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From photography's earliest inception into the culture at large, there was a recognition of both the artistic and scientific potentials of the medium. Within the art camp there was a push to validate photography's role as ART by producing photographs that emulated the High Art of painting and drawing, peaking (possibly) with the Pictorialism Movement. At the opposite end were those who saw photography as a tool for

'straight', objective, representation —celebrating the photograph's inherent characteristics as unique and valid in their own right.

For this exhibit Manifest sought submissions of works that were made through the photographic process exclusively, but which appear to not be photographic in nature, at least at first glance. While we were eager to discover just what artists are making that could qualify, we imagined our pool of entries might include works involving manipulated film, photograms, abstracted digital photographic imagery, direct emulsion exposure, photo-transfers, historical and alternative processes, and the like. We got far more than we expected, as this exhibit reveals.

The two companion exhibitions presented by Manifest for the FotoFocus Biennial 2016 each explore the biennial-wide concept from different aspects of 'undocument' or 'untruth'. REAL-PHOTO takes the common media involved in photography but presents resulting artwork that one may not suspect is photographic in nature, further expressing the boundaries of everyday assumptions, and cultural memes.

For this exhibit 113 artists from 29 states and 9 countries submitted 394 works for consideration. Twenty-four works by the following 19 artists from 14 states, and England were selected by several jurors from across the U.S. for presentation in the gallery and the Manifest Exhibition Annual publication.

