

LightBox Photographic Gallery  
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# Alternative Visions

September 14 - November 5, 2019

## Call for Submissions

Deadline for Submissions, August 11, 2109

### An International Exhibit of Alternative Process Photography

Juror: Christina Z. Anderson

The Alternative Vision Exhibit will open along with the 2019 LightBox Symposium for Alternative Process Photography hosted by LightBox Photographic Gallery in Astoria, Oregon on September 13, 14, 15 2019. We are honored to have Christina Z. Anderson, one of the nations' finest photographic educators as juror for this Exhibit.

Photographic art is thriving with creativity with the use of historical and alternative processes. In "Alternative Visions" we would like to see visionary contemporary use of these processes. We are looking for artists who push the boundaries of alternative processes with the innovative use of antiquarian processes. We are looking to present the finest works, considering technique, originality and creativity, from photographers using Alternative Processes.

With this exhibit we wish to expose the viewers to work created with a variety of photographic processes. Processes including Platinum/Palladium, Cyanotype, Vandyke, Daguerreotype, Saltprint, Wet Plate Collodion, Dryplate, Ambrotype, Kallitype, Calotype, Gum Bichromate, Lith, Albumen prints are desired, to name a few. Handmade 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 the 1960s a number of photographers rebelled against the corporate control of photography and returned to 19th century processes as "alternatives" to making photographs on manufactured black and white or color paper. The "alternative process photography" movement was born. All forms of hand coated processes were revived—Vandyke brown, platinum/palladium, salted paper, gum bichromate, carbon, wet plate collodion, tintype, cyanotype, and casein to name a few. The alternative process movement began as a very niche field within the greater realm of photography. Today, this niche has burgeoned, now as alternative to digital methods of image making. Photographers have re-embraced gelatin silver and chromogenic prints as part of this culture of the handmade print. Lines have blurred; there has been a conflation of gelatin silver, c-prints, 19th century processes, and even photographically derived printmaking such as photopolymer gravure. Many of these processes start with digital methods of image making, but all end with a handmade print." ~ Christina Z. Anderson*

Christina Z. Anderson's work focuses on the family snapshot, gender identity, the altered landscape, and the contemporary vanitas printed in a variety of 19th century photographic processes, primarily gum and casein bichromate, salted paper, cyanotype, platinum, and mordantage. Anderson's work has shown internationally in 110+ shows and 40+ publications. Anderson has authored books which have sold in 40 countries—The Experimental Photography Workbook, Gum Printing and Other Amazing Contact Printing Processes, Gum Printing, A Step by Step Manual Highlighting Artists and Their Creative Practice, Salted Paper Printing, A Step-by-Step Manual Highlighting Contemporary Artists, and her newest release Cyanotype: The Blueprint in Contemporary Practice; also Handcrafted: The Art and Practice of the Handmade Print co-authored with Wang, Jianming, King. Anderson is Series Editor for Focal Press/Routledge's newly-formed Contemporary Practices in Alternative Process Photography series. Anderson is Professor of Photography at Montana State University where she teaches the experimental black & white darkroom and alternative processes along with image+text design. Visit [christinaZanderson.com](http://christinaZanderson.com).  
Editor, *Contemporary Practices in Alternative Process Photography Series*

## Eligibility

The Exhibit is open to photographers at least 18 years old worldwide. Original works done in an alternative process are required for the exhibit. We wish to expose the viewers to work created with a variety of photographic processes. Processes including Platinum/Palladium, Cyanotype, Vandyke, Daguerreotype, Saltprint, Wet Plate Collodion, Dryplate, Ambrotype, Kallitype, Calotype, Gum Bichromate, Lith, Albumen prints are desired, to name a few. Handmade Silver Gelatin and C-prints are considered an alternative process for this exhibit.

We would like to see visionary contemporary use of these processes. We are looking for work from artists who push the boundaries of handmade alternative processes with innovative use of antiquarian processes. We are looking to present the finest works, considering technique, originality and creativity, from photographers using the Alternative Processes. No digital reproductions of original alternative process work will be exhibited.

## Entry Fee

There is an entry fee of \$35 for up to 5 images, and \$5 for each additional with a limit of 10.

Payment must accompany entry. Payment may be made by check, credit card, or PayPal.

Paypal ID is [sales@lightbox-photographic.com](mailto:sales@lightbox-photographic.com) Checks payable to LightBox Photographic.

The Entry fee of \$35 for 5 is waived for paid attendees of the Symposium, addl. submissions over 5 are \$5 ea.

## Requirement for Submission

Along with the completed entry form, you must email your jpg files. Email to: [submissions@lightbox-photographic.com](mailto: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 Sunday, August 11, 2019.

Deadline for notification of acceptance to exhibit is August 17, 2019.

Deadline for delivery of accepted works is September 10, 2019.

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## 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 charges 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.

All accepted work must be shipped in sturdy reusable packaging. We retain packaging used to ship your work and use it 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 November 12, 2019, and must be picked up at the gallery by November 30, 2019.

Artwork that requires shipping will be returned by November 30, 2019.

## 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 for the work if it had sold.

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

## Calendar

August 11, 2019

Deadline for submissions.

August 17, 2019

Final Notification of accepted entries.

September 10, 2019

Deadline for Delivery of accepted works

September 14, 2019

Exhibit opens, Artist reception, 5-8pm

November 5, 2019

Altered Views exhibit closes.

November 12, 2019

Any unsold artwork available for pickup.

November 30, 2019

Pick up and Return of shipped artwork to be completed by this date.