

# Snapshots

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2018-2019  
issue 16  
for meeting of  
April 17  
editor  
Matthew  
Robertson



10-05-18, by Tom Yates

For April the winds of change blew in with experimental and daring prints, as our members took Rhonda up on her challenge to forsake the comfort of our familiar work. Twenty-four prints were shown on this no-seal night, including three remakes that proved that we're never at a loss for divergent opinions, as it should be.

On a night like this one can't help but be impressed by the breadth and range of the Forum's *oeuvre*. Gone are the days of multiple waterfalls and sand dunes; while the classic subjects remain a strength, now our challenge for 'No Seal' nights becomes finding work even more daring than that which we usually show.

The winds of change affect our venue as well, with confirmation that the Forum is concluding its three-year residency with the closure of Katz's Deli in May. See our note from our President in this issue for more details on this and other matters.

## Upcoming Meetings

### April 17 - Seal

Marvin Cooper  
Maker and Title Announced  
*an image that portrays emotion*  
**Annual General Meeting**

### May 1 - No Seal

Michael Anderson  
Maker and Title Announced  
**Year-End Meeting**  
**Seoul House Restaurant**

### September 18 - Seal

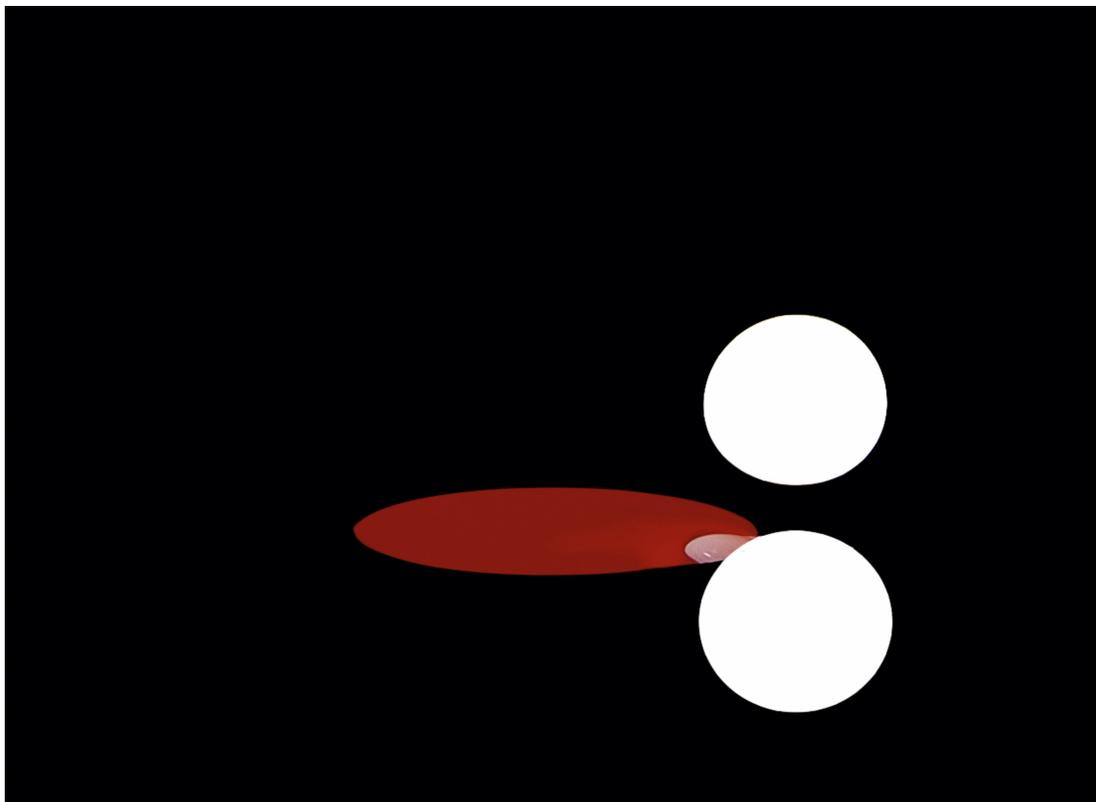
Stephen Gilligan

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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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*A Drop About to Collide, by Marie Algieri-Goldgrub*

