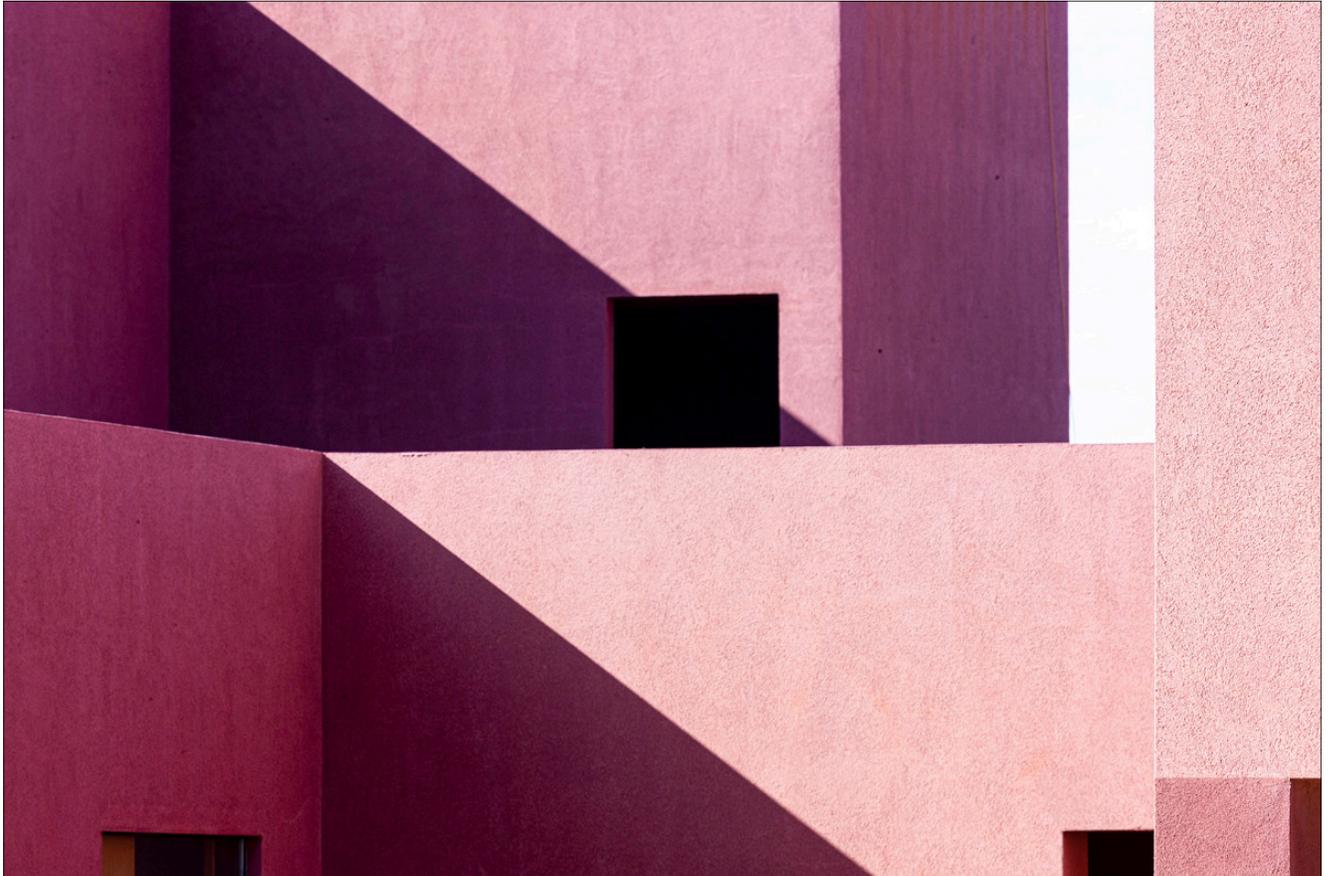


Snapshots

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for meeting of
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editor
Matthew
Robertson



Southwest Architecture, by Dass

For meeting number eight Leif presented eighteen images; as photographers we were about equally split on preferring to introduce our photos versus providing concluding remarks after the discussion.

