

LightBox Photographic Gallery
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Altered Reality

September 12 - October 7, 2020

An International Exhibit of Historical Process Photography

Jurors: Diana H. Bloomfield, Karen Hymer, Jim Fitzgerald

Submission Deadline, Monday, August 10, 2020

Prospectus

Within the Historical Process Photographic Community there is a spirit of positive reaction when facing uncertainty. Experimentation with new ideas and the perfection of old formulas are part of the photographic process. Have you been affected by the new world disorder? How do we know the Real from an Altered Reality? Your work inspires us. Please share your creative mind and processes.

Thank you Diana H. Bloomfield, Karen Hymer and Jim Fitzgerald for Jurying this years Historical Process Photographic Exhibit for Lightbox Photographic Gallery. Our panel of Jurors have all been affected by the events of 2020 and all excel with the experimentation and perfection of their processes. Each is inspired by individual creativity as they are practicing artists in their own right, we are sure you may know of them all. Please share your thoughts, feelings, emotions, your work with them.

With this exhibit we wish to expose the viewers to work created with a variety of Historical photographic processes. Processes including Platinum/Palladium, Cyanotype, Vandyke, Daguerreotype, Saltprint, Wet Plate Collodion, Dryplate , Ambrotype, Kallitype, Calotype, Gum Bichromate, Carbon Transfer, Photogravure, Lith, Albumen prints are desired, to name a few. Darkroom Silver Gelatin and C-prints are considered alternative process for this exhibit. Original works done in an alternative process are required for the exhibit. No digital reproductions of original work will be exhibited. In "Altered Reality" we would like to see visionary contemporary use of Historical processes. We are looking to present the finest works, considering technique, originality and creativity, from photographers using Alternative Historical Processes.

Karen Hymer was born in Tucson, Arizona and has spent most of her life in the Sonoran desert. Karen's experience and technical interests are wide-ranging. Although "trained" as a photographer and educator, her approach to image making explores the blending of photosensitive materials, digital media, and printmaking. She is fascinated with how the passage of time affects the human body and other natural elements in the world. She works with various photography processes including photopolymer gravure, cyanotype, palladium, gum dichromate and photo-encaustics.

As a response to the COVID-19 pandemic, Karen is currently working on a series of photopolymer gravures titled "Solitude". These dark and mysterious forest images express feelings of mourning and fortitude, speaking to the complexity of this collective experience. She is also working on a series of cyanotypes titled "Chaos".

Hymer actively exhibits her work both nationally and internationally. Her work is featured in Clay Harmon's book *Polymer Photogravure: A Step-by-Step Manual, Highlighting Artists and Their Creative Practice*, is included in Jill Enfield's Guide to Photographic Alternative Processes and is in several public collections, including the Center for Creative Photography and the Polaroid International Collection.

In addition to working as a fine art photographer, Karen has taught photography for over 25 years at Pima Community College, Tucson, AZ. She relocated to Silver City, NM in the summer of 2018 to open and operate Light Art Space at 209 West Broadway. The space features galleries, wet darkrooms, a printmaking studio and teaching space. Workshops in photopolymer gravure, cyanotype, wet plate, watercolor, printmaking and other art processes are offered.

Diana H. Bloomfield has been an exhibiting photographer for over thirty-five years, Diana specializes in 19th century photographic printing techniques and handmade artist books. She has received numerous awards for her images, including a 1985 New Jersey State Visual Arts Fellowship, and five Regional Artist Grants from the United Arts Council of Raleigh, North Carolina, most recently in 2019/2020.

Diana's imagery has been featured in a number of books, including *Pinhole Photography: Rediscovering a Historic Technique* (2004), by Eric Renner; Robert Hirsch's *Exploring Color Photography Fifth & Sixth Editions: From Film to Pixels*; *Jill Enfield's Guide to Photographic Alternative Processes: Popular Historical and Contemporary Techniques*; in Christopher James' *The Book of Alternative Photographic Processes*; in Christina Z. Anderson's *Gum Printing: A Step-by-Step Manual, Highlighting Artists and their Creative Practice*; and, most recently, in *#NoFilter*, by Natalia Price-Cabrera, published in May 2019.

Her work has been featured in the *Pinhole Journal*; *The World Journal of Post-Factory Photography*; *Chinese Photography*; *Dodho Photography Magazine*; *Silvershotz*; and in the upcoming (2020) print issue of *Analog Forever Magazine*.

Her art is in a number of public and private collections, including the Norton Museum of Art, located in West Palm Beach, Florida; The Fine Art Program and Collection at Montefiore Einstein, in Bronx, New York; New Mexico History Museum/ Palace of the Governors, located in Santa Fe, New Mexico; and North Carolina State University's Gregg Museum of Art & Design, in Raleigh, North Carolina.

A native North Carolinian, Diana lives and works in Raleigh, North Carolina, where she received her MA in English Literature and Creative Writing from North Carolina State University. She teaches workshops throughout the U.S., and in her beautiful backyard studio.

Diana is represented by the Ryan Gallery at Art Intersection, located in Gilbert, Arizona, and by photo-eye Gallery (Photographer's Showcase), located in Santa Fe, New Mexico.