## Prints Shown – 3 April

**Bruce Macaulay**  
*She Speaks Without Words*

**Matthew Robertson**  
*Static*  
*Break (Remake)*

**Marie Algieri-Goldgrub**  
*A Drop About to Collide*

**Dass**  
*Neon Riders*

**Craig Lauder**  
*The Pipe*

**Marvin Cooper**  
*Old Friends Seen Through Old Eyes*

**Rhonda Starr**  
*Thoughts*

**Allan Flagel**  
*Silver Lining*

**Darcy Rector**  
*Key River Images*

**Mort Shapiro**  
*Wadi*

**Sue Curtis**  
*Demons and Devils*  
*Rectangles and Squares (Remake)*

**David Kennedy**  
*Reaching Up*

**Jokulsarion Lagoon (Remake)**

**Lawrence Sitwell**  
*Karma*

**Guy St. Louis**  
*Bold*

**Nick Janushewski**  
*Specularity*

**Leif Petersen**  
*Central Park Rivalry*

**Carm Griffin**  
*Life on the Red Planet*

**Judy Griffin**  
*Shattered*

**Stephen Gilligan**  
*Squatting in my Father's Fridge*

**David Chun**  
*After Living Life*

**Tom Yates**  
*10-05-18*

Photography excels at showing us things in incredible detail without really showing us very much at all.

– Brooks Jensen

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## A Note from the President

*Stephen Gilligan*

Our next regular meeting, this April 17th, will commence with our Annual General Meeting. It is remarkable to me how fast the year passes; it seems we just did this not so long ago. The Executive Officers will present their individual reports in summary of the years activities.

In addition, the new Executive Board will be put in place. As there were no new nominations, the existing executive has agreed to remain in their roles and will be elected by acclamation. On that note, I would encourage members to consider taking on a future executive role. Make your interest known. The team work is rewarding, enjoyable (usually!) and your effort will no doubt be appreciated.

As you are all aware, Katz's is closing permanently so we are in pursuit of a new meeting location for our next season. I had mentioned in our last regular meeting that Pioneer Village looked like a great spot for us to move to. On further analysis, despite many concessions made by them, it was not financially feasible. The search continues.

Due to Katz's situation, they also were unable to host our year end banquet. I have made arrangements with **Seoul House Restaurant at 3220 Dufferin Street**, in the plaza just south of Katz's, to host the event on May 1st. I am hoping you can all attend and of course the evening would be enriched if your better half or friend can join us.

**There will be a separate email sent to you very soon with the banquet details, please read it, it will require a response.**

Thanks everyone.

*Squatting in my Father's Fridge, by Stephen Gilligan*

*All images in this issue of Snapshots are drawn from our fourteenth meeting of the season.*

Opening in 1964 as the world's largest indoor shopping mall, it was based upon the most essential ingredient of suburban life: the automobile. Today one of the most popular shopping destinations outside of the Toronto urban core, Yorkdale is strategically situated with ready access to the Highway 401's daily traffic of half a million vehicles.

– Veronica Madonna

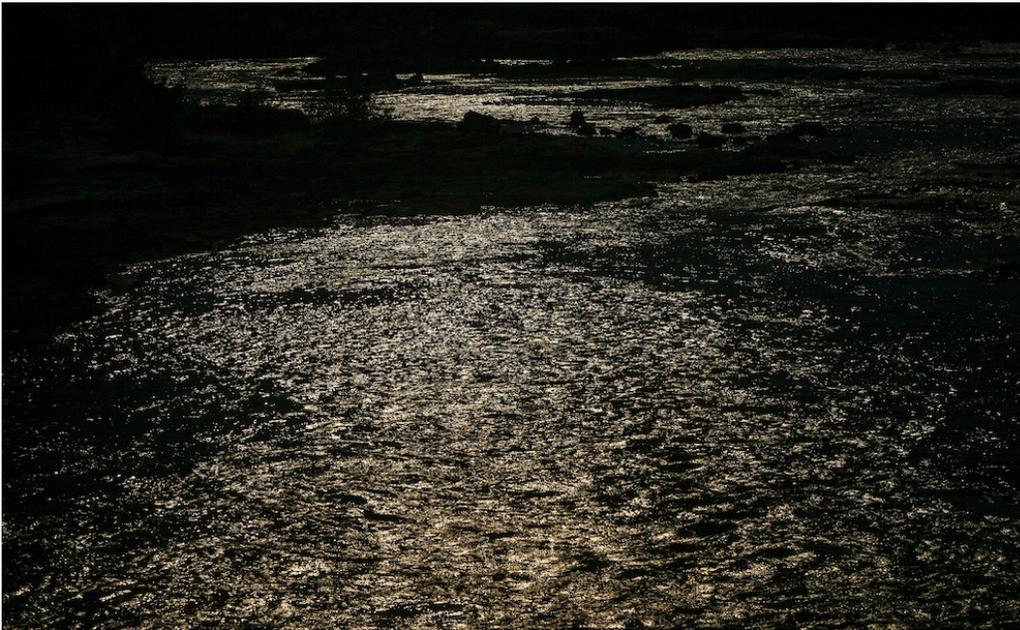
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*Reaching Up, by David Kennedy*



*Specularity, by Nick Janushevski*

## Save the Dates!

*An early and slightly tentative  
preview of our dates for  
2019-2020*

September 18

October 2

October 16

*October 30*

November 13

November 27

*December 11*

January 15

January 29

*February 12*

February 26

March 11

*March 25*

April 8

April 22

*May 6*

Which Wednesday will you  
choose to make your own?  
Moderation opportunities  
are going fast!

