

Submission Guidelines for the Camerawork Gallery

We are always interested in considering any photographer's work, but below is our explanation about our unusual status as a fine art photography gallery.

Camerawork Gallery is the oldest fine art photography gallery in the US, but we are a non-commercial community gallery started with the encouragement of Minor White. We have had monthly shows since 1970 without interruption, mostly of Pacific Northwest photographers, but in the last decade we have exhibited mostly national artists and artists from Canada. We have excellent lighting and a mounting system that accommodates matted work up to 18x24" under glass held to a mounting surface with mirror clips. However many artists choose to either hang framed work or design their own custom sized glass or plexi systems for their work if it is larger or unusually sized. Another option is to mount very large bare prints using a magnet system. Cost of custom arrangements must be borne by the photographer and the photographer also puts up and takes down the show unless he/she contracts the services of one of our expert exhibit mounter/shippers (see below).

However, all work can be sold by the photographer through direct contact with the buyer with no commission taken. Most local photographers also have receptions at the Gallery at their expense. Even out-of-towners have done this, but it is totally up to each photographer as to whether they want to do this or not. The facility is very large and accommodates a party very nicely and its use is free of charge. We promote the show in all the local magazines and papers and we have an extensive emailing list. We also mail out deluxe-sized full-color cards from Modern Postcard at no expense to you. We also send the photographer some cards free of charge for their personal use. Our community of photographers and photography lovers have long used and regularly visited the gallery and we are a Portland institution even though we are not a store-front or commercial gallery in the classic sense.

The main concern for out-of-town exhibitors is that the exhibitor is required to hang and take down the show. This can be handled by a local person known to the artist acting as a sponsor/volunteer. He/she would handle all the photographic mailing, insuring, hanging, and take down. This has worked very well in the past, but of course requires that the artist fund the shipping. Most commonly, if the artist does not have a local volunteer sponsor, the artist will employ one of our exhibition experts who will receive shipments, hang the show with an assistant, take down the show and reship all for the current cost of \$250 with shipping charges borne by the artist. This has been extremely

popular, successful, and cost effective. Most of our national photographers choose this method and enjoyed the process and mounted excellent shows.

Making a submission:

I am willing to consider work by having you send me a proposal that includes an explanation of your body of work, why you feel that it is a cohesive body of work, and a set of jpeg images of the body of work to review. Please do not refer me to your web site. I wish to see what you have edited and put together for your proposal. Contact me first through the contact form on this website and I will respond with an email address that you can send attachments to. Otherwise you can send proposals and images by mail at the mailing address listed on the home page of this web site. (different than the Gallery address)

What we are looking for:

We are unabashed lovers of beauty. Obviously this is hard to define, but we look for aesthetic merit no matter what the subject matter. We are looking for fine art photography and not simply good literal photographs of “pretty subjects”.

We like conceptual topics, but there must be aesthetic merit as well for the work to be considered. Having both is wonderful.

Unfortunately, we must carefully consider figure/nudity work because of our public location and inability to prevent those who would be offended from being so. We are a public space and thus cannot control our audience.

Final curatorial decisions are made by the director, Sharon Lavier O’Keefe based on personal taste. Therefore, good bodies of work may not be accepted simply because of a lack of alignment in taste between curator and photographer. Therefore rejection should not be considered any comment on worthiness.

If all of the above feels comfortable to you, we look forward to receiving your submission.

Sharon Lavier O’Keefe
Director and Curator
Camerawork Gallery
Portland, Oregon, USA