

below: **THE WILD 6**, from the series *Mushrooms*, 2021;
 Following page
 top left: **OYSTER MUSHROOM 47**, from the series *Mushrooms*, 2019;
 top right: **OYSTER MUSHROOM 41**, from the series *Mushrooms*, 2016;

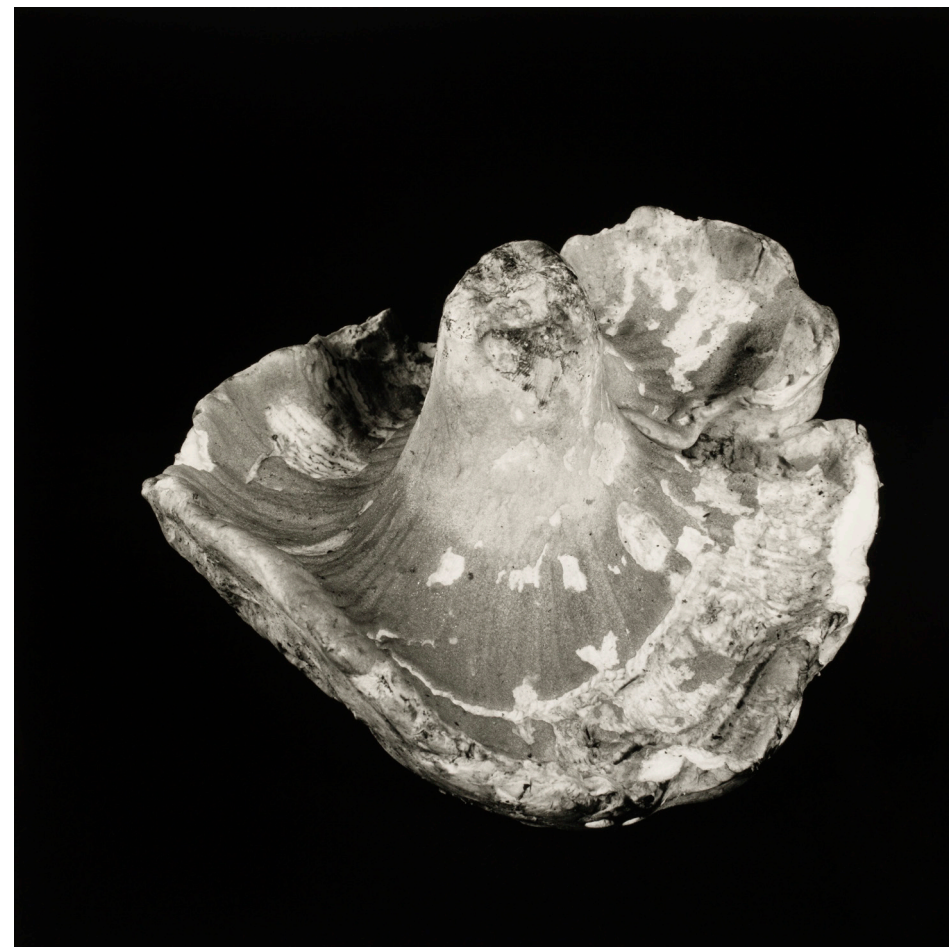
DALE M. REID

“The abstract nature of the images makes them unique and opens them to multiple interpretations depending on the viewer’s imagination to use their personal memories and life experiences to build content.”

Contemporary fine art Canadian photographer Dale M. Reid seized control of her destiny by making a profound commitment to herself: her life partner and soulmate. This unwavering self-belief empowered her to embark on a transformative journey, transitioning into a full-time professional artist and woman.

Throughout this evolution, Reid has honed her technical skills, challenged established norms, relied on her instincts, and harnessed her passion to forge a truly distinctive artistic identity. Her portfolio spans a spectrum from classical to sensual to erotic, prompting viewers to ponder the depths of their perceptions. By embracing her true self, valuing her character, and actively connecting with others, Dale has garnered respect as both a woman and a professional artist.

In this digitalized world of pop art photography, Reid’s unique traditional monochromatic images contain elements of being a painting or graphite. The lack of colour allows for the viewer to focus on the variety of textures and the richness of interesting lines and shapes that engage in an elegant, visual synthesis in each photograph. Reid developed her artistic style with a strong focus on creating landscape images ranging from maritime to urban to industrial views. Today, however, her artwork is primarily created in the studio where she imbues botanical subjects with unimaginable personality and emotion.



Reid has achieved international recognition through participation in solo and group exhibitions, receiving awards and having her artwork published in print and online.

Reid’s floral studies are often compared with those of Robert Mapplethorpe, Georgia O’Keeffe, and Imogen Cunningham. “It has been said that my mushroom images are reminiscent of Edward Weston’s *Bell Pepper* series. From a style perspective, my artwork has evolved to echo that of the Group f/64 members.” However, she continues to develop her own unique artistry by experimenting with different approaches presenting new and innovative artwork.

Inspired by the works of Cindy Sherman, Diane Arbus, Nan Goldin, and Berenice Abbott, Reid is incredibly passionate about exploring all art mediums, with specific focus on female artists.

She works only with analog, and post-processes all of her work in a darkroom using dodging, burning techniques, and processing the prints in traditional black and white chemistry.

“If I am not happy with the results (after the print comes out of the chemical trays), the print is thrown out and I start over and adjust the dodging and burning. This process is repeated until I am happy with the desired results. No two prints will ever be the same because of chemical temperatures and usage and I will not be able to repeat the exact dodging and burning times. Also, what I am experiencing at the time may be different when I printed the previous print. Each print is unique.”

Reid expresses how she plans to continue to develop floral and mushroom studies. But at the same time, have an open mind when exploring additional subjects. In addition, she is also working on a longer-term project exploring how gender, sexual orientation, and sexuality play a role in creating art. “I gained interest in this subject after viewing an exhibition in Porto and an article addressing the *Female Gaze*. I have created two social media posts on this subject. My initial plan is to peruse this subject from a female / transgender / non-binary perspective. I am at the initial stages of this project by researching and gathering information.”