



# Snapshots



*'Angel Rays Over Samburu' - Leif Petersen*

8 members attended the January 24th meeting, with 8 excellent prints, including an extra from Dass. Our 2 meetings so far this year have included only 'the boys'. While they have been very enjoyable, fun and informative, having Doris and Marie back with us live and in person, with their thoughtful comments, was a welcome departure. Allan was our moderator for the evening and followed our pattern of an untimed discussion that we have enjoyed very much this season. While we were in no rush, the conversation moved smoothly, with Allan offering his own critiques along the way. We enjoyed some very interesting comments and insights into each print.

Before dinner, Allan presented his 10-print series entitled 'Elevated Art'. You'll read more about that and see a couple of the images a little further on.

Marie also presented her colourful, imaginative image for the evening titled 'Escalaphobia' to get our input on her choice of glossy paper. Considering the bright colours and 'shiny' subject, we all agreed that it was the perfect choice and we looked forward to hearing the story behind the photograph, during the discussion.

## Upcoming Meetings

**February 7**

Moderator  
Steve Gilligan

**February 21**

Moderator  
Nick Janushewski

*We are a group of photographers who view and practice photography as art; our chosen means of creative expression is the printed photograph. We gather every 2 weeks for dinner at a Toronto restaurant, followed by a lively discussion, providing honest evaluation and feedback on each other's photograph(s). In this supportive environment, we see and understand how our work is perceived by others. We are always happy to welcome other photographers who would like to share their work with us.*

## An Afternoon at the AGO

The last newsletter began with details from the December 2nd Executive Board meeting. What wasn't mentioned was that, after lunch and our meeting at the Village Genius Pub, we walked across the street to the AGO to take in the Arnold Newman exhibit. The exhibition overview reads:

*"Building Icons: Arnold Newman's Magazine World, 1938-2000* presents the life and creative career of the acclaimed American photographer. Well-known for his compelling portraits of artists such as Georgia O'Keeffe, Henry Moore, and Pablo Picasso alongside many renowned composers, actors, political figures of the post WW II era, the exhibition also includes Newman's documentary scenes, abstract compositions, and collages, with particular focus on how magazine commissions fueled both his work and his renown. In more than 200 gelatin silver prints, made between 1938 and the 2000s, drawn from the AGO's extensive holdings, the photographs reveal Newman's many influences - his family and social networks, historical context, cultural heritage, artistic training and creative interests - and chart his considerable impact on American visual culture."



Newman was a prolific photographer who took a unique approach to photographing his subjects, particularly when cropping for the best affect. He certainly broke the rules!



You can see that we were quite captured by his work and it was only Allan who had the presence of mind to get a few shots.



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## Prints Shown on January 24, 2024

**Leif Petersen**

*Angel Rays Over Samburu*

**Allan Flagel**

*Wall to Wall*

**Dass**

*The Essence of Tea*  
*Extra Print - Industrial Art 2*

**Marie Algieri-Goldgrub**

*Escalaphobia*

**Steve Gilligan**

*Subdivided*

**Nick Janushewski**

*Flying Into Their Future*

**Steve Rees**

*Over the Top*

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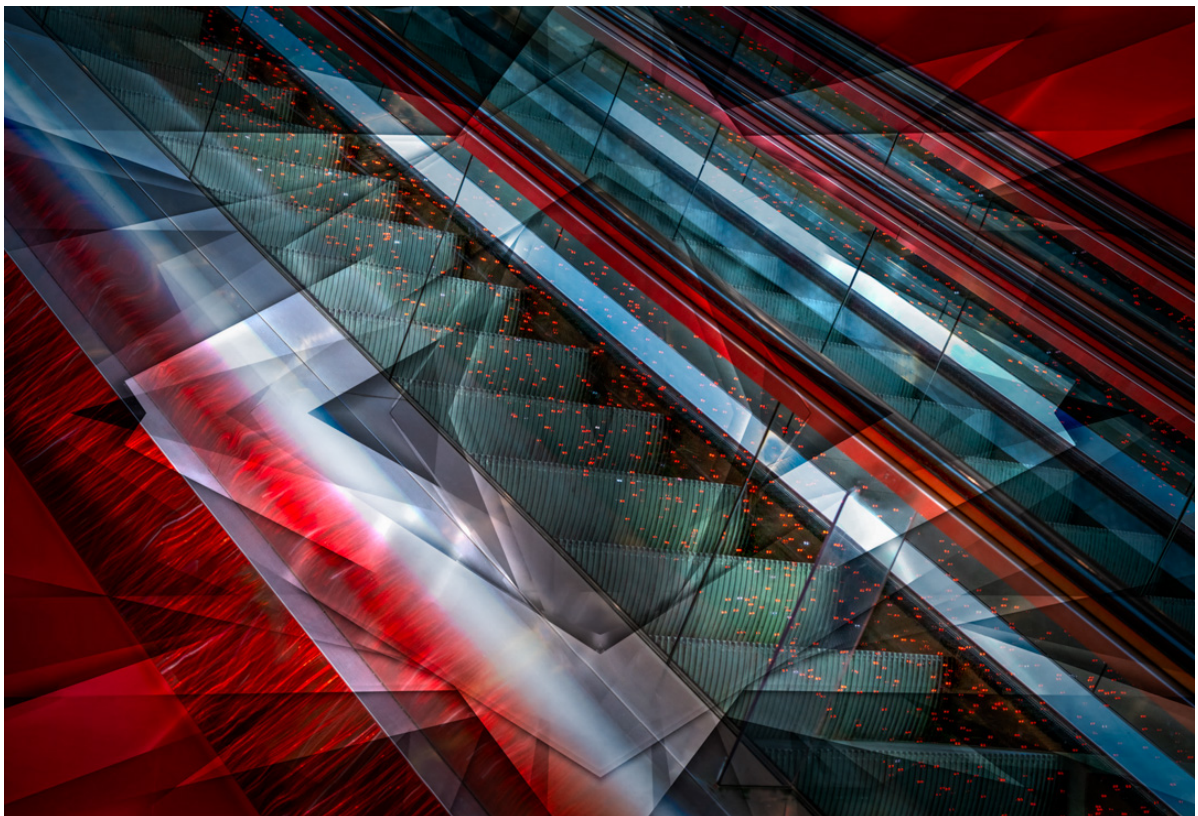