Despite our current online format, our 'mission statement' has not changed: we share a passion for the printed photograph, as it is our chosen means of artistic expression. This meeting saw us reinforcing that ideal, with discussions about what suits digital display, and what makes for a strong printed photograph. It was also a reminder that all of our photos that we share should be worthy of printing, even when we're using pixels.

We were very pleased to use this meeting to officially welcome our newest new member, Stephen Starkman. With a strong sense of design and a keen eye for critiquing, Stephen brings a wealth of experience to the Focal Forum.

Upcoming Meetings

January 19
Marie

February 2
David

February 16
Matthew

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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Smooth, by Marina Leyderman

Images Shown, January 5:

Rhonda Starr
The Wedding Photographer

Nick Janushewski
The Tree of Life

Kas Stone
The Eleventh Hour

Allan Flagel
When I Grow Up

Paul Yi
Facade

Luba Citrin
Princess

Leif Petersen
I Like Your Ride

Dass
Southwest Architecture

Laurence Sitwell
Two Pools

David Kennedy
Brickworks

Marina Leyderman
Smooth

Michael Anderson
Stone Angel

Stephen Starkman
Street

Sue Curtis
Accessing a Black Hole

Matthew Robertson
*The Difference Between
Letting Go and Giving Up*

Avi Cohen
Frosty & Misty Morning

Tom Yates
Oracle One

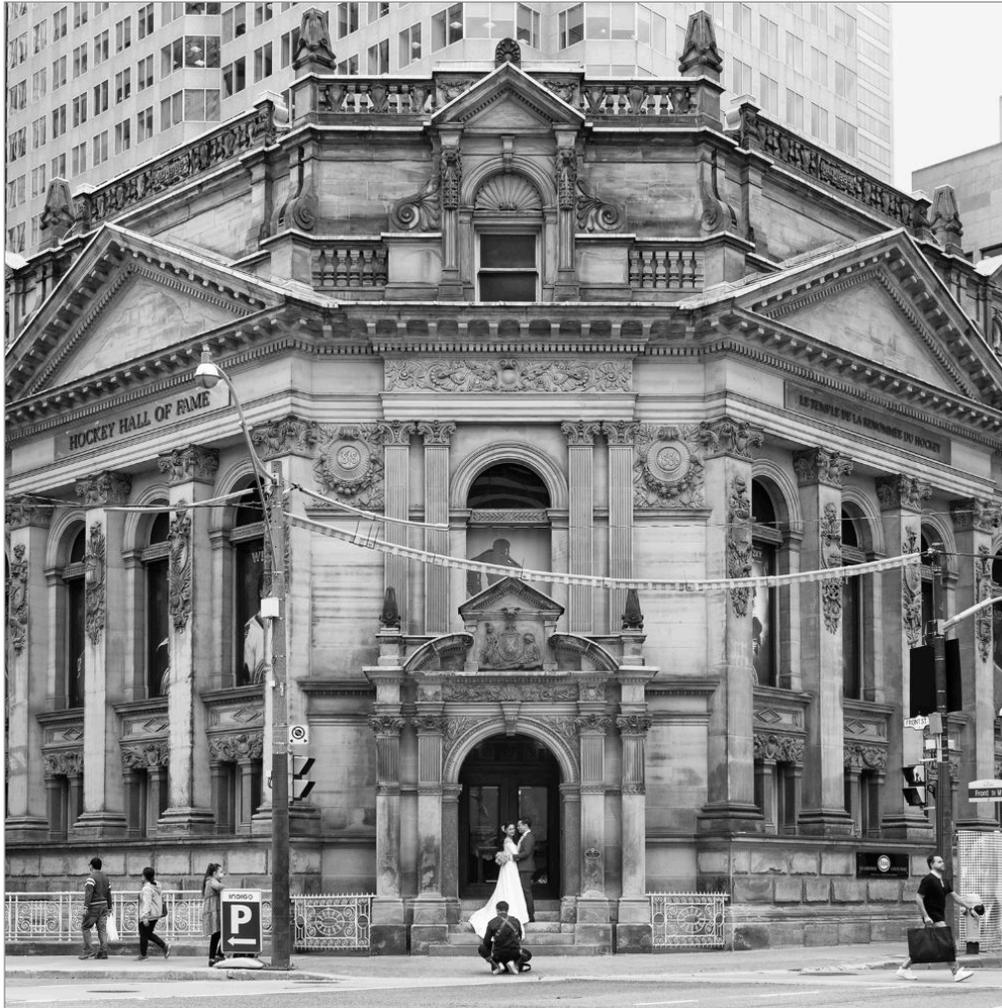
Judy Griffin
Peppers

There is no sunrise so beautiful that it is worth waking me up to see it.

