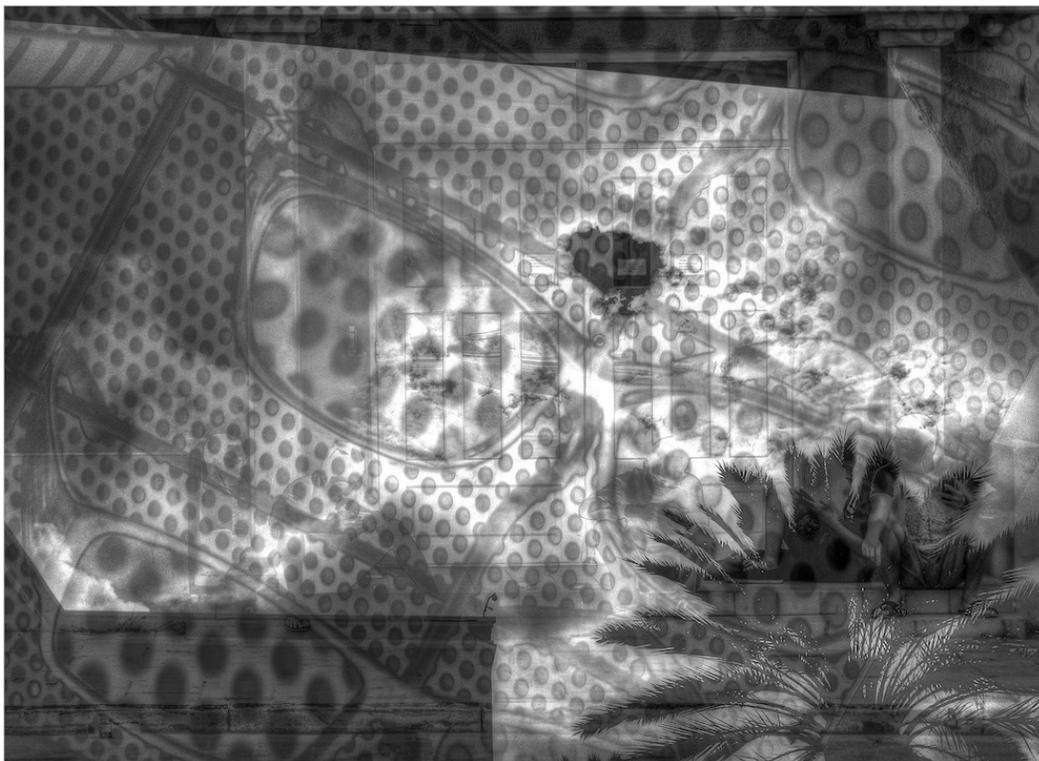
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*Above: Yin Yang,
by Judy Griffin*

*Left: Tryptix,
by Allan Flagel*



Fearlessness means taking the first step, even if you don't know where it will take you.

It means being driven by a higher purpose, rather than by applause.

It means knowing that you reveal your character when you stand apart more than when you stand with the crowd.

– Chadwick Boseman

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Above: Good Landing, by Nick Janushewski

Below: Transitory Motion, by Steve Rees



If you can walk away from a landing, it's a good landing.
If you use the airplane the next day, it's an outstanding landing.
— Chuck Yeager

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Heav'n Has No Rage, Like... by Bruce Macaulay

I have always had both a fascination and fear of what I call black water. Growing up in Montreal, I would spend summers at the cottage on Lake Memphremagog in the Eastern Townships doing all the things one does on a lake in the summertime. However, yet despite the pleasure that Memphremagog gave, I always disliked how dark its water was. You peer into the abyss of blackness, all you can see are the sun's light rays as they penetrate into the darkness and vanish. Lake Ontario is emblematic of everything I find both lovely and yet disturbing about large Canadian bodies of water and how violent their peaceful appearance can transform itself into a raging menace, with the mere shifting of the wind.

I embrace my untamed spirit and unleash her into a world that is meant to be filled with joy and love and laughter.

I feel the wind in my hair, lift my gaze to the sky, raise my arms and invite the thunder.

I remember how great it feels to be exposed and wildly alive.

— *Adrienne Enns*

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*Above: Abused,
by Rhonda Starr*

*Right: Perhaps a
Throw Pillow Will Help,
by Matthew Robertson*



It may be the wrong time for advice, Ray, but it's never the wrong time for neatness.
— Benton Fraser