

The Photo's Edge aims to host analogue photographic artwork within a digital space to create a juxtaposition of space and time in an exhibition called, 'Starting Space'. The question is when does a work start? Is there a specific time or place this belongs to? And when does it end? Where does your artwork end? Does it have a beginning and an end? Or does it just exist? How did the artwork you are submitting begin? A conversation? An idea? 195 years ago, with Niepce?

This is the communities first exhibition and it is referenced in the title, this is our starting point, which points to the digital space as only the beginning. Digital spaces, especially virtual reality galleries, have given some autonomy back to small artists and curators, allowing more exhibitions to take place and artists to take part without expensive gallery entry fees and restrictive frameworks. Our community would like to utilise this and take it further.

Please send in 4 or less art works that show consideration of the title and brief.

All mediums of analogue photography (in some way, abstract or not) are accepted.

Artwork with originality in interpreting the brief will be favoured.

Add a description of your artwork and how it relates to the brief and title (100 words max).

Deadline 20/11/2021 / Opening Day: 27/11/2021 / Private View: 27/11/2021 6pm – 7pm / Closing date: 29/12/2021

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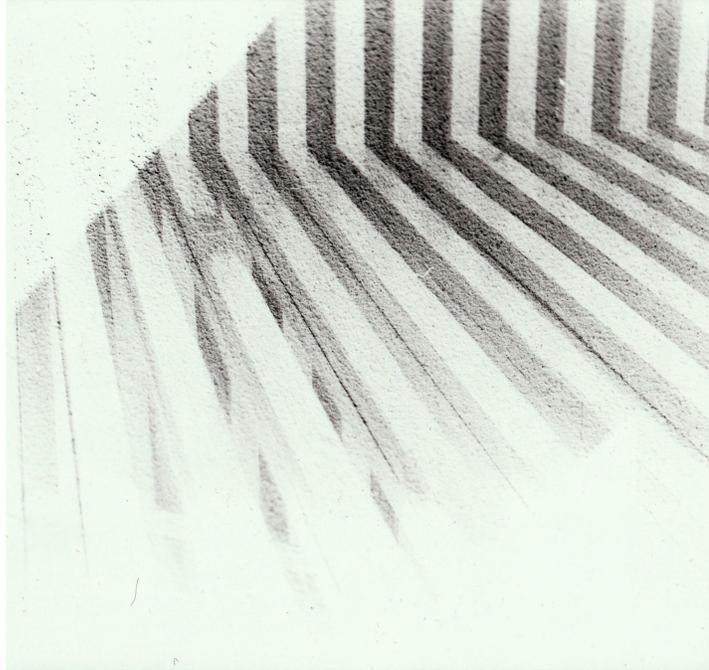
VISITOR. I attempted a hack of a 35 mm camera for double exposure that didn't come out to plan, and it is what I love about this image. Taken on Nikon FM2 Ilford XP2 with a macro lens, I aspired to create an otherworldly atmosphere with a concept in mind of remodelling an object/reality, giving it an alternative recognition.



PHANTOM. Image produced with Mamiya 645 PRO TL, macro lens and intentional out of focus on Ilford HP5 plus 400. Photograph created working with a USB portable lightbox and exploring a different point of view by pushing my boundaries of things learned, accepted and expected within photography (or rather what I think these things are).



LOCOMOTION. While both images were taken on Nikon fm2 Ilford XP2, this piece was created through experimentation with overlaying negatives in the darkroom. I am fascinated with geometry within arts, and often my images express that infatuation. I am interested in overlaying negatives technique as it gives a different focus to my creative method. The photograph is not the end of the journey, but only an inspiring beginning that can evolve further in the darkroom through my intuition and aesthetic sense.



PROSPECT. The photograph was taken on NIKON FM 2 Ilford xp2. Chance, light and destiny created this abstraction, and I was just lucky enough to witness it. My work frequently is a result of collaboration with a chance - I don't plan anything, equipped with a tool of my choice, I wander the world in a flâneur fashion, in an almost meditative state, letting things happen. Allowing my subconscious, facilitated by the gift of light and eyesight, to express itself through me. My work begins to exist naturally when everything comes into place if it is meant to be, and remains as long as it is seen by a viewer, who evokes it to life by responding to it. (119 words)



