THEME
The Post-Photographic Condition

We find ourselves at a crucial moment in the history of images. The proliferation of cameras and digital point-and-shoot devices, the incorporation of picture taking into cell phones, the Internet, social networks, new surveillance techniques, the development of virtual reality mechanisms – all this and more is configuring a second digital revolution in which the identity of photography must be rethought. Platforms such as Facebook, Twitter, Instagram, Google, Flickr, YouTube, Wikipedia, eBay, and Blurb have become tools for experimentation and new creative processes. Today, how can we define photographic quality? Is it possible to identify the photographic canon that is being created in the new vernacular spaces of the image?

For Le Mois de la Photo à Montréal 2015, I propose a glimpse at the future – the post-photographic condition – based on the following scenario:

- The emergence of *homo photographicus*. We all take pictures. Photographs are everywhere. Images and events blend together. Toward an ontology of digital photography. **The document is challenged.**

- Supersaturation of images. The Internet is being converted into both an archive and a universal fertilizer. Massification imposes a visual ecology that legitimizes new appropriation and anti-artistic practices. **Art is challenged.**

- The immediate and absolute availability of images: Toward an aesthetic of access. Search engines as creative tools. The value of circulation of images versus the value of content of images. **The canon is challenged.**

- The artist as prescriber. Assignment of meaning to the image prevails over production of the image. Collapse of the traditional roles of artist, exhibition curator, collector, teacher, critic. Crisis in spaces where the image “lives”: museum, exhibition, book, Web pages. **The condition of creator is challenged.**

Joan Fontcuberta
Guest Curator
Le Mois de la Photo à Montréal 2015
Biographical Note

Over almost four decades of prolific dedication to photography, Joan Fontcuberta (Barcelona, 1955) has developed both artistic and theoretical activities focusing on the conflicts among nature, technology, and truth. He has had solo shows at the Museum of Modern Art in New York and the Chicago Art Institute, among others, and his work is in the collections of institutions such as the Metropolitan Museum of Art in New York, the National Gallery of Canada in Ottawa, and the Centre Georges-Pompidou in Paris. He has written a dozen books about aspects of the history, aesthetics, and epistemology of photography, and has curated international exhibitions, both historical and contemporary. In 1982 he co-founded the biennial photography festival Primavera Fotogràfica in Barcelona, and in 1996 he was appointed artistic director of the Arles Rencontres Internationales de la Photographie. Since 2008, he has been president of the Visual Artists Association in Catalonia. In 2013 he received the Hasselblad Foundation Award.

SUBMISSION GUIDELINES

We are soliciting only artists’ works that respond to theme The Post-Photographic Condition (see previous page for details). We are not seeking curatorial proposals. Please read all the information carefully and prepare your submissions according to the instructions below.

Type of work being sought

We are seeking works that reflect the dramatic transformations that the landscape of photography and related media has undergone due to the impact of the second digital revolution, in which the Internet and smartphones play a prominent role. These works should help us establish how we should understand the post-photographic condition of current visual culture.

Post-photography is a concept that should be approached not only as the consequence of technological change but as a Darwinistic adaptation by the medium of the image to a new political, economical, and sociological framework. For visual culture, this new framework may be defined in terms of excess and access: an unprecedented excess of images and an easy and immediate access to those images.

Thus, we are interested in projects that critically react to the massive presence of photographs and their absolute availability, in order to respond to four main questions.

Under such circumstances,

- What can the documentary function of photography be?
- How can photographic quality be defined?
- How can artistic practice be understood?
- What does it mean to be a creator or an artist?
Submission instructions

Submissions must sent by email only (in English or French) to soumission2015@moisdelaphoto.com no later than January 6, 2014.

Submissions should include the following:

1. A short **cover letter** explaining how the submission relates to the theme (250 words max.) in Word (.doc or .docx only) or PDF formats.

2. Visual support material which may include:
   - a maximum 10 images (maximum 500 kb per image) in JPG (72 dpi, RGB colour mode) or PDF formats. Images must be clearly identified and accompanied by a descriptive image list (title, medium, dimension, and date). These 10 images can include some exhibition views or mock-ups;
   - a link to the artist's Web page or other site with the artist's work (if available);
   - **Important:** No videos should be sent, rather, please provide a link so the curator can view the video online.

3. A **short CV** for each participant (3 pages maximum) in Word (.doc or .docx) or PDF formats.

4. Your **complete contact information** (first and last name, mailing address, telephone, email address, Web site, country of birth and country of residence). Artists submitting as a collective are asked to identify one participant as coordinator, who will provide his/her contact information.

**Please Note:**

All submissions conforming to instructions described herein and received by the deadline will be carefully reviewed by the guest curator and the selection will be made in light of his personal vision of the theme. We anticipate receiving several hundred submissions so, unfortunately, the guest curator will not be able to respond personally to each proposal. If he would like any additional information or documents or wishes to organize a studio visit, he will contact you directly.

All submissions must be sent by email only; any other unsolicited material sent to our offices will not be viewed nor will it be returned. Le Mois de la Photo à Montréal and Joan Fontcuberta are not responsible for unreadable, undelivered or lost materials.

A confirmation of receipt of your proposal will be sent by email and you can expect to receive a response from us by March 17, 2014.

Late submissions, incomplete proposals and works unrelated to the theme will not be considered.

**If you have any questions, please contact:**

soumission2015@moisdelaphoto.com  |  1. 514 390 0383