– *Mindy Kaling*

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The Wedding Photographer, by Rhonda Starr

Moderator's Guidance for January 19

from Marie Algieri-Goldgrub

The theme for the next meeting is about interpretation and feeling. How do you perceive the image? What do you personally see and understand the image to be about? I'm not asking you to decipher the maker's intent, but rather to explain what you think the image is about. Then explain any feelings that come to you when viewing the image. There are no right or wrong observations – interpretation is very subjective. In keeping with a couple of points that Michael made earlier this season, I ask that you address each other by name instead of maker and avoid using the comment, "I like".

You can either say something about your image prior to the comments or afterwards.

One of the risks of appearing in public is the likelihood of being photographed.

– Diane Arbus

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*Right: The Eleventh Hour,
by Kas Stone*

*Below: Stone Angel,
by Michael Anderson*



I walk my dog in the Meaford cemetery quite often. It's quiet there, and we both enjoy the peace and space. But the gravestones are not very interesting. Certainly not like this one, from the cemetery in San Miguel, Mexico.

My search for somewhere to be is really a search for self, and the only self I feel at home with is one that doesn't exist, not anymore, one that's been taken apart, whipped into dust.

— Akwaeke Emezi

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Who, me? On the TFF Executive Board?

by Stephen Gilligan

My journey to the Toronto Focal Forum began with a random encounter with Andre Kleynhans in Ann Arbor, MI in April 2004. I was introduced to him as the “other” Canadian attending a workshop at Howard Bond’s home. Andre and I had wonderful conversations that weekend about life, photography, and a group he regularly met with in Toronto to discuss photographic prints. As an introduction to the group, he invited me as his guest to the Toronto Focal Forum year-end banquet. And, what an interesting group of people I met that night! I was soon on the path to membership.

Within a year or two of attending alternate Wednesday night meetings, I got a call to see if I would be interested in joining the Executive Board. “Who, me?” I had no idea what being on the Executive would mean, but before I knew it, I was Print Director.

With the guidance of my predecessor, Fred Leibl, I settled into the role with little turmoil. The TFF Constitution (sounds like a battleship!) is a well-crafted document that clearly defined my role and responsibilities. Being Print Director was interesting and helped me get better acquainted with many members. Before I knew it, there were new friends, and a new community.

I write this to encourage everyone to consider taking an active role in guiding this now 82-year-old organization forward. In fact, the TFF Constitution states that every member of the forum “must agree to stand for election to a position on the TFF Executive Board within the first five years after they have been accepted and maintained their status as an Active member (By-Law #1 Membership Criteria).

There are typically seven officers on the Executive: President, Vice-President, Treasurer, Secretary, Membership Director, Print Director and Snapshots Editor.

Executive Officers’ responsibilities are in By-Law #9 of the Constitution. You will find in the descriptions that all functions are manageable and can easily be integrated into an already busy schedule.

Towards the end of every TFF year, the Vice President convenes a Nomination Committee to seek out nominations for the following year’s Executive. Current Executive members will often commit to a second year, but some positions will need new talent.

Please consider standing for a position on the Executive.

Contact VP Leif Peterson if you are interested or have a nomination. And if you are approached by the Nomination Committee, please give their request serious consideration.

And while I’m on the subject, I’d like to take a moment to thank the current Executive for their outstanding work to guide our operations during the pandemic. Due to Covid-19, the Executive Board has had to make decisions and implement practices that sidestepped many of the traditions of the Forum. But by organizing on-line meetings and foregoing photographic prints for digital images, they have maintained one of the greatest attributes of the Toronto Focal Forum: fellowship. I know we are all thankful for their contributions and dedication to our group.