*(Dates are subject to change if  
required for our new venue.)*

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Fear kills creativity. For a photographer-in-training – and make no mistake, we're all perpetually photographers-in-training – nothing will destroy your photographic dreams and aspirations more insidiously.

– Mike Browne

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*Rectangles and Squares, by Sue Curtis*

## For April 17

*Marvin Cooper*

The following is from an article by Peter West Carey, “Adding Emotion and Feeling To Photographs”, to help you into the mood and theme for next week’s meeting.

“One thing that makes a great photo is its ability to convey emotion. Emotion in a photograph is what helps a viewer connect with a piece. Emotion, or a feeling, is what can bring a snapshot out of obscurity and make it shine.”

Your task is to produce an image that will portray an emotion. You do not need to say what the emotion is – let your photo tell its own story.

Marvin will be moderating our final ‘seal’ night of the season this Wednesday. Don’t miss it!



*Jokulsarion Lagoon, by David Kennedy*

All photographs are *memento mori*. To take a photograph is to participate in another person’s or thing’s mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time’s relentless melt.

– Susan Sontag

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## Notes from the Editor's Inbox

### *via Leif:*

There are a few O3C events coming up that our members should be aware of: Spring Retreat, Open Challenge, Capture Day / Awards Banquet.

### *Spring Retreat*

Complete program details are available on the PDF here:  
<https://o3c.ca/retreat/>

### *Open Challenge*

One of the major events that the O3C offers is the Open Challenge, the annual digital and print competition involving all member clubs. Some of the TFF members might want to get involved. This is a link to the details and PDF of the rules for this year's competition.

<https://o3c.ca/competitions/open-challenge/>

The submission deadline is May 25th, but if our members want to submit, we should establish an earlier deadline.

### *Capture Day and Awards Banquet*

This combined event will be held on the weekend of October 18-20th. We are in the process of putting together all of the details but it will be a full weekend:

- Capture Day, which is actually on Friday evening and Saturday is an excellent social and educational opportunity for all photographers from novice to advanced.
- Sunday will include a morning keynote speaker followed by the results of the Open Challenge and awards presentation.

Complete weekend details will be released soon.

### *via Rhonda:*

### *Critique vs Criticism*

A review of the differences between critique and criticism.

*Critique* finds what is working, asks for clarification, uses kind, honest and objective voice, is positive, is concrete and specific, addresses only what is visible.

*Criticism* finds fault, looks for what is lacking, condemns, is sarcastic, is negative, is vague and general, looks for flaws.



*She Speaks Without Words, by Bruce Macaulay*



*Karma, by Lawrence Struall*

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To quote out of context is the essence of the photographer's craft.

—John Szarkowski

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*Break, by Matthew Robertson*

## **Weeding Out a Series**

*Matthew Robertson*

Photographer and Lenswork publisher Brooks Jensen often talks about the importance of working in series and projects, and a recent podcast – [#1144](#) – is a classic in the type. In it he makes the critical point that in any multiple-image project “there’s an art to the editing process that distills the content to its essence yet simultaneously avoids repetition. A project that presents ten images of trees, for instance, needs to find that sweet spot where the ten trees are related but not so similar to be repetitive. Say something of interests beyond merely ‘here’s some interesting trees’ and leave us with the sense that the elimination of any one would diminish the project and dilute the viewing experience.”

As he said to me at another time, a series shouldn’t simply be a catalog. Every image has to add something to the set. Every photo must make the others stronger.

So a series has to be balanced; not too tight, and not too loose. Photos that are too similar risk repetition and redundancy, while those that are too dissimilar stand apart and weaken the project’s cohesion. But selecting just the right photographs to make the perfect set isn’t fundamentally different from the decisions we make when creating single images. It’s still mostly a matter of knowing where to place the focus and what to exclude.

We are already attuned to choosing what should be included and excluded when we first place our frames over the world. We balance tension and interest within each individual photo we make. We develop a sense of what’s too much and what’s not enough, tune it according to taste and refine it over years. There’s no reason why we can’t expand these same skills to take our creativity and expression beyond the solitary photograph.

<https://daily.lenswork.com/2019/02/podcast-1144-the-rest-of-the-story.html>

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George Mantor had an iris garden, which he improved each year by throwing out the commoner varieties.

One day his attention was called to another very fine iris garden. Jealously he made some inquiries.

The garden, it turned out, belonged to the man who collected his garbage.

– *John Cage*