*'Wall to Wall' - Allan Flagel*





*'The Essence of Tea - Harmony, Respect, Purity, Tranquility' - Dass*



*'Escalaphobia' - Marie Algieri-Goldgrub*





*'Subdivided' - Steve Gilligan*

Extra Print: *'Industrial Art 2' - Dass*







*'Flying Into Their Future' - Nick Janushewski*



*'Over the Top' - Steve Rees*

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**REMINDERS**

- Send a digital copy of your image to Leif. Size: Horizontal = 1920 on the long edge; vertical = 1080 on the long edge; file name format: Your Name-Image Title-Meeting Date
- Send an email to Leif by 6:00 PM Monday to let him know if you will attend Wednesday's meeting.

## **The Art of Visual Narratives: Image Series**

As we all know, a single photograph has the incredible ability to tell a story, evoke emotions, and capture moments frozen in time. Each photograph is a window into a unique perspective, a singular instant carefully composed and captured by the photographer. But what happens when a single image isn't enough to fully convey the depth of a narrative or the richness of an experience? This is where showcasing a series of images can captivate and engage viewers in ways that individual photographs simply cannot.

I encourage you to consider presenting a Series of Images at one of our upcoming meetings. There are no rules or right or wrong way to do this. All you have to do is choose a theme, print a sequence of images, arrange them for storytelling, and share them at one of our meetings. You may want to prepare a brief description or artist statement that introduces your series and provides context for viewers, but this is not necessary. We'll have a few minutes before our meeting for you to introduce and briefly describe your series. The prints will be arranged on stands on the tables before the meeting begins, giving members an opportunity to view them at their leisure.

Marie Algieri-Goldgrub

Print Director

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### **'Elevated Art'**

#### **A Photographic Series by Allan Flagel**

As if on cue, and before seeing Marie's article above, Allan came to the meeting prepared to exhibit his series titled 'Elevated Art'. He attached his prints to the wall for easy viewing.

Allan says that this *"is a series of ten abstract or semi-abstract prints shot in a glass and stainless-steel-walled elevator in the Renaissance Marina Tower Hotel in Aruba.*

*This was done in November 2023 as a project inspired by the Freeman Patterson exercise of randomly throwing a hoola hoop and shooting a roll of pictures of what was inside it.*

*(My imaginary hoop landed on the elevator)"*

We enjoyed Allan's exhibit as he walked us through his prints one-by-one explaining their context to his 'imaginary loop'. Two of his elevator images are shown on the next page.

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#### **COMING IN THE NEXT ISSUE - NEWS FROM THE O3C**

- Waterfall Weekend - May 11 & 12
- More exciting international photo tour opportunities





*'6 - Door Waves'*



*'12 - Ceiling Lights'*



## An Exercise in Printing

During the day before the meeting, I (Leif) had gone through the exercise of making 4 B&W prints of the same subject - 3 elephants in Kenya - on 4 different papers. I thought this would lead to an interesting group conversation about how each of the different papers presented the subject.

The 4 papers: Hahnemuehle Baryta, Ilford Gold Fibre Silk, Epson Exhibition Fibre and Epson Ultra Premium Lustre. They were printed on an Epson 3880 printer using an 'Advanced Black & White' setting with the Color Management profile set to 'Managed by Printer', which removes any possible colour tint that can show up using a paper profile. Post processing was identical for each paper.

We lined the prints up against the wall and the discussion began. We noted that each of the first 3 papers showed some degree of warmth, while the Premium Lustre, the least expensive of the 4, was the whitest. We showed them each in the lightbox to see how they'd look in correct lighting. In general, the textures and shades displayed well, the variation in contrast was marginal and the shadows varied a little.



I believe that, in the end, the consensus was that all papers worked well. I came to my own final conclusion:

***While I love printing, paper and ink is too damn expensive to be doing that again any time soon!***