One last note. Please remember that as an active member of the Toronto Focal Forum, you are required to attend at least eight (8) regular meetings per year and submit four (4) individual prints for evaluation and commentary. If you think you have fallen behind, there is still time to hit the mark.

Happy 2022 Everyone.

I've not been cursed with talent, which could be a great inhibitor.

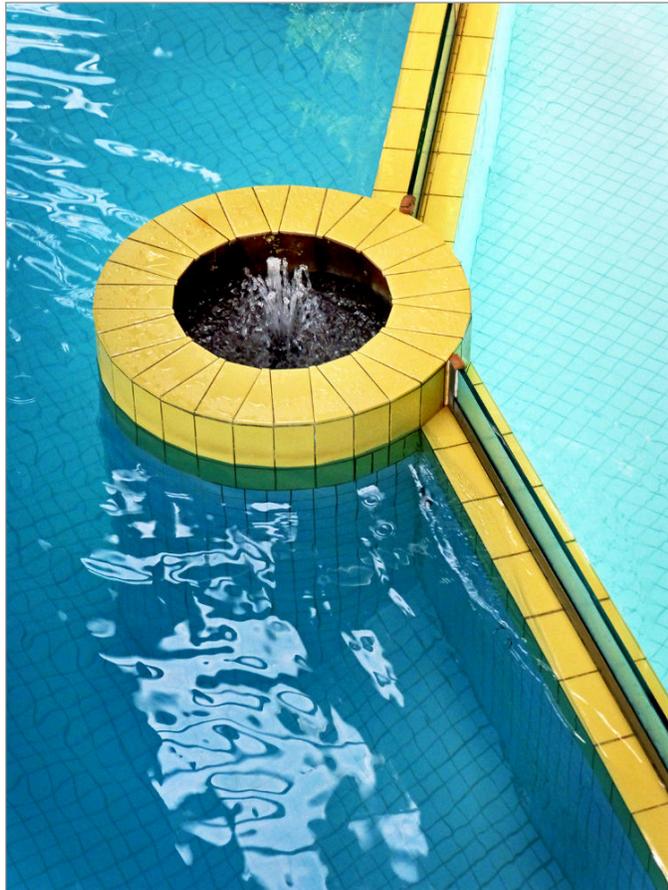
– Robert Rauschenberg

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*Above: Facade,
by Paul Yi*



*Left: Two Pools,
by Laurence Sitwell*

I like ruins because what remains is not the total design, but the clarity of thought,
the naked structure, the spirit of the thing..

– Tadao Ando

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When I Grow Up, by Allan Fligel

While walking through a Toronto neighbourhood, I came across this grouping on a front porch. My first impression was one of “cuteness” and it took me back to the Jolly Green Giant and Little Sprout in the TV commercials from a couple of decades ago. This made me think about all of those children who try SO hard to be just like mom or dad.

On further reflection, I focussed on what was NOT there – the people. Then I thought of all of the one-parent families; the result of the never-ending conflicts around the world, individuals not yet ready to make a commitment to raising a family, the many shootings and stabbings throughout the city every day, or a host of medical reasons.

Looking at the little chair, losing a child is even more tragic, whether from a child abduction, school shooting, accidents or the global problems of starvation or dying from common, preventable, childhood diseases. Perhaps the saddest is the catastrophic and needless loss of the whole family in a collision caused by a drunk or distracted driver.

Rather than using the title, “Remembering Those That are Gone” I decided to start the year with a more positive outlook. Even though we rarely come from a perfect family, I used the more upbeat version for this scene, “When I Grow Up...”, hoping that the family has just gone inside for lunch.

I had three chairs in my house; one for solitude, two for friendship, three for society.

– Henry David Thoreau

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*Above: Frosty & Misty Morning,
by Avi Cohen*



*Left: I Like Your Ride,
by Leif Petersen*

India provides endless photo ops and there are so many opportunities to interact with people in any number of social and cultural situations. For me, this was one of the best, since it was such a great story of connection.

