



PROJECT “FRONTIERS” - project description and brief

We are launching a collaborative project, initiated by the RPS North Wales Region, involving several RPS UK Regions and Special Interest Groups. We want to support photographers of all levels to work on a photography project, and to engage with the RPS and fellow photographers.

We aim at integrating different photography genres and approaches, from representational to creative, including abstract, multiple exposures, long exposures, camera movement, collages, joiners, drone photography etc.

The project is called “Frontiers” because it should serve to look at geographical boundaries and overcome institutional as well as personal boundaries.

The outcome of this work will be published and disseminated as photo books, articles, AVs, exhibitions (if possible), and through other appropriate outlets, like online platforms and online talks.

WHAT:

The topic is the photographic exploration of peri-urban areas, often also called “edgelands” or “fringelands”. These are the transition zones between urban areas and the natural environment. For further information on the theme, please see below.

Each participant’s contribution consists of a **statement of intent and 3 or 5 images**, edited and arranged as a sequence.

WHY:

Edgelands are often vital to settlements and their communities, but often overlooked or not appreciated. We want to explore the use, function and aesthetics of edgelands, and to further the photographic skills of the participants.

WHERE:

In each photographer’s geographical vicinity. This allows repeat visits to the chosen location, it should encourage the photographers to look at their immediate environment in new ways, and to cut the need to travel to the bare minimum.

WHEN:

May to August 2021, with the final submission date being **Tuesday 31st August 2021**.

WHO:

All Creative Eye Group members can participate, no matter on what photographic skill level you are. But an absolute requirement is intrinsic motivation, the commitment and dedication to put the required work and thought into the project, and the participation in online meetings.

HOW:

While the participants generally work on their own, we do encourage other RPS Creative Eye Group members to join and work together if you wish.

OUTPUTS:

At the end of the project, we will self-publish curated photo books, put an exhibition together (print and/or digital), and further disseminate the work through appropriate outlets (print and e-journals, website, e-newsletters, online talks etc).

HOW TO PARTICIPATE:

- 1) Please carefully read this brief and the ‘Questions and Answers’ document.
- 2) Register your commitment to producing work by booking a ticket through the RPS booking system.

3) Then send your statement of intent of max. 100 words to **Moira Ellice at moira.ellice13@gmail.com** before **Wednesday 30th June 2021**. This statement should give information on your chosen subject and why you chose it.

4) Please send your images to **Moira Ellice at moira.ellice13@gmail.com**

COSTS:

Participation is free of charge.

At the end of the project, the photobook(s) can be purchased. The price per copy depends on the pagination and the number of copies printed. Once available for sale, the price will be advertised.

THE THEME:

INTERPRETATION OF THE TERM 'LANDSCAPE' AND THE MEANING OF "EDGELANDS":

We often associate the word and concept of 'landscape' with the picturesque, the pastoral or even the sublime. However, if we understand 'landscape' in a broader sense, then it can include much more, even the built environment. The built-up land is basically land which has been landscaped in a particular way. In some cases, beautiful cathedrals, surrounded by cobbled streets, have been built on this land; in other cases, it's residential areas and housing estates; and sometimes it's storage facilities, business parks, waste-water treatment plants, or scrapyards.

These landscapes are often located at the periphery of more densely populated areas, wedged between the urban development and the countryside. They are frontier land, an interface, and form transition zones and boundaries alike. They're sometimes termed "fringelands", "rurban" areas or "edgelands", and display unique characteristics^{1,2}. Different planning permission rules apply, land prices differ markedly to the price levels in the town/city centres, and the erected buildings are more often than not purely functional and either lack or display their own unique aesthetics. Nevertheless, these frontier - and edgelands, and the way we use them, are vital for the settlements they're attached to. While they may or may not have historical value, some edgelands surprisingly provide ecological value.

These places are a mirror for our society, and so rather than close our eyes to them, we should explore and try to understand them, not least through a photographic approach.

We should encourage ourselves to photographically approach landscapes we're usually inclined to regard as not worthy to be photographed. To say it with the words by J.A.P. Alexander: "It is not necessarily the *land* that makes the landscape, but how the photographer approaches, works with, and presents the finished photograph wherein the artistry lies"³.

And to quote J.A.P. Alexander once more: "The possibilities for landscape subject matter are not limited to how far you can travel geographically, but rather by how much of yourself you are willing to invest in your photographs."³

¹ Jennifer Jenkins (Ed.): Remaking the landscape - The changing face of Britain. Profile Books Ltd., London (2002).

² Farley, Paul; Roberts Michael Symmons: Edgelands - Journeys into England's True Wilderness. Jonathan Cape, London (2011).

³ Alexander, J.A.P: Perspectives on Place: Theory and Practice in Landscape Photography. Fairchild Books, Bloomsbury Publishing Plc. (2015).