Jim Fitzgerald is a fine art photographer, book artisan and educator specializing in the 1864 process known as Carbon Transfer Printing. For over thirteen years now, Mr. Fitzgerald has specialized in this process exclusively. He works with large film cameras which he has designed and built himself to create images printed in carbon. Over two years ago, Mr. Fitzgerald developed a unique method for his fine art editions using his "aqua text printing" technique. Undoubtedly he is the very first artist to incorporate fine art prints and carbon transfer "aqua text printing" into a bound edition of original art work. Needless to say, he must process everything under water via a special transfer process! His volumes are totally unique and original. Mr. Fitzgerald produces the most archival editions an artist can create because carbon transfer images and text will endure for thousands of years.

Mr. Fitzgerald is an accomplished book artisan who studied with Sage Reynolds where he learned his binding and casework skills. He is personally involved in every step of the procedure from concept, design, material acquisition and creation of his final product. His first book, *Survivors I*, documents the struggles of the Black Oaks in Yosemite Valley, California and includes authentic eight by ten inch carbon transfer contact prints and carbon text.

A *Banquet of Light*, the second fine art edition of Mr. Fitzgerald, was created using eight by twenty inch carbon transfer contact prints presented in banquet format which when opened is a massive fifteen by fifty four inch wide volume. Furthermore, he designs and builds his custom Walnut display stands for his work along with these unique editions in his home studio in Vancouver, Washington.

Jim Fitzgerald is an active member of the LightBox Guild, Monalog Collective, Yosemite Conservancy, Save the Redwood League, National Park Service, the Sierra Club and the Bodie Foundation. He has lectured to many photography groups on the history of and uniqueness of the carbon transfer printing and is published in several journals, magazines and books. He conducts workshops at his home studio, the Ansel Adams Gallery in Yosemite National Park and The Weston Collective in Seaside California. His photographic work is shown at the LightBox Photographic Gallery in Astoria Oregon as well as several private and institutional collections.

Eligibility

The Exhibit is open to photographers at least 18 years old worldwide. Original works done in a Historical process are required for the exhibit. Processes including Platinum/Palladium, Cyanotype, Vandyke, Daguerreotype, Saltprint, Wet Plate Collodion, Dryplate, Ambrotype, Kallitype, Calotype, Gum Bichromate, Carbon Transfer, Photogravure, Lith, Albumen prints are desired, to name a few. Silver Gelatin and C-prints are considered an alternative process for this exhibit. No digital reproductions of original alternative process work will be exhibited.

Entry Fee

There is an entry fee of only \$20 for up to 5 images, and \$30 for up to 10. (Our new low artists friendly fees) Payment must accompany entry. Payment may be made by check, credit card, or PayPal. Paypal ID is sales@lightbox-photographic.com Checks payable to LightBox Photographic.

Requirement for Submission

Along with the completed entry form, you must email your jpg files.

Email to: submissions@lightbox-photographic.com

jpg. files must be titled with first and last name and title (Sample: JoeDoe_Title).

Please submit jpgs with a resolution of 1000 pixels in the long dimension.

Acceptance requires permission to publish your image in the exhibit catalog and possibly be used in promotions for the exhibit.

Any accepted work not accurately represented by the entry submission in condition or quality may be rejected.

Deadlines

Deadline for submissions is Midnight Monday, August 10, 2020.

Deadline for notification of acceptance to exhibit is Sunday, August 16, 2020.

Deadline for delivery of accepted works is Thursday, September 10, 2020.

Size/Matting/Framing

LightBox request prints that are matted, framed and ready to hang with outside horizontal long dimension not exceeding 30". Matting and framing meeting general recognized gallery and museum standards is required. Please use mats that are acid free and neutral in color. Gallery frames in black wood or metal are preferred and should be new or in excellent condition. In order to help encourage entries and to alleviate the cost of shipping, esp. from out of the country, all accepted entries may submit fully matted pieces sized to 11 x 14, 16 x 20, 18 x 24 or 20 x 24 and we will install in a gallery frame for \$15 fee.

Shipping

Artist are responsible for shipping to and from the gallery. A return prepaid shipping label should be provided. All work shipped without a return label will be charged a \$5 service fee on top of actual return shipping charges. Work must be shipped in sturdy reusable packaging. We retain packaging used to ship your work for the return. Please pack carefully as we are not responsible for any shipping damages. **No Peanuts! Please!**

Sales

LightBox will retain a 40% commission on all works sold. Please price your work accordingly.

If matted pieces are sent, the gallery will sell the piece framed or unframed.

Please set the price of your work to be sold as it is being delivered, matted or framed.

Payment will be made to artists for works sold within 30 days of the close of the exhibit.

Return of Artwork

Unsold pieces will be available for pickup by October 13, 2020 and must be picked up by October 31, 2020.

Artwork that requires shipping will be returned by October 31, 2020.

Liability

LightBox is not responsible for any loss or damages during shipping.

We take great care to ensure the safety of your artwork while in our possession.

The gallery will be responsible for loss or damage for the value that the gallery owes the artist if it had sold.

Liability will be limited to the payment that our insurance company pays for such loss.

Calendar

August 10, 2020 Deadline for submissions.

August 16, 2020 Final Notification of accepted entries.

September 10, 2020 Deadline for Delivery of accepted works

September 12, 2020 Exhibit opens

October 7, 2020 Exhibit closes.

October 13, 2020 Any unsold artwork available for pickup.

October 31, 2020 Pick up and Return of shipped artwork to be completed by this date.