

2026 APG exhibition

To prepare for the 2026 analogue photography exhibition, club members are encouraged to move beyond shooting single images and instead develop a cohesive photographic intent. In photographic planning, intent is the deliberate bridge between creative vision and final image. It represents the shift from *taking pictures* to *creating photographs*—purposefully constructing images that communicate a message, emotion, or story.

For an exhibition, intent ensures that each decision supports a clear outcome rather than leaving results to chance or automatic camera settings. This does not need to be an abstract artistic statement. Intent may simply involve producing a series of well-printed images based on a defined theme, such as long-exposure movement studies or grain-rich high-ISO film work.

Core components of intent

Conceptual purpose

Before photographing, define the reason for the work. What story is being told? What emotion should the viewer experience? What visual idea or technical method is being explored?

Deliberate technical choices

Intentional photographers use technical settings as expressive tools:

- **Shutter speed:** freezing detail or introducing motion blur to convey movement.
- **Aperture:** isolating subjects with shallow depth of field or capturing architectural precision with deep focus.
- **Film stock / ISO:** selecting grainy high-ISO film for texture or slower films for tonal smoothness.

Active composition

Consider carefully what belongs inside the frame. Position, background selection and equipment constraints—such as working with a single lens—encourage more thoughtful composition.

Narrative through-line

For exhibition work, intent also involves sequencing images so they relate to each other. A strong series develops a concept across multiple perspectives rather than presenting unrelated photographs.

Why intent matters

In an era increasingly shaped by digital automation and AI image production, intent distinguishes analogue photography as purposeful, human-directed work. Technical imperfections such as grain, blur or tonal variation become meaningful because they are chosen deliberately to support the photographer's vision.

Conceptual preparation

Developing subject matter is about finding a photographic voice rather than simply choosing a topic. Photograph environments you know well, research both historical and contemporary practitioners, and establish a narrative thread—shared colours, motifs or themes—that connects the final collection.

Technical preparation and testing

Analogue practice requires careful preparation. Test film stocks, tonal ranges and print methods through small preview prints, select formats that support the intended aesthetic, and keep detailed development notes to maintain consistency across the series.

Subject matter strategy

Approach exhibition work as a structured project. Scout locations using digital cameras before committing film, plan shooting around specific lighting conditions, conduct collaborative review sessions to evaluate visual impact, and arrange working prints physically to refine sequencing and narrative flow.

Photographic genres

Members may explore several exhibition directions:

Urban landscapes

Investigate architectural geometry, industrial environments, or traces of human presence in the built environment.

Street photography

Capture candid public moments, urban abstractions or night scenes shaped by strong artificial lighting.

Nature and still life

Explore macro textures, experimental botanical imagery or narrative still-life compositions.

Portraiture

Focus on authentic, character-rich portraits, environmental storytelling or generational narratives that emphasise realism and lived experience.

Through careful intent, technical preparation and narrative cohesion, members can produce exhibition work that reflects both individual vision and the enduring expressive strengths of analogue photography.