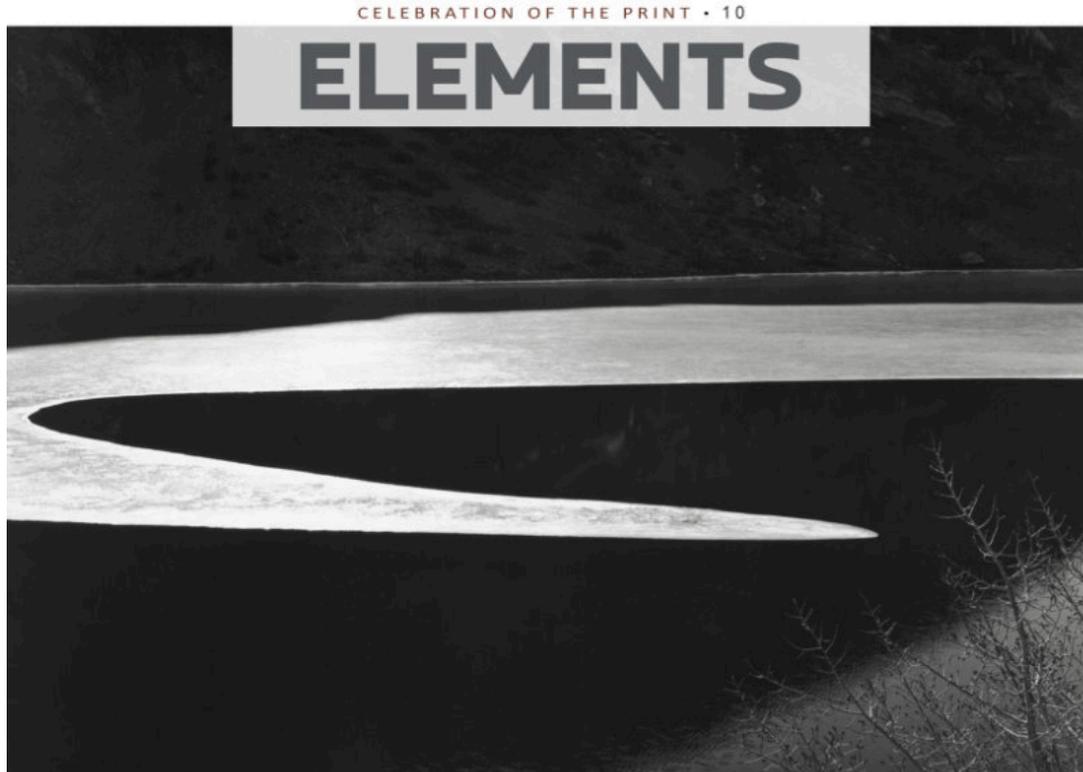
I couldn't see if the guy on the pallet was smiling as much as Dass, but I have no doubt that he was, particularly after Dass spoke a few words in his language. The message I took away from this is one I've used and heard often: "You can think you have it bad until...".

I feel once again, and I rejoice, that I'm not busy dying – I'm still busy being born.

– Susan Sontag

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Ansel Adams / Evan Russel / Bruce Barnbaum / Christopher Burkett / Charles Cramer / Michael Frye
R. Mac Holbert / Joseph Holmes / Michael Kenna / Roman Loranc / Lynn Radeka / John Sexton / John Wawrzonek

Elements Photomag

by Dass

When Richard Martin spoke to us in December, he mentioned an online landscape photography magazine called Elements, that he was very impressed with. He thought it extremely well done in both content and visual design. He mentioned it was based in Vancouver.

The most recent issue, number 10, is subtitled 'Celebration of the Print'. "In this issue we feature acclaimed landscape photographers that have spent their lifetime mastering the craft of printmaking. It is not hyperbole to call them trailblazers as some of them pioneered certain printing techniques and methods. They have led the way and set a very high standard for what we should classify as a great print".

This issue has interviews with 12 photographers who are a mix of both traditional and digital printmakers. They ask each one 5 questions including how they developed their craft, and what they consider to be a great print. "They generously share their knowledge, history, techniques and advice".

Unfortunately, they only offer annual (\$99 US) or quarterly (\$39 US) subscriptions, so you can't just buy one issue. I emailed them to be sure. They did offer us a 15% discount on the annual subscription with the code: PRINTGROUP (annual subscription only) which can be redeemed at elementsphotomag.com.

It is a truly beautiful and inspiring magazine.

My father thought photography was done by lowlifes.

– Saul